



Provas públicas para obtenção do Título de Especialista

Roberto Erculiani

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RECITAL DE FAGOTE

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Recital de Fagote

Roberto Erculiani

Willy Hess

1906 - 1997

Willy Hess nasceu em Winterthur (Suíça), em 1906.

Foi musicólogo, compositor e tocou fagote.

Estudou no Conservatório e na Universidade de Zurique e em Berlim, entre 1926 e 1930, prosseguindo mais tarde uma actividade profissional muito variada como professor de música, compositor, crítico musical e musicólogo. Entre 1942 e 1971 tocou também fagote na Winterthur Stadtorchester, a orquestra da sua cidade.

Willy Hess publicou mais de 400 trabalhos variados de musicologia, mas é mais conhecido pelos seus estudos sobre a vida e obra de Ludwig van Beethoven. O trabalho mais importante neste sentido, é conhecido como o "Catálogo Hess" que enumera as obras de Beethoven. Iniciou-se em 1931, como um elenco das obras não incluídas na velha edição que vigorava no século XIX. Posteriormente, seguiram-se três edições, em 1937, 1953 e a definitiva em 1957, acabando por catalogar todas as obras de Beethoven.

As suas composições incluem várias sonatas e peças para Fagote e Orquestra, Viola e Fagote, Viola solo, Flauta e Violoncelo, Flauta e Piano, entre outras. O duo para Viola e Fagote é o único para esta formação em estilo clássico.

O Quinteto para Contrafagote e Quarteto de Cordas foi escrito para o virtuoso inglês John Parr, que queria demonstrar ao público as qualidades sonoras solistas do contrafagote.

Inicialmente constituída por dois andamentos, Andante e Rondo, a obra foi estreada em 1953 no Victoria Hall, em Inglaterra. Mais tarde, em 1977, a pedido do editor foi acrescentado um primeiro andamento, completando assim os três andamentos que constituem o quinteto. Nesta obra, considerando os limites de extensão do instrumento (Dó0 a Ré3), o compositor Willy Hess explora todas as possibilidades sonoras do contrafagote tanto solísticas como em acompanhamento, demonstrando assim, a versatilidade deste instrumento.

António Chagas Rosa

1960

Natural de Lisboa, António Chagas Rosa estudou piano no Conservatório Nacional de Música de Lisboa e licenciou-se em História na Universidade Nova. Seguiram-se estudos em Amesterdão com Alexander Hrisanide (piano e música de câmara do século XX) e em Roterdão com Klass de Vries (composição). Foi bolsheiro da Fundação Calouste Gulbenkian e do Ministério de Cultura.

Foi professor da classe de ópera no Conservatório Sweelinck de Amesterdão e maestro repetidor na Ópera Nacional Holandesa.

Desde 1996 é professor de música da câmara na Universidade de Aveiro, onde obteve o seu Doutoramento em 2006.

A sua obra é diversificada e constitui-se por ciclos de canções, duas óperas, várias obras de música de câmara, obras para orquestra de câmara e sinfónica, peças para piano, percussão, etc. As suas composições têm sido encomendadas e apresentadas por várias entidades artísticas e festivais dentro e fora de Portugal.

A sua ópera - Melodias Estranhas - tratou-se de uma encomenda conjunta das cidades de Porto e Roterdão, por ocasião das Capitais Europeias da Cultura, em 2001.

Em 2007, a gravação do seu conto musical - As Feiticeiras - encomenda do Ensemble Musicatreize de Marselha, recebeu o prémio Victoire de la Musique (Radio France).

A peça para fagote solo - A boca (2006), foi encomendada pela Casa da Música como parte de um conjunto de obras para instrumentos solistas, chamadas "Consequenze", como tributo a Luciano Berio e as suas "Sequenze".

Esta obra explora o virtuosismo e as capacidades do instrumento, com vestígios de polirritmia da África Ocidental, juntando a voz do instrumentista que canta ou declama partes do poema "A Boca" de Maria Teresa Horta.

