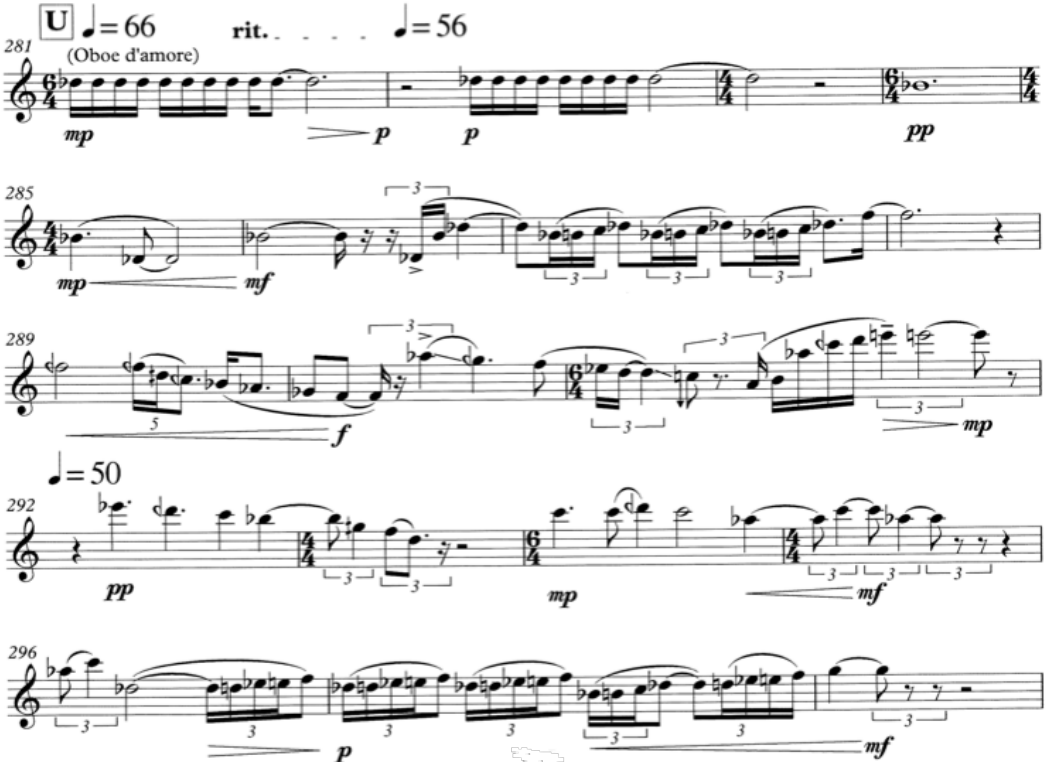
HAUTBOIS

2. L'INSTRUMENT / THE INSTRUMENT

Le hautbois d'amour / The oboe d'amore

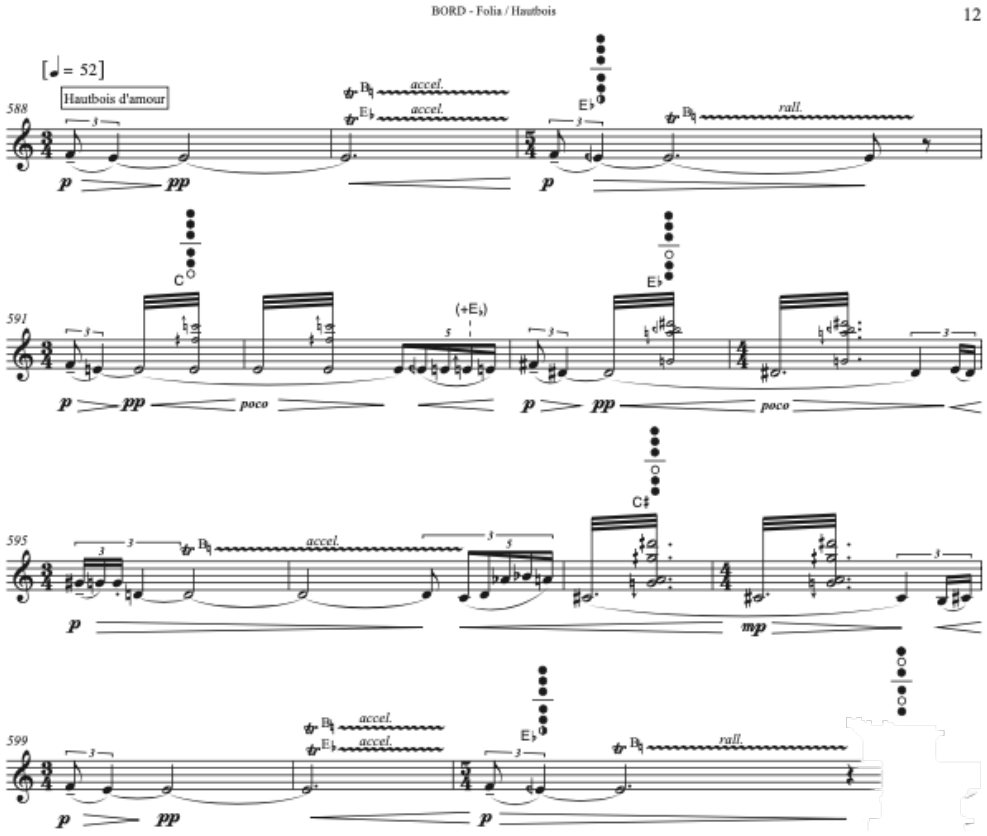
- Liza LIM, *The Tailor of Time*, Ed. Ricordi, 2023.

Extrait de U
Extract from U

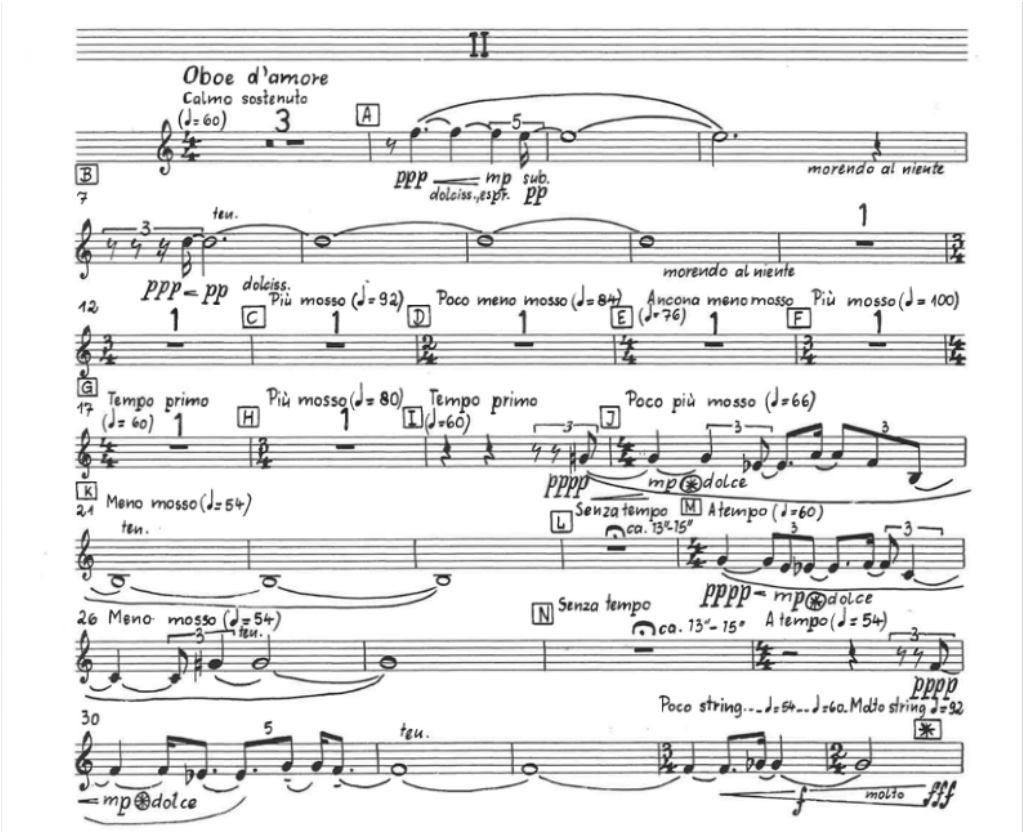


- Lionel BORD, *Folia*, Ed. Babel Scores, 2017.

Extrait p. 12
Extract p. 12



- LIGETI *Concerto de chambre, (Kammerkonzert)*, Ed. Schott, 1969-1970.

