



Richard Felciano

SUSANI

A Carousel for Christmas

for mixed voices, organ, percussion & electronic tape



MANOEL

This piece is based on a row of eleven notes with one repeated, so constructed as to emphasize the prominent interval of the hymn (the third, either open or filled in). The choice of rows moves constantly away from and back to C, the dominant of F, the need for which is finally resolved by the off-stage chorus. The hymn, only hinted at in the beginning, becomes gradually more in evidence as the work progresses, and then, after the child has fallen asleep, as it were, emerges in a dream in its original form, surrounded by the gentle, high-pitched sounds of a fantasy carousel.

—R.F.

Notes

The word *Susani* is pronounced with two hard *s* sounds. Be careful not to pronounce the second *s* like *z*, as in the English name *Susan*.

With a few exceptions the dynamic level of the entire work is *mp* or softer, and the manner of performance should be utterly simple and unaffected.

The tape is 7½ips, quarter-track stereo, available for sale from the publisher. It should be placed on the playback deck so that its first sound is heard instantly when the tape is set in motion at *TAPE ON* in measure 59. The playback level should be set so that the tape sounds, like those of the antiphonal or off-stage chorus are *ppp*. The speakers may be off-stage with the chorus; but an interesting effect may be obtained by having the speakers in the same room with the audience and the chorus off-stage. If this is done, care must be taken that the playback level is sufficiently low so that the off-stage chorus, though *ppp*, is clearly heard. The tape is accompanimental and must not assume primary importance. The playback deck must run at the proper speed in order for the tape material to be in tune with the F-major of the chorus. If the final passage is sung exactly at ♩ = 100, the final tape sound should occur as indicated in the score. It may satisfactorily occur, however, anywhere between the first and tenth eighth-notes of the last measure.

Notes on the notation

The organ part should be played legato unless otherwise indicated.

Accidentals apply only to the note they precede and its immediate repetitions; they also remain in force when tied across a barline.

Measures 9 through 11 of the alto part:

Each alto moves between the given notes and syllables at random, leaving irregular pauses of one to three seconds between the sounds. Stop on the down-beat of 12.

Measure 21 of the soprano part:

For the last three beats of measure 21, following the lines between the circles, each soprano gently sings the syllables pianissimo on random pitches, allowing irregular pauses between the eighth-note values.

Measure 44 of the organ part:

The entire measure is to be filled with pianissimo staccato notes played on a Flute 8' stop. Any chromatic note within the interval given may be played, with pauses of different lengths between them. Stop on the down-beat.

Susani was commissioned by John Holtz.

The drawing on the cover is by Manoel Felciano.

for Ramon and Manoel

SUSANI

A Carousel for Christmas

Traditional 14th century German

Richard Felciano

Andante con moto (♩.=54)

Tape → Tacet until measure 59

Soprano

Alto

Tenor

Bass

Glockenspiel*
or
Pakistani
Bell-Tree

Organ

p
Ei - a, ei - a

p
Ei - a,

I Soft flute 8
II Flute 4 only
Ped. Principal 8 only (*mp*)

I { *p*

* Play Glockenspiel with medium or hard yarn mallets.

3

ei - a, ei - a

p From heav - en high, ei -

p From heav - en high

p From heav - en high

5

ia

the an - gels

the an - gels

p ...gels

pp

secco, distinto mp

7

pp

come, — *bocca chiusa*

come, — (m, m)

come, ei - a, ei - a *bocca chiusa*

come, — (m-m)

pp

II

9

p

Su - sa-ni, Su - sa-ni, — Su - sa-ni, Su - sa - ni, —

pp *pp* *sempre pp*

oo oo oo soo sa soo

mp

12

Come _____ sing _____ and _____ play _____ come _____

Su-sa-ni, Su-sa-ni,

Come _____ sing _____ and _____

II (Flute 4)

p *tr*

7

II FL. 4' only

(Princ. 8' only)

14

come fife and drum _____

play _____

pp

I- Fl. 8' $2\frac{2}{3}$ '

Fl. 8' only

5

Fl. 8' only

mp clearly audible

17

Hal - le - lu - jah, hal - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah,

I off $2 \frac{2}{3}$ ' + $1 \frac{3}{5}$ '

II Fl. 8' only

19

to Je - sus, Ma - ry

to Je - sus, Ma - ry

Glo - ri - a

ppp!

long slow gliss.

II

soft 16' Fl., couple II to Ped.

ped. *p*

21

gently
pp

each singer individually:

Ha le lu jah

p!
Hal - le - lu - jah

Ei - a

23

p

Each brings_ his in - stru - ment_ to play,

Ei-a, ei-a

mp (poco >) (*>*) (*>*)

25

solo mp

Su - -

solo mp

Su - sa - ni,

ei - a

f

pp l.v. sempre

Detailed description: This block contains the musical notation for measures 25 and 26. The vocal parts (soprano, alto, and tenor) are shown with lyrics. The piano accompaniment includes a bass line and a grand staff (treble and bass clefs). The dynamics are marked as 'solo mp' for the vocal entries, 'f' for a piano forte section, and 'pp l.v. sempre' for a piano pianissimo section.