Como toda a sua obra em geral, também esta peça revela a afinidade do compositor com o teatro e outros géneros de arte.

"A boca" estreou em 2006, no Festival de Música de Estrasburgo, pelo fagotista do Remix Ensemble, Roberto Erculiani.

Olga Neuwirth

1968

Nasceu em Graz (Áustria) e começou a estudar trompete com sete anos de idade.

Posteriormente, estudou teoria musical e composição com Elinor Armer no Conservatório de São Francisco, Califórnia, em 1985-1986, bem como belas artes e cinema.

Entre 1987 e 1993 estudou composição com Erich Urbanner na Universidade de Música de Viena enquanto também estudava no Instituto de Electroacústica. Continuou os seus estudos mais tarde com Tristan Murail em Paris.

Os contactos que teve com Luigi Nono, Tristan Murail e Adriana Holszky, revelaram-se muito importantes para a sua definição como compositora.

A sua obra apresenta-se de forma muito variada, desde música para filmes, orquestral, ópera, música electrónica, etc.

Olga Neuwirth ganhou notoriedade no Wiener Festwochen em 1991, com duas óperas pequenas, baseadas nos textos do prémio Nobel Elfriede Jelinek.

Em 1994 integra o Fórum de Compositores em Darmstadt e ganha o Publicity Preis pela produção de um CD.

Durante o Festival de Salzburgo em 1998 e 1999, foram-lhe dedicados dois concertos.

A sua primeira ópera ganhou o Ernst Krenek-Preis e foi apresentada no Wiener Festwochen em 1999. E em 2000, a composição Clinamen/Nodus, escrita para Pierre Boulez e a London Symphony Orchestra foi estreada em Londres e posteriormente apresentada em digressão mundial.

Olga Neuwirth procura sempre alargar o seu espectro musical, ultrapassando barreiras, deixando-se influenciar e moldando a sua música abraçando as inspirações mais diversas, desde o jazz de Miles Davis e Billie Holiday, à música pop de Klaus Nomi, ou o rap de NWA, surpreendendo o público com as formas variadas, energia e complexidade da sua música, apresentando sons autênticos e até divertidos.

A obra Torsion - Transparent Variation, explora as capacidades sonoras do fagote, dando um particular ênfase na técnica de respiração contínua. Esta obra, dedicada e estreada pelo virtuoso Pascal Gallois, foi também inspirada por outras artes, nomeadamente, por duas esculturas de Naum Gabo. Numa apresentação sucessiva de contrastes, a obra baseia-se em fragmentos, movimentos dinâmicos, ritmos e interrupções, com espaço para interferências de música gravada judia, criando um continuum, uma dinâmica viva e uma experiência única para o ouvinte.

Esta obra foi estreada em Portugal, em 2005, pelo fagotista Roberto Erculiani.

Escolha de repertório

Este programa explora as possibilidades e as capacidades do meu instrumento, fagote, utilizado e experimentado na música contemporânea. As ideias dos compositores e os meios técnicos aplicados permitem um espectro de visão e audição muito ampla e inovadora.

"A Boca" de António Chagas Rosa, exige não só a técnica e a interpretação rigorosa por parte do instrumentista, como também introduz elementos performativos como o canto ou a declamação de poesia. Durante o trabalho com o compositor, a partilha das suas ideias e a sua inspiração, permitiram-me compreender e aprofundar melhor a performance da peça.

"Torsion - Transparent Variation" de Olga Neuwirth, foi um desafio emocionante e cheio de surpresas na sua abordagem, desde logo na exploração das possibilidades das exigências técnicas, mas também na interpretação e na articulação dos vários elementos técnicos e electrónicos pretendidos no resultado final da performance da obra.

Tendo sido, estas as duas obras, estreadas por mim, ("A boca" estreia mundial e "Torsion" estreia em Portugal), o desafio que proporcionaram e o resultado final obtido deixaram-me um gosto particular pelas peças. Acreditando que correspondem, tecnicamente e musicalmente, ao repertório mais exigente para fagote, quis também apresentá-las neste recital.