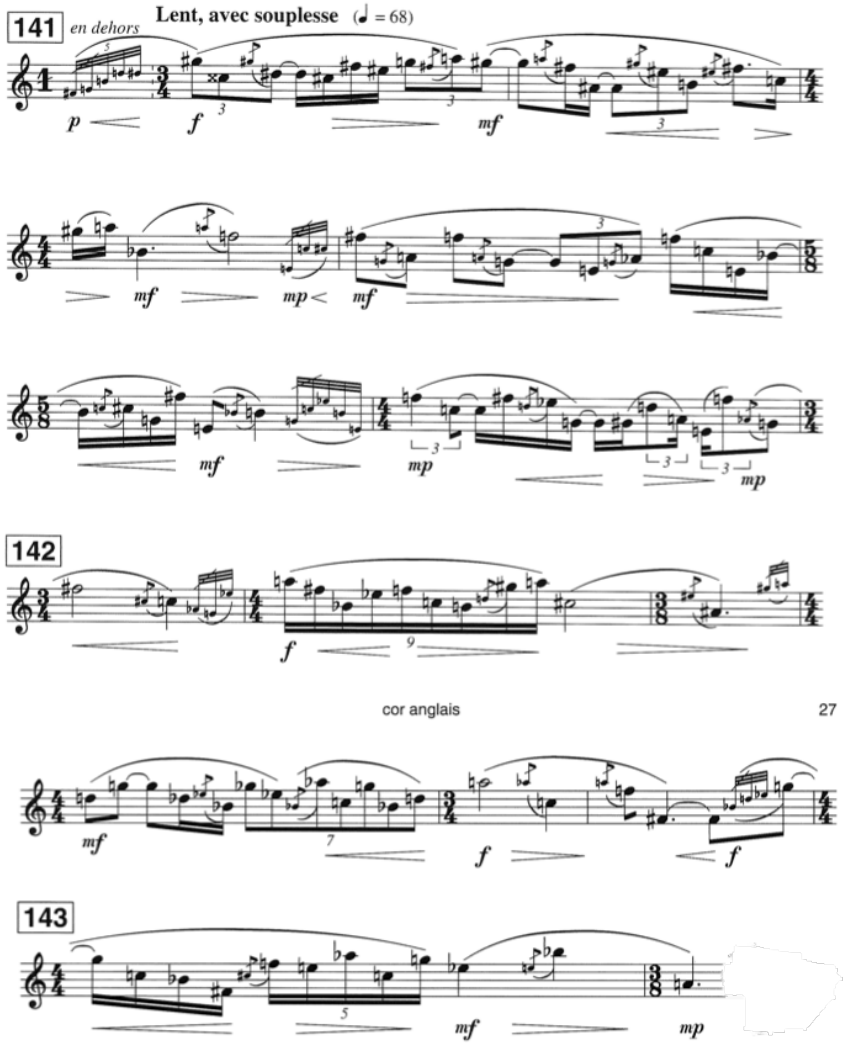


2. L'INSTRUMENT / THE INSTRUMENT

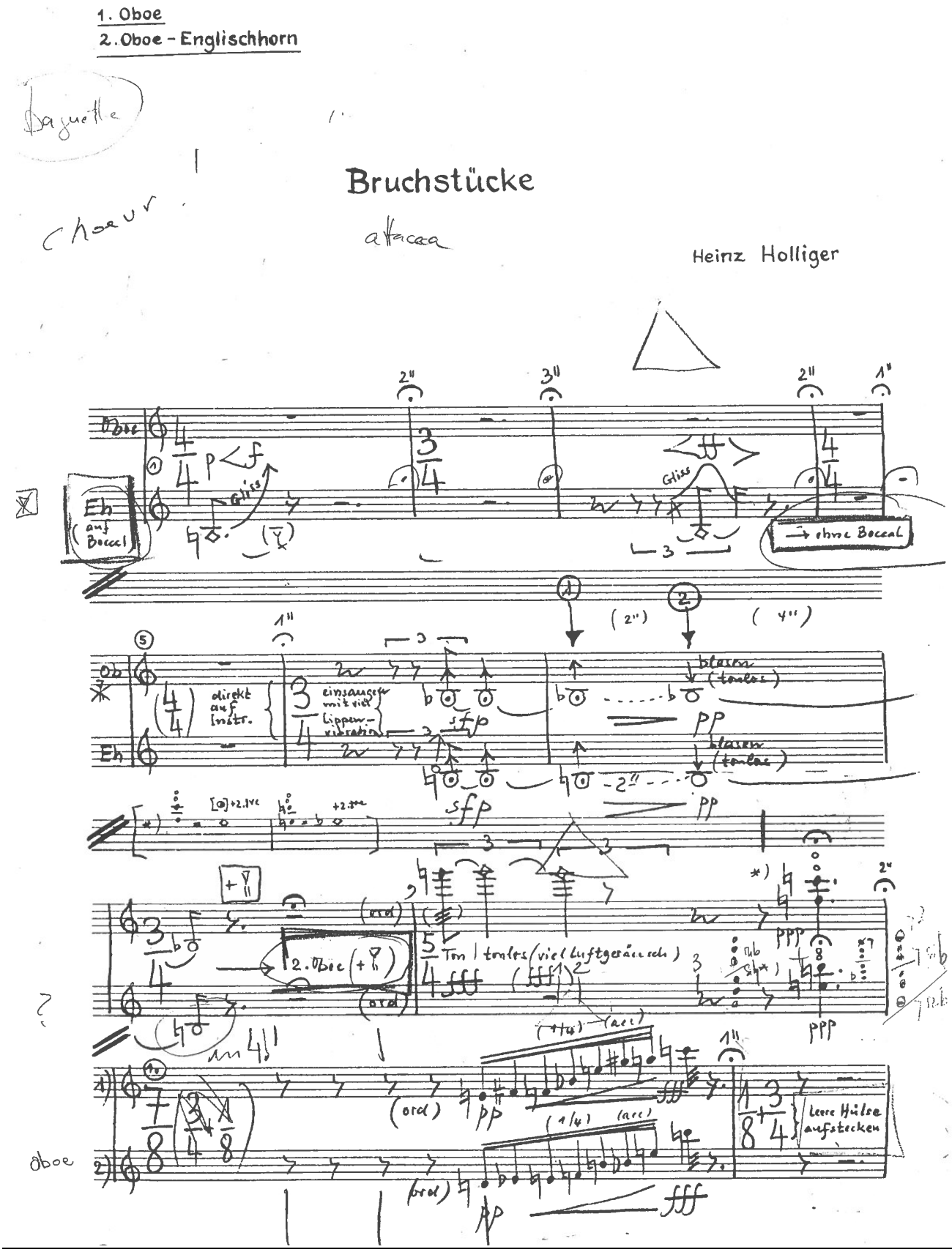
Le cor anglais / The english horn

- Pierre BOULEZ, *Dérive 2*, Universal Edition, 1988-2006.

Extrait p. 26-27
Extract p. 26-27

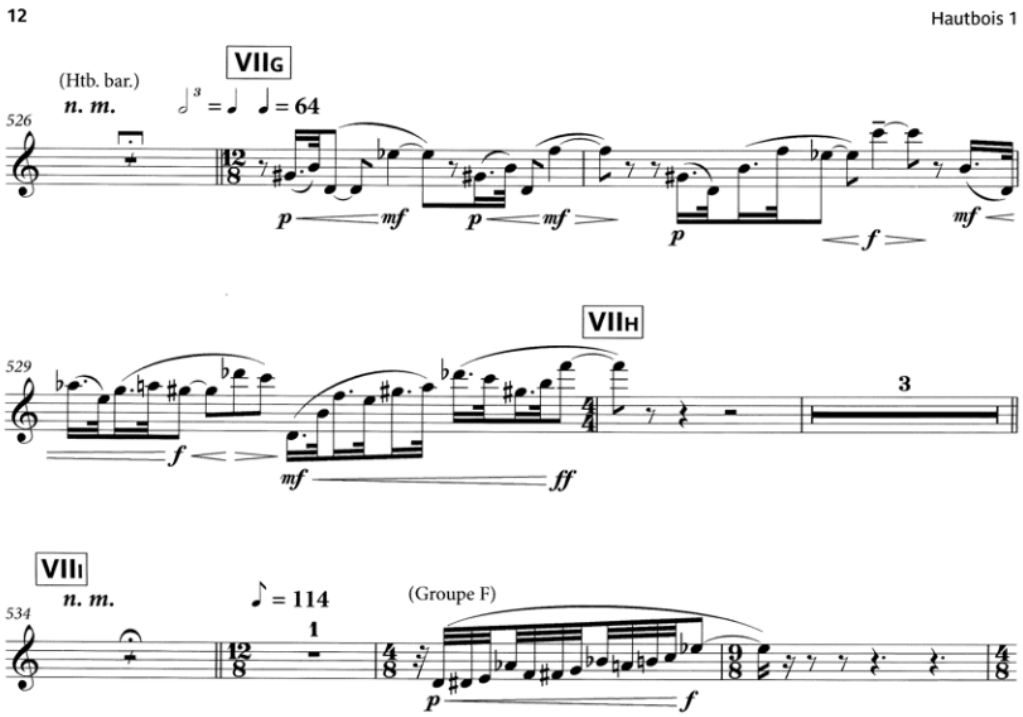


- Heinz HOLLIGER, *Scardanelli-Zyklus*, Ed. Schott, 1975-1991.



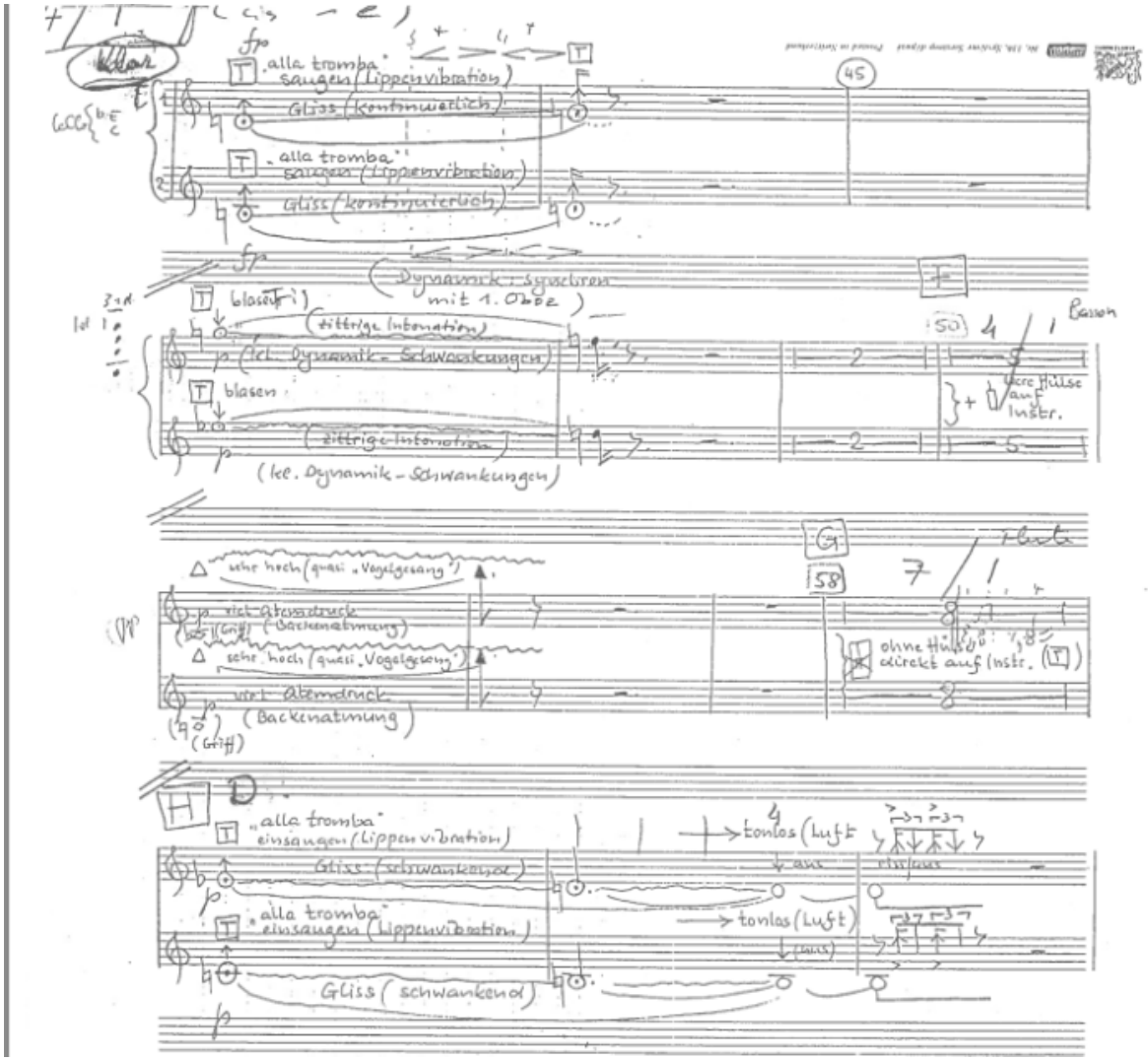
Le hautbois baryton / The bass oboe

- Philippe MANOURY, *Grammaires du sonore*, Ed. Durand, 2022.



