


**Richard Felciano**

**E.C.Schirmer Music Company, Boston 02111**

## Details of Performance

**Tape** The tape is 7½ ips. half-track stereo, channel 1 playing through speaker 1. The speed of the playback equipment must be correct, so that the organ(s), tape and choirs will all be in tune - especially E-flat, which is emphasized throughout. The level of volume from the speakers should be set so that the loudest point on the tape fills the building with sound. In its louder portions the tape sound may cover up the voices. The singers must not be influenced by this; they continue to sing softly, and their sound emerges again when the tape sound subsides. The tape should provide a bath of sound in which the voices swim seemingly effortlessly. The effect of the whole should be meditative, not expressive: calm, repetitive, trance-like, non-exertive. In choosing his own dynamic level, except where specific indications direct otherwise, each singer should feel his sense of self lost in a larger whole. Generally the singers should never rise above piano, but if the choirs are small, mezzo-piano should be the maximum level. In any case that dynamic should never be exceeded.

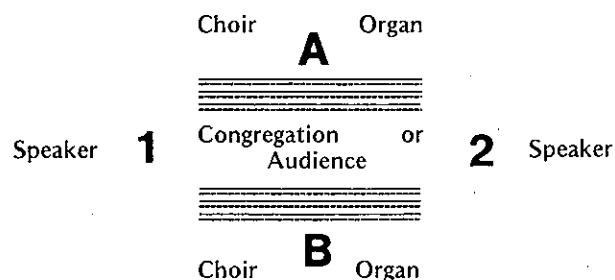
**Choirs** The singers are divided equally into two choirs. Three leaders are designated in each choir, one for the sopranos, one for the altos, and one for the men. When the sopranos and altos sing the same material, the soprano leader serves both groups. When the conductor gives a time-cue, the leaders of the sections concerned begin the phrase indicated by the time-line. Once the leader has begun, the other members of the section are then free to move at will to that phrase on any quarter note pulse on a more or less one-at-a-time basis. Considerable overlapping should result, both within and between phrases. Everyone must coincide with the basic pulse of the tape, which is about ♩ = 50. The only exceptions are in the organ parts, where the metronomic indications given within each phrase must be followed instead of the basic pulse of the tape. At two places in the score all the voices of one choir must speak or sing together in unison to produce an antiphonal effect between the two choirs. The very beginning of the piece is one such place. The other is the phrase given at 4:26 on the time-line. The leaders and the organist(s) must be ready to take their cues from the conductor, following the designations as to voice part given at the timings. Remember that, except for the two moments noted above, only the leaders change material on the conductor's cues. The symbol  is an indication that the soprano section be silent. All cues apply only to the sections specifically designated. Sections not designated by a cue should continue what they are doing until their next specific cue.

**Organs** The details of the organ parts are given on page 6.

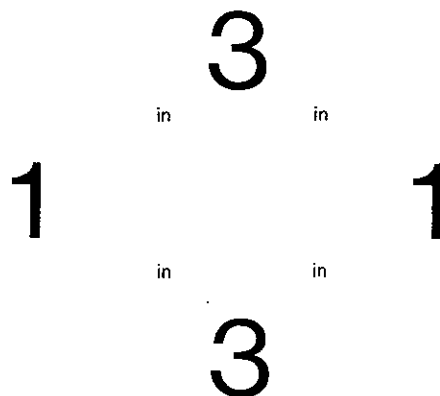
**Conductor(s)** It is essential that the opening choral parts be conducted at precisely ♩ = 100. At the place indicated in the score the conductor gives a cue to the tape operator, and the tape, which has been cued up before the start of the piece so that the first sound will be heard immediately, is set in motion. A stop-watch is started at the same time. The conductor proceeds to cue the various groups and organist(s) at the moments indicated on the time-line running throughout the score.

The conductor's cues are summarized on page 6.

If two conductors (one for each choir) seem advisable, both should have stop-watches. The conductor of Choir A should be the one nearest the tape operator, and is responsible for beginning the piece (after making sure that all are ready) and for setting the precise tempo. Both conductors must start their watches at the entrance of tape sound. They can then proceed independently to cue whatever performers are in their respective jurisdictions.



Commissioned by Trinity Church in the City of New York



Richard Felciano

After this I looked, and behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald. And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold. And out of the throne proceeded lightnings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God. And before the throne was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four living creatures full of eyes before and behind. And the first was like a lion, and the second like a calf, and the third had a face as a man, and the fourth was like a flying eagle. And the four living creatures had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come. And when those living creatures give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever, the four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying, Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are, and were created.