O Quinteto de Willy Hess, para Contrafagote e Quarteto de Cordas é muito diferente do restante repertório do recital, sendo clássico na sua forma e escrita.

A razão desta escolha, para além de apresentar um contraste na linguagem e performance, na oposição entre tocar a solo e em música da câmara, baseia-se também na minha experiência nos últimos 20 anos, como músico do Remix Ensemble e como professor. Os repertórios muito variáveis de contrafagote e contraforte exigidos na programação do Remix Ensemble, assim como ensinar fagote e contrafagote, levaram-me também a aprofundar o meu estudo e trabalho no domínio do contrafagote, considerando, por essa razão, muito importante que faça parte desta minha proposta.

Willy Hess

Quintett
für Kontrafagott oder Fagott
und Streichquartett
op.63

Original-Quintett-Fassung
und
Ausgabe für Kontrafagott oder Fagott und Klavier
vom Komponisten

AMADEUS VERLAG · BERNHARD PAULER · ZÜRICH/SCHWEIZ

1979

AMADEUS

BP 2679

Das vorliegende Werk verdankt seine Entstehung einer Anregung des englischen Virtuosen John Parr, der seinen Hörern das Kontrafagott solistisch vorführen wollte und mich um eine entsprechende Komposition bat. Zunächst schrieb ich ein *Andante und Rondo*, im Hinblick auf den wenig tragfähigen Ton dieses Instruments lediglich mit Begleitung eines Solo-Streichquartetts. Parr brachte das zweisätziges Werk am 3. Oktober 1953 in der Victoria Hall in Sheffield (England) zur erfolgreichen Uraufführung.

Auf Wunsch des Verlegers fügte ich 1977 noch einen einleitenden sonatenförmigen Satz hinzu, so daß nun ein dreisätziges Quintett vorliegt, das als technisch leichtes Vortragsstück unseren Fagottisten willkommen sein dürfte. Bei Wiedergaben mit Fagott können die Streicher im Sinne eines Concertinos mit Vorteil chorisch besetzt werden. Man möge aber bedenken, daß der Solopart mit Rücksicht auf das Kontrafagott relativ einfach gehalten werden mußte und nach unten das C, nach oben das d' nicht überschreitet. Auch ist das Kontrafagott kein Soloinstrument im eigentlichen Sinne dieses Wortes und durfte daher nur mit großer Behutsamkeit melodisch selbständig geführt werden. Ja, sein ihm eigener Charme kommt oft gerade in begleitenden Partien voll zur Geltung, so daß dem Streichquartett vielfach eine melodisch führende Rolle zufällt. Trotzdem hoffen wir, es mögen auch unsere Fagottisten in diesem Werk dankbare und anregende Aufgaben finden, sei es mit Streicherbesetzung an Vortragsübungen, sei es mit Klavierbegleitung beim häuslichen Musizieren.

Willy Hess

The present work was written at the suggestion of the English virtuoso John Parr, who wanted to demonstrate to his audience how a solistically handled contrabassoon can sound, and asked me for a suitable piece. To begin with I wrote an *Andante and Rondo* with an accompaniment for string quartet suited to this instrument, whose tone doesn't carry very far. Parr gave the two-movement work its successful first performance on the 3rd of October 1953, in the Victoria Hall, Sheffield (England).

In 1977, at the editor's request, I added an introductory movement in Sonata form, producing the present three-movement Quintet, a technically easy recital piece which should be a welcome addition to our bassoonists' repertoire. When using the bassoon the strings are best scored as a chorus, as in a Concertino. It should be remembered that for playing on the contrabassoon the solo part had to be kept relatively simple; the range doesn't extend below C, or above d'. Nor is the contrabassoon a solo instrument in the true sense of the word and for this reason great circumspection had to be used when giving it independent melodic lines. Indeed, its particular charm is often most apparent in passages of accompaniment, which explains why the melodic lead is often entrusted to the string quartet. Nevertheless, we hope that our bassoonists will find this work an effective and stimulating piece, whether it be played with strings for pupil concerts or with piano accompaniment for home use.