3. AIR ET SOUFFLE / AIR AND BREATH

- Heinz HOLLIGER, *Scardanelli-Zyklus*, Ed. Schott, 1975-1991.
  « Vogelgesang » et « alla tromba » :



- Francesco FILIDEI, *Ballata n°2*, Ed. Rai Trade, 2013.

Anche seule et pression des lèvres :
Single reed and lip pressure:

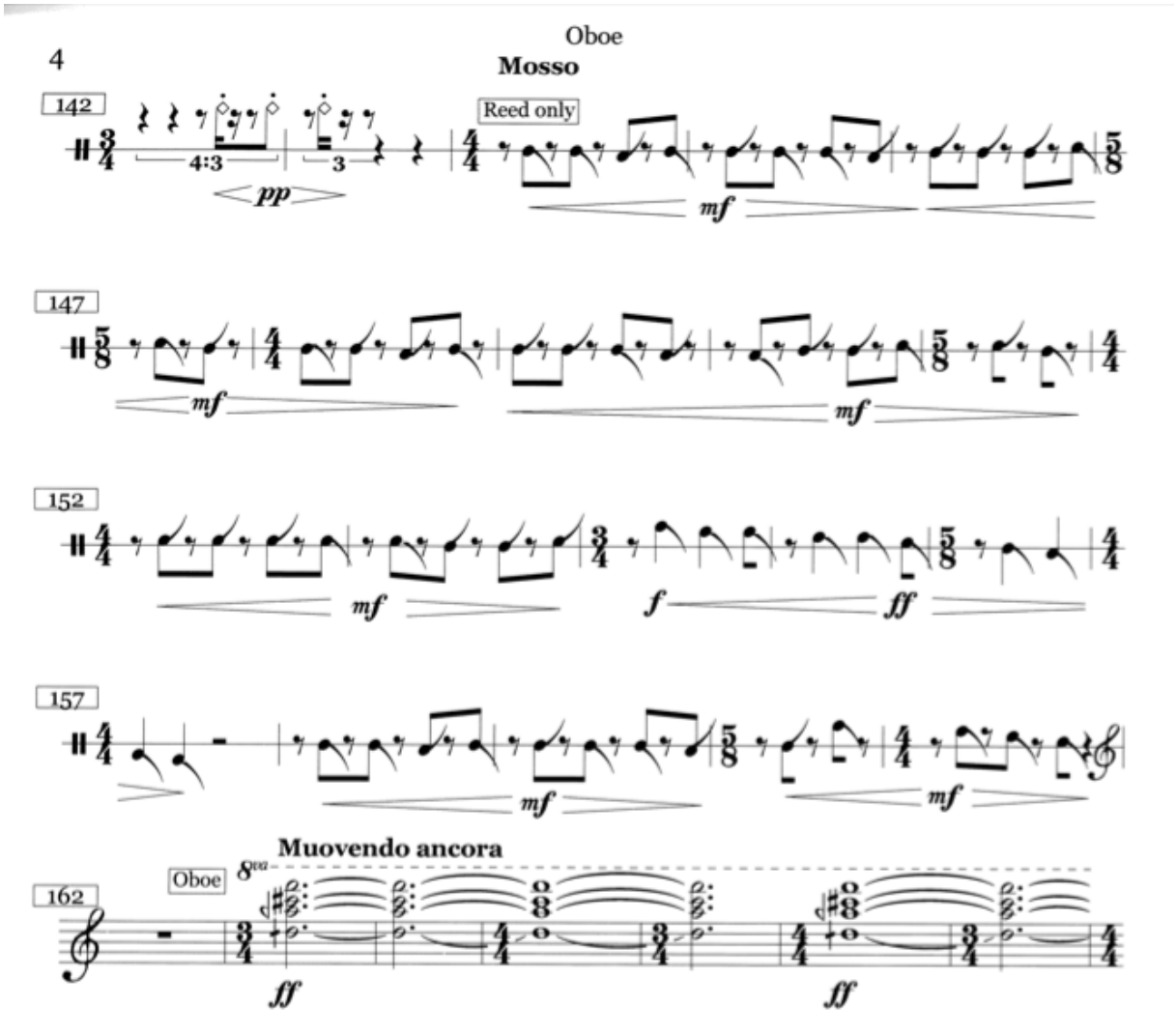
Oboe
And : Bubble Wrap (for popping sound, mute playing behind cloth), Gelinotte soufflé (Grouse or other very high blowed bird call), Reed alone

Bisbigliando, trill with right hand on the high keys of the trill, while the left hand change pitches.

Tremolo on the same note with different fundamentals (sort of bisbigliando using the indicated position).

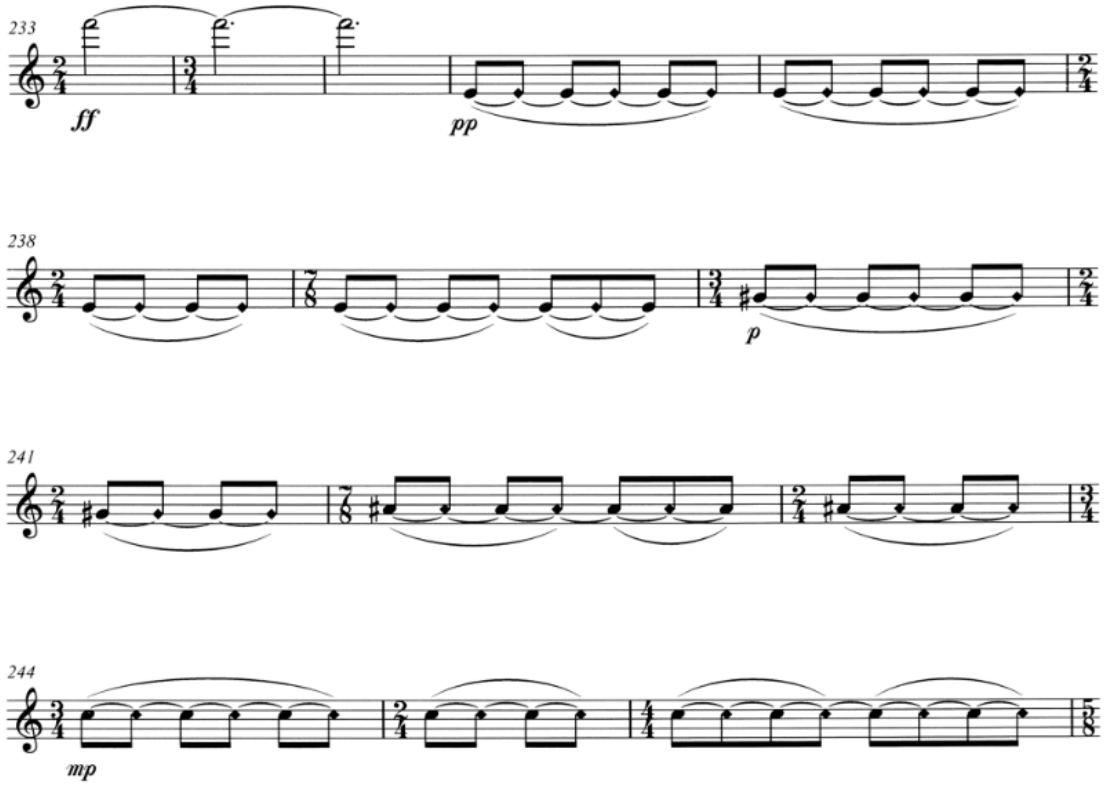
Reed alone, with small glissando up or down starting from different pitches as indicated.

Tongue ram.



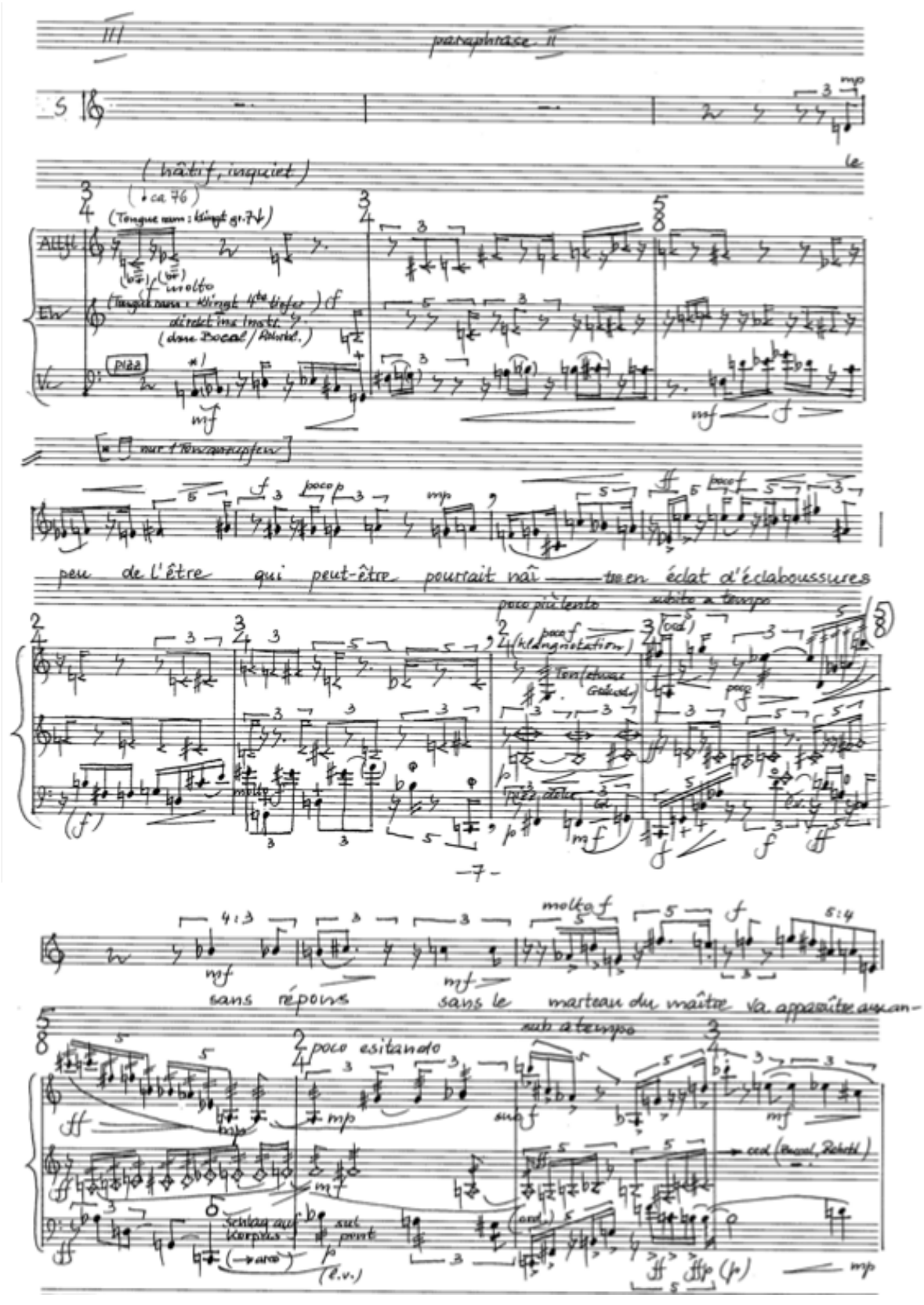
- Francesco FILIDEI, *Requiem* Ed. Ricordi, 2020.

