

Richard FEL CIO NANO

SONGS FOR DARKNESS AND LIGHT

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| <i>SSA or TBB unaccompanied</i> | |
| 2803 I will sing to the Lord
My friend had a vineyard
Give ear, O heavens
As the hind longs for the running waters | .35 |
| <i>Mixed Chorus and Organ</i> | |
| 2799 Psalm 150-Praise the Lord in his sanctuary | .35 |
| <i>Unison Voices and Organ</i> | |
| 2804 Give thanks to the Lord | .30 |
| 2805 Antiphon and Benedictus
(The Cantic of Zachary) | .35 |

SONGS FOR DARKNESS AND LIGHT

- { 1. I will sing to the Lord
- 2. My friend had a vineyard
- { 3. Give ear, O heavens
- 4. As the hind longs for the running waters
- 5. Psalm 150
- 6. Give thanks to the Lord
- { 7. Antiphon
- 8. Benedictus

NOTE

Songs for Darkness and Light is a set of eight religious choral works designed for concert or liturgical use. Four are with and four without organ accompaniment. A variety of vocal dispositions is represented, including SSA, SATB, TBB, and unison, with a view to making the pieces as useful as possible. The texts are biblical and include complete settings of Psalm 150 for mixed voices and the Cantic of Zachary (Benedictus) for unison voices, both with organ accompaniment. The Songs display a variety of lengths: the Antiphon, No. 7, is no more than a choral interlude, while Nos. 5 and 8 are complete psalm settings. The texts are such that most will be suitable for any time of the year, though they will have a particular relevance to the seasons of Lent and Easter. Taken as a whole, the set includes much of the music for the Vigil of Easter (Holy Saturday) in the Roman Catholic liturgy.

The pieces may be performed singly or in any combination, and the given order is not binding. Certain combinations, however, immediately suggest themselves: Nos. 1 through 4 may constitute a group. Nos. 1 through 5 may likewise form a group, especially in the order given—four unaccompanied Canticles followed by a triple Alleluia and an accompanied Psalm 150 with a Doxology. The effect of this latter arrangement may be heightened (in liturgical, as well as concert use) if the pitches enclosed in squares in the first four Canticles are intoned with a single stroke of a handbell as they are sung. Although widely spaced in time, these pitches define, with a slow tolling, the melodic contour of the Easter Alleluia which is finally taken up by the voices themselves at the beginning of No. 5, just prior to the first appearance of the organ. Naturally, when the Canticles are performed singly, in a different order, or outside the Easter season, the bells should not be used (in any case, their deployment is optional, even as described above). Nos. 6, 7, and 8 are probably best treated singly.

The Cantic of Zachary (Benedictus) is provided with two endings, so that it may be sung either with or without the concluding Doxology and Antiphon.

Songs for Darkness and Light

1. I will sing to the Lord

for Three part Chorus of Equal Voices unaccompanied

Exodus 15:1-2

Richard Felciano

Maestoso (♩ = 60)

ff N.B.

Soprano
or
Tenor

Alto
or
Bass

I will sing to the Lord, for he is glo-ri-ous-ly tri-

um-phant; horse and char-i-ot he has cast in-to the sea.

My strength and my cour-age is the Lord, and he

N.B. The notes enclosed in squares may be intoned with the single stroke of a hand-bell. These pitches define, by their slow tolling, the notes of the Easter Alleluia sung by the unaccompanied unison voices at the beginning of No. 5 Psalm 150. If the four canticles are sung separately, or in a different order, the bells should not be used. No. 5 (SATB with organ) and Nos. 6-8 (Unison voices and organ) are available separately.

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9

has been my sav - ior. He is my God,

mf (less)

11

lyrically, in the foreground

I praise him; the God of my fa - ther, I ex - tol him.

I praise him; I praise him.

I praise him; I praise him.

13

ff

The Lord crush - es hos - tile at - tacks, Lord is his

ff

15

diminuendo

name! Lord!

p

name!

diminuendo

name! Lord!

