

Richard Felciano

Streaming/Dreaming

A One-woman Unaccompanied Operetta

for Soprano

Commissioned by Phyllis Bryn-Julson

Performance Instructions

Previous MM marking applies to all passages whose rhythms are not free.

Tempo I = 50
Tempo II = 60

Tempo III As fast as clear enunciation in sextuplets permits (at least = 76)

Accidentals are valid only for the note they precede, unless repeated or a part of the same immediate figure.

Pauses

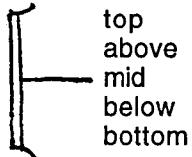
short

medium

long

over a note = normal (ad libitum) hold

Spoken in a non-specific pitch range:



Note: considerable freedom is allowed in spoken passages, especially where pitch inflection is concerned; the goal is to project rapidly shifting characters or attitudes

spoken (voiced, non-pitched)

as high as possible

whispered, maximum friction of air against hard pallette

NV non vibrato vib con vibrato

Pronunciation

The voice part uses symbols of the International Phonetic Association. Actual words in a variety of languages also occur and are labeled as to source.

oo	oo as in moon	i	ee as in see
o	o as in go	e	as in Fr. parlé
ɔ	as in jaw	E	eh as in technical
m	as in mother	ʒ	{ s as in Persia j as in je (Fr.)
ʌ	uh as in cup	ɥ	u as prolonged diphthong beginning of French 'nuit' (extended lip formation)
I	ih as in hit	j	i as prolonged diphthong beginning of 'yes'
ə	ah as in father		

Note

The text consists mainly of individual phonemes and rhyming or alliterative words evoking a variety of images and situations in the free association of a stream of consciousness. From the soprano's active subconscious eventually surface a number of potential suitors, from Vishnu to Bogart.

Multiphonics (indicated by harmonics ♫) are produced by singing the fundamental on the vowel [u] (pronounced oo), with the lips thrust forward, puckered to form a tiny circular opening. With the tongue low and withdrawn (the normal position for this vowel), the sound will be mellow and 'flutey', i.e. with no pronounced harmonics. As the tongue is moved slowly forward and upward, toward the back of the upper front teeth, progressively higher harmonics will appear, not as strong as the fundamental, but clearly audible as individual frequencies. The exact tongue movement may vary from one singer to another and can be found only by experimentation. The following technique may help to isolate the harmonics:

1. Pucker the lips for "oo", leaving only a tiny circular opening.
2. Sing "oo".
3. Leave the lips shaped for "oo"; sing "ee".
4. Move slowly back and forth between steps 2 and 3 (note the lips do not move—only the tongue).

To start with higher harmonics and move to lower ones (as at brace 2), simply reverse the procedure, starting with the tip of the tongue thrust up and forward, near the back of the upper front teeth (singing "ee"), then move it diagonally down and to the rear, isolating progressively lower harmonics as you go, ending by singing "oo".

for Phyllis Bryn-Julson
Streaming/Dreaming

A One-woman Unaccompanied Operetta

for soprano

Richard Felciano

Tempo I

($\text{d} = 50$) Psychotic; sing with violent changes of character, switching suddenly to anger, tenderness, fear, etc.

continue to sing "ee" but very slowly bring lips to "oo" (Unison) position producing a slow, downward filter sweep

remain on the lowest harmonic you can produce at least a second before release

(If better multiphonics can be produced an octave higher, use that pitch)

excited, hidden (a secret)

short, but not staccato

angry (no break)

quasi-parlato but changing pitch levels

babble (secretive)

close immediately on "s" nascosto - secretive

br-r-r- (tongue-trill)

combine, choosing from among these vowels

gliss

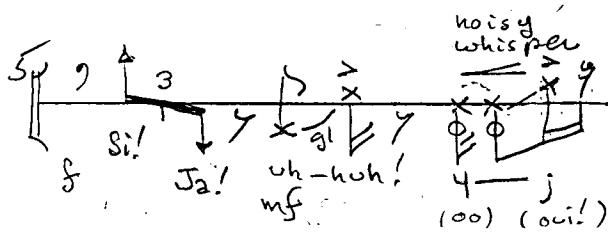
yes-s-s!

\uparrow as before but starting the downward sweep immediately, as though a retrograde of

(and not faster)

(Italian/
Spanish) (German) (African
-American)

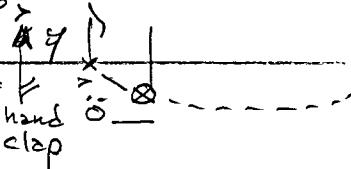
(French)*



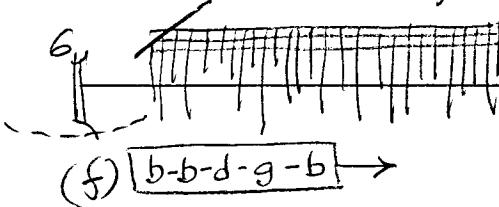
sustain (non dim.)
& change vowels
abruptly but without accents

f x z 3 o
(voiced)