  Pression et dépression de l'air (p. 12) :
  Air pressure and vacuum (p. 12):



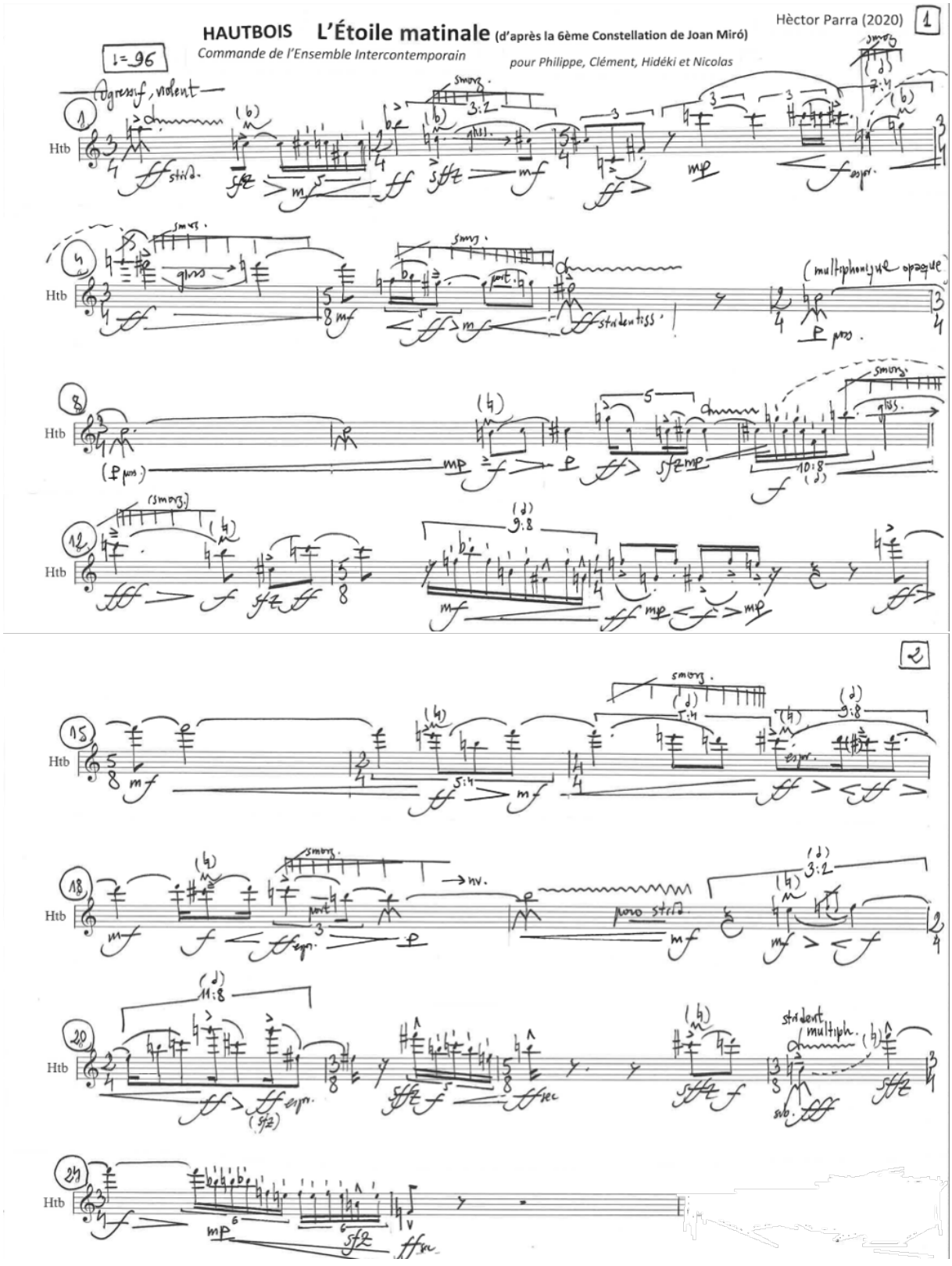
- Heinz HOLLIGER, *À plume éperdue*, Ed. Schott, 2015.

  Pour instrument seul sans anche :
  For solo instrument without reed:



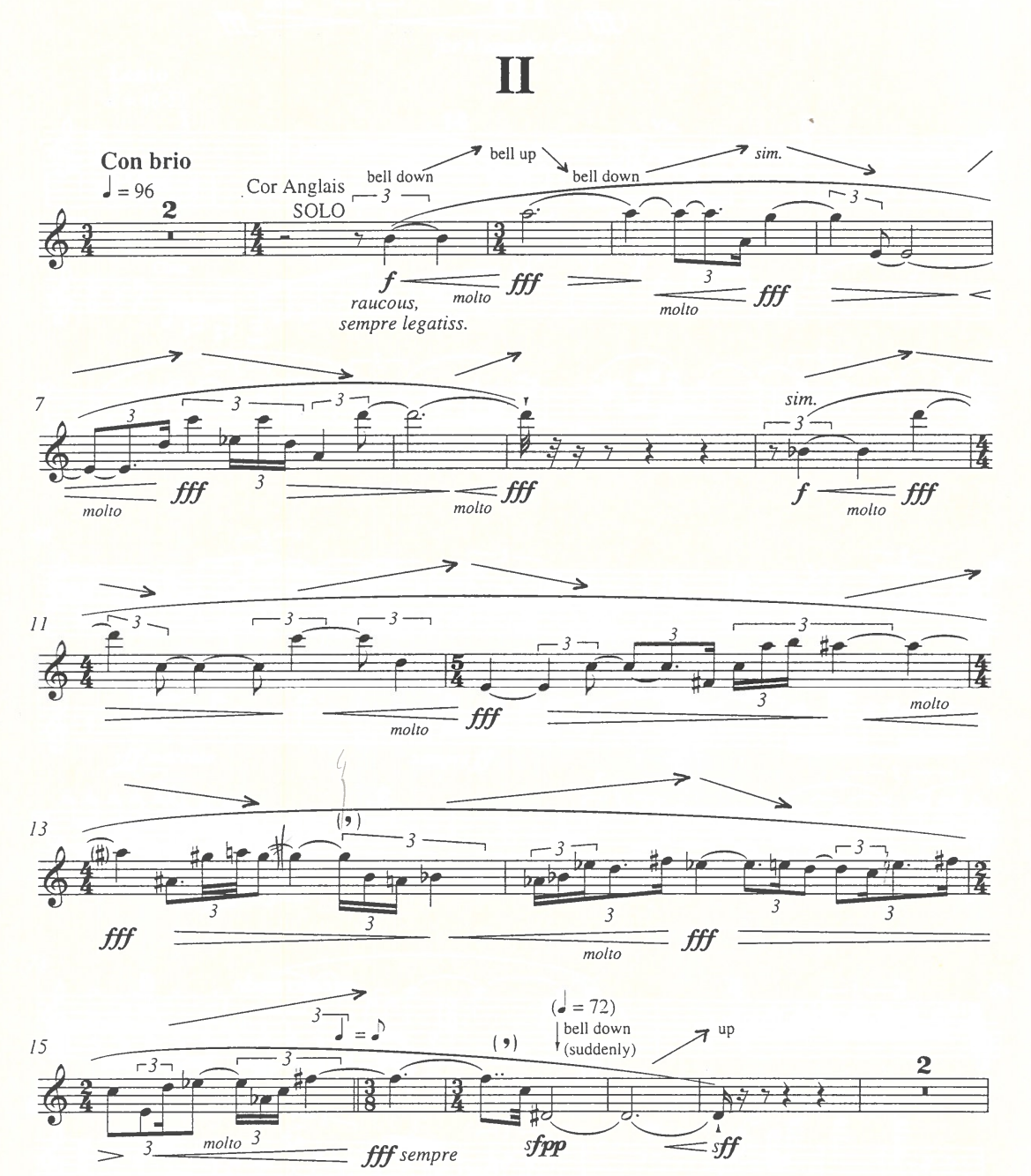
- Hèctor PARRA*, L'Étoile matinale,* Ed. Durand, 2020.

  Le vibrato abdominal (indiqué « smorz » pour smorzando sur la partition ou « osc » pour oscillation expressive), p. 1:
  Abdominal vibrato (indicated as 'smorz' for smorzando on the score or 'osc' for expressive oscillation), p. 1:



- George BENJAMIN, *Three Inventions,* Faber Music, 1993-1995.

