

OLIVIER MESSIAEN

Oiseaux exotiques

梅西昂

异国的鸟(袖珍总谱)

OLIVIER MESSIAEN

Oiseaux exotiques

Partition

UNIVERSAL EDITION

Nomenclature des instruments

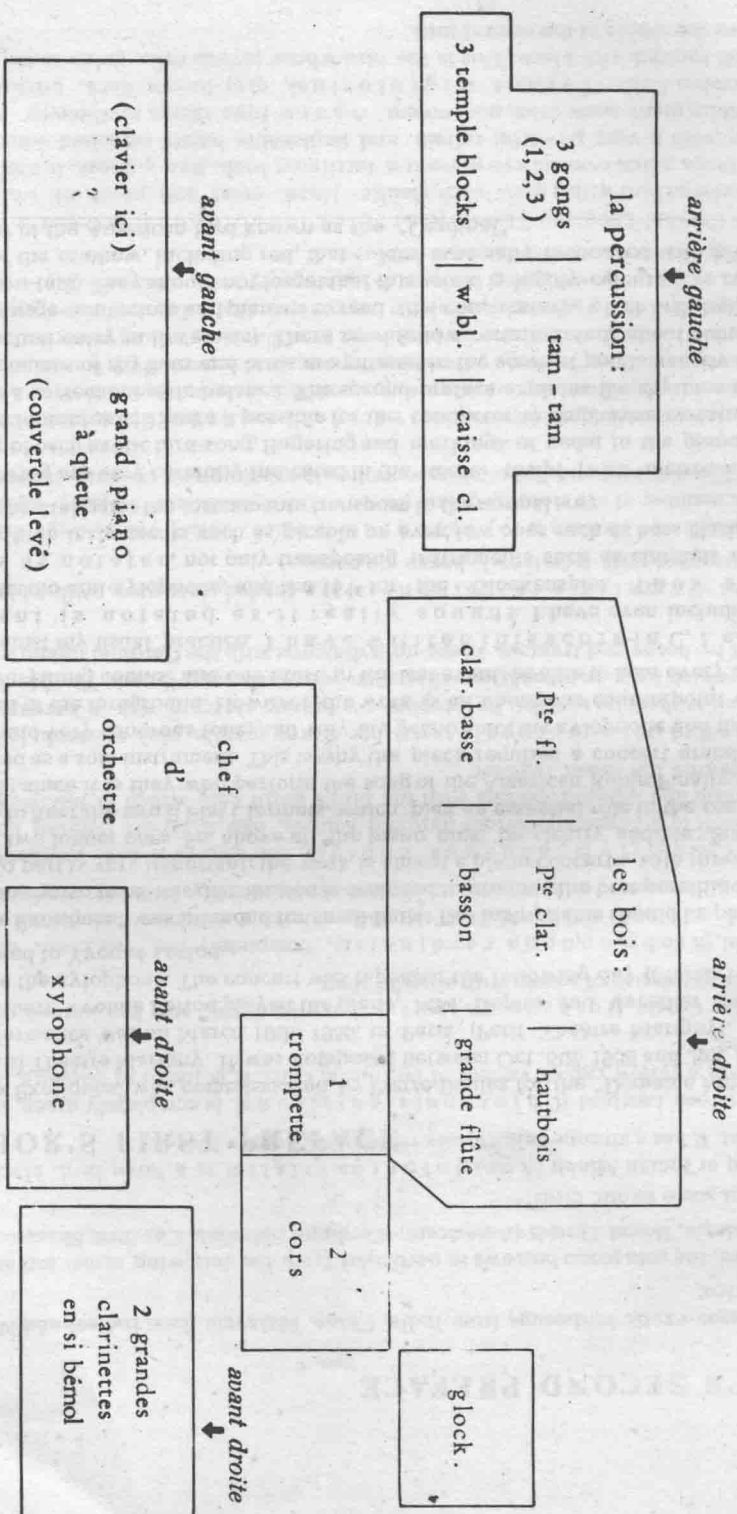
- 1 Petite Flûte
- 1 Flûte
- 1 Hautbois
- 1 Petite Clarinette en Mi bémol
- 2 Clarinettes en Si bémol
- 1 Clarinette basse en Si bémol
- 1 Basson
- 2 Cors en Fa
- 1 Trompette en Ut
- Glockenspiel (à clavier)
- Xylophone (à baguettes)
- Piano Solo (grand piano à queue de concert)
- 3 Temple Blocks (donnant approximativement
3 tierces descendantes)
- Wood-Block
- Caisse claire (sans timbre)
- 3 Gongs (aigu, médium, grave)
- Tam-Tam (très grave)
- (au total: 19 exécutants)

