



JEAN EUDES MASY

SONATE OP. 17

VIOLONCELLE ET PIANO

III

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ED

Jun 2012

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I. dédiée à Valentin Erben

"Haz de tu puño algo cariñoso,
Y haz de tu adiós un "ay mi amor" " Lhasa de Sela

Violoncelle

Improvisé $\text{♩} = 33$

mf, contemplatif

Piano

f *p* *pp* *mp* *mf*

6 $\text{♩} = 92$

sottovoce
8^{va}

l'oeil droit écarquillé

10

mp, malade
(8^{va})

13

(8va)

13

16

più

16 *canto in rilievo*

più

avec limbes

19

19

22

f, hagar

marc.

f

enchainé

25

25

28

Tempo ritenuto

sempre f

sempre f

ced.

Bossa ♩ = 54

32

sensuel

3

32

pp

ced.

36

cresc.

36

meno

38

pp ord.

con legno

38

subtil et liquoreux

41

Musical score for measures 41-42. The system includes a single bass line and a grand staff (treble and bass). The bass line features a melodic line with accents and slurs. The grand staff contains complex chordal textures with many accidentals and slurs. Dynamics include *mf* and *cresc.*

43

Musical score for measures 43-46. The system includes a single bass line and a grand staff. The bass line has a melodic line with slurs and accents. The grand staff features complex textures with many accidentals. Dynamics include *pp*, *poco f*, *cresc.*, *f*, and *p*.

En animant ♩ = 120

47

Musical score for measures 47-50. The system includes a single bass line and a grand staff. The bass line features a melodic line with a sextuplet (marked '6') and slurs. The grand staff contains complex textures with many accidentals and slurs. Dynamics include *mf cresc.*, *f*, *pizz.*, and *poco f*.

50 *arco* *marc.*
pizz. *ben f*

50 *halluciné*
accentuato *cresc. sempre*
And. sim.

53

53 *rfz* *p sub.*

56 (V) *dim.* *poco ced.* ,

56 *dim.* *poco ced.* *p*

D'un silence religieux ♩ = 54

59 *lontain*

59 *pp* *più*

61 *cresc.*
comme un noctuelle vers la lumière

61

62 *ben f*

62 *allarg.* *marc.* *en s'étendant*

Come primo

65

p, dénudé *dim.*

65

Bossa ♩ = 54

70

ppp *mp*

70

ppp *p*

avec swing

73

cresc. *avec saudade*

73

cresc.

En s'éloignant $\text{♩} = 69$
sul tasto

76 *più* *retenir* *pp sub.*

76 *8va* *ben f* *retenir* **1C** *effleuré et brumeux*

79 *calando*

84 *pizz.*

84 *8va* *en s'effilochant* *ppp*

II. Burletta

"*Quelque chose comme des gouttes de cognac dans du lait.*" Hugo Wolf

Avec humeur ♩ = 58

rit.

a T°

mf, fier et moqueur

pardon?

p

pp, neutre

f

f

f

pp

mf

en tirant la langue

mf, larmoyant

8va

bien fait!

ff, martelato

pp

sottovoce

pp

patibulaire

8vb

8vb

8vb

plaintivement, en écrasant

léger et naïf

13

13

13

8vb

8vb

8vb

f, douloureux

8va

10

8vb

meno

avec tout l'archet

16

16

meno

f

f

p

avec tout l'archet

sincère

8va

16

8va

8va

p, legato

mg

f

mf grotesque

f

15ma

10

8vb

8vb

meno

en relâchant

20

20

meno

mp

en relâchant

8va

15ma

8va

8va

PS

Expressif $\text{♩} = 48$

23 *mp, large*

23 *p* *mg* *mg* *più*

26 *poco f* *dim.* *mg* *8^{va}* *cédez de loin* *8^{vb}*

29 *pp* *smorz.* *a T°* *f* *p, pizz.*

III. Lily's Lullaby

"Parce que l'eau douce, qui sait, est peut-être empoisonnée." Mohamed Ben Ouirane