Willy Hess

QUINTETT

Moderato, sehr ruhig

WILLY HESS, op. 63

Measures 1-5 of the musical score. The piece is in 4/4 time with a key signature of one flat (B-flat). The first system consists of three staves: a bass staff with a melodic line starting on a half rest, a grand staff (treble and bass clefs) with a piano accompaniment, and a second bass staff. The dynamic marking *mf* is present in both the first and second staves.

Measures 6-10 of the musical score. The first system consists of three staves. The dynamic marking *mf* is present in the first staff. The second system includes the dynamic marking *legato* in the second staff.

Measures 11-16 of the musical score. The first system consists of three staves. The dynamic marking *mf* is present in the second staff.

Measures 17-21 of the musical score. The first system consists of three staves. The dynamic marking *p* is present in the first staff. The second system includes the dynamic marking *mf* in the second staff and the tempo marking *poco rit* in the third staff.

Allegro non troppo

24

mf *p* *mp* *mf*

29

f *f* *f*

34

mf *mf*

38

dolce *p* *mf* *legato*

43

mf

The image shows a page of a musical score for a piece titled 'Allegro non troppo'. The page is numbered '4' in the top left corner. The score is written for a piano and consists of five systems of music, each starting with a measure number: 24, 29, 34, 38, and 43. Each system includes a bass line and a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor). The dynamics range from piano (p) to fortissimo (f). Performance instructions include 'mf', 'mp', 'f', 'dolce', and 'legato'. The notation includes various note values, rests, and articulation marks.

48

cresc. *f*

52

f

56

1. *mf* *p* 2. *f*

58

mf *f*

64

f *mf*

6

69

Musical score for measures 69-73. The system includes a bass line and a grand staff (treble and bass clefs). The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *ff* and *f*. The key signature has one flat.

74

Musical score for measures 74-78. The system includes a bass line and a grand staff. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *sempre ff*. The key signature has one flat.

79

Musical score for measures 79-83. The system includes a bass line and a grand staff. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *dolce* and *mf*. The key signature has one flat.

84

Musical score for measures 84-88. The system includes a bass line and a grand staff. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *pp* and *p*. The key signature has one flat.

89

Musical score for measures 89-93. The system includes a bass line and a grand staff. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *mp* and *p*. The key signature has one flat.

95

Musical score for measures 95-100. The system includes a bass line and a grand staff (treble and bass clefs). The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The grand staff begins with a half note G2, then a series of chords and arpeggios. Dynamics include *mp*, *f*, *mp*, *mf*, and *f*. A slur covers the right-hand part from measure 95 to 100.

101

Musical score for measures 101-105. The system includes a bass line and a grand staff. The bass line features a melodic line with eighth and sixteenth notes. The grand staff contains chords and arpeggios. Dynamics include *mf* and *f*.

106

Musical score for measures 106-111. The system includes a bass line and a grand staff. The bass line is mostly rests, with a few notes at the end. The grand staff features a complex texture with many chords and arpeggios. Dynamics include *ff*, *mf*, and *mf*.

112

Musical score for measures 112-116. The system includes a bass line and a grand staff. The bass line has a few notes, including a half note G2. The grand staff features a complex texture with many chords and arpeggios. Fingerings are indicated with numbers 1-5. Dynamics include *p*, *p legato*, and *mf*.

117

Musical score for measures 117-120. The system includes a bass line and a grand staff. The bass line has a few notes, including a half note G2. The grand staff features a complex texture with many chords and arpeggios. Dynamics include *mf* and *mp*.

121

Musical score for measures 121-124. The piece is in 4/4 time with a key signature of one flat. The bass line features a simple melodic line with some rests. The right hand has a complex texture of chords and moving lines. Dynamics include *mf* and *f*.

125

rit.

Tempo des Anfauges

Musical score for measures 125-130. The tempo is marked "Tempo des Anfauges" and "rit.". The bass line has a more active melodic line. The right hand consists of chords. Dynamics include *mf* and *p*.