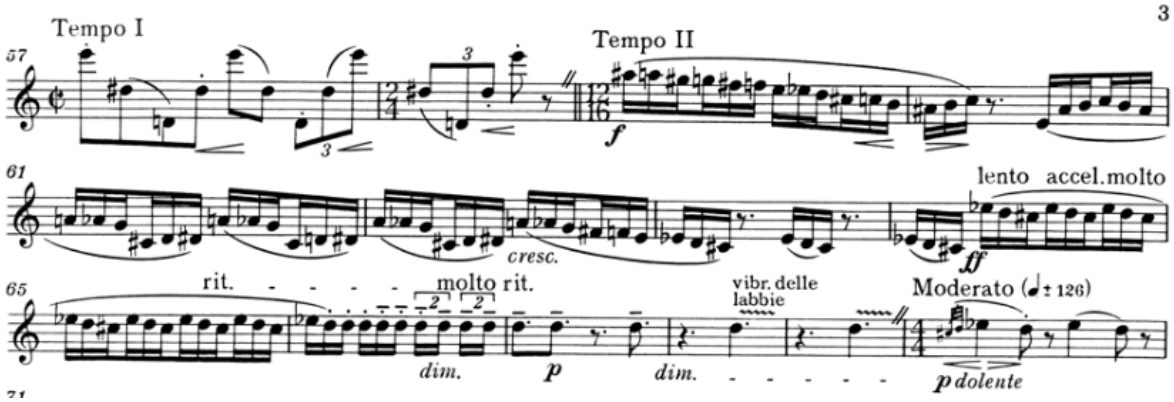
  Anche ultra grattée, donc son le plus criard possible (mouvement II) :
  The reed is ultra-scratched, so the sound is as loud as possible (movement II):



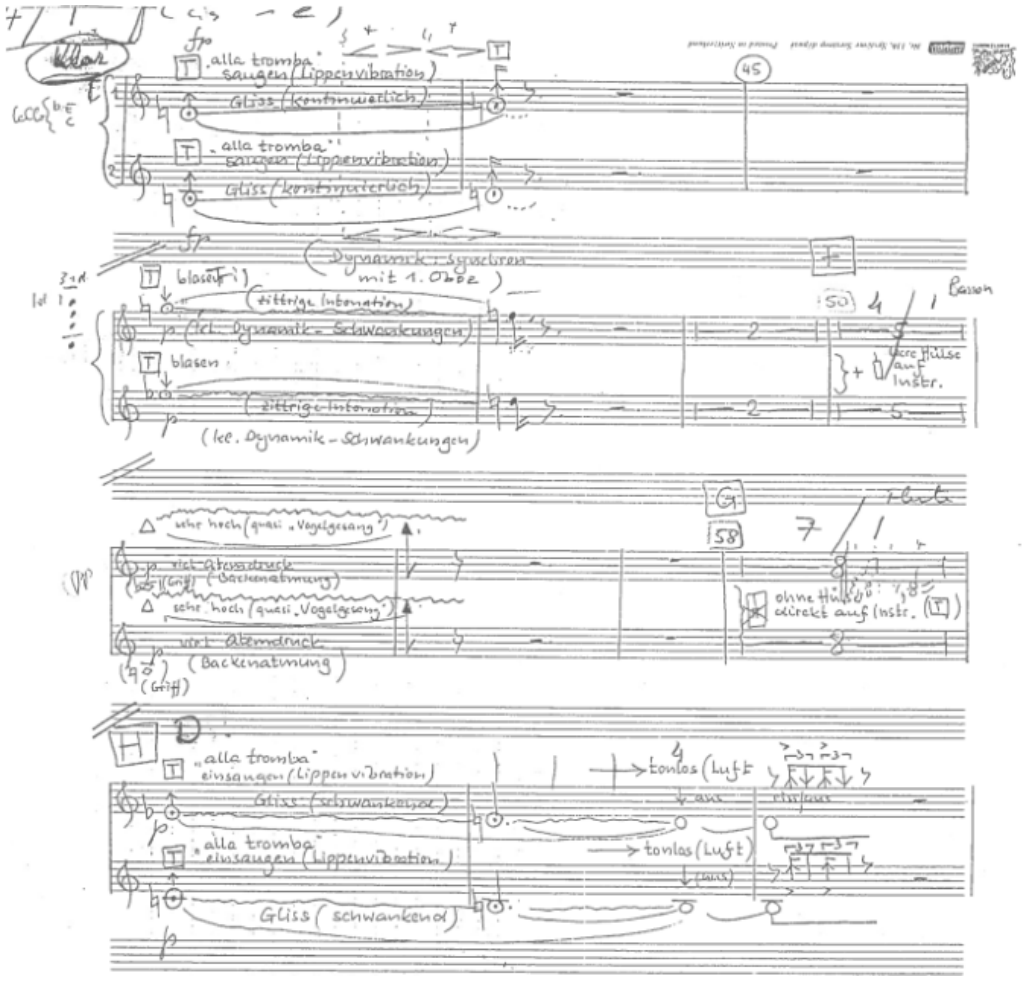
4. LES LÈVRES / LIPS

- Antal DORÁTI, *La cigale et la fourmi*, Ed. Boosey & Hawkes, 1981.

  Le vibrato de lèvres :
  Lip vibrato :



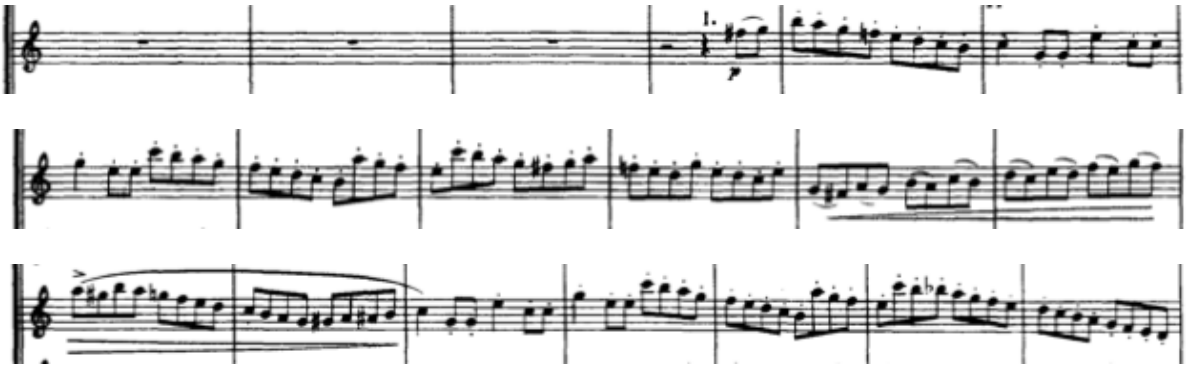
- Heinz HOLLIGER, *Scardanelli-Zyklus*, Ed. Schott, 1975-1991.
  « Vogelgesang » et « alla tromba » :



5. LA LANGUE / THE TONGUE

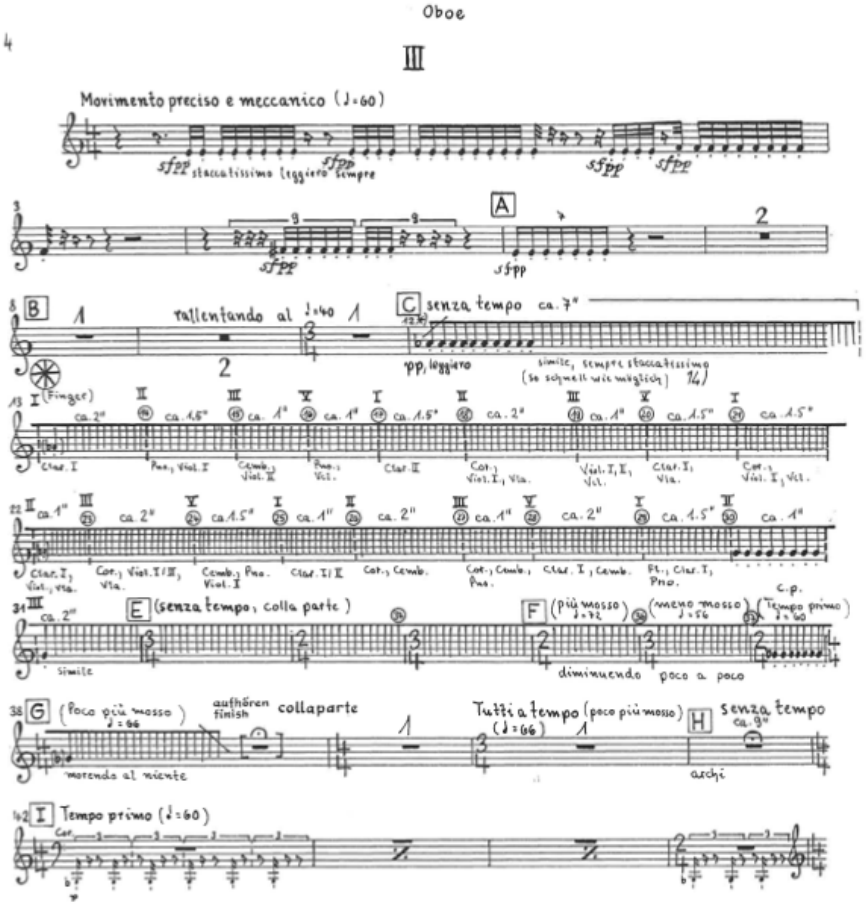
- Gioacchino ROSSINI, *L'échelle de soie (La scala di seta)*, 1812.