Durée d'exécution: 13 à 14 minutes environ

UE 13154 LW

UE 13007 LW

Emplacement des instruments sur la scène (vues de la salle)



AUTHOR'S FIRST PREFACE

"Oiseaux Exotiques" was commissioned by Pierre Boulez for the "Domaine Musical" concerts at the Petit Théâtre Marigny. It was composed between Oct. 5th, 1955 and Jan. 23rd, 1956. The first performance was on March 10th, 1956, in Paris (Petit Théâtre Marigny), conducted by Rudolf Albert. Yvonne Loriod played the piano, MM. Deplus and Vacellier the clarinets, M. Delécluse the xylophone. The concert was repeated the following day (March 11th). The work is dedicated to Yvonne Loriod.

"Oiseaux Exotiques" was intended for small halls. The instruments should be placed according to the plan shown here; this distribution is designed to produce the best possible acoustic effect. The piano part is very important; the work is almost a piano concerto, with three short "cadenzas" and two longer ones. So, above all, the piano must be clearly audible. But one must be able also to hear the two B Flat Clarinets, which play an essential rôle in the central tutti (from [10] to [22]), since it is they who perform the song of the American Robin. Finally, the xylophone is also used as a solo instrument. This is why the piece requires a concert grand piano, with a brilliant and very sonorous tone; and why the piano solo, the xylophone and the two clarinets are placed in the foreground. However, the work is an enormous counterpoint of birdsong, in which everything counts, and one must, in the last event, be able to hear every instrument.

N. B. Against my usual practice, I have written this score in C, i. e., every instrument is notated as it really sounds. I have even included the 8^{va} sign for the piccolo and xylophone, and the 16^{va} for the Glockenspiel. Thus everything sounds as notated, not only transposing instruments such as clarinets and horns, but also very high instruments such as piccolo or even low ones such as bass clarinet. Of course, in the orchestral parts the instruments transpose in the normal way.

The following are very carefully indicated in the score: tempi (with metronome markings), character of each exotic bird-song, fingering and markings of pedal in the piano part. Finally, numerous footnotes will make it possible for the conductor to emphasise certain elements and to ensure a correct acoustic balance. The second preface explains the rhythms and bird-songs used (the names of rhythms and birds are entered in the score at points exactly corresponding to their actual entry in the music). There now follow certain details about some exotic birds; I strongly urge conductors and pianists to read this commentary, which will help them a good deal in their task. They should not forget that this work is highly coloured; it contains all the colours of the rainbow, including red, that colour especially associated with hot countries — the colour of the American bird known as the "Cardinal".

AUTHOR'S SECOND PREFACE

1. This score uses exotic bird-songs from India, China, Malaysia (East Indies) and North and South America.
2. In its cadenza, the solo piano borrows in particular from the following birds: Indian Minah, Red-billed Mesia, Wood Thrush (American), Cardinal, Bobolink, Cat-Bird, Shama.
3. Details about some exotic birds:

The common or Indian Minah (*Acridotheres tristis*) is a large bird, black with a yellow throat. It has a strange call, closely resembling human speech.

