

RICHARD FELCIANO

LUMEN

for soprano and organ

for Phyllis Bryn-Julson and Donald Sutherland

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program note

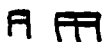
Accounts of the "after-life," or, more precisely, of the experience of dying, have come to us in increasing numbers in recent years. People declared medically dead have regained consciousness and sometimes health and have described those moments when life seemed to be leaving the body. There are several themes common to these stories: the presence of predeceased loved ones, the presence of a god-like figure, the sensation of floating above one's own body, and the sensation of an intense and all-pervading light.

The last of these sensations bears a striking similarity to a passage near the end of Dante's Paradiso which is paraphrased in the center section of Lumen, the only section to use a text. The rest is a wild, scintillating, joyful vocalise, a jubilus at the moment of death in which the singer is lost in the pulsating brilliance of the light's spectral formations.

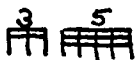
***I dared to look into that light
so long that my sight was consumed by it!
In its depth I saw all the elements of the universe
fused together by love
into a single light!***

Dante

PERFORMANCE INSTRUCTIONS--Voice (continued)



equal values. Groups indicate phrase and stress, not an irregular division of the beat.



when accompanied by a numeral, groups indicate irregular (non-duple) divisions of the beat.

All staccato notes should be very short regardless of note-value.

In general, the voice should imitate the organ, especially the latter's ability to make clear, abrupt changes of pitch and timbre. "Espressivo" dynamics should be used only where indicated. Articulate pitch and vowel change abruptly.



crescendo smoothly, starting from silence.



as fast as possible, sing random pitches in the highest possible register (simulate high-speed tape voices; include random consonants, such as b-d-b-g if it helps to articulate the pitches).

All glissandi are rhythmic and are measured from the starting pitch. The starting pitch should not be perceptible as such but as the point of departure for the gliss.

Portamento = "glissando" in the traditional manner, sliding away from the pitch only at the end of the note-value.

Organ

I swell (open unless otherwise indicated). (swell action is not essential to the piece)

II great

III positiv

All staccato notes should be played very short, regardless of note-value. The not-uncommon tendency among organists to lengthen first or last notes of staccato groups should be rigorously avoided.



mixed (black and white key) cluster in the range indicated.



Staccato-accent: a "heavier" sound, slightly longer than staccato. Long enough to get the full sound of the pipes.

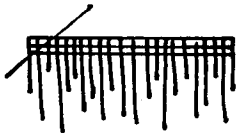
PERFORMANCE INSTRUCTIONS

General

carry across bar lines and

Accidentals are valid throughout a measure, brace, or figure unless cancelled.

A vertical dotted line indicates a coincidence of parts.






A slash through a group of notes indicates that the group should be performed as fast as possible. (AFAP).

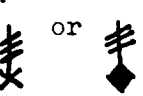

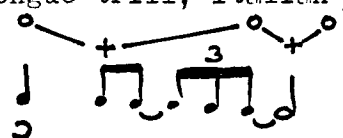
Voice


The voice part uses symbols of the International Phonetic Association. Where capital letters occur, they refer to actual English language words and pronunciation.


u	oo	as in	moon	h	as in	ho
o	o	" "	Fr. rose, beau	i	ee	" "
ɔ	aw	" "	jaw	e	" "	Fr. parlé
r	Italian r	(rosa)		ɛ	eh	" "
m	" "	mother		ʊ	" "	foot
ʌ	uh	" "	cup	ʏ	" "	Fr. flûte, G. früh
b	" "	bow		œ	" "	Fr. fin, pain
d	" "	dog		a	" "	Fr. voilà
z	" "	zebra		ɔ	" "	Fr. fond, ombre
ɪ	ih	" "	hit	ø	" "	Fr. cœur, G. können
s	" "	simple		ʒ	" "	first
ɑ	ah	" "	father	p	" "	pepper
				t	" "	tent


 voiced consonant, unpitched  voiced consonant, pitched


 spoken moans always in the low register (descending gliss., diminuendo)
spoken glissando in the rhythm indicated

 or  tongue trill, Italian r
 mute: uncover (o) and cover (+) the mouth with the hand; vary the speed of the hand as indicated

 tongue click at the side and rear of mouth

 simultaneous hum and tongue click (as in South African folk music)

 as high or as low as possible

 spoken

4

sempre *f* non vib. $\overbrace{3}$

22) *mAm - mAm - mAm*

gambe 8' voix celeste 8' box closed

copula 8'rohrfl. 4' 2 2/3' 1 3/5'

25) *mAm - mAm - mAm*

28) $\text{♩} = 60$

1 4" 2 3" 3 5" 4

parlato $\leftarrow 1'' \rightarrow$ $\leftarrow 3'' \rightarrow$ $\text{♩} = 60$ segue

mAm *mAm* *mAm* *z-z-z-z | s-s-s-s*

RH legato possibile

i u u u (eee-yah! ooo-wah!)

no dynamic change;
sustain intensity

cantato; highest possible register; random pitches
and syllables; simulate high-speed tape voices.