  Pour le double staccato (mesures 37 à 53) :
  For the double staccato (bars 37 to 53):



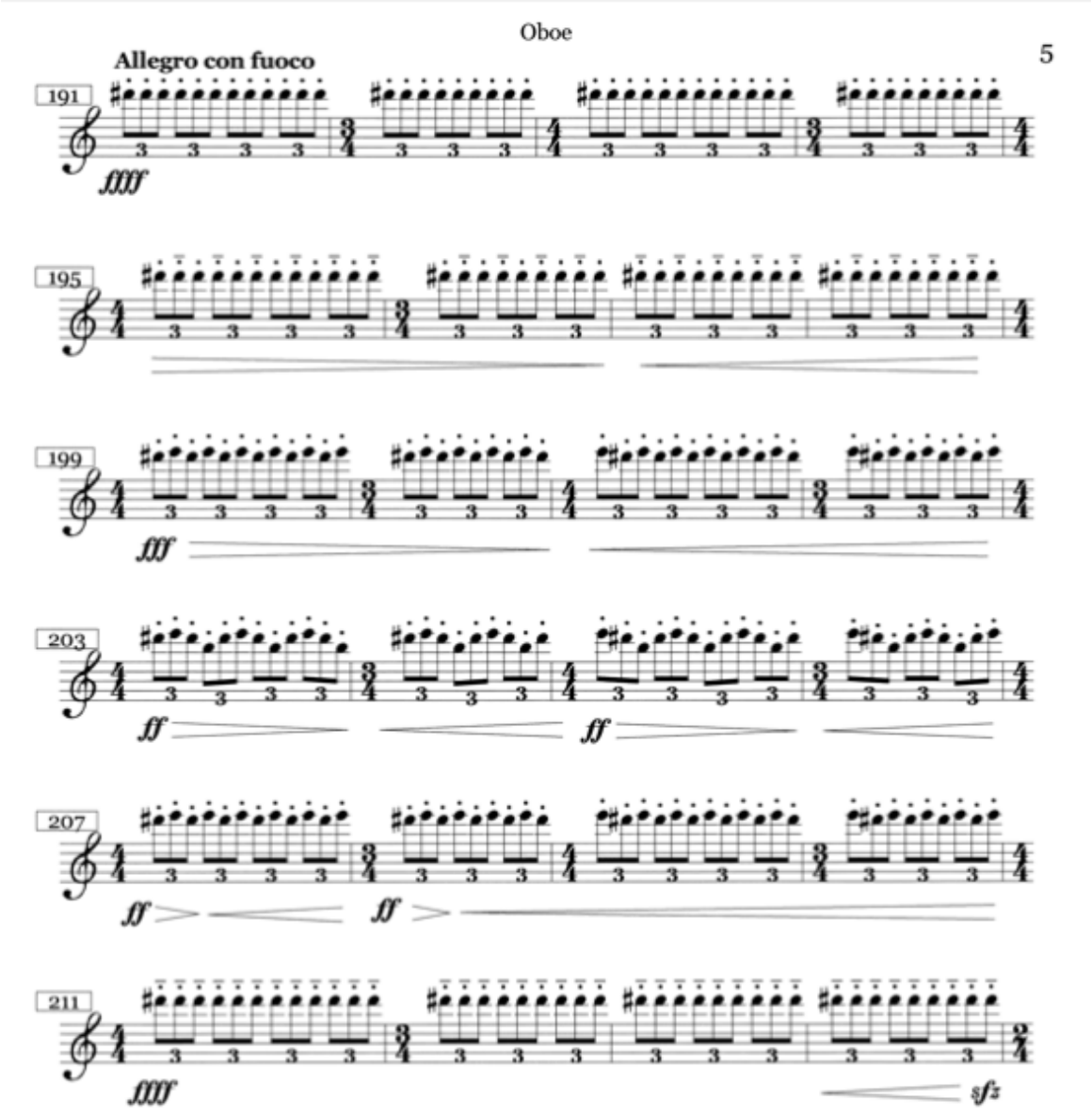
- György LIGETI, *Concerto de chambre (Kammerkonzert)*, Ed. Schott, 1969-1970.

  Limitations physiques du double staccato : l'extrait montré ici souligne la grande difficulté du double staccato sur une séquence trop longue.
  Physical limitations of the double staccato: the extract shown here highlights the great difficulty of the double staccato in a sequence that is too long.



- Francesco FILIDEI, *Ballata n°2*, Ed. Rai Trade, 2013.

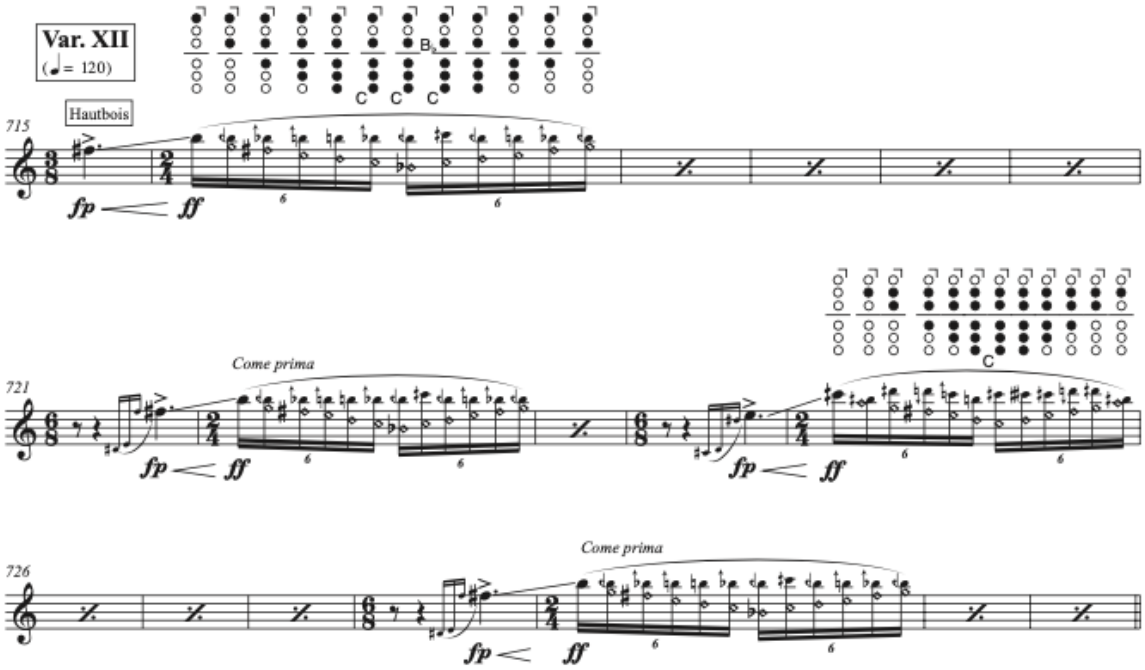
  Exemple de triple staccato : cette longueur rend déjà sa faisabilité problématique.
  Example of a triple staccato: this length already makes its feasibility problematic.



6. LES DOIGTÉS / FINGERINGS

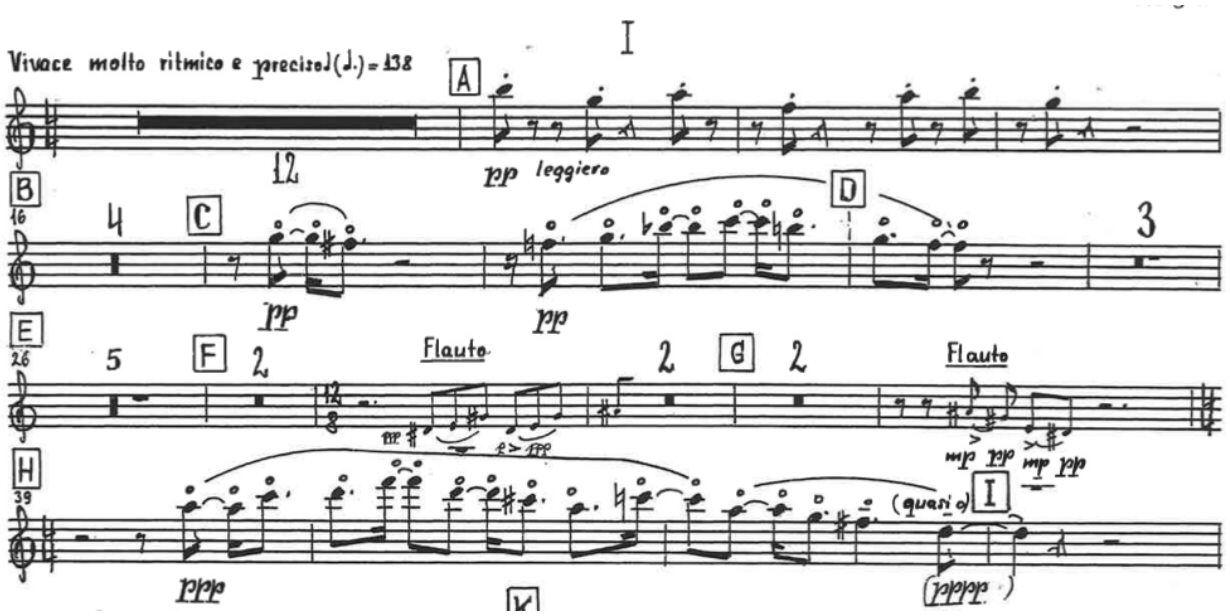
- Lionel BORD, *Folia*, Ed. Babel Scores, 2017.

  Les micro-intervalles par les doigtés :
  Micro-intervals through fingering :



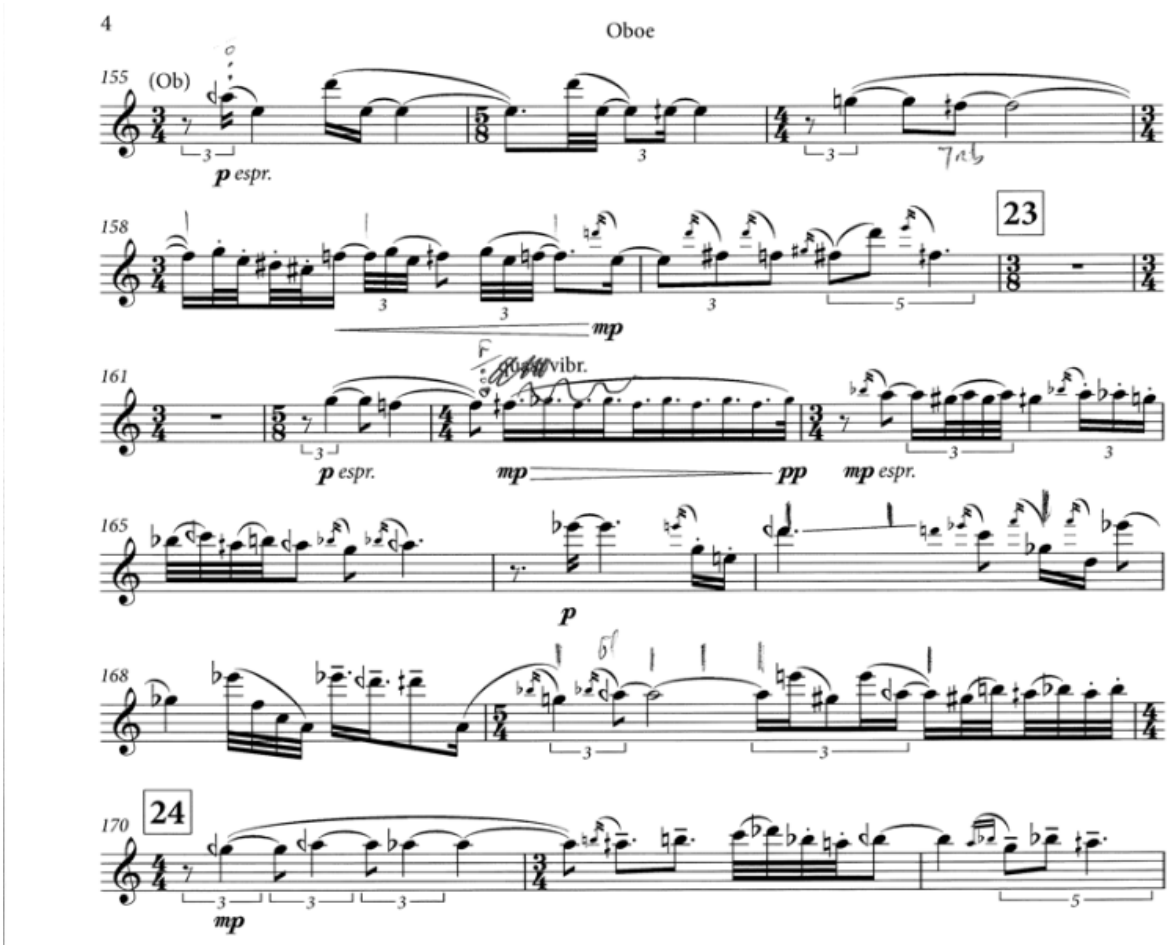
- György LIGETI, *Concerto pour piano*, Ed. Schott, 1985-1988.