27

sa - ni, Su - sa -

Su - sa - ni

+ Prin. 8'

Detailed description: This block contains the musical notation for measures 27 and 28. The vocal parts continue with the lyrics 'sa - ni, Su - sa -' and 'Su - sa - ni'. The piano accompaniment continues with a grand staff. A section of the piano part is marked '+ Prin. 8'', indicating a principal part or a specific rhythmic pattern.

29

ni

Hal-

p tutti

p tutti

mp *legato* Hal-le - lu -
dim.

Playlute and harp and vi - o - lin gay

I Prin 8'

II Fl. 8'2'

light reed 8' or 4'

31

- le - lu - jah

jah

p lightly

l.v. sempre

II Fl. 8

I Fl. 8'4'2 $\frac{2}{3}$

soft 16' Fl., II to ped.

mp

33

p to Je-sus, Ma-ry

p glo-ri-a, glo-ri-a

II

I + Tpt 8' II

35

div. p glo-ri-a, glo-ri-a

mp (poco >)

Light reed 8' or 4'
II to ped.

11/8

11/8

11/8

11/8

11/8

11/8

37

mp semplice

So lov - ing - ly our voic - es

I Fl. 8, 1'

II Prin. 8'

39

p

Su - sa - ni, Su - sa - ni

raise,

II Fl. 8'

p

mp

mp

41

p Su-sa-ni, Su-sa-ni Su-sa-ni, Su-sa-ni

foreground

p Ei - a, *pp* Su - sa - ni, ei - a, su - sa - ni

pp Ei - a

Ei - a

p

44

mp

mp with

with - or - gan, lyre

subito
f- percussive

f

I Fl. 8' *pp*

mp

II Prin. *mp*

reed *mp*

47

mp

in song we praise we praise, we praise,

or gan, lyre, we praise, we praise

in song

[illegible]

52 *p*

Now pluck the strings so soft and sweet, For now the lit -

p

the strings so soft and sweet, For now the lit -

p

strings so soft and sweet, For now the lit -

54

tle child — must sleep.

pp

tle child sleeps, — sleeps, —

pp

tle child sleeps, —

(I) 8' Fl. only

56

pp *non ritardando* *Slower* $\text{♩} = 100$ *ppp*

Su-sa-ni, Su-sa-ni

più p *ppp* *From*

sleeps, — sleeps, — sleeps, sleeps, sleeps. — From

più p *ppp* *From*

sleeps, — sleeps, sleeps. — From

From

Slower $\text{♩} = 100$

60 *distant, as in a dream*

heav - en high the an - gels come, Ei - a, ei - a,

heav - en high the an - gels come, Ei - a, ei - a,

heav - en high the an - gels come, Ei - a, ei - a,

heav - en high the an - gels come, Ei - a, ei - a,

unaccompanied

N.B. Off-stage (or antiphonal) chorus or quartet, if desired.

E. C. S. N° 2450

62

Su-sa-ni, Su-sa-ni, Su - sa-ni, come sing and play with fife and drum, Hal -

Su-sa-ni, Su-sa-ni, Su - sa-ni come sing and play with fife and drum, Hal -

Su-sa-ni, Su-sa-ni, Su - sa-ni, Hal -

Su-sa-ni, Su-sa-ni, Su - sa-ni, come sing and play with fife and drum, Hal -

final tupe sound



do not slow up or sustain the final note beyond its indicated value.

64

le - lu-jah, hal-le - lu-jah, to Je - sus, Ma - ry, glo - ri - a.

le - lu-jah, hal-le - lu-jah, to Je - sus, Ma - ry, glo - ri - a.

le - lu-jah, hal-le - lu-jah, to Je - sus, Ma - ry, glo - ri - a.

le - lu-jah, hal-le - lu-jah, to Je - sus, Ma - ry, glo - ri - a.

duration 5'

RICHARD FELCIANO was born in California in 1930. He holds degrees from Mills College, the Paris Conservatory, and the University of Iowa (Ph.D. 1959). His principal teachers of composition were Darius Milhaud, with whom he worked at Mills and in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held grants from the French and Italian governments, the Woolley and Copley foundations, a Fulbright grant, two Ford Foundation fellowships, and a Guggenheim fellowship. Since 1967 he has been a resident composer to the National Center for Experiments in Television in San Francisco. His sensitive gift for working with highly refined sonorities, the originality of his compositions, and his uncommon ability to combine electronic sounds with those of live instruments have made him one of the most highly respected American composers of his generation. Mr. Felciano is currently Professor of Music at the University of California at Berkeley and co-director of the university's electronic music studio.

