

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

281 **U** $\text{♩} = 66$ rit. . . . $\text{♩} = 56$
(Oboe d'amore)

285

289

292 $\text{♩} = 50$

296

The musical score is written for Oboe d'amore in 4/4 time. It begins at measure 281 with a tempo of 66 beats per minute. The score includes a 'rit.' (ritardando) section. The tempo changes to 56 beats per minute at measure 285 and to 50 beats per minute at measure 292. The score features various dynamics including *mp*, *p*, *pp*, *f*, and *mf*. It contains several triplet markings and a quintuplet in measure 289. The key signature has one flat (B-flat).

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

Extrait p. 12
 Extract p. 12

BORD - Folia / Hautbois 12

[♩ = 52]
 Hautbois d'amour

588 *p* *pp* *accel.* *accel.* *p* *rall.*

591 *p* *pp* *poco* *p* *pp* *poco*

595 *p* *mp*

599 *p* *pp* *accel.* *accel.* *p* *rall.*

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

Oboe d'amore
Calmo sostenuto
(♩ = 60)

7 *ppp* *dolciss. espf.* *mp sub.* *pp* *morendo al niente*

12 *ppp = pp* *dolciss.* *Più mosso* (♩ = 92) *Poco meno mosso* (♩ = 84) *Ancora meno mosso* (♩ = 76) *Più mosso* (♩ = 100)

17 *Tempo primo* (♩ = 60) *Più mosso* (♩ = 80) *Tempo primo* (♩ = 60) *Poco più mosso* (♩ = 66)

21 *Meno mosso* (♩ = 54) *ten.* *pppp* *mp dolce* *Senza tempo* (ca. 13"-15") *A tempo* (♩ = 60)

26 *Meno mosso* (♩ = 54) *ten.* *Senza tempo* (ca. 13"-15") *A tempo* (♩ = 54) *pppp = mp dolce*

30 *mp dolce* *ten.* *Poco string... ♩ = 54... ♩ = 60. Molto string ♩ = 92* *pppp* *f* *molto* *fff*

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

141 *en dehors* Lent, avec souplesse (♩ = 68)

142

cor anglais 27

143

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

1. Oboe
2. Oboe - Englischhorn

Baguette

Chœur

Bruchstücke

allegro

Heinz Holliger

The score consists of several systems of music for Oboe (Ob.) and English Horn (Eh.).

- System 1:** Oboe part starts with a 4/4 time signature, dynamics $p < f$, and a trice marking. English Horn part has a circled Eh (auf Boccal) and a boxed instruction \rightarrow ohne Boccal. A triangle symbol is drawn above the staff.
- System 2:** Oboe part has a circled 5 and a 4/4 time signature. English Horn part has a circled 1 and a 3/4 time signature. Dynamics include sfp and pp . Instructions include "einsaugen mit viel Lippenvibration" and "blasen (tonlos)".
- System 3:** Oboe part has a circled 2 and a 3/4 time signature. English Horn part has a circled 2 and a 3/4 time signature. Dynamics include sfp and pp . Instructions include "blasen (tonlos)".
- System 4:** Oboe part has a circled 3 and a 3/4 time signature. English Horn part has a circled 3 and a 3/4 time signature. Dynamics include ppp . Instructions include "Ton | tonlos (viel Luftgeräusch)".
- System 5:** Oboe part has a circled 4 and a 3/4 time signature. English Horn part has a circled 4 and a 3/4 time signature. Dynamics include ppp . Instructions include "Leere Hülse aufstecken".

Le hautbois baryton / The bass oboe

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

12

Hautbois 1

(Htb. bar.)
VIIg
n. m. $\text{♩}^3 = \text{♩} = 64$

526

p *mf* *p* *mf* *p* *f* *mf*

VIIH

529

f *mf* *ff* 3

VIIi
n. m. $\text{♩} = 114$ (Groupe F)

534

p *f*

3. AIR ET SOUFFLE / AIR AND BREATH

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

The image shows a handwritten musical score for Heinz Holliger's 'Vogelgesang' and 'alla tromba'. The score is written for two trumpets and includes several systems of staves with detailed performance instructions in German.