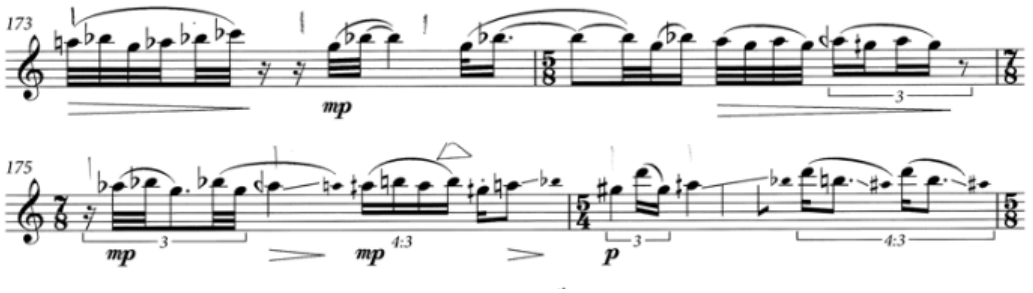
  Doigtés harmoniques (remarque : à H les ré et fa aigus n'existent pas bien qu'ils soient marqués !) :
  Harmonic fingerings (note: at H, high D and F do not exist, although they are marked!):



- Enno POPPE, *Prozession*, Ed. Ricordi, 2015-2020.

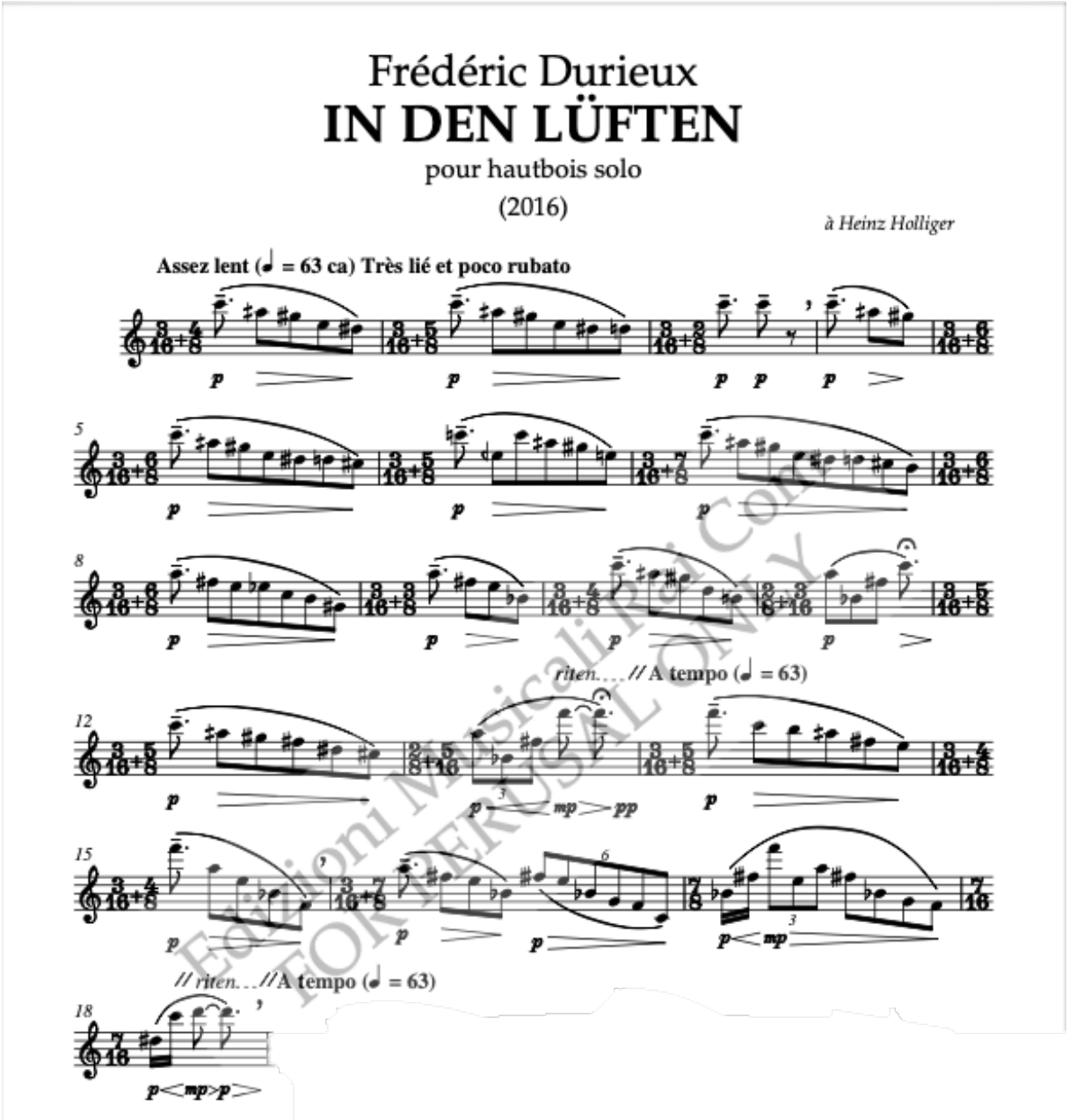
  Pour les quarts de tons (p. 4) :
  For quarter tones (p. 4):




173
mp
3
175
mp
3
4:3
mp
3
p
4:3

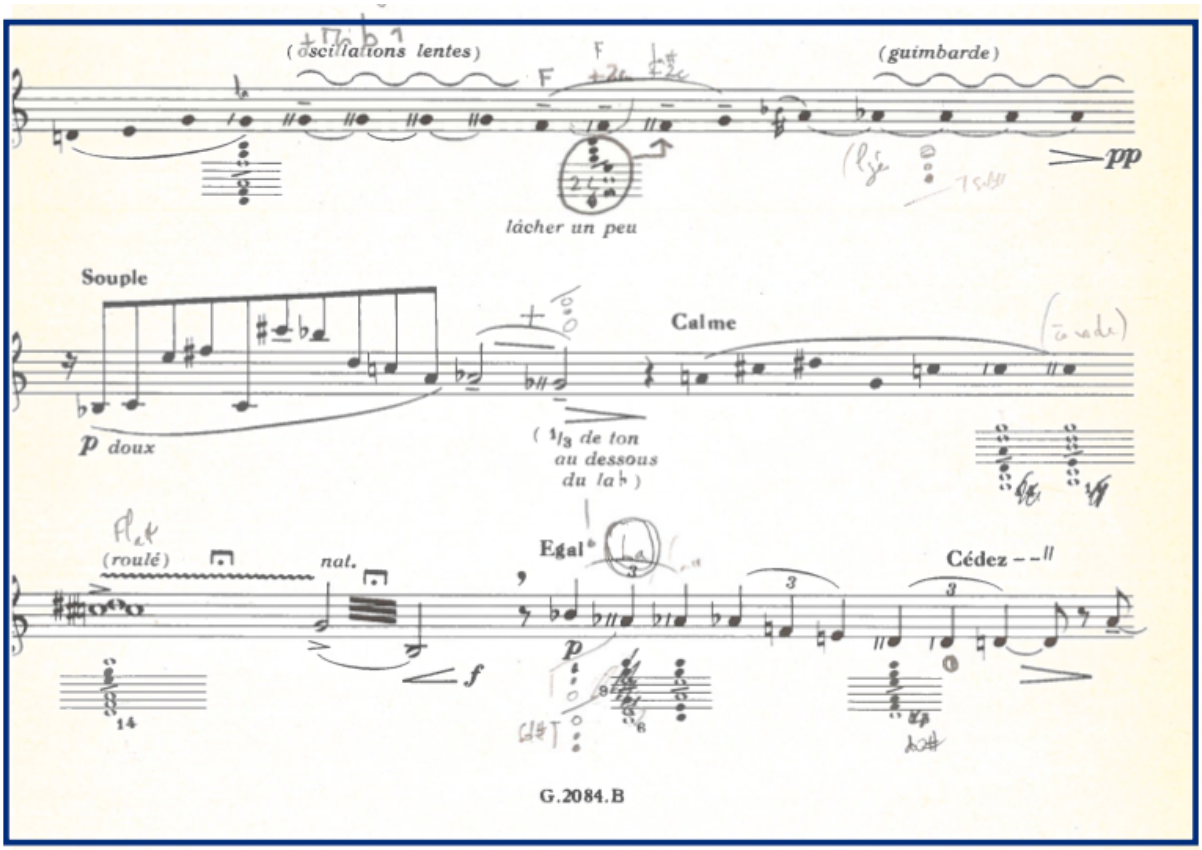
- Frédéric DURIEUX, *In den Lüften*, Ed. Musicali Rai Com, 2016.

