

Ophelia-s

pour quatre Ophélie
(et un Hamlet)
au fond des eaux

Cie MOSSOUX BONTÉ
Thomas Turine
2023

pour Nicole Mossoux

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Patrick Bonté, Johan Daenen, Jean-Jacques Deneumoustier, Léopold Deneve,
Sylvain Dufayard, Manon Dumonceaux, Fred Miclet, Léa Maucourt,
Bartira Pereira, Noémie Sonveau, Marine Stevens, Nina Vial,

Partitions et musiques de

Thomas Turine

Novembre 2023

Au préalable, les musiciennes seront installées au bord de l'eau, depuis 1000 ans entourées de fleurs.

Au début du concert, elles sauteront très franchement dans l'eau. De la manière la plus sonore possible.

Mais jamais ne se noieront.

Car elles sont immortelles et l'eau ne leur fait pas peur.

Il faudra au préalable profondément immerger dans ce bassin d'eau :

1 piano à queue Stenway

1 léger ventilateur aquatique et silencieux, viendra créer un léger courant d'eau sur les cordes de ce piano, cela créera un effet de vibrato et d'incertitude tonale sur la tension des cordes.

2 violons alto et 2 violoncelles, tous deux en carbone.

2 trombones à coulisse

2 flûtes basses

1 flûte Sakuhachi

1 clavecin recouvert d'un vernis marin.

1 grosse caisse lo-fi

2 larges cymbales chinoises

1 tuyau d'arrosage

rélié à un puissant compresseur à air de chantier avec gradateur d'intensité, disposé hors de l'eau dans un boîtier d'insonorisation, permettra de créer une tempête d'air subaquatique.

clapotis d'eau



percussion
parfois sourdes, parfois étincelantes,
avec l'écho des fonds marins rocheux

SPLASH !

Son d'une chute dans l'eau
parfois puissante
parfois sourde

pour la dernière pièce, Départ, au piano,
le lâcher du clavier est aussi important que
son toucher. Le son de relâchement est ici très
sonore, il crée des harmoniques sur les cordes
et dans la table d'harmonie. Le fin trait indique
quand relâcher la note. C'est rythmique.