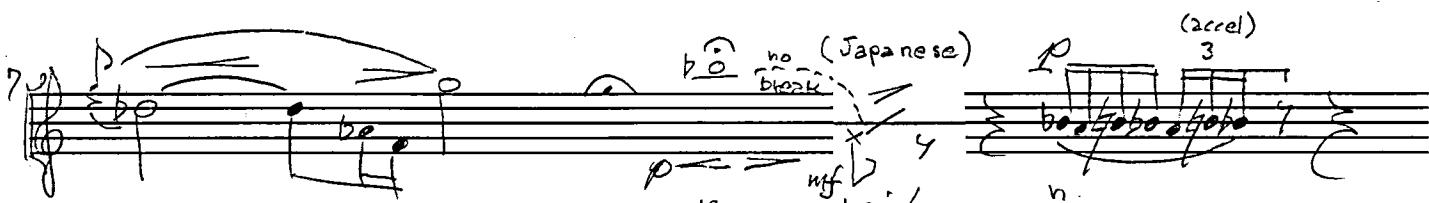
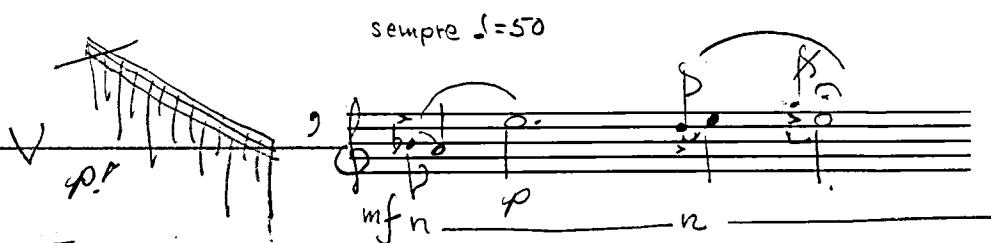
(Asian: 2 lengthened,
pitch-inflected vowel
common to Asian
languages)



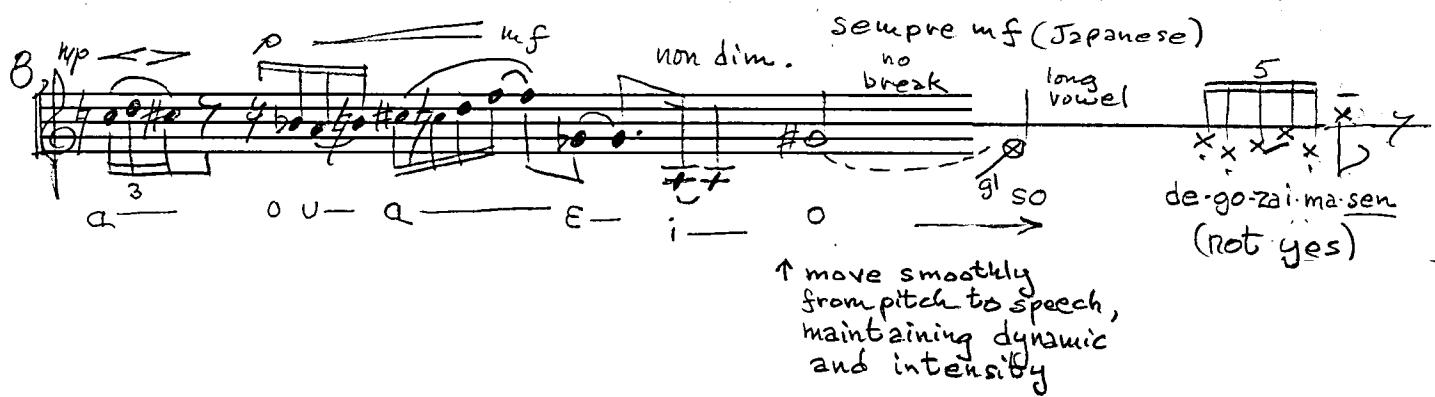
as before (bubble)



Irregular pitches
as before, but from
generally high to generally low



(yes)



↑ move smoothly
from pitch to speech,
maintaining dynamic
and intensity

* The French often linger on the first part of this diphthong, then glide upward into the second vowel, moving the tongue up and forward as the lips move from a circle (u) to a flat, broad opening (i).

(Japanese)

g

i *ε* *ɛ* *u* *o*

(no)

mf *f*

mp (ossi2: bu2 sopr2)

dim.
before release

↑ slowly change vowel sound, then isolate harmonics

10

secco
senza espress.

mf

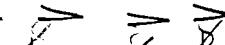
ie E I EI OU

passionately NV
suddenly mechanical sostenuato

a- a- a-

(dark) (bright) (simile)
sustzin c# intensely,
changing color of vowel abruptly
but without accent

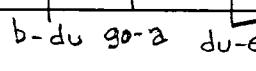
Handwritten musical score for 'Gloria' and 'Victoria'. The score consists of two staves. The first staff starts with a forte dynamic (f) and includes markings like 'vib.', 'mf', 'connect', 'sfpp', 'molto ff', '5', and 'mp'. The second staff continues with 'lyrical' dynamics and 'parade' markings. Below the staves, lyrics are written: 'Spoken without expression; dry & even, like drums' under 'Gloria', and '(hard o, like previous vowel)' under 'Victoria'.