System 1 (Measures 45-50):

- Two staves for trumpets. Annotations include: *Wasser* (circled), *ff*, *« alla tromba » saugen (Lippenvibration)*, *Gliss (kontinuierlich)*, *45*, *Dynamik: Synchron mit 1. Oboe*, *50*, *4*, *1 Bass*, *weiche Hülse auf Instr.*

System 2 (Measures 51-58):

- Two staves for trumpets. Annotations include: *3. A*, *bläser!*, *tiefrige Intonation*, *p (rel. Dynamik - Schwankungen)*, *blasen*, *tiefrige Intonation*, *(rel. Dynamik - Schwankungen)*, *sehr hoch (quasi « Vogelgesang »)*, *sehr tief (quasi « Vogelgesang »)*, *sehr tief (quasi « Vogelgesang »)*, *sehr hoch (quasi « Vogelgesang »)*, *sehr tief (quasi « Vogelgesang »)*, *sehr hoch (quasi « Vogelgesang »)*, *sehr tief (quasi « Vogelgesang »)*, *58*, *7*, *1 Flöte*, *ohne Hülse direkt auf Instr. (II)*

System 3 (Measures 59-64):

- Two staves for trumpets. Annotations include: *H D*, *« alla tromba » einsaugen (Lippenvibration)*, *Gliss (schwankend)*, *4*, *tonlos (Luft)*, *aus*, *einblasen*, *« alla tromba » einsaugen (Lippenvibration)*, *Gliss (schwankend)*, *tonlos (Luft)*, *aus*, *einblasen*

- 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 blown 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.

Oboe
Mosso

4

142 **pp** **mf**

147 **mf** **mf**

152 **mf** **f** **ff**

157 **mf** **mf**

Muovendo ancora

162 **ff** **ff**

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

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

233

ff *pp*

238

p

241

p

244

mp

- 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):

II

Con brio
♩ = 96

Cor Anglais
SOLO

bell down bell up bell down sim.

f *fff* *fff* *fff*

raucous,
sempre legatiss.

molto *molto* *molto* *molto*

7

fff *fff* *fff* *fff*

molto *molto* *molto* *molto*

11

fff *fff* *fff* *fff*

molto *molto* *molto* *molto*

13

fff *fff* *fff* *fff*

molto *molto* *molto* *molto*

15

fff *fff* *fff* *fff*

molto *molto* *molto* *molto*

fff *sempre* *sfpp* *ff*

(♩ = 72)
bell down (suddenly) up

4. LES LÈVRES / LIPS

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

Le vibrato de lèvres :

Lip vibrato :

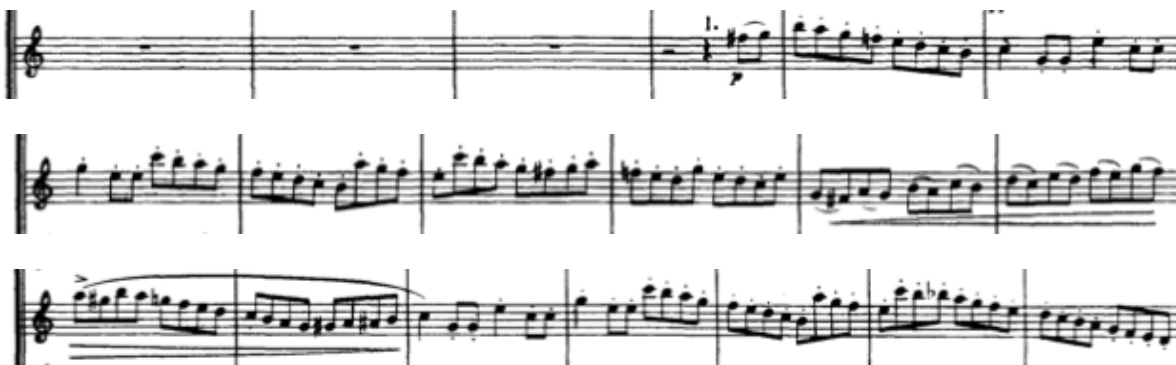
3

- 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.