Avec condoléances ♩ = 33

The musical score is written for piano and bass clef. It consists of four systems of music. The first system (measures 1-4) starts with a bass clef staff marked *mp* and a piano staff marked *p*. The second system (measures 5-8) features dynamics *p*, *mf*, *p*, and *più* in the bass clef, and *mf*, *pp*, and *più* in the piano staff. The third system (measures 8-11) includes *poco f*, *pp*, and *rit.* in the bass clef, and *poco f*, *pp*, and *f* in the piano staff. The fourth system (measures 11-14) is marked *a T°* and *avec peine*, with dynamics *f* in the piano staff. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

pizz.

Istesso Tempo

11

allarg.

sottovoce et bleu Van Gogh

arco ossia: jouer faux

m.v. chant pour oublier le noir de la cave

Ped. sim.

14

14

17

più, con duolo

15^{ma} black keys

dolciss. 8^{vb}-

20

f con fuoco

20

ff martelato

vieux démons aux cheveux de ciel embrasé

...

ped.

8^{va}

(20)

8^{va}

ped.

...

8^{vb}

Avec protection (♩ = 33)

fff
cadenza

ten.

pp

mp, humble

(21)

15^{ma}

senza T°

p, carezzevole

rffz

ped.

8^{vb-1}

23 *relâchez*

poco accel. e cresc. assai

mg

pp sub cresc. assai poco accel.

f

più

mg

8^{va}

25 *arco* *long* *En mourant*

f *pizz.*

pp

ppp

IV.

"Celui qui nous veut du mal est comme un loup :
un feu suffit à l'écarter." Christian Bobin

Furioso energico ♩ = 195

1 

8 

14 

20

Musical score for measures 20-26. The system consists of a bass line and a grand staff (treble and bass). The bass line starts with a whole note chord (F#2, C#3, G#3) and continues with various notes and rests. The grand staff features a complex texture with many chords and some melodic lines. There are three '8vb' markings under the bass line of the grand staff, indicating an octave below. A 'V' marking is present above the bass line at measure 20.

27

Musical score for measures 27-32. The system consists of a bass line and a grand staff. The bass line has several notes with 'V' markings above them. The grand staff continues with complex chordal textures. A '8va' marking is present above the treble staff at measure 29, indicating an octave above.

33

Musical score for measures 33-34. The system consists of a bass line and a grand staff. The bass line has notes with 'V' markings. The grand staff continues with complex chordal textures.

33

Musical score for measures 33-38. The system consists of a bass line and a grand staff. The bass line has notes with 'V' markings. The grand staff continues with complex chordal textures. There are three '8va' markings above the treble staff. The system ends with a double bar line and repeat dots. The text 'don't repeat after %' is written below the grand staff.

don't repeat after %

don't repeat after %

77 *meno* *f, pizz.*

III

77 *meno* *meno*

8^{vb}

83 *meno rit. meno*

dim. e rit.

83 *meno rit. meno*

dim. e rit.

$\text{♩} = 33$

89 *mp ritard. p ritard. mg mv*

$\text{♩} = 33$

89 *mp ritard. p ritard. mg mv*

94 *mv*
sul pont. a punta d'arco

94 *mv*
immobile

100 T° I Allucinante

p, con legno

100 *pp sempre*
senza ped. sempre

106 *pp, pizz.*

106 *p, furtivo*

109 *ord.*
III

p, con legno

f *p* *f* *mp*

114

p *f* *p* *f* *pizz.*

114 *più*

più *3 4* *3 5*

119 *arco* *mf, pizz.* *più e cresc.*

arco *mf, pizz.* *più e cresc.*

poco f *ben f*

119 *secco* *poco f* *ben f*

secco *poco f* *ben f*

f, arco Funebre $\text{♩} = 33$

125

assai

mv

mv

8^{va}-1

8^{va}

D.C. sin al

168

pp, sul tasto

calando

ord.