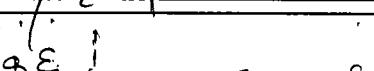
12 connect f  mf 3 6 6





secco 

-phoria 



mf (slightly higher)

loud wh-s per hysteria / airy Mary

spoken matter-of-factly

13

wary Gary

Mistress Mary quite contrary

enunciate!

pitched monotone - in a trance

in a trance

14

(Eng) (German) (Russian) (Korean)

No! Nein! Nyet! *An-i-mi-dah! *An-i-ma-dah!

(no) (no) (no) Ö

Inflected attack, then long, upward moan, 2s in Korean Court Music

*equal weight each syllable, staccato-like

15

lyrically

babba

du-wa

(German) An-i-ma-dah! Was?

slow gliss NV

trance-like, very low spoken voice → *An-i-ma-dah! (what) breaktrance by shouting

16

vib. enunciate! - stress the marked syllables - like Rap delivery

a-a ba-ba Sabah toe (tō-ya)

drawbar disbar ear car di-kar sonar

antiar caviar samovar

haben (have)

wir (we)

hier? (here)

17

Vish-nu

Is it you?

(Hindu deity)

fp molto f secco g 3 molto f secco

18.

Presto! f
squeel! g

Mussolini fettuccine tortellini Toscanini

mf 3 3 3 3

Roma Sonoma Tacoma Paloma
(chart-like in a dark monotone)

gracular: mf lust just must

$\frac{3:2}{4}$

19. $\text{d}=60$ faster (Tempo II) f

mp

low pitch slow gliss Is it you?

mf legato

$\frac{4}{4}$ rust

Big Brother. Earth Mother. Any other.

20.

MP f MP f dynamics!

un-just anti-trust upper crust

mf mp $\frac{3}{4} \text{f}$ mp f

a e - u - e I

21.

f p f

sweet heart Bo gart a la carte Mozart

p subito

Is it you? Is it you? sotto voce subito

(Tempo III)

$\text{d}=76$ Faster; spit out the words but
or enunciate (in the sense of a
faster Presto passage). Lickety split!

(AFAP but the same tempo
must accommodate sextuplets
at brace 25)

22. 2 darkly 4

$\frac{2}{4}$ $\frac{4}{4}$

black bean, I mean, cuisine, sun-screen, undine, Christine, be my queen, what a scene!

(A) = another personality, interrupting
 * = drag the last syllable

23

as before

Anatyllis au contraire

nothing there!

2 Sing it, ding it,
L!

24

wing it, ring it, sweetly sing it, don't go near it!, neighbors, scally, formerly, orderly

a steady crescendo interrupted without break at 25

Tempo II ($\text{J}=60$)

Subito dolce e lontano

Tempo III
(as at brace 22, $\frac{4}{4}$)

25

no break

p subito
sweet-ly

motherly

26

sing to me womanly commonly sweetly heavenly sweetly

should it be? will it be? is it he?

Tempo II ($\text{J}=60$)

dolce e lontano

27

(anxious)

connect

mf

(less) will it be? is it he?

no break

p subito
sweet-ly

dolce e lontano

connect

from here to the end, the singing should be exquisitely
sweet and always distant.

$\text{J}=40$ Broadly

28

Handwritten musical score for page 28. The top staff shows a vocal line with various dynamics and markings like 'soft but quickly' and '5'. The bottom staff has a vocal line with markings 'concent' and '3' above it. The score ends with a tempo marking of $\text{J}=40$ Broadly.

w^p is it he?
(still less)

intimately,
tenderly (it is he ---)

29

Handwritten musical score for page 29. The vocal line includes lyrics 'o au e'. Dynamic markings include p , p come to me!, m , and 'but comprehensible'.

30

Handwritten musical score for page 30. The vocal line features dynamic markings 'pp', 'mp', and 'p' with a 'poco espressivo' instruction above them.

always softly, sweetly, distant

31

Handwritten musical score for page 31. The vocal line includes lyrics 'e' and 'au' followed by 'o' and 'au'.

32

Handwritten musical score for page 32. The vocal line includes lyrics 'u' and 'au'.

33

Handwritten musical score for page 33. The vocal line starts with 'libero' and 'u'. It includes dynamic markings like $\diamond \# \triangle \triangle \triangle \cdots \rightarrow$ and 'try to isolate these pitches'.

fade out as you ascend

very slowly introduce ascending harmonics; linger a bit on each harmonic before moving to the next higher one