131

Musical score for measures 131-135. The bass line continues with a melodic line. The right hand has chords and some melodic fragments. Dynamics include *p* and *mf*.

Andante

Musical score for measures 136-140. The tempo is marked "Andante". The bass line has a slow, moving melodic line. The right hand has a steady accompaniment of chords. Dynamics include *mf* and *p*.

7

Musical score for measures 141-145. The bass line continues with a slow melodic line. The right hand has chords. Dynamics include *p* and *mf*.

13

Musical score for measures 13-18. The system includes a bass line and a grand staff (treble and bass clefs). The key signature has three flats. Measure 13 starts with a bass line note and a grand staff chord. Dynamic markings include *p* in the bass line, *mp* in the grand staff, and *mf* in the grand staff. The piece concludes with a double bar line.

19

Musical score for measures 19-23. The system includes a bass line and a grand staff. The key signature has three flats. Measure 19 starts with a bass line note and a grand staff chord. Dynamic markings include *mp* in the bass line and *p* in the grand staff. The piece concludes with a double bar line.

24

Musical score for measures 24-29. The system includes a bass line and a grand staff. The key signature has three flats. Measure 24 starts with a bass line note and a grand staff chord. Dynamic markings include *f* in the bass line and *mf* in the grand staff. The piece concludes with a double bar line.

30

Musical score for measures 30-36. The system includes a bass line and a grand staff. The key signature has three flats. Measure 30 starts with a bass line note and a grand staff chord. Dynamic markings include *mf* in the bass line, *mf* in the grand staff, and *p* in the grand staff. The piece concludes with a double bar line.

37

Musical score for measures 37-42. The system includes a bass line and a grand staff. The key signature has three flats. Measure 37 starts with a bass line note and a grand staff chord. Dynamic markings include *mf* in the bass line, *p* in the grand staff, and *mf* in the grand staff. The piece concludes with a double bar line.

Poco più mosso

43

mp

p

This system contains measures 43 through 48. The bass line features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mp* and *p*.

49

mf

f

This system contains measures 49 through 53. The piano accompaniment features a prominent chordal texture. Dynamic markings include *mf* and *f*.

54

p

mf

mp

This system contains measures 54 through 58. The bass line has a steady eighth-note rhythm. Dynamic markings include *p*, *mf*, and *mp*.

59

Tempo I

mf

rit.

p

This system contains measures 59 through 64. It includes the tempo change to *Tempo I*. The piano part features a melodic line with a *rit.* marking. Dynamic markings include *mf* and *p*.

65

p

mf

This system contains measures 65 through 70. The piano accompaniment features a steady chordal accompaniment. Dynamic markings include *p* and *mf*.

70 *mf*

75 *molto rit.*

attacca il Rondo

Rondo
Tempo di Minuetto

7 *mf*

14 *mf*

12

21

Musical score for measures 12-21. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple bass line. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands.

27

Musical score for measures 27-32. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple bass line. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands. Dynamic markings include *mf*, *mp*, and *p*.

33

Musical score for measures 33-38. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple bass line. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands. Dynamic markings include *p* and *mf*.

39

Musical score for measures 39-44. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple bass line. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands. A dynamic marking of *p* is present.

45

Musical score for measures 45-50. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple bass line. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands. Dynamic markings include *mf* and *f*.

51

Musical score for measures 51-57. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with slurs and rests. The grand staff contains chords and moving lines. A dynamic marking of *mf* is present in the first measure of the grand staff.

58

Musical score for measures 58-64. The system includes a bass line and a grand staff. The bass line has a melodic line with a *mf* dynamic marking. The grand staff features chords and moving lines, with a *mp* dynamic marking in the first measure of the grand staff and another *mf* marking in the final measure.

65

Musical score for measures 65-70. The system includes a bass line and a grand staff. The bass line has a melodic line with slurs and a *ff* dynamic marking. The grand staff contains chords and moving lines, with a *f* dynamic marking in the final measure.

