

OMBRA DELLA SERA

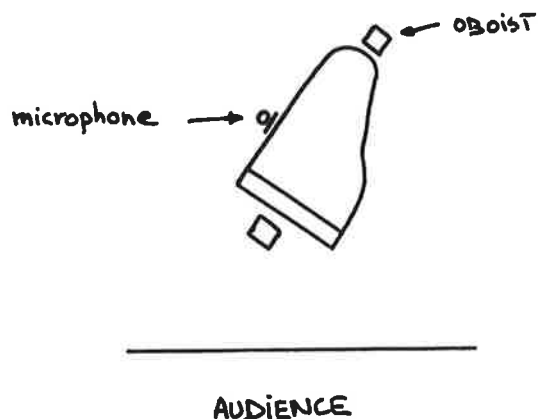
VOOR HOBO EN PIANO







BART VANHECKE

REMARKS:






general remarks :

- Accidentals apply to one note only.
- The lid of the piano has been removed and the oboist stands behind the piano (see figure).

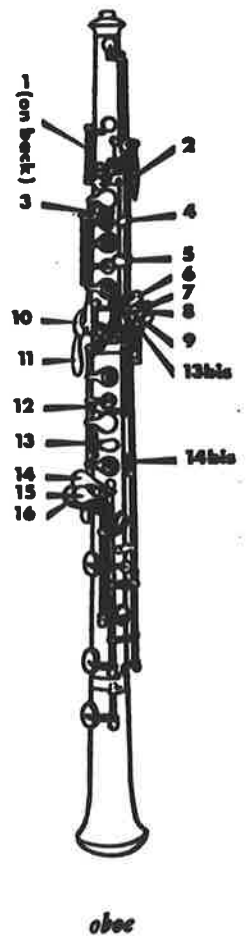
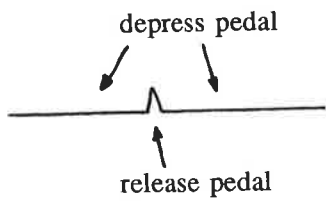


- It is recommended that the piano be amplified. The microphone is placed over the bass strings of the instrument.
- Tempo and time indications are approximately.
- The length of the phrases in proportional notation is free, except when a time indication is given.
- n = niente
-  = short fermata
-  = normal fermata
-  = long fermata
-  = repeat the given note(s) during the indicated duration.
-  = accelerate
-  = decelerate
- duration: ca. 10 min.

Oboe :

-  = Very soft tonguing in the throat without interrupting the sound.
- flz. of  = flutterzunge
- ord. = normal blowing
-  = one quarter-tone sharp
-  = three quarter-tones sharp
-  = one quarter-tone flat
- The fingerings used in the score correspond with the given figure. (B. Bartolozzi)
- quarter-tones without fingering indications are played with the fingering of the unaltered note.
- N. = normal fingering

Piano :



REMARKS IN THE SCORE :

- p. 1 Keep damper pedal depressed throughout. The oboist plays into the piano.
- p. 4 chromatic cluster between the given notes
- p. 11 - turn towards the audience
- play towards the audience. bell high
 - alternate the given trills irregularly to obtain all combinations of the given multiphonics. Alternate flatterzunge and normal blowing.
- p. 12 - bell in normal position
- (1) keep playing towards the audience. Do not play into the piano.

VOOR HENK SWINNEN EN PAUL HERMSEN

OMBRA DELLA SERA

VOOR HOBO EN PIANO

BART VANHECKE

cadenza ad libitum

ob.

pno

het demper-pedaal (ped.) is ingedrukt. de hobo speelt in de klankkast van de piano.

ob.

ob.

ob.

ob.

espressivo (con vib.)

poco cresc

5

(senza vib.) (molto presto)

(Flz) (ord)

1 16 13 14 8

f *p* *p*

6

$\text{♩} = 56-60$

harmoniek

13 14 8

16 13 14 8 (sim)

pp *pp* *p* *mp* *pp* *mp* *p* *pp*

calmo

3:2 3:2 3:2

$\text{♩} = 56-60$

ppp *ppp* *pp* *mp*

9

13 14 8

(sim) (sim)

16 13 14 8

p *mp* *p* *mf* *sf* *mp* *p* *ppp*

3:2 3:2 3:2

pp *p* *mp* *pp*

11

13 14 8

(sim) (sim)

16 13 14 8

p *mp* *p* *mp* *mf* *mp* *p*

3:2 3:2 3:2

p *mp* *pp* *mp* *p*

13

mf mp

(5) mf

3:2 mp

3:2 3:2 3:2

mp P PP PPP f mp

(ped)

