

JEAN Eudes

MASY

BLUE DIAMOND

Ou Les Douze Noms d'une Femme

Études Sentimentales & Érotiques

III

Impressions

Éditions Placenta

Troyes

Op. 21

PIANO SOLO

En Trois Actes

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- I. Aurore
- II. Olga
- III. Garesse
- IV. Clara

Acte II oyages

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- VII. Beirut - *Yasmine Hamdan's Cover*
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- XII. Lebewohl mein Liebe



*À Aline Schwartz, mon FDMV !
« Ta voix me rappelle le Futur... »*

Troyes, Preize, 14.11.20



Blue Diamond

ou les Douze Noms d'une Femme Op.21

I. AURORE

à Aline SCHWARTZ

Acte I - Rencontres

« ¡ Oh noche que guiaste !
 ¡ Oh noche amable más que la alborada :
 oh noche que juntaste
 Amado con Amada.
 Amada en el Amado transformada ! »

Subtile et liquoreuse ♩. = env. 54

Noche Oscura, Juan de la CRUZ

Piano

5

9

13

rit.

cantando

ced.

rit.

a T°

poco rit.

espr.

cresc.

subito p

mezzavoce

misterioso

più

più stretto

15 *relâchez* *clair*

18 *con estasi* *ben f* *ced.* *morendo* *p sempre*

22 *esitando* *smorz.* *8va*

II. OLGA

« Car [Olga] est si prodigieusement coquette,
que le plaisir d'être admirée l'emporte chez elle
sur l'orgueil de l'affranchie, et, bien qu'elle soit libre,
elle marche sans souliers. »

La Belle Dorothee, C.BAUDELAIRE

Quasi Marcia - Gracieuse ♩ = 80

assai

espr.

meno

rit.

P legato

dolce

12

subito p
più
leggiero
8va

15

rit.
perdendosi
meno
p
meno
contemplative
8va
8vb

19

misterioso
carillon
sottovoce
smorz.
pp
8va

III. CARESSE

« Dans les sous-bois où s'étale érotiquement la rivière impudique. »

Trompettes pour Doryphores, J.E.MASY

Avec une intime nonchalance

l'accompagnement très feutré

en évidence

relâcher *en s'évanouissant*

19.IV.15

IV. CLARA

« Cette Clara, celle-là même t'appartient,
elle est à toi, et tu ne peux même pas l'approcher,
pas même lui serrer la main. »

Journal, R.SCHUMANN

Désespéré

8^{va}

Red. sim.

7

meno

8^{vb-1}

12

dim.

relâcher

Rêveur *plus lent*

15

cantando

relâcher beaucoup

Musical score for measures 17-19. The piece is in a key with two flats (B-flat major or D-flat minor). Measure 17 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Performance markings include *tempo incertain* and *des profondeurs*. A large slur covers the entire passage.

Musical score for measures 20-23. The right hand features a melodic line with slurs and ties. The left hand continues with a steady accompaniment. Performance markings include *meno*, *hésitant*, and *più*. A large slur covers the entire passage.

Musical score for measures 24-27. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Performance markings include *rit.*, *più*, *dim.*, and *p espr.*. A large slur covers the entire passage.

Musical score for measures 28-31. The right hand has a melodic line with slurs and ties, including a triplet and a quintuplet. The left hand has a steady accompaniment. Performance markings include *cresc. poco a poco*, *e più stretto*, and *ben f*. A large slur covers the entire passage. A *8vb-1* marking is present in the bass clef.

32

funebre

morendo

p inspiré

pp

8^{vb}-1

8^{vb}-1

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in a key with one sharp (F#) and a 3/4 time signature. Measure 32 starts with a treble staff note (F#4) and a bass staff note (F#3). The music is marked with dynamics and performance instructions: *funebre* (funereal) above the treble staff, *morendo* (diminuendo) above the bass staff, *p inspiré* (piano, inspired) above the treble staff, and *pp* (pianissimo) above the bass staff. There are two instances of *8^{vb}-1* (octave below one) markings in the bass staff, one at the end of measure 33 and one at the end of measure 35. The score ends with a double bar line at the end of measure 35.

