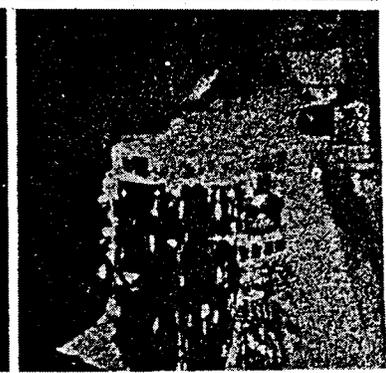
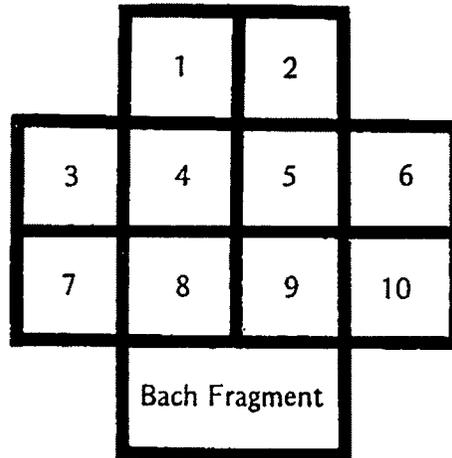


[J. S. Bach]
♩ = 72 Flutes 8'2' (distant)
pp



EXPLANATION OF THE GRAPHIC NOTATION OF THE ORGAN EVENTS



- 1 The left hand plays a mixed cluster near the top of the Great, then plays another as soon thereafter as possible near the bottom of the Great. The right hand plays 3 notes in the same range and at the same time as the first left hand cluster and sustains them.
 - 2 Constant legato trills, shifting position, but always in the bottom half of the keyboard. Registration is optional (flute or heavier stop), depending on where it is used.
 - 3 Mixed cluster, one forearm, in the middle of the keyboard. Slowly reduce from full organ to Flutes 8', then add the tremulant for 2-4 seconds, then release the cluster.
 - 4 Single notes, played legato, as fast as possible, in the highest register.
 - 5 Single notes legato—one long, low note, two faster notes in the middle register, another long note in the high register going immediately into a presto configuration to an adjacent note (whole or half-step) and back to the same pitch.
 - 6 Mixed clusters, played legato with alternating hands, in the relative register of the keyboard indicated (medium high, low middle, high middle, medium low).
 - 7 Single notes, played fairly loudly from the top of the keyboard to very near the bottom. (High manual to low Pedal, if desired.) Follow with a rapid passage of single notes in the middle range.
 - 8 Legato clusters, all in the same register and of equal durations: white keys, white and black keys mixed, black, white, black, white and black, and white.
 - 9 Wipe a cluster (mixed black and white) up to a certain note in a middle high register, sustain that note for a moment, then slowly add notes both black and white below it.
 - 10 Play single notes staccatissimo in a fast, irregular rhythm. Gradually increase the playing area (both black and white notes) below a certain high note (higher than in square 9), which is constantly, though irregularly repeated. The effect is similar to the last part of square 9, except that the register and its growth are defined by broken rather than continuous sounds.
- The Bach Fragment** at the bottom should be played on very soft flutes—a bright but distant sound, as though far away or in the mind's remembrance. The tempo and phrasing given are important to the effect desired. There should be no hint that the phrase will be truncated suddenly; it must sound like a distant radio transmission which has been interrupted abruptly.

Richard Felciano

I make my own soul from all the elements of the earth

for Organ and Electronic Tape
(quarter-track stereo, 7½ ips.)

Commissioned by Alec Wyton

The ten squares containing events for the organ may be played in any order. They may follow each other immediately or be separated by pauses up to 8 seconds. The choice of squares and the lengths of the pauses between them depend on the juxtaposition of sounds emerging from the tape and the square just played. That choice should be made during the performance, based upon thorough familiarity with the tape and the sound in the building. Unless otherwise indicated, durations and registrations are optional. All squares need not be played, but no square may be repeated. If, in rehearsal, the events are completed long before the soft surf sounds occur on the tape, it will be necessary to dwell on some of the events longer, rather than to repeat any of them.

Begin the events about 15 seconds after the tape sounds are heard. When the surf sounds become audible on Channel B, pause 10 seconds and then play the Bach fragment. The tape then finishes alone.

The tape level must be very high, the climax of the opening section filling the room with sound. In its loudest passages the tape must be an easy equal to full organ.

 = black key cluster  = white key cluster  = mixed black and white cluster  = sustained single note

Unless otherwise indicated, vertical positions in the square are indications of relative register. A fine vertical line running through several notes is a graphic sign of legato.

As the title may suggest, *I MAKE MY OWN SOUL FROM ALL THE ELEMENTS OF THE EARTH* is a series of fragments: sounds from everyday life on the tape—audio evidence of man and the earth—and self-contained musical fragments for the organ. Each of the organ's fragments is contained in a separate box in the score. When pauses occur between the organ fragments, the tape will be heard playing alone. The final organ fragment is a quotation from Bach which is suddenly truncated in the middle of a phrase—an element both of today's and past experience, which, like the jet engines, telephones, office machinery, motors, war reportage, playground obscenities, marching bands and the like, contributes to what we are. The "elements of the earth" are present both in the specifics just mentioned and in the symbolic sense of air (the jet engines at the beginning), water (the surf at the end), earth and fire (all those things which occur on the tape between the other two.)

The title of the work is the composer's own, but it is an expression of ideas found in several of Teilhard de Chardin's works: in a sense, that the varied, fragmented nature of contemporary experience can be perceived as a unity if we can increase our perception—our awareness—to the point of seeing (hearing) all of what is really there; that in man, as the noblest branch of the tree of evolution, these elements will achieve their final convergence. That convergence will produce a state of peace. The most fundamental element in evolution is growth of awareness, and the most fundamental element in that growth is contact with other men—their virtues, their errors, the objects they have put into the world—some beautiful, some mundane, some even vulgar. The very fragmentation which the modern world has thrust on us (how could it be otherwise, when this century has increased men's knowledge more than all others combined?) can be seen as having meaning, if only we can open our eyes completely to what is there and stand back far enough to perceive the pattern in the totality. Our souls are molecular parts of the earth-soul, which is itself a molecular part of the soul of the universe, like cells in a body, what we are and what we do affects every one of us, for we are inseparably joined. Our first task is to open our eyes (and in this case our ears), to see and to know what we—and the earth—are and do.

The following quotation from *The Divine Milieu* by Teilhard de Chardin may prove useful as background clarification:

In each one of us, through matter, the whole history of the world is in part reflected. And however autonomous our soul, it is indebted to an inheritance worked upon from all sides—before ever it came into being—by the totality of the energies of the earth. . .