Oboe

4 III

Movimento preciso e meccanico (♩=60)

sfpp staccatissimo *leggiero* sempre *sfpp* *sfpp*

3 *sfpp* *sfpp*

8 **A** *ritardando* al ♩=40 **C** *senza tempo* ca. 7"

pp, leggiero simile, sempre staccatissimo (so schnell wie möglich) 1/4

15 I (finger) II ca. 2" III ca. 1.5" IV ca. 1" V ca. 1.5" VI ca. 2" VII ca. 1" VIII ca. 1.5" IX ca. 1.5" X ca. 1.5"

Clar. I, Cor., Viol. I, Vla., Cemb., Pas., Viol. II, Clar. II, Cor., Cemb., Viol. I, Vla., Ciar. I, Cor., Viol. I, Vla.

22 II ca. 1" III ca. 2" IV ca. 1.5" V ca. 1" VI ca. 2" VII ca. 1" VIII ca. 1.5" IX ca. 1"

Clar. I, Cor., Viol. I/II, Cemb., Pas., Clar. II, Cor., Cemb., Cor., Cemb., Clar. I, Cemb., Ft., Clar. I, Pno., C. p.

31 III **E** (*senza tempo, colla parte*) **F** (*più mosso* ♩=72) **G** (*meno mosso* ♩=56) **H** (*Tempo primo* ca. 90)

simile *diminuendo poco a poco*

38 **G** (*poco più mosso* ♩=66) *aufführen finish* *colla parte* *Tutti a tempo* (*poco più mosso* ♩=66) **H** (*senza tempo* ca. 90)

morendo al niente *archi*

42 **I** *Tempo primo* (♩=60)

Cor., Viol. I, Vla., Cemb., Pas., Viol. II, Clar. II, Cor., Cemb., Cor., Cemb., Clar. I, Cemb., Ft., Clar. I, Pno., C. p.

- 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.

Oboe

5

Allegro con fuoco

The image shows a musical score for Oboe, measures 191 to 211. The tempo is marked 'Allegro con fuoco'. The score consists of six systems of music, each starting with a measure number in a box (191, 195, 199, 203, 207, 211). Each system contains four measures of music. The notes are grouped in threes, with a '3' written below each group, indicating triplets. The notes are marked with a staccato symbol (a vertical line with a flag) above them. The dynamics are marked with 'fff' (fortissimo) at the beginning of measures 191, 199, and 211, and 'ff' (fortissimo) at the beginning of measures 203 and 207. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the passage. The key signature has one sharp (F#). The score is written on a single staff with a treble clef.

6. LES DOIGTÉS / FINGERINGS

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

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

Var. XII
(♩ = 120)

Hautbois

715 *fp* < *ff*

721 *fp* < *ff* *Come prima* *fp* < *ff*

726 *fp* < *ff* *Come prima*

- 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!):

Vivace molto ritmico e preciso (♩.) = 138

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

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

4 Oboe

173

mp

3

Detailed description: This block contains the first two staves of musical notation. The first staff starts at measure 173 in 7/8 time. It features a series of eighth notes with various accidentals (flats and naturals) and rests. A dynamic marking of *mp* is placed below the staff. A slur covers a triplet of eighth notes in the final measure of the staff. The second staff begins at measure 174, continuing the melodic line with similar rhythmic patterns and accidentals.

175

mp

3

mp 4:3

p

3

4:3

Detailed description: This block contains the next two staves of musical notation. The third staff starts at measure 175 in 7/8 time. It includes a triplet of eighth notes marked *mp*, followed by a 4:3 ratio marking. The fourth staff continues the piece, featuring a triplet of eighth notes marked *p* and another 4:3 ratio marking. The notation includes various accidentals and rests throughout the measures.