(♩=60)

stop abruptly

♩=72

parlato cantato mormoranda, *p*

(D)connect

MA-NAMHO MA-NOMO NA MA-NAMANA BADA BADA

II: quick-speaking *mf*
quintadena 16'
only (if unavailable, 8' Gedackt only)

33

close mouth abruptly
non f poss., no dynamic change;
organ-like.

3

* graces before the best

3

mm 5 poss., no dynamic change

mmm

pp bo
16' sub-bass only

gliss. a minor third
the full duration of each note,
i.e. progressively slower glissandi

open mouth slowly

steady dynamic, organ-like

soft 8' flute
match soprano timbre

descending 3-note 1/2 step cluster

mp
Quintadena 16' Gedackt 8'

supp 2b1 organ entry

5 poss.

non vib. vib. be

I gambe 8' voix celeste 8' box closed

I box open (4'1' only)

II 4, 1 1/2, mix

8' fl. only

trumpet 8' only

*vary order throughout figures, but use only syllables ba and da

secco

3 3

so no ma ho mo

48

(legato)

mf e o u o o u o o o o e o u o o o PIRU* e o e o u o o PIRU o o PIRU

Geigen only
box open

III: capola 8'
prandout 4'

III: -4'

51

(mf) (vib.) non vib. vib. non vib. vib.

PIRU e u i o

flutes 8'2' only

quasi accel.

* Italian r; pronunciation should imitate the following organ arp.

voice: sparkling laughter but distant (p); mouth closed except for sporadic introduction of vowels as indicated; phrasing from no vowels at M 56 to many at M 58 and from very low to high pitch. continue irregular groups.

54

o + o +

rit *morendo*

2 different 8' flutes; the more articulate in the RH

choral bass (foreground)

57

Continue as before; sporadically replace some "m" (bocca chiusa) with

bocca chiusa = p
bocca aperta = mf slowly higher

60

same, but replace sporadically with and

slowly still higher

same, but replace with. (intersperse "m" vowel order may be changed as vowels may be repeated).
u o o

slowly to highest range;
lead into figure at M. 66; go mad

same, but gradually replace most "m" with (change vowel order and repeat vowels at will):
u o o e i

highest range (laughter)

72

Bra sempre →

the same low pitch

Bra sempre →

mf

mf

mf
(Cromorne 8')

78

Bra sempre →

mf

mf

II Stp 8' only

Gedackt 8'
Subbass 16'

parlato: stream-of-conscious, delirium, the voice coming in short bursts, excitedly, breathlessly, fearfully, non-comprehending — like talking during a dream or nightmare. staccato vowels, very short and glottal-stopped

81

8va sempre →

mf-mp

82

8va sempre →

DARED

DARED

DARED

I DARED

7

- Ged. 81
7/8

jibberish, spoken mid-range AFAP, each phoneme separately articulated; keep sense of staccato; presto!
lots of m e u to give impression that mouth opens sporadically and with difficulty.

87

mf m n n i o a m o a n n u n u o n simile

loc. II (tpt 8' only)

III 1 3/5 only (sounds D#5)*

(tpt 8' only)

* If 1 3/5' is not available, play at resulting pitch, using 4', 2', or 1' stop

ossia: parlato

97 (o.)

mp ai ai DARED

Indicated rhythmic values are approximate: use the rhythm of speech but with the voice coming in ever quicker spurts, as though beyond control.

100

I DARED TO LOOK IN-TO THAT LIGHT SO LONG THAT MY SIGHT WAS CONSUMED BY IT!

(voice must overlap organ re-entry)

103

IN ITS DEPTH I SAW ALL THE ELEMENTS OF THE UNIVERSE, FUSED TOGETHER BY LOVE INTO A SINGLE LIGHT!

* From this point through the third beat of M. 110, the text may be spoken, if desired.

A little softer, as though to yourself, and
trance-like, senza vibrato, monotone.

106

I FEEL

109

MY JOY

EX-PAND

subito f, glistening (cantato)

man. I RH

man. III LH

All manuals return to first registration

112

senza vib., organ like
change vowels and mechanically

no break

Principal 16' only

* Notes indicated 'II' on this staff are played on that manual; all other notes on Manual III. Upper staff always Manual I in this passage.