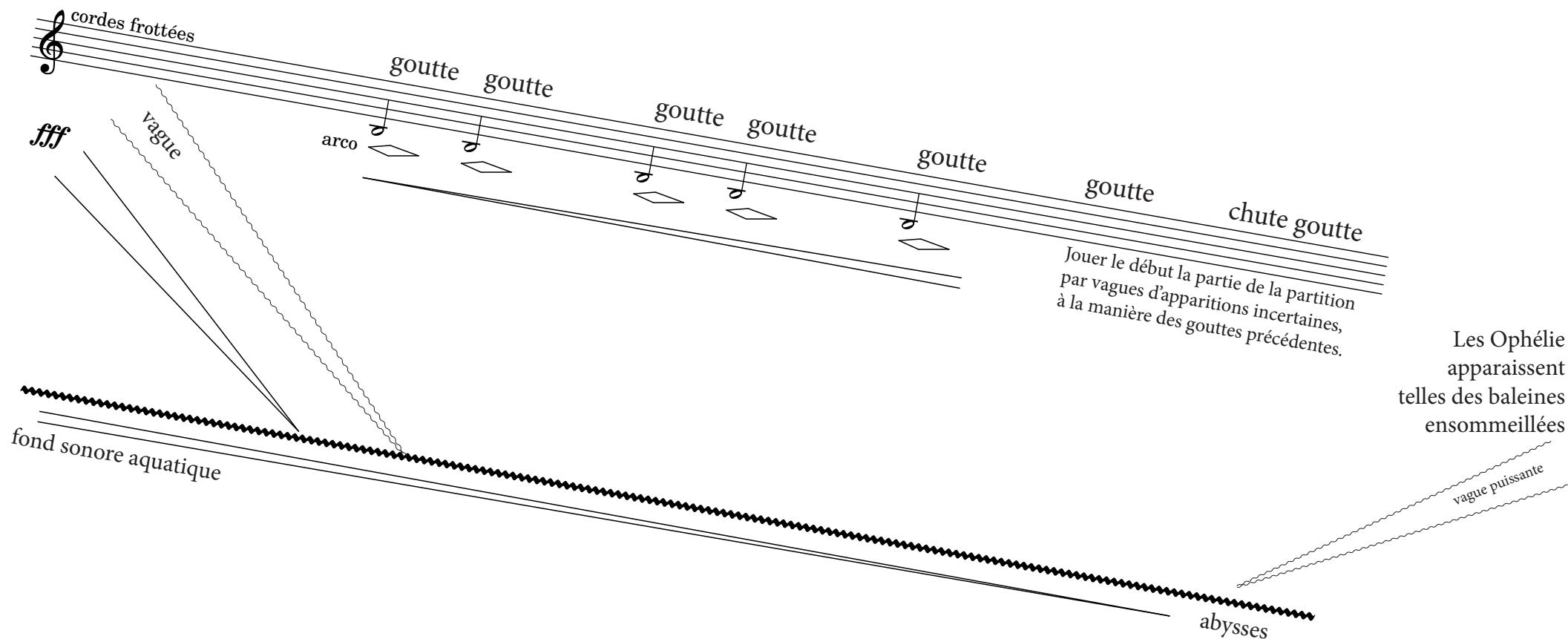


fond sonore sous-marin



ici un être, de textures sifflantes frottantes parfois percussives, constamment inattapables, sauf en de rares occasions... l'alentour de sonorités sous-marines, sera traversé de résurgences instables et furtives. La musique est

SPLASH !



là où on entrevoyait les baleines du pétiluve

♩ = 105 dans des sonorités de fils écarlates, étincelants, distants, parfois sourds et troubles

flûtes
cordes frottées

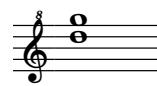
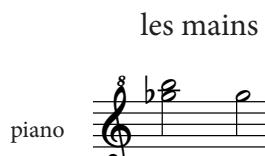
trombone, flûte, avec souffle en entrées

The musical score consists of five staves of music. The top two staves are for woodwinds (flutes and strings) and feature sustained notes with grace notes and slurs. The third staff is for brass (trombone and flute) and includes entries with slurs and grace notes. The fourth staff continues the woodwind patterns. The fifth staff concludes the section with sustained notes and grace notes.

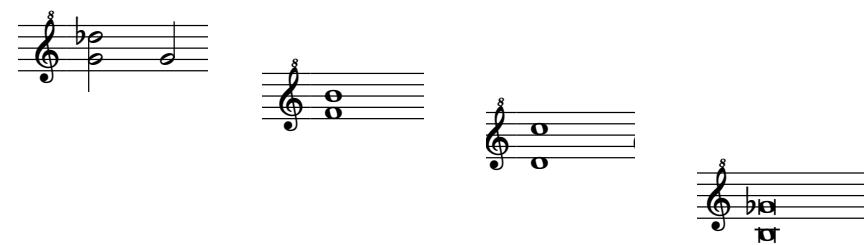
A five-line musical staff showing a sequence of notes and rests. The notes are primarily open circles (hollow stems) with some solid black stems. There are several rests indicated by vertical dashes. The staff begins with a note on the top line, followed by a rest, then a note on the middle line, another rest, and so on. The notes and rests are distributed across all five lines of the staff.

l'inconnue (au ciré jaune)

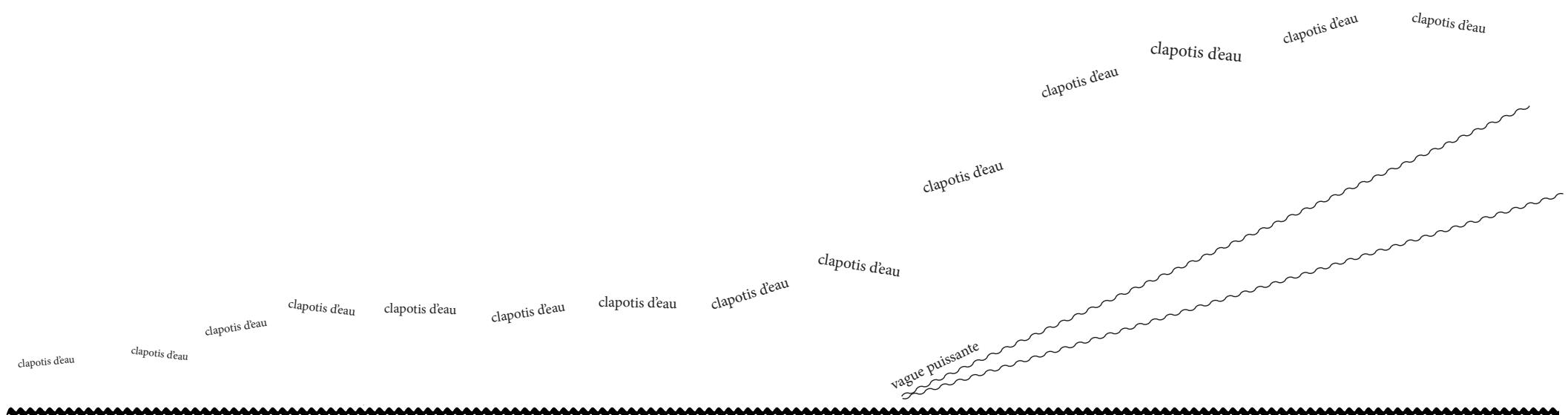
tournent autour de l'inconnue en ciré jaune des souffles et respirations furtives émises dans une flûte Sakuhachi