V. RED TRAIN

Acte II - Voyages

« Voir la Chine buvant aux belles porcelaines,
L'Inde jaune, accroupie et fumant ses poisons,
La Suède d'argent avec ses deux saisons,
Le Maroc, en arceaux, sa mosquée et ses laines... »

Voyages, Anna de NOAILLES

Mesto

mf

5

rit.

più canto

8

p

calando

VII. SANTA MAGDALENA

« Ta Robe, ce sera mon Désir, frémissant,
Onduleux, mon Désir qui monte et qui descend,
Aux pointes se balance, aux vallons se repose,
Et revêt d'un baiser tout ton corps blanc et rose. »

À une Madone, C.BAUDELAIRE

Épique ♩ = env. 69

The musical score is written for piano in 3/4 time. It consists of three systems of music, each with a grand staff (treble and bass clefs).

- System 1 (Measures 1-4):** The right hand begins with a melodic line marked *tout doit chanter!*. The left hand provides a rhythmic accompaniment marked *f conquérant*. A *Red. sim.* marking is placed below the first two measures.
- System 2 (Measures 5-8):** The right hand continues with a melodic line, marked *espr.* (esprit). The left hand accompaniment includes markings for *8va* (octave up) and *8vb* (octave down).
- System 3 (Measures 9-12):** The right hand features a melodic line with a *rit.* (ritardando) marking. The left hand accompaniment includes markings for *8va* and *8vb*. The piece concludes with a change in time signature to 3/4.

13 *meno*
intimo
cantando
8^{va}

17 *tempo calando*
5
4
2
3
5
3

22 *tutti*
cresc. assai
pp
8^{va}
luminoso e grandioso
marc.
8^{va}
led. sim.

26 *più*
Appass.
8^{va}
8^{va}
ffz

en élargissant 8^{va}

29 *sempre f* *più ed più stretto*

rit. *senza T^o* *p* *en s'abandonnant comme une langoureuse agonie!* 8^{va}

32 *espr. rit.* *mezzavoce* *quasi timpani* 8^{vb}

36 *ultime...* *ten.* *ten.*

40 (8^{vb})

VII. BEIRUT

« ELLE : Je désirais son ombre, j'y habite ;
son fruit est doux à mon palais. [...]

LUI : Tes lèvres, tel un fil d'écarlate, ton parler harmonieux ;
telle une tranche de grenade, ta tempe à travers ton litham.

[...] Tes deux seins, tels deux faons, jumeaux de la gazelle, pâturent dans les lotus.

Avant que le jour se gonfle et senfuient les ombres,
j'irai vers moi-même au mont de la myrrhe, à la colline de l'oliban.

[...] Avec moi du Lebanôn, Fiancée, avec moi du Lebanôn, tu viendras !

[...] Ibdeur de tes huiles plus que tous les aromates !

De nectar, elles dégoulinent, tes lèvres, Fiancée !

Le miel et le lait sous ta langue, l'odeur de tes robes ; telle l'odeur du Lebanôn ! »

Cantique des Cantiques, (CHOURAQUI)

Tempo ad lib.

8va

rit.

f accel. f accel.

rit.

4 Erotico sensuale arpeggiato ascendente 8va

p en envoûtant

7 8va

mp

Ped. sim.

Musical notation for measures 10-12. The piece is in 7/8 time. The right hand features complex chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 13-15. Measure 13 includes a *pp* dynamic marking. Measure 15 features an *8va* marking above the right hand.

Musical notation for measures 16-19. Measure 16 includes a *mf* dynamic marking. Measures 17-19 include performance instructions: *soave* and *legato*.

Musical notation for measures 20-23. Measure 20 includes a *pp* dynamic marking. Measure 23 includes a *dim.* dynamic marking and a *1.* first ending bracket.

Musical notation for measures 24-27. Measure 24 includes a *2.* second ending bracket and a *dim.* dynamic marking. Measure 27 includes a *CHORUS* section starting with *inafferrando* and *mezzavoce* markings. The piece concludes with a *ped.* (pedal) marking.



28

31

più *par fumées* *cresc. poco a poco*

33

35 *cresc. sempre*

appassionato *ff* *dim.*

39

pp *rit.* *8^{vb}*

43 *mf* *Red. sim.* 8^{va}

46 *échors*

49 8^{va}

51 *calando* *D.S. al Coda* *Red. sin al fine*

54 *Tempo morendo* *sottovoce*

58

dim.