15

poco crescendo

3:2

mp PP mf mp mf f mp

3:2 3:2 3:2

17

3:2

P mp P mp PP mp mf mp

3:2 mf

19

3:2

mp mf

3:2

mf mp mf

21

(N)

f $3:2$ *mf* *crescendo* *f*

$3:2$ *f* *ff* *mf* *mp* (5) *f*

23

mf *sf* *mf* *sempre più marcato* $3:2$

(M) $3:2$ *mf* $3:2$ *f* *mf*

25

f $3:2$ $3:2$ $3:2$ $3:2$

(7) *ff* *f* *molto marcato* $3:2$ (5) *ff* *f*

chromatische cluster
tussen de gegeven
noten

27

mf *mp* *crescendo* *ff*

1 0 0 8
13 14 0 0 0 0

29

f *mp* *mp* *mp* *ff* *f* *Flz*

(7) (5) (5)

(ped)

31

mp *più calmo* *P* *P* *PPP* *PP* *n*

(arm.)

(ped)

34

P *molto calmo* *mp* *mf* *P* *P* *(senza vib)*

poco vib. *(sim)*

35

(sim) poco rit. (sim)

PP molto dolce quasi gliss. n

36

pp 3:2 PPP sub. f 5:4 flz f

37

5:4 mf f mf P

gliss. (sim) (vib)

38

p mp p n PP mp PP

39

p crescendo poco a poco al f fff

40

ff (gliss) flz ord senza vib 3:2 fff

41

16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ $\text{tr}13$ (sim) 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

sempre **ff**

2" 1" 3" 2" 5:4 **sf**

42

16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 16 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 3 $\begin{matrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{matrix}$ 16

ff 1.5" 1" 5:4 **sf** f **sf** 5:4 3-4" **sf**

43

ff 3:2 5:4 **sf** 1" 3:2 **sf**

44

13 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 8 13 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 8 N.

ff 3-4" **molto sonora** 3:2 f **crecendo** 5:4

45

13 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 8 13 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 14 $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$ 8

ff **molto violento** $\text{♩} = 60-66$ (sim) (sim) **sf** **sf**

sempre molto forte e marcato $\text{♩} = 60-66$

ff subito e sempre molto marcato

(ped)

R.H. L.H. 3:2

48

14 13 14 13 14 13

3:2 5:4 2:2 3:2 2:2

simile

(ped)

50

3:2 3:2 3:2 3:2 3:2 3:2

v (sim)

53

3:2 3:2 3:2 3:2 3:2 3:2

(sim)

56

$\begin{matrix} 13 \\ 4 \end{matrix} \begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ $\begin{matrix} 13 \\ 4 \end{matrix} \begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ $\begin{matrix} 13 \\ 4 \end{matrix} \begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ (Flz)

fff

3:2 3:2 3:2

(ped)

59

(ord) $\begin{matrix} 14 \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ (sim)

fff *ff* *ff*

3:2 3:2 3:2 8va

62

$\begin{matrix} 13 \\ 4 \end{matrix} \begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ simile $\begin{matrix} 14 \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \\ \bullet \end{matrix}$ (Flz)

-13 +13 -13

3:2 3:2 3:2

64 (sim) $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ simile $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ -13 +13 -13 +13 -13

8 8

(ped) 3:2 3:2 3:2

fff ff sfff ff

66 $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ (sim) $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$

8 8

fff

3:2 3:2 3:2

69 (tr) $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ $\begin{matrix} 13 \\ 14 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$ $\begin{matrix} 14 \\ 15 \end{matrix} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix} \begin{matrix} 8 \\ 8 \end{matrix}$

8 8

fff

3:2 3:2 3:2

72

14 $\frac{000}{00}$ tr8

14 $\frac{000}{00}$ tr14

tr8

14 $\frac{000}{00}$ tr14

3:2

3:2

(ped)

74

(tr14)

4 $\frac{0000}{0000}$

draai naar het publiek

Flz

speel naar het publiek. klankbaker omhoog

8

8

crescendo

3:2

al

ffff

ffff

76

ob.

14 $\frac{00000}{00000}$

tr13

molto f

(g) very short

ca 15"

14 $\frac{00000}{00000}$

tr 13 14

Flz → ord

ad libitum

77

non dim!

ffff non dim wissel op onregelmatige wijze de gegeven trillers af zodat alle combinaties van trillers met de gegeven multiphonics bekomen worden. wissel Flatterzunge en normale plaatswijze willekeurig af.

subito molto più calmo

78

16 3 16 (tremolo non rall.) (f)

p diminuendo PPP PP P PP

klankbeker in normale positie (1)

79

6 13 (simile)

rallantando

♩ = 66-72

PP n

80

8

♩ = 66-72

PP secco e poco misterioso

81

♩ = 66-72

♩ = 66-72

molto p (5)

PP p n

82

8

♩ = 66-72

PP

84

PP n

85

8

♩ = 66-72

PP senza rall.

(1) blijf naar het publiek gekeerd. speel niet in de klankkast van de piano

19 november 1992