loin
des coups sourds à la mailloche
et clairs à la baguette sur le dôme
central de cymbales chinoises



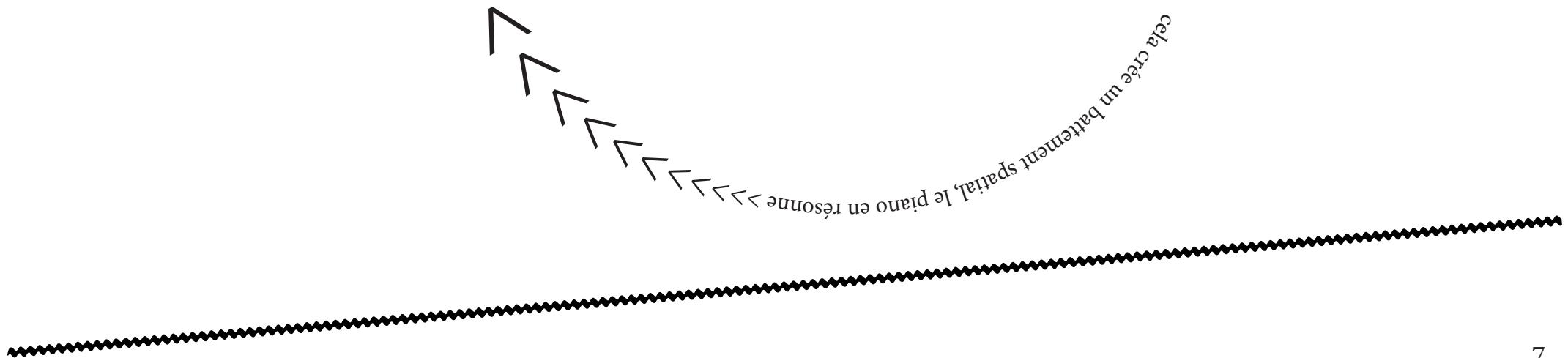
le remorqueur



souvenir de Yellala
elle traverse l'espace en flottant

Cordes frottées, flûtes et synthétiseur analogique. Le son tourne dans l'espace, de plus en plus rapidement, >>>

SPLASH!
Medusa est jettée à l'eau



Medusa ouvre les yeux

Medusa ouvre la bouche

intensification des flûtes et des cordes frottées en forte subito

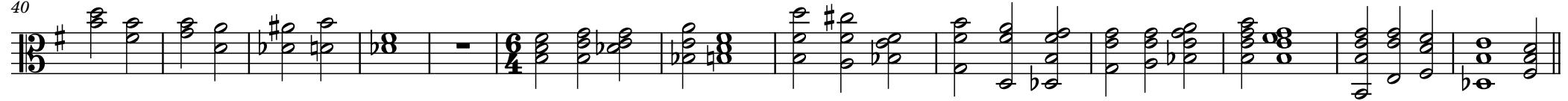
12



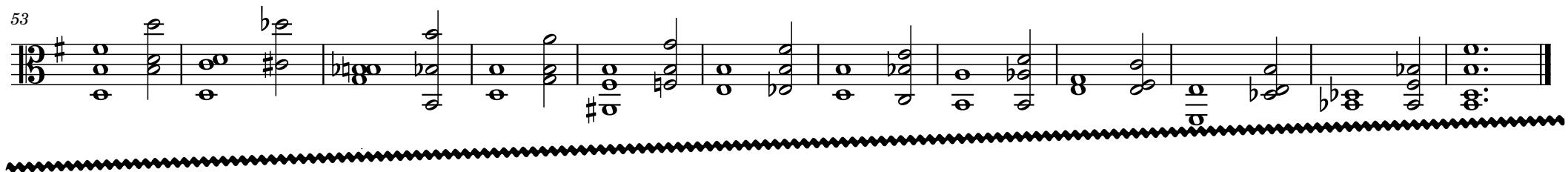
24



40

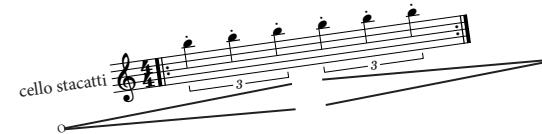
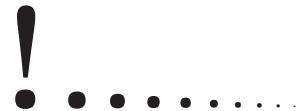