8^{va}

8^{vb}

VIII. OPIUM'S LAMENT

— Tu as fumé ?

— Je n'fais plus que ça. Je n'ai plus de désir. Je n'ai plus d'amour.

C'est merveilleux ! [...] Regarde-moi : je vais mourir d'amour pour toi...

Largo

L'Amant, M.DURAS (Film)

Mano sinistra
solo

p *intimo*

fp

cresc. *f* *con duolo*

ten. *pp* *poco f* *meno* *rit.*

meno *DC. sin al 0*

en s'étirant *pp* *30.I.17* *fine*

8^{vb}-1

« Le Phénix, c'est le couple
- Adam et Ève - qui est et
n'est pas le premier. »

Acte III - Noces

IX. **Ξ**(Æ)

Le phénix, RÉLUARD

Molto appassionato

3

5

7

f

fz

fp

subito p

più

meno

più

cresc.

fz

accel. e sempre cresc.

Musical score for measures 9-10. The piece is in 4/8 time. The right hand features a complex, rhythmic melody with many accidentals, while the left hand provides a steady accompaniment with eighth notes.

Musical score for measures 11-12. The tempo changes to **Tempo I**. The right hand continues with a similar rhythmic pattern. The left hand has dynamic markings: *cresc.* (crescendo) and *più* (more). The piece concludes with a *fp* (fortissimo) dynamic.

Musical score for measures 13-14. The tempo is **Calmo armonioso**. Measure 13 begins with a *rit.* (ritardando) marking. The right hand plays a series of chords, and the left hand has a simple accompaniment.

Musical score for measures 15-16. The right hand features a rapid, sixteenth-note arpeggiated pattern. The left hand has a simple accompaniment with quarter notes.

Musical score for measures 17-18. The tempo is **Largo lontano**. The right hand has a *calando* (decrescendo) marking. The left hand has a simple accompaniment. The piece ends with an *8va⁻* (octave down) marking.

X. MÈRE VEILLEUSE

Deux personnes vont dans la forêt, chauve et froide.
 La lune passe aux dessus des hauts chênes,
 Pas un nuage ne trouble la lumière céleste :
 « — Je porte un enfant et pas de toi,
 Je vais à côté de toi dans le péché.
 — Que cet enfant qui est conçu

Ne soit pas une charge pour ton âme.
 Tu vas l'enfanter pour moi, de moi,
 Tu as apporté un éclat de lumière en moi. »
 Leur souffle se mêle dans les airs.
 Deux personnes vont dans la nuit haute et claire.

Zwei Menschen, Richard DEHMEL

Light & smooth

The musical score is divided into four systems, each with a treble and bass clef staff. The key signature is one flat (B-flat).

- System 1 (Measures 1-4):** Starts in 2/4 time, changes to 3/4. Features a triplet in the right hand.
- System 2 (Measures 5-8):** Continues in 2/4 and 3/4. Includes markings for *cresc.*, *poco f*, and *rit.*. A triplet is present in the right hand.
- System 3 (Measures 9-12):** Starts with *dolce sfogato* and *cresc.* markings. Includes a *f* dynamic and *meno* marking. The time signature changes to 2/4.
- System 4 (Measures 13-17):** Starts with *rit.* and *sottovoce* markings. Includes *white color*, *smorz.*, and *8va₁* markings. The time signature changes to 3/4. Ends with the number 2.III.17.

XI. SNOW DANCE

«If then true lovers have been ever crossed,
It stands as an edict in destiny.»

A Midsummer Night's Dream, W. SHAKESPEARE

With tenderness $\text{♩} = \text{env. } 48$

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system features a piano (*p*) dynamic and includes fingerings such as 2, 4, 3, 3, 3, 5, 1 2 3 5, and 3. The word *più* is written above the staff. A repeat sign is present at the end of the system.

Musical score for measures 7-13. The second system includes fingerings such as 4, 3, 5, 1, 1, 4, 2, 1, 3, 5, 2, 1, 5, 4, 5, 2, 1, 5, 3, 2, 3. The word *dolce* is written above the staff. A repeat sign is present at the end of the system.