71

Musical score for measures 71-75. The system includes a bass line and a grand staff. The bass line has a melodic line with slurs. The grand staff features chords and moving lines.

76

Musical score for measures 76-81. The system includes a bass line and a grand staff. The bass line has a melodic line with slurs and a *mp* dynamic marking. The grand staff contains chords and moving lines, with a *mp* dynamic marking in the first measure of the grand staff.

82

dolce

p *mf*

88

mp *mp*

96

mp *f*

103

mf

110

Cadenza

f *ff* *mf* *rit.*

118

Musical score for measures 118-125. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked *a tempo*. The piano part begins with a *mp* dynamic and a *legato* articulation. The right hand features a melodic line with various intervals and rests, while the left hand provides a steady accompaniment of eighth notes.

126

Musical score for measures 126-132. The piano part continues with a *mp* dynamic. The right hand has a more active melodic line with some slurs. The left hand maintains a consistent eighth-note accompaniment. A *legato* marking is present in the right hand.

133

Musical score for measures 133-140. The piano part features a *mf* dynamic. The right hand has a melodic line with some slurs and a *mf* dynamic. The left hand has a more active accompaniment with a *f* dynamic in some measures. There are some rests in the right hand.

141

Musical score for measures 141-147. The piano part features a *mf* dynamic. The right hand has a melodic line with some slurs and a *mf* dynamic. The left hand has a more active accompaniment with a *f* dynamic in some measures.

148

Musical score for measures 148-155. The tempo is marked *Tranquillo*. The piano part features a *mp* dynamic. The right hand has a melodic line with some slurs and a *p* dynamic. The left hand has a more active accompaniment with a *f* dynamic in some measures. There are some rests in the right hand. The piece ends with a *rit.* marking.

Antônio Chagas Rosa

“A boca”

Para Fagote Solo
For Solo Bassoon
Pour Basson solo

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A boca - os lábios

A boca:
os lábios
o labirinto dos dentes
que a saliva procura
na vagina da face

The mouth - the lips

The mouth:
the lips
the labyrinth of the teeth
that saliva seeks
in the vagina of the face

Maria Teresa Horta
in Educação Sentimental, 1975

"A boca"

for solo bassoon

2006

Antônio Chagas Rosa
b. 1960

Senza misura, lontano $\text{♩} = 80$

p

sf p sf p

dim. pp sffp sffp mf p mf p

sf p mf p sf > p < f

sf > p sff dim. pp mp

f mp f sff mp sf

(♩ = ♩) sff > p volatile pp

sff > p mf dim. p

rall. mente p sf p pp

Tempo

f sub. *dim.* *sfp* *f sub.*

p *f* *p* *<f*

voice *mm (fade in)* *p* *f*

tr *tr* *3* *dim.* *al* *3* *p* *3* *3* *3* *3* *f*

b.o. *b.i.* *6* *6* *6* *sf > p* *f sub.* *sf*

mf *3* *f espr.* *3* *p*

Moderato

mm *p* *f* *p* *f* *a bo ca mm* *p* *f sub.* *tr* *3*

ff *p* *os lá bios mm* *f* *3*

slow vibrato

rit. tempo

ff *ppp* *p* *sfp* *f*

sch u mm

ff *f* *p sub.* *sf p*

tu - ên-ên

f *mf* *p sub.* *f*

â

p *sfp* *f*

sa li va pró - cu ra

ff *meno forte* *p*

b.i.b.o.b.i.

pp *f* *p*

cu râ

"A boca" - António Chagas Rosa

Più mosso, subito

mp *f* *mm* *p* *f* *p*

b.i. b.o. b.i. b.o.

slow vibrato

slow vibrato

p *f*

accel. **Tempo primo**

p *mf* *mp* *f* *p* 5 5 5 5

p 5 5 5 *cresc.* 5 5 5

f 6 6 6 6 5 5 *sf* *mf* 5

5 5 *f* *p sub.* 5 5

6 6 *voice* *mm* *p sub.* 6 6 b.i. b.o. b.i. 3 6

p < f

6 6 6 6

rall. *b.o.* 3 *b.o.* 3 *accel.* **Tempo**

6 6

Meno mosso, subito **Tempo**

mm *p sub.* 6 6 6 6

3 3 *sf* *p* *f*

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *m*, *â*, *p*, *ff*, *mm*, *p sub.*, *â*, *f*. Fingerings: 6, 6, 3, 3, 3, 3, 3. Trills: *tr*.