53

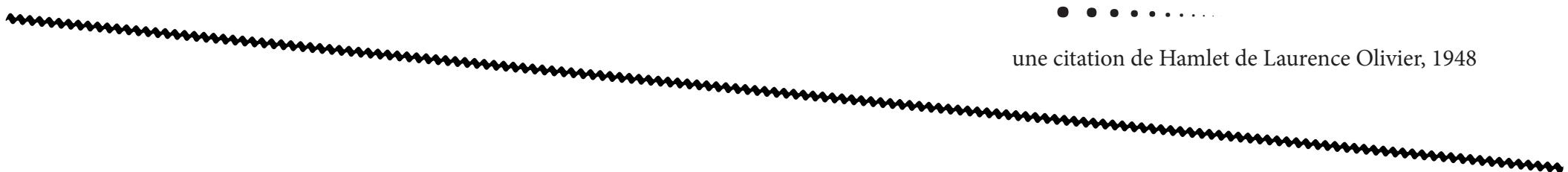
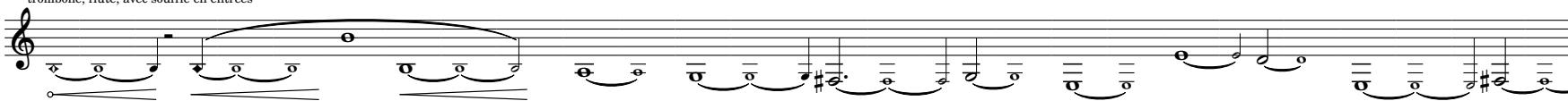


Les Pensionnaires

les quatre Ophélie flottent comme des baleines en sommeil



trombone, flûte, avec souffle en entrées



une citation de Hamlet de Laurence Olivier, 1948

SPLASH !

une robe coule

A musical score for 'SPLASH!' featuring multiple staves and dynamic markings. The score includes:

- Top Staff:** A single staff with a treble clef and a dotted rhythm pattern. It features a large exclamation mark (!) and a dotted rhythm pattern.
- Middle Staff:** A staff with a treble clef and a cello part labeled "cello stacatti". It includes a slanted line with three dots and a large exclamation mark (!).
- Bottom Staff:** A staff with a treble clef showing a continuous dotted rhythm pattern. It features a large exclamation mark (!) and a wavy line at the bottom.
- Left Staff:** A staff with a treble clef showing a continuous dotted rhythm pattern. It features a large exclamation mark (!) and a wavy line at the bottom.
- Right Staff:** A staff with a treble clef showing a continuous dotted rhythm pattern. It features a large exclamation mark (!) and a wavy line at the bottom.
- Bottom Line:** A horizontal line with a wavy pattern extending across the page.
- Measure Numbers:** "27" at the beginning of the left staff, "55" at the beginning of the right staff.

Lizzie

compositeur inconnu
chant du film Hamlet
Laurence Olivier 1948
arrangements Th. Turine

en introduction, jouer calmement la suite des accords au piano en la doublant clairement dans le haut du clavier
puis accompagner le chant, de temps en temps, d'un accord
ensuite Lizzie chantera seule

et lorsqu'elle sort Hamlet de l'eau, le Clavecin entame son accompagnement à la manière baroque

The musical score consists of two staves. The top staff is for 'Chant' (vocal) and the bottom staff is for 'Piano puis Clavecin' (piano). The piano part includes bass notes and harmonic chords. The vocal part has lyrics below it. The piano part is annotated with the text 'clapotis d'eau' repeated several times.

He is dead and gone lady He is dead and gone At his head a grass-green turf At his head a stone

Tomorrow is saint valentine's day All in the morning betime and I a maid at your window To be your Valentine

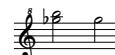
Then up he rose and donn'd his clothes and dub-d the chamber door Let in the maid that out a maid Neve departed more

Quoth she: before you tumbled me You promised me to wed So would I ha' done, by yonder sun An thou hadst not