III

mv

calando

8^{va}-1

TOTAL TIME *env.* 15'

Troyes 3.VI - 3.VII 2012

Du même auteur :

IMPROMPTU WoO (piano) (1998)

QUATRE PIÈCES OP. 1 (piano) (2000-2001)

- I. Valse
- II. Berceuse
- III. Bagatelle
- IV. Toccata

SUITE POUR ENFANTS OP. 2 (piano) (2003)

- I. Prélude
- II. Berceuse pour la Poupée cassée
- III. Arlequin
- IV. Paysage triste
- V. Intermezzo
- VI. Pensée nocturne
- VII. Marche
- VIII. Danse des Pays mystérieux
- IX. Exit music

NIÑOS OP. 3 (quatre violons) (2004)

- I. Promenade mystérieuse
- II. Historiette
- III. Ninna-nanna
- IV. Finale

SONATINE OP. 4 (violon et piano) (2004)

- I. « Simpli citer ! »
- II. Récitatif
- III. Gaïa

PETITE SUITE OP. 5 (piano) (2004)

- I. Prélude
- II. Burletta
- III. Variations
- IV. Marche
- V. Queue

HOMENAJE OP. 6 (piano) (2005)

- I. Nostalgia
- II. Juego
- III. Meditación
- IV. Naranja toccata
- V. Triste
- VI. Arabesco
- VII. Interludio del Lucero
- VIII. Canción

SONATINE OP. 7 (piano) (2005)

*Insouciant - Etrangement - Récitatif (main gauche) -
Tempo primo - D'une lenteur archaïque.*

TRIO OP. 8 (violon, violoncelle et piano) (2006)

- I. Résolu
- II. Grave et soutenu
- III. Rapide

SUITE OP. 9 (piano) (2006)

- I. Impromptu (comme une comptine)
- II. Tango
- III. Sarabande
- IV. Intermède (comme une gavotte)
- V. Marche
- VI. Bagatelle (tempo di minuetto)
- VII. Ragtime

SONATE ASPIDISTRALE OP. 10 (piano) (2007)

*« ab caelestibus profundis », Sonata quasi una fantasia
Impétueux - Calme - De l'intérieur - Scherzando -
Avec rage - Mystérieux - Alleluja.*

FAHORIANAS OP. 11 (piano) (2007)

- N°1 Preludio
- N°2 Elegia
- N°3 Danza
- N°4 Fuga
- N°5 Rondo

48 PRÉLUDES (4 Livres de 12 préludes) OP. 12 (piano) (2007)

**L'AMOUR DES DEUX ASTRES OP.13
(voix médium et piano) (2008)**

Cinq estampes

- N°1 Un jour/N°2 Une nuit/N°3 Une fois/N°4 Un beau jour/
N°5 L'alcool

INTIMAS OP.14 (piano) (2010)

Moments musicaux - Trois Cahiers

- N°1 Impromptu (pour Frédéric CHOPIN)
- N°2 All° barbaro (pour Béla BARTÓK)
- N°3 Elegia (pour Corentine CLAUSIER)
- N°4 Rondo (pour Juan Carlos BIONDO)
- N°5 Aria (pour Heitor VILLA-LOBOS)
- N°6 Marche (pour Darius MILHAUD)
- N°7 Intermezzo (pour Federico MOMPOU)
- N°8 Cuna (pour Julian AGUIRRE)
- N°9 Præludium (pour J.S.B.)
- N°10 Notturmo (pour Olivier MESSIAEN)
- N°11 Vals (pour Érik SATIE)
- N°12 Toccata (pour Alberto GINASTERA)

**VINGT POÈMES D'AMOUR
ET UNE CHANSON DÉSESPÉRÉE OP.15 (piano) (2011)**

YOLANDESQUES OP.16 (piano) (2012)

À difficulté croissante en quatre cahiers

SONATE OP.17 (violoncelle et piano) (2012)

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