Musical score for measures 14-19. The third system begins with the tempo marking *molto rit.* and includes fingerings such as 4, 5, 1, 2, 1, 3, 2, 5, 1, 2, 3, 5, 3. The word *dégustez* is written above the staff. A repeat sign is present at the end of the system.

Musical score for measures 20-24. The fourth system includes fingerings such as 2, 3, 1, 2, 1, 2, 4, 2, 1, 2. The word *calando* is written above the staff. The piece concludes with a piano (*p*) dynamic and a repeat sign.

XII. Lebwohl, meine Liebe

«—Et après, nous lirons et nous irons
nous coucher et nous ferons l'amour.
—Et nous n'aimerons jamais personne
d'autre que toi et moi.
—Non. Jamais.»

Paris est une fête, E. HEMINGWAY

Espressivo cantabile ♩ = env. 100

rit.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
 - **System 1 (Measures 1-4):** The right hand begins with a melodic line marked with a fermata. A triplet of eighth notes (3-1) is indicated. The bass line provides harmonic support with sustained notes.
 - **System 2 (Measures 5-9):** The right hand continues the melodic line, marked with a second fermata. A second melodic line appears in the bass clef. The piece is marked *rit.* (ritardando).
 - **System 3 (Measures 10-13):** The right hand features a melodic line with a fermata. The bass line continues. Dynamic markings *p* (piano) and *cresc.* (crescendo) are present. The score concludes with a final fermata.

intenso

14

15

16

17

assai

rit.

Appass.

18

f

senza T°

p

5 4 2

1 2 1

2

5

rit.

22

2-1

senza rigore

3 2

26

2

4

8va

8va

8va

evaporando

1 2

5 4

20.XI.15

DU MÊME AUTEUR

IMPROMPTU WoO (Piano) (1998)

QUATRE PIÈCES Op. 1 (Piano) (2000)

SUITE POUR ENFANTS Op. 2 (Piano) (2003)

NIÑOS Op.3a (Quatuor de Violons) (2004)

NIÑOS Op.3b (3 Violons & 1 Alto) (2019)

SOUPES SACHET EN PROMO Op.8 (Piano) (2019)

SONATE ASPIDISTRALE Op. 10 (Piano) (2007)

« ab caelestibus profundis », *Quasi una fantasia*

ALBUM Op.11 (Piano) (2001-2021)

DOUZE PRÉLUDES Op. 12 (Piano) (2007)

L'AMOUR DES DEUX ASTRES Op.13

(Voix médium & Piano) (2008)

Cinq Estampes

INTIMAS Op.14 (Piano) (2010)

12 Moments Musicaux

VINGT POÈMES D'AMOUR

ET UNE CHANSON DÉSESPÉRÉE Op.15 (Piano) (2011)

SONATE Op.16 (Piano) (2013)

SONATE Op.17 (Violoncelle et Piano) (2012)

CHARMES Op.18 (Clarinete (A & Bb) & Piano) (2017)

VIOLETTES EN BOUQUET Op.19

(Voix médium & Piano) (2016)

Onze pensées sous la neige

INTERMEZZI Op.20 (Piano) (2015)

BLUE DIAMOND OU LES DOUZE NOMS D'UNE FEMME Op.21

(Piano) (2016)

12 Études Sentimentales & Érotiques

VISIONS FUGITIVES Op.22 (Violon & Piano) (2015)

POUR LE PIANO Op.23 (Piano) (2016)

Suite de 12 Danses

EPITAPHS Op.24 (Trompette (Bb) & Piano) (2016)

PASTORALES Op.25 (Flute & Piano) (2019)

ESTIVALES Op.26 (Piano) (2017)

AUTOMNALES Op.27 (Violoncelle & Piano) (2019)

WINTER IS COMING Op.28 (Clarinete, Cor & Basson) (2019)

DEUX MOUVEMENTS Op.29 (Trombone & Piano) (2018)

STREET ART Op.30 (2 violons) (2018)

LES HAUTS BOIS Op.31 (2 Hautbois) (2018)

HUIT PRÉLUDES Op.32 (Piano) (2018)

FAHRIANAS Op.33 (Piano) (2019)

POSTCARDS OF MAYOTTE Op.34 (Violon & Piano) (2019)



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