--Revelation 4:1

*Optional:*

*This text may be read aloud by a single voice (male), or printed in the program.*

Time line

mf  $\text{♩} = 100$  spoken as in normal speech

Choir A

Choir B

Channel 1

Channel 2

0:00 Tape and Stop-watch on

Continuously repeated until 0:30, where women move one by one to new material and men drop out one by one.

Time line

0:15½

Tape  
Both channels

0:30

Tape sounds end at 8:00. Men end any time between 8:00 and 8:10. The piece ends with the SA unison sustained until between 8:20 and 8:30. Fade out at the end. Each voice must have an opportunity to find its way individually to the final note.

long

Do not repeat. Sustain until final cut-off.

SA

7:45

Men

7:30

1 in

SA

7:15

Ho - ly

Men

7:00

3 in 1

SA

6:45

Ho - ly

Men

6:30

3 in 1 1 in 3 3 in 1 1 in 3

SA

5:50

Ho - ly

SA

5:25

Ho - ly, 1 in 3

Men

5:20

3 in 1 1 in 3

SA

5:00

(not synchronized)

Ho - ly, 3 in 1

4:53

4:26

All parts tacet 7 seconds

Men (Each choir in unison, coordinate)

Choir A

Choir B

*pp*

Ho - ly, *pp*

3 in 1

SA —  Ho - ly

Change to this phrase  
one by one on any pulse.

Men — Drop out one at a time between 0:30 and 1:00, then *tacit* until 2:17



1:00 SA —  3 in 1 1 in 3

1:20 SA —  3 in 1 1 in 3

1:30 SA —  3 in 1 in 3 1 in 3 in 1

1:40 SA —  Ho - ly

1:59 SA —  Ho ly

2:17 Men —  Ho - ly

2:30 SA —  3 in 1 1 in 3

2:43 Men —  3 in 1 in 3

3:06 S —  Ho - - - ly

3:30 Men —  Ho - - - ly

3:50 Men —  Ho - - - ly

4:15 4:10

Ho - - - ly  
All men change to  
this phrase  
by

d and synchronized)

ho - ly, 

1 in 3 

[illegible]

## Summary of Cues for the Conductor(s)

0:30	all voices	4:15	men
1:00	women and organs	4:26	men
1:20	women	4:53	all voices
1:30	women	5:00	women and organs
1:40	women	5:20	men
1:59	women	5:25	women
2:00	organs	5:50	women
2:17	men	6:00	organs
2:30	women	6:30	men
2:43	men	6:45	women
3:00	organs	7:00	men and organs
3:06	sopranos	7:15	women
3:30	altos and men	7:30	men
3:50	men	7:45	women
4:00	organs	8:00	men
4:10	sopranos	8:20-30	women (fade out)

## Instructions to the Organist(s)

The material to be played is of two kinds. The phrases set out in parallel columns are of a solo nature and should be a little in the foreground in relation to the tape sound. Each phrase is played only once, anywhere within the time indicated, according to the registration and tempo indications marked. Organ cues in the above chart are thus indications of the passage of time rather than immediate entrances. All the trills are rapid and the staccato notes very short. The separate parts for the organs may be played by one person on one instrument. When so doing, the organist should alternate between parts, being careful to keep within the allotted time of each.

When the organist(s) are not playing the solo phrases, they may double the choral parts on very soft 8' stops of various kinds. In this instance, they, like the singers, are individual participants, playing one part at a time. No attempt should be made to double several parts simultaneously or to reproduce the entire choral effect. The tacet indications in the solo music do not apply to the playing of the choral parts.

## ORGAN A

## ORGAN B

TACET	0:00 to 1:00	TACET
$\text{♩} = 72$  <i>mp</i> <sup>3</sup> Flute 8' or 4' only	1:00 to 2:00	$\text{♩} = 60$  <i>mf</i> Flute or light reed 8'
$\text{♩} = 60$ <i>secco</i>  <i>ff</i> 16' Pedal reed	2:00 to 3:00	$\text{♩} = 50$  Flute 4' (+2')
$\text{♩} = 60$  <i>f</i> Trumpet 6	3:00 to 4:00	$\text{♩} = 60$  <i>f</i> Trumpet 6
TACET	4:00 to 5:00	TACET
$\text{♩} = 60$  <i>p</i> Flute 4' only	5:00 to 6:00	<i>Sustain until the beams end</i>  <i>mp</i> Flutes 16' 8'
$\text{♩} = 60$  <i>mp</i> Flute 8' only 7	6:00 to 7:00	$\text{♩} = 80$  <i>pp</i> Celeste 8' only
TACET	after 7:00	TACET