Second system of musical notation. Treble clef, bass clef. Dynamics: *bâ*, *sf*, *p*, *tr*, *pp*, *tr*, *sf*, *sf*. Fingerings: 6, 6, 6. Trills: *tr*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *staccatissimo*, *mm*, *p*. Fingerings: 5, 5, 5, 5. Trills: *tr*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mp*, *f*, *sf*, *sf*, *sf*, *mf*, *f*. Effects: *key slap*, *fast vibr.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *slow vibr.*, *tr*, *3*, *sf*, *f*, *p*, *f*, *p*. Trills: *tr*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *rall.*, *tempo*, *5*, *f*, *p*, *pp*, *mf*, *p*, *whispered*, *voice, without pitch*, *p*, *v g*, *v g*, *v g*, *d â*.

Seventh system of musical notation. Bassoon part. Treble clef. Dynamics: *f*, *slow vibr.*, *p*, *voice, simile as above*, *e b*, *e b*, *e b*, *e b*.

Eighth system of musical notation. Bass clef. Dynamics: *f sub.*, *sa li va*, *mf*, *p*, *f*, *p*. Effects: *b.o.*

Olga Neuwirth

torsion

2003/
2005

für Fagott solo

BB 3091

BOOSEY & HAWKES
BOTE & BOCK

Multiphonics:

		DL 	weiches staccato
		DL ⊖ → ⊕ 	von weichem staccato zu hartem staccato
		TK 	Doppelzunge, hart und schnell
			schnelle Zungenbewegung (wie beim staccato) ohne das Rohrblatt zu berühren
		s.c. 	Klangfarbentriller
		V.S. 	son cuivré – staccato mit der Spitze des Rohrblatts
		⊕ → normal 	“velvet sound”
			Griff für dunklen Klang zu hellem Klang
			<i>in p: dieses Loch ist geschlossen während des cresc. dieses Loch langsam öffnen bis in ff: ganz geöffnet</i>

(B-Griff –
ohne F-Loch)

Circ. Br. (CB) = Zirkularatmung

= Viertelton tiefer

= Viertelton höher

= kurze Pause

= sehr kurze Pause

s.v. = senza vibrato

m.v. = molto vibrato

Audiozuspielungen ('void' 1-5):

Ausschnitte aus „Yikhes“, Belfs Rumänisches Orchester, Bukarest, ca. 1910;
„Naftule, shpil es nokh amol“, Naftule Brandwein, NY 1925

Zuspielungen immer zwischen *ppp* und *pp* aussteuern.

torsion

für Fagott solo

Olga Neuwirth
(2003/2005)

$\text{♩} = 108$

v.s. 30" s.c. Flz. → senza Flz.

p *fff* *pp*

(C.B. – “circular breathing”)
Tremolo / Bisbigliando **)

4 *) *ppp* *f* *pp* → senza Tremolo / Bisbigliando

10 *mf*

16 sub. ♩ ca. 63 s.c. *ff* *p*

19 *mf* *pp* *f*

20 *p* *f* (*f*) *p*

22 *mf* *p* *pp* *f* *p* *mf* *f* *ff* s.c.

*) in allen Pausen die Spannung halten!

**) schnell mit den beiden Daumen tiefe E-Klappe, D-Klappe, Cis-Klappe, C-Klappe, H-Klappe und tiefe B-Klappe wechselweise benutzen

25

gliss.

ff *p*

26

ff *mf*

27

ff *p* *pp* *f*

28

s.c.

gliss.

sfz *ff* *p* *f*

32

C.B.-----

gliss.

f *p* *pp*

1=63

s.v. → m.v. → s.v.