2. My friend had a vineyard

Isaiah 5:1-2

♩ = 60
mf dolce (no breath) *mp*

Soprano
or
Tenor

My friend_ had a vine - yard_ on_ a fer - tile hill - side._

Alto
or
Bass

3 He spad-ed it, clear'd it, plant - ed the choic -
clear'd it, plant - ed the choic -

mp

He spad-ed it, clear'd it of stones, and plant - ed the choic -

5 est vines;
est vines; With - in it he built a watch -
est vines;

mf

7 tow'r, and hew'd out a wine - press. For the vine - yard_
For the vine - yard of the

mp

9 of the Lord is the house of Is - ra - el.
Lord of hosts is the house of Is - ra - el.

3. Give ear, O heavens

Deuteronomy 32:1-4

$\text{♩} = 66$ moving, agile

Soprano or Tenor I *mf* Give ear, — give ear, — give ear, — give ear, *p*

Soprano or Tenor II *mf* Give ear, — give *p*

Alto or Bass *mf* Give ear, — give ear, *p*

3 *f* give ear, — give ear, — O heav - ens, while I speak; —

f ear, — give ear, — O heav - - ens; —

f give ear, — give ear, — give ear; *ff*

5 *non dim. mf* — let the earth — heark - en, — heark -

non dim. mf — let the earth — heark - en, —

mf — let the earth

7

en to the words of my mouth! May my in -

heark - en.

heark - en, heark - en.

f *mp dolce*

9

struc-tion soak in like the rain, like the rain,

May my in - struc-tion soak in like the rain, and my dis - course

May my in - struc - tion soak in like the

mp dolce *mp dolce*

12

like the dew, the dew,

per-me - ate like the dew,

rain, like the rain, the dew.

mp dolce

14

like a down-pour up - on the grass, like a show - er up - on the crops:

pp *poco rallentando* *p (in the foreground)* *pp* *poco rallentando*

16 *a tempo f*

For I will sing the Lord's re-nown. Oh, pro-claim!

a tempo f

For I will sing! Oh, pro-claim

a tempo

(b)

18 *mf (less)*

God!

(foreground) *mf (less)*

the great-ness of our God! the Rock, how fault-less

f *mf (less)*

Oh God!

20 *mp* *p*

God! God! A faith-ful God,

mp *p dolce*

are his deeds, how right all his ways!

mp *p*

God! God!

22 *rall.*

with-out de- ceit, how just is the Lord!

rall.

how just and up- right!

rall.

how up- right!

4. As the hind longs for the running waters

(Sicut cervus)

Psalm 41: (42) 2-4

♩. = 60 flowing

p (without accent)

Soprano or Tenor I

As the

p (without accent)

Soprano or Tenor II

As the hind longs for

p (without accent)

Alto or Bass

As the hind longs for the run ning

3

no cresc.

hind longs, so my soul longs for

no cresc.

run ning wa ters, so my soul

no cresc.

wa ters, so my soul longs for you, O God,

5

you, O God, longs for you.

longs for you, longs for you, longs for you, longs

longs for you,

7 *rall.* *a tempo* $\text{♩} = \text{♩}$

rall. *mp a tempo*

for you. A - thirst is my soul

rall. *mp a tempo*

A - thirst is my soul

9 *f*

God! God!

subitof 3

for God, the liv - ing God. When shall I go and be -

subitof 3

for God, the liv - ing God. When shall I go and be -

11 *non dim.* *ff* (no break) *sub.p tenderly*

Be - hold! My

non dim. *ff* (no break) *sub.p tenderly*

hold God? My tears

non dim. *ff* (no break) *sub.p tenderly*

hold the face of God? My

14 *poco*
(in the foreground)

tears are my food day and night, as they

are my food day aft - er

tears are food

16 *mp* $\text{♩} = \text{♩}$

say to me day aft - er day,

day,

day aft - er day, "Where is

18 *mf* *f*

"Where is your God?"

"Where is your God?"

your God?"