The Lesser Green Leafbird (*Chloropsis aurifrons*) is completely green, like a leaf in spring, with a yellow cap. A variety of twittering calls. It is found in Sumatra, Java, Celebes, Borneo, etc.

The Baltimore Oriole (*Icterus galbula*) lives in flocks and has orange and black feathers. It is in the size of a lark, with a joyful song.

The Cardinal (*Richmondia cardinalis*), completely red, red crest, black face. Very shrill call, rapid and liquid. Each strophe contains a different melodic fragment, repeated twice, five, seven or even nine times. American, notably found in Virginia.

The Prairie Chicken (*Tympanuchus cupido*), the size of a hen, possesses airsacs which enable it to produce mysterious gurgling sounds, like a far-off hunting horn; their strange rhythm and timbre contrasts with the bird's shrill call, which is followed by long descents towards the lower register.

The Mocking-Bird (*Mimus polyglottus*) has a grey mantle, pink stomach, fawn brown wings and tail with white streaks. Its strophes are brassy, staccato, rich in harmonics. Their repetitions, which have an incantatory character, recall our song-thrush. The Mocking-Bird, represented by horns and trumpet, keeps up a dialogue with the Cardinal (piano solo) in the central tutti.

The Cat-Bird (*Dumetella carolinensis*) is a shaded slate-grey, with a black cap. It begins its strophes with a "miaow", hence its name.

The Bobolink (*Dolichonyx oryzivorus*) is black, with a yellow nape and a white back. It is a member of the troupial genus (*Icteridae*). Brilliant melodic figures, great virtuosity. The Cat-Bird and Bobolink monopolize the main piano cadenza, before the final tutti.

The Shama, or White-rumped Shama (*Kittacincula malabarica*), bluish-black, with orange stomach, long, black and white cross-striped tail, is found in India. It is a wonderful singer. Its song includes: rhythmic percussive figures, accompanied by a twitch of the tail; very varied warblings, in which one finds melodic formulae descending towards the lower register, like those of the blackbird, and also a repetition of two disjunct notes, typical of the nightingale; and, finally, sparkling fanfares with a brassy tone, clear and gay — these form a refrain. The Shama dominates the final tutti.

The White-Crested Laughing Thrush (*Garrulax leucolophus*) is found in the Himalayas. It is a large bird with a grey-black mantle. Head, crest and chest are white, and an enormous black patch over its eye gives it a terrifying look, like a ghost. It has a tremendous voice, with a very powerful refrain, and implacable bursts of sound which suggest some mountain giant, some calm, malevolent Asura from Hindu mythology.

The American Robin (*Turdus migratorius*), grey-brown back, brick-red chest, white breast spotted with black. This is the bird whose joyous calls, given to the two clarinets, enliven the whole of the central tutti.

The Olive-backed Thrush (*Hylocichla ustulata*), grey-brown top, cream-coloured chest with black streaks and patches.

The Hermit Thrush (*Hylocichla guttata*), chest spotted with black, russet tail.

The Red-whiskered Bulbul (*Pycnonotus jocosus*), brown top, white underside. It has a strange, rather Mephistophelic head, with a black crest, black moustache, white patch on the cheeks and red patch under one eye.

The Wood-Thrush (*Hylocichla mustelina*), whose sparkling fanfare, full of sunlight, almost sacramental, ends the first piano solo "cadenza", and begins the last.

The Red-billed Mesia (*Leiothrix lutea*) has a harmonious colour-scheme: olive-green back, reddish-brown cap, yellow head and stomach, reddish-orange chest, black moustache, wings edged with gold. Its voice has something of the timbre of a wooden temple block such as one finds in China.

The Indigo Bunting (*Passerina cyanea*) is the Blue-bird of Madame d'Aulnoy's fairy tale; every shade of blue occurs in its plumage — peacock blue, cobalt blue, ultramarine.

The Scarlet Tanager (*Piranga olivacea*) like the Cardinal, is fiery red. Its wings and tail are velvet black.

