



Richard Felciano

Contraltos

for

English Horn & Viola

English Horn

for Julie Ann Giacobassi
& Adam Smyla

distributed by
Fish Creek Music

Contraltos

Richard Felciano writes that the title, **Contraltos**, is self-explanatory. He uses these alto instruments to emphasize the richness of both instruments at the bottom of their ranges, which is the alto range. He also thought that, since we live in the age of the Tenors, and then of the Sopranos, maybe it was time for the Contraltos!

Contraltos was premiered by English horn player Julie Ann Giacobassi and violist Adam Smyla on May 2, 2004, at Old First Concerts, San Francisco, California.

One vented note (numbered 1) and one multiphonic (numbered 2) are used in the English horn part. They apply only to the note to which they are attached. A chart showing suggested fingerings is listed below:



Contraltos

Richard Felciano

2

Eng. Hn. $\text{♩} = 60$ $\text{C}^{\flat}\text{ob}^{\flat}$ (1) vented note $\text{C}^{\flat}\text{ob}^{\flat}$ (1) vented note

Vla. *mf* *f pizz* *arco* *ffp*

Eng. Hn. 5

Vla. *f* *f* *mf* *spiccato 7*

Eng. Hn. 8 (1) vented note (2) multiphonic *sweetly* 3

Vla. *f* *mf* *trill NV* *ord.* *spiccato*

Eng. Hn. 12 *suddenly angry*

Vla. *mf* *mp* *f pizz* *trill* *resonant*

Eng. Hn. 16 *tenuto*

Vla. *arco*

21

Eng. Hn. NV Vib NV (1) vented note

Vla.

p equalize perception of dynamics

f *mp* *f* *mf*

mp *mf* *subf* *mf* martel. pizz

trill (b) detache

26

Eng. Hn. NV

Vla. NV

p

mp

arco martel. pizz arco

29

Eng. Hn. Vib

ord

Vla. ord

mp *ff*

ord detache

31

Eng. Hn. organ-like dolce

Vla. 3

p *f* *mp*

36

Eng. Hn. a tempo secco, marcato

Vla. spicc

f *f*

40

Eng. Hn.

Vla.

43

Eng. Hn.

Vla.

plaintive

espress

dance-like

mf *ten* *ten* *ten* *p* *mf* *subp*

48

Eng. Hn.

Vla.

poco p

legato

mp

51

Eng. Hn.

Vla.

pp

mf *(begin anew)*

mp

54

Eng. Hn.

Vla.

espress., solo

p

(mf)

84 *libero non sync* $\text{♩} = 60$

Eng. Hn. *mf*

Vla. *mp* *pont mor morando* *molto legato*

85 $\text{♩} = 60$ *agitato ad lib*

Eng. Hn. *p*

Vla. *tr* *ord* *mf*

poco

**in this section accidentals valid only for note they precede*

86 $\text{♩} = 60$ (1) vented note

Eng. Hn. *f* *f* *p* *EH poco a poco cresc*

Vla. *(tr)* *f* *mf*

coordinate w/ EH

91 *normal grace notes*

Eng. Hn. *f*

Vla. *f* *espress*

**grace notes on the beat*

95

Eng. Hn. *f*

Vla. *f*

Andante
♩ = 72

99

(2) multiphonic

Eng. Hn. *mf* short

Vla. *p* *mf* *f* *mf* resonant

pizz

pont ord

7

103

Eng. Hn. *ten*

Vla. *normal grace notes*

108 long slow accelerando to ♩ = 120 in m.126
stacc - always very short

Eng. Hn. *ten* *ten* (accel)

Vla.

114

Eng. Hn.

Vla. arco

120

Eng. Hn.

Vla. IV vib III NV IV vib > point. pizz. ord come
(foreground) (mf) ricochet resonant

125

Eng. Hn. (accel) very short

Vla.

131 $\text{♩} = 120$ (still 120) *tenuto*

Eng. Hn. *f*

Vla. *arco pont.* *ff*

135 $\text{♩} = 60$ (*mezzo movimento*)

Eng. Hn. *mf* *harmonium-like* *Bite!* *mf* *3*

Vla. *f* (*match EH Dyn*) *f* *3*

140

Eng. Hn. *6* *3*

Vla. *solo espress* *tr*

146 $\text{♩} = 60$ *short*

Eng. Hn. *agressivo* *5* *5* *feroce* *5* *5*

Vla. *ff* *ff*

151

Eng. Hn.


Vla. *5* *5* *5*


153

Eng. Hn.

Vla. *5* *5* *5* *5* *5* *5*

155

Eng. Hn. 

Vla. 

158

Eng. Hn. 

Vla. 

160

Eng. Hn. 


Vla. 


f *p!* *f*

sudden dynamic shifts

p! *f*

163

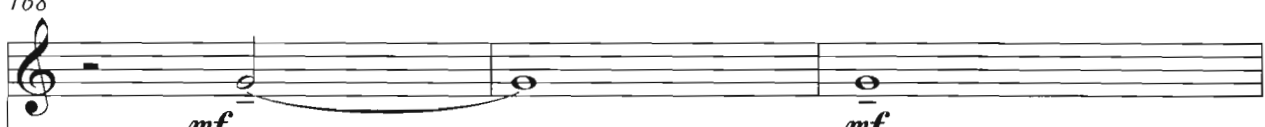
Eng. Hn. 


Vla. 

p *f* *p!*

p *p!*

168

Eng. Hn. 


Vla. 


mf *mf*

pizz > *pizz >*

arco *arco*

171

Eng. Hn. 

Vla. 

mf (non dim)

pizz *pizz*

music for the
English Horn
Oboe d'amore
Oboe



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