  Quarts de tons par les doigtés (p. 1) :
  Quarter tones by fingering (p. 1):

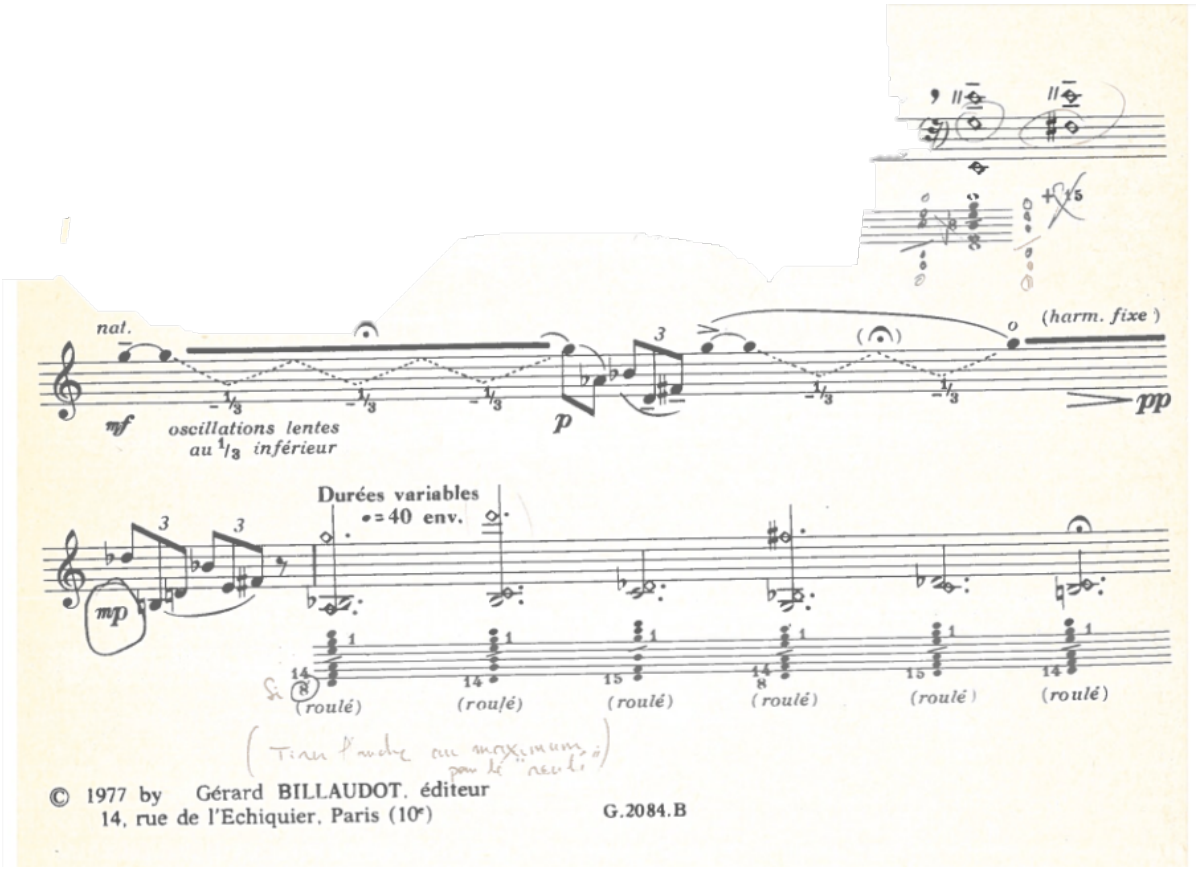


- Maurice OHANA, *Sarc*, Ed. Billaudot, 1972.

  Micro intervalles par les doigtés :
  Fingering micro-intervals:



Son multiphonique (qu'on appelle son roulé) en tirant l'anche au maximum :
Multiphonic sound (called rolled sound) by pulling the reed at maximum:



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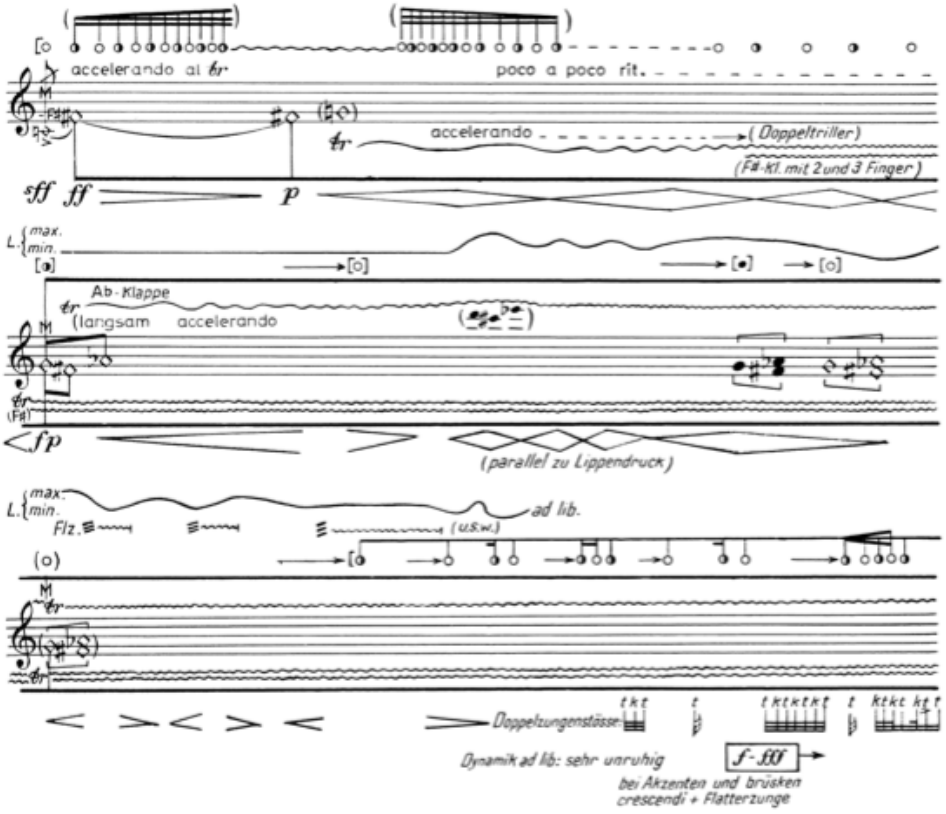
14, rue de l'Echiquier, Paris (10e)

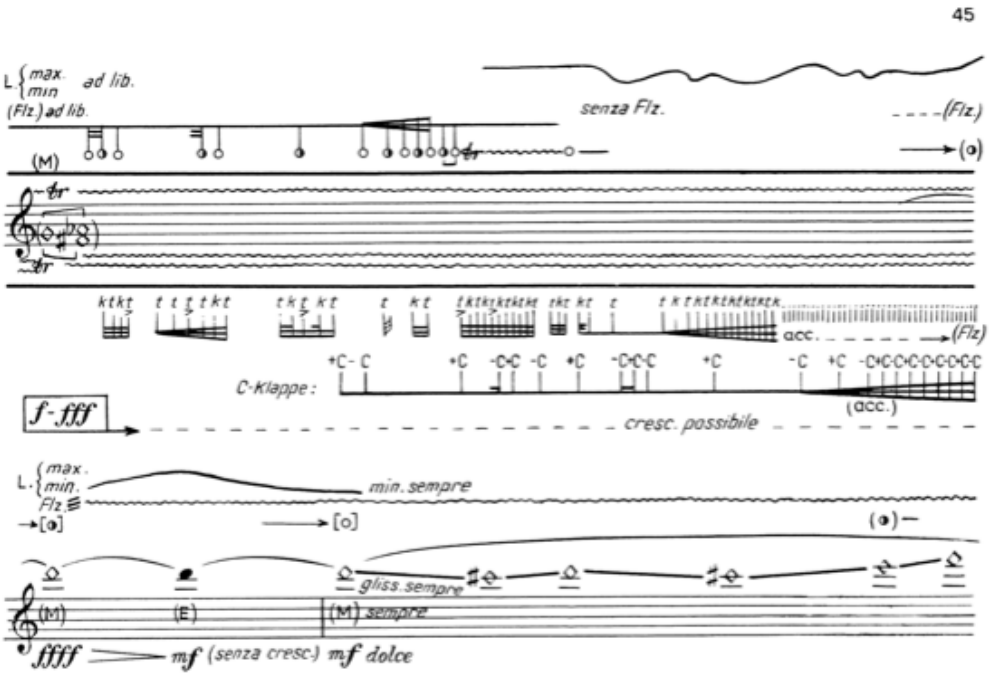
G.2084.B

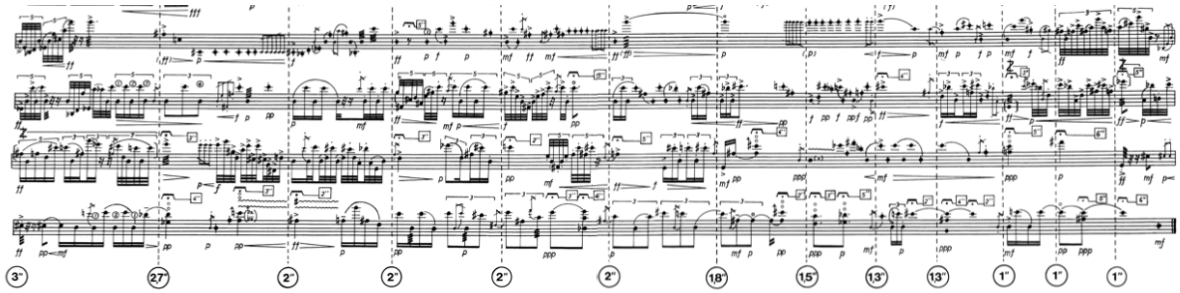
- Heinz HOLLIGER, *Studie über Mehrklänge,* Ed. Breitkopf & Härtel, 1971.

Cet extrait correspond à l'extrait vidéo qui rassemble 5 modes de jeu : double staccato, flatterzunge, double trille, fluctuation de hauteur par les lèvres, respiration circulaire.

This excerpt corresponds to the video excerpt which brings together 5 playing modes: double staccato, flatterzunge, double trill, pitch fluctuation through the lips, circular breathing.





- Luciano BERIO, *Sequenza VII*, Universal Edition, 1969.

  Finalement, la *Sequenza VII* de Luciano Berio résume en très grande partie ce qui a été abordé, c'est en quoi cette œuvre reste emblématique. En voici un extrait (les 4 dernières lignes sur les 13 de la partition) :
  In the end, Luciano Berio's Sequenza VII sums up a very large part of what has been discussed, which is why this work remains emblematic. Here's an extract from (the last 4 lines of the 13 in the score):