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

Quarts de tons par les doigtés (p. 1):

Quarter tones by fingering (p. 1):

Frédéric Durieux
IN DEN LÜFTEN
pour hautbois solo
(2016)
à Heinz Holliger

Assez lent (♩ = 63 ca) Très lié et poco rubato

12 *riten... // A tempo* (♩ = 63)

15 *// riten... // A tempo* (♩ = 63)

18 *p < mp > p*

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

Micro intervalles par les doigtés :
Fingering micro-intervals:

The image shows a handwritten musical score for flute, divided into three systems. The first system is marked with a wavy line and the instruction "(oscillations lentes)" and "(guimbarde)". It includes a fingering diagram for a note with the instruction "lâcher un peu" and a dynamic marking of *pp*. The second system is marked "Souple" and "Calme", with a dynamic marking of *p doux* and a note about "(1/3 de ton au dessous du tab)". The third system includes markings for "Flet (roulé)", "nat.", "Egal", and "Cédez --||", with a dynamic marking of *f*. Fingering diagrams are provided for several notes in the third system. The score is identified as G.2084.B.

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

The image shows a musical score for clarinet with several key elements:

- Top Diagram:** A diagram of the clarinet mouthpiece and reed, showing the placement of the reed and the embouchure.
- Melodic Line (Top Staff):**
 - Starts with a natural note (*nat.*) and a dynamic marking of *mf*.
 - Includes the instruction: *oscillations lentes au 1/3 inférieur* (slow oscillations at 1/3 lower).
 - Features a triplet of notes.
 - Ends with a dynamic marking of *pp* and the instruction: *(harm. fixe)* (fixed harmonic).
- Chordal Section (Middle Staff):**
 - Starts with a dynamic marking of *mp*.
 - Includes the instruction: *Durées variables = 40 env.* (variable durations = 40 envelopes).
 - Shows a series of chords, each labeled *(roulé)*.
 - Below the chords are fingerings: 14, 14, 15, 14, 15, 14.
- Handwritten Note:** *(Tira l'anche au maximum pour le roulé)* (Pull the reed at maximum for the rolled sound).
- Copyright:** © 1977 by Gérard BILLAUDOT, éditeur, 14, rue de l'Echiquier, Paris (10^e).
- Reference:** 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, flutterzunge, double trill, pitch fluctuation through the lips, circular breathing.

The first system of the score consists of three staves. The top staff is a treble clef with a wavy line representing pitch fluctuation, marked with *accelerando al tr.* and *poco a poco rit.*. Below it is a dynamic curve showing *sf*, *ff*, and *p*. The middle staff shows a melodic line with *Ab-Klappe* (labeled *tr.*) and *accelerando*. The bottom staff shows a rhythmic pattern with notes and rests, with a dynamic curve below it. A note indicates *(Doppeltriller) (F# Kl. mit 2 und 3 Finger)*. A label *(parallel zu Lippendruck)* is placed between the middle and bottom staves.

45

The second system of the score consists of three staves. The top staff shows a wavy line for pitch fluctuation, with *senza Flz.* and *(Flz.)* markings. The middle staff shows a melodic line with notes and rests, and a dynamic curve below it. The bottom staff shows a rhythmic pattern with notes and rests, with a dynamic curve below it. A label *C-Klappe:* is placed above the bottom staff. A note indicates *(M)* and *(E)*. A label *gliss sempre* is placed above the bottom staff. A label *mf dolce* is placed below the bottom staff. A label *f-fff* is placed to the left of the bottom staff. A label *cresc. possibile* is placed below the bottom staff.

- 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):

The image displays a page of musical notation for Luciano Berio's *Sequenza VII*. The score is written for a single melodic line on a grand staff. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as ppp, p, mf, and f. The piece concludes with a final cadence. Below the staff, there are circled measure numbers: 3, 27, 2, 2, 2, 2, 18, 15, 13, 13, 1, 1, 1.