4. The percussion section uses Hindu and Greek rhythms.

HINDU RHYTHMS

A. Deci-Tālas from the Ārṅgadeva system:

Nihṇkalīla, Gajalīla, Lakṣmīṇa, Caccarī, Candrakalā, Dhenkī, Gajajhampa.

B. Carnatic theory:

Matsya-sankīrṇa, Triputa-Mishra, Matsya-Tishra, Atatāla-Cundh.

GREEK RHYTHMS

A. Composed feet or metre: Dactylo-epitrite.

B. Lines of composed metre: Iambelegiac.

C. Logoædic lines: Asclepiad, Sapphic, Glyconic, Aristophanic, Phæcian, Phæretrian.

5. Complete catalogue of the birds that sing in the score.

A. India. Hindu or Common Minah, Red-whiskered Bulbul, Shama or White-rumped Shama, White-crested Laughing Thrush.

B. China. Red-billed Mesia.

C. Malaysia. (East Indies, Sumatra, Java, Borneo, Célebes, etc.). Lesser Green Leafbird.

D. Canary Islands (off the west of Africa). Serin (*Serinus Canarius*).

E. South America. Orange winged Amazon (*Amazona Amazonica*), Yellow-shouldered Blackbird (*Agelaius thilius*).

F. North America. Wood Thrush, Veery (*Hylocichla fuscescens*), Baltimore Oriole, Cardinal, California Thrasher (*Toxostoma redivivum*), Prairie Chicken, Orchard Oriole (*Icterus spurius*), American Robin, Barred Owl (*Strix varia*), Indigo Bunting, Rose-breasted Grosbeak (*Pheucticus ludovicianus*), Hermit Thrush, White-crowned Sparrow (*Zonotrichia leucophrys*), Fox sparrow (*Passerella iliaca*), Olive-backed Thrush, Black-headed Grosbeak (*Hedymeles melanocephalus*), Whip-poor-will (*Caprimulgus vociferus*), Summer Tanager (*Piranga rubra*), Scarlet Tanager, Song Sparrow (*Melospiza melodia*), Gambel's Quail (*Lophortyx gambeli*), Mockingbird, Vesper Sparrow (*Poocetes gramineus*), California Quail (*Lophortyx californica*), Wild Turkey (*Meleagris Gallapavo*), Meadowlark (*Sturnella magna*), Bobolink, Catbird, Western Tanager (*Piranga Ludoviciana*), Carolina Wren (*Thryothorus Ludovicianus*), Brown Thrasher (*Toxostoma rufum*), Horned Lark (*Eremophila alpestris*), Purple Finch (*Carpodacus purpureus*), Lazuli Bunting (*Passerina amoena*), Red-eyed Vireo (*Vireo olivaceus*), Warbling Vireo (*Vireo gilvus*), Yellow-throated Vireo (*Vireo flavifrons*), Blue-headed Vireo (*Vireo solitarius*).

Oiseaux exotiques

(pour Piano solo et petit orchestre)

OLIVIER MESSIAEN

Presque lent (♩ = 69)

1

PETITE FLÛTE

1 FLÛTE

1 HAUTBOIS

PETITE CLARINETTE
Mi♭

2 CLARINETTES
Si♭

CLARINETTE BASSE
Si♭

1 BASSON

2 CORNS
en Fa

1 TROMPETTE
en Ut

GLOCKENSPIEL

XYLOPHONE

Presque lent (♩ = 69)

PIANO SOLO

(Mainate hindou)

3 TEMPLE-BLOCKS

WOOD-BLOCK

CAISSE CLAIRE

3 GONGS

TAM-TAM

gliss.

gliss.

sec. dur

pp (sans timbre)

(sans péd.)

12

16

2

200011072 X859210

Pte Fl.

1 Fl.

1 Htb.

Pte Clar.
Mi b

2 Clar.
Si b

Clar. basse
Si b

1 Basson

2 Cors
en Fa

1 Trp.

Glock.

