

**Richard Felciano**

# **DARK LANDSCAPE**

**for solo English horn**

**for Julie Giacobassi**

## Performance instructions

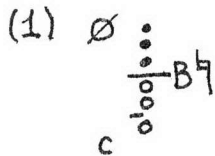
- ⤴ long pause
- ✓ medium pause
- ᵑ short pause
- (ᵑ) optional catch-breath
- NV non vibrato
- CV con vibrato

⊖ — ⊕ — ⊖ add and then withdraw the multiphonic gradually

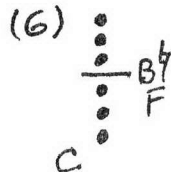
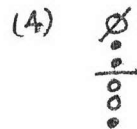
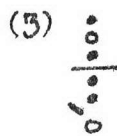
- all staccato notes staccatissimo: very short
- ▲ very short marcato: mainly attack sound

Accidentals are valid for the note they precede and immediate repetitions.

Seven multiphonics are used in the score, numbered 1 through 7. They apply only to the note to which they are attached. A catalog of them is given below.



(2) ∅



Although all the members of the oboe family have large numbers of harmonics in their overtone structures, none has an acoustical profile so individual that it immediately sets it off from other instruments as does the English horn. The bassoon can masquerade as a French horn and the oboe be confused with a muted trumpet, but there is no mistaking the English horn's dark, pungent, yet wonderfully hollow sound.

**Dark Landscape** is a study in these sonorities through various articulations and ranges, since each of these samples the instrument's rich palette in a different way. In some passages, the use of unorthodox fingerings and changing lip pressure produce multiphonics, sounds which are a component of the played note but not usually perceived as separate tones. The result allows us to "look inside" (or, better--"listen inside") the note, as though with a microscope, and the player seems to produce a "chord from a single melody instrument.

One of the exciting things which seems to be happening at this point in history is that all of us--composers, performers, and listeners--are learning to listen to instrumental sonority as a rich and complex vocabulary, and not simply as "color".

--RF

Richard Felciano is a San Francisco composer who teaches at the University of California, Berkeley. He has held numerous grants and awards and has been cited for distinguished achievement by the American Academy of Arts and Letters.

**Dark Landscape** is dedicated to Julie Giacobassi.

DARK LANDSCAPE

RICHARD FELCIANO 1

(1)  $\text{♩} = 50$  NV  $\text{B}^7$   $\text{CV}$  NV  $\text{no break}$

$f$   $mp$   $f$   $mp$   $\text{multiphonic}$

(2) NV  $\text{CV}$  NV  $\text{CV}$  NV (4)  $\text{multiphonic with modest no. of partials}$

$f$   $p$   $mf$   $f$   $ff$

(5)  $\text{agile, hidden, thin tone}$   $\text{multiphonic with many partials}$   $\text{gentle, rocking}$   $\text{always mp; evenly}$

$p$   $ff$   $p$   $mf$   $f$

$\text{bring out lower E}^b$

$\text{sempre legato}$

(6)  $\text{flowing}$   $\text{poco rall.}$   $\text{mp}$

$f$   $\text{B}^7$   $\text{F}$   $\text{sounds}$

$mf$   $p$   $mf$   $p$   $mf$

$\text{plaintively}$

$\text{lightly}$   $\text{lightly}$   $\text{non dim.}$   $p$   $f$   $p$

$\text{legato}$   $\text{simile}$   $\text{stress and sustain the tenuto notes}$

$f$

rapid graces

rocking; stress the ♯, especially E

sudden soft chatter

mf

staccatissimo

f

subitissimo

mf

(7) multiphonic with many partials

chatter

mf

staccatissimo

dolce

mf

simile

mf

mf

lo stesso tempo

p

mf

mf

mf

p

♯=50 distant

p

p

mf

p

p

pp

(8) hum minor 2nd above or below the played G. Gliss. toward unison with played note; create beats by lingering in the vicinity of the unison before actually achieving it. Simultaneous attack.

play

gl.

gl.

gl.

gliss. whole step down from played note, like a moan

Resolutely; dance-like ♯=♯ (count 5)

mf heavily, except legato notes

p

mf

p

mf

mf

p

p

mf

mf

Handwritten musical notation on a staff. It features a sequence of notes with various accidentals (sharps and naturals). Dynamic markings include *p*, *mf*, *f*, and *mf*. There are also some handwritten annotations like 'A' and 'y'.

Handwritten musical notation on a staff. It includes two triplet markings over groups of notes. The word *accelerando* is written above the staff. There are also some handwritten annotations like 'A' and 'b'.

Prestissimo

Handwritten musical notation on a staff showing a dense sequence of notes, possibly a chromatic scale or a similar rapid passage.

Handwritten musical notation on a staff. A tempo marking  $\text{♩} = 72$  is present. The notation includes notes with stems and some accidentals.

♩ = 92

dolce: don't shorten final notes

Handwritten musical notation on a staff. It includes guitar-specific markings such as the number '5' above the staff and 'agitato' below. There are also dynamic markings like *mp* and *p*, and some handwritten annotations like 'key clicks' and 'V U'.

Handwritten musical notation on a staff. It includes guitar-specific markings such as the number '5' above the staff and '4' below. There are also dynamic markings like *mp* and *p*, and some handwritten annotations like '3' and '1'.

turn



4

the upper part very distant

San Francisco, V 85  
duration ca. 4'30"