(CB)-----

⊕ → normal → Flz.

35

mf *pp* *ff* *pp* *mf*

sib

(CB)-----

⊕ → normal → Flz.

39

gliss.

pp *fff* *f*

10

3

42

DL-----

gliss.

f *p*

3

45

p

46

ff *p* *f* *ff* *p* *f*

gliss. (b)

48

f *p* *ff* *mf*

gliss.

49

f *p* *ppp*

sample 1
VOID I
ca. 1'

v.s. C.B.

52

♩ = 66

Tremolo /
Bisbigliando (come sopra)

sub. ♩ = 104

f *p* *f* *f*

56

sub. ♩ = 66

staccatissimo

f *pp*

57

sub. ♩ = 104

mf *pp*

sub. ♩ = 66

59 *staccatissimo*

ff *mf* *f*

sub. ♩ = 104

61 *staccatissimo*

p *ff* *mf* *f*

sub. ♩ = 66

63

mf *ff* (*ff*) *pp*

sub. ♩ = 104

66

p *ff* *ff*

sub. ♩ = 66

70 *staccatissimo*

mf *pp* *f* *p* *ff* *mf*

sub. ♩ = 104

sub. ♩ = 66

73

ff *mf* *ff* (*ff*) *pp*

staccatissimo

sub. ♩ = 104

76

ff *ff* *p* *p*

79 sub. ♩ = 66

(p) 3 3 f mf 3 3 ff

81 staccatissimo

mf 6 6 ff f 6 6 pp

82 staccatissimo

ff 3 3 p 6 6 ff

sample 2
VOID II

84 v.s. C.B. ca. 1' sub. ♩ = 46

ppp ff mf

87 S.V.

p pp ppp p pp ppp

91 S.V.

pp mf pp ppp p ppp pp ppp

sample 3
VOID III

95 v.s. C.B. ca. 1' ♩ = 126

ppp f f

100 S.C.

ff 3 3 3 3 3 3 gliss. f

102 *f* *gliss.* *ff* *f*

s.c.

104 *p* *ff*

107 sub. ♩ ca. 60 *pp* *pp* *mf* *pp sfz* *pp* *sfz*

v.s.

110 DL *pp* *gliss.* *sfz* *f* *pp* *ff*

→ MPH

114 sub. ♩ = 126 *p* *f*

116 *f* *gliss.* *ff* *f*

s.c.

118 *ff* *f* *f* *p*

s.c.

gliss.

120 *ff* *(ff)*

122 *mf* *fff* *ppp*

+Flz.

sample 4 VOID IV v.s. C.B. ca. 1'

sub. ♩ = 66 rall. - - - - - ♩ = 52 (♩ = 104)

125 Tremolo / Bisbigliando (come sopra)

ff *pp* *pp* ³ ³

sub. ♩ = 66 poco rall.

129

³ *ff* *ff* *p* *f*

gliss. S.V.

♩ = 60

134

pp *sffz* *pp* *mf*

136

pp *sffz* *p* ³ ³ ³ ³ *ff*

DL ⊖ → ⊕

138

p *f* *f* *pp*

DL ⊕ → ⊖

139

p ³ ³ ³ ³ *sffz* *ff* *ff* ³ ³

TK

141

³ ³ *p* *p* *f*

142

DL gliss. *pp* *sffz* *mf* *ff*

♩ = 66

144

ff *f* *mf* *p* *staccatissimo* *f* *p* *f*

147

ff *p*

150

ff *mf* *ff*

153

pp *ff* *pp* *p* *f*

158

ff *pp* *pp*

C.B.
v.s.

162

sample 5
VOID V
v.s. C.B.

ca. l'

sub. ^{5th} = 66

p *ppp* *ff* *mf*

166

ff *mf*

169 sub. ♩ = 80

f *p* *f*

172

f

175

p *f*

178

p *f*

181

pp *pp* *f* *f*

TK gliss. (senza) rall.

185 ♩ = 60

f *fff*