Xylo.

Piano
Solo

3 Tpl. bl.

W.-bl.

Caisse cl.
tr.
pp

3 Gongs

Tam-tam

gliss.

12

mf

f

[2]

P^e Fl.

1 Fl.

1 Hrb.

P^e Clar.
Mi b

2 Clar.
Si b

Clar. basse
Si b

1 Basson

2 Cors
en Fa

1 Trp.

Glock.

Xylo.

[2]

Piano Solo

(Garrulaxe de l'Himalaya)

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs

Tam-tam

[2]

3 (Mainate hindou)
Vif (♩ = 144)

Piano Solo

mf *p* *f* *m.d. dessus* *m.g. dessus*

Piano Solo

f (*timbre en bois*) *p*

Piano Solo

mf *f* *pp* *f*

Presque vif (♩ = 112) **Vif** (♩ = 144)

Piano Solo

p (*p.2*) *très sec* *f* *mf*

Piano Solo

p (*p.8*) *hésitant, presser* *a tempo* *f* (*p.4*)

Piano Solo

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

6 (p. 4) *8* *6 (p. 4)* *6 (p. 2)* *6 (p. 2)*

(Liothrix de Chine)
Vif (♩=144)

Presque vif (♩=112)

Piano Solo

p *f* (*acc, timbre en bois, proche du temple-block*)

très sec *très sec*

(Mainate)
Presque vif (♩=112)

Piano Solo

p *f* *très sec* *très sec*

m. d. dessus *Red*

(Grive des bois, d'Amérique)
Très modéré (un peu rubato, laissez longuement vibrer)
(♩=100)

Piano Solo

f (*vibrant, ensoleillé*) *ff* *f* *ff*

laissez vibrer *laissez vibrer* *laissez vibrer* *laissez vibrer*

Red *Red* *Red* *Red*

Piano Solo

f *ff* *f* *ff*

laissez vibrer *laissez vibrer*

Red *Red* *Red* *Red*

un peu vif (♩=92)

Piano Solo

f *ff* *f* *ff*

laissez vibrer *laissez vibrer*

Red *Red* *Red* *Red*

Un peu vif (♩=132)

y. etc.

(Verdin de Malaisie) Pte Fl.

1 Fl.

(Troupiale de Baltimore) 1 Htb.

2 Clar. Si b

(Liothrix de Chine) Glock.

(Grive de Californie) Xylo.

* au chiffre 4 : les 2 éléments principaux sont : le "Troupiale de Baltimore", par grande flûte, hautbois, clarinettes (la grande flûte doit s'entendre autant que le reste, elle est le soprano du groupe); la "Grive de Californie", au xylophone. Ces 2 éléments sont également forts.

8-----etc.

Pte Fl.

1 Fl.

1 Htb.

2 Clar.
Si b

Clar. basse
Si b

1 Basson

mf

pp

16-----etc.

Glock.

Xylo.

8-----etc.

8-----etc.

Pte Fl.

1 Fl.

1 Htb.

2 Clar.
Si b

C. basse
b

1 Basson

mf

pp

16-----etc.

Glock.

Xylo.

8-----etc.

(Cardinal rouge de Virginie)

Très vif (♩=100) (le plus vite possible, brillant, comme un crépitement de gouttes d'eau)

Très vif (le plus vite possible, brillant, comme un crépitements de gouttes d'eau)

5

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

Red *(p. 2)* *Red* *Red*

Piano Solo

f *Red*

Piano Solo

f *Red*

Piano Solo

mf *p* *Red* *(p. 2)*

8-----etc.

pte Fl.

1 Fl.

1 Htb.

2 Clar.
Si b

16-----etc.

Glock.

8-----etc.

Xylo.

mf

8-----etc.

pte Fl.

1 Fl.

1 Htb.

2 Clar.
Si b

16-----etc.

Glock.

8-----etc.

Xylo.

mf *mf* *f* *mf*