115

oe a ouo ua uo ua ue ao o a o e ua ueo a uo oa aeo

118

io oa ho oi ei hi a oa i oa u aeu oa o u a ei

121

euavaao ae u a a ooea oa ei a o

senza vib. organ-like *

* optional: vibrato

130

Flautino
2nd only *

enter on cue from soprano (♩=72)

while she is still singing.

Cromorne 8' only (play 8va sopra if RH does so)

131

imitate organ

f *diminuendo* *crescendo dim-*

loco

io a a a e m m m m m n n

132

rit *u u u u e*

2"

Clarinet 4' only
box open

133

faster ♩=72

Principal 8' only

* should sound at same pitch level as soprano harmonics; play an octave higher if she takes the optional note.

slower
♩=60

134

Handwritten musical score for measures 134-135. The top staff shows a vocal line with lyrics "oo-ah!" and "legato". The bottom two staves show guitar and bass parts with various chords and fingerings.

135

Handwritten musical score for measures 135-136. The top staff shows a vocal line with lyrics "oo-ah!" and "legato". The bottom two staves show guitar and bass parts with various chords and fingerings.

136

Handwritten musical score for measures 136-137. The top staff shows a vocal line with lyrics "oo-ah!" and "legato". The bottom two staves show guitar and bass parts with various chords and fingerings.

* a very short silence when repeating the chord; the pipes close only an instant (with a tracker-action, they may perhaps not even close completely)

137

I a e o a I u a

bocca semi-chiusa
(light laughter) suddenly frantic

138

tongue trill

connect

6

horrible

forte

portato

5

5:1

139

aaaaaa

140 *sf*

Handwritten musical score for measures 140-143. The top staff has a long slur over a whole note. The middle staff (I) has a complex melodic line with accidentals and a triplet. The bottom staff (II) has chords with asterisks and a triplet.

141 (4)

(♩=60)

Handwritten musical score for measures 141-144. The top staff (I) has a simple melodic line. The middle staff (II) has chords with slurs. The bottom staff (ped.) has a bass line with notes and slurs.

ped.
Ged. 8' mp
Quint. 16'
+ 16' fl. (p)

145

Handwritten musical score for measures 145-148. The top staff (I) is mostly empty. The middle staff (II) has chords with slurs and triplets. The bottom staff has a bass line.

* as before

149

(sempre clavier 4')

I

II

152

I

II

156

$\text{♩} = 50$ a little slower

I

II

Quietly, but clearly audible: short syllables,
silence between, spoken as though in a trance; expressionless.
Numerals indicate time from syllable to syllable

161

6" 2" 4" 5" 6" 1" 2" 6" (wait!)

IN TO THAT LIGHT IN TO THAT...

162

$\text{♩} = 60$

II (Prim. 8' only)

166

preciso, staccatissimo

(sempre Clarinet 4')

171

Handwritten musical score for measures 171-174. The system consists of three staves: a treble clef staff at the top, and two grand staff systems (treble and bass clefs) below. The first staff contains a melodic line with various ornaments and a triplet. The second and third staves contain accompaniment with chords and arpeggiated figures.

175

preciso, senza rubato, lo stesso tempo

Handwritten musical score for measures 175-178. The system consists of three staves. The first staff has a melodic line with a triplet and a fermata. The second and third staves have accompaniment. The instruction "preciso, senza rubato, lo stesso tempo" is written above the second staff.

180

Handwritten musical score for measures 180-183. The system consists of three staves. The first staff features a rapid, continuous melodic line. The second and third staves provide accompaniment with chords and arpeggiated patterns.

182

Musical score for measures 182-183. The system includes three staves: a grand staff (I and II) and a bass staff. The key signature has two sharps (F# and C#). The grand staff features a complex rhythmic pattern of sixteenth notes. The bass staff contains a single note with a long, sweeping slur underneath it, indicating a sustained or glissando effect.

183

Musical score for measures 183-184. The system includes three staves: a grand staff (I and II) and a bass staff. The key signature has two sharps. The grand staff continues with dense sixteenth-note patterns. The bass staff features a steady eighth-note accompaniment.

184

Musical score for measures 184-185. The system includes three staves: a grand staff (I and II) and a bass staff. The key signature has two sharps. The grand staff continues with dense sixteenth-note patterns. The bass staff features a steady eighth-note accompaniment.

185

non ritard.

Musical score for strings I and II, and bass. The score is written on three staves. The first staff is for strings I, the second for strings II, and the third for bass. The music consists of a series of eighth notes, followed by a quarter rest. The tempo marking is 'non ritard.'.

duration: 15'

A series of ten empty musical staves, arranged in two groups of five. These staves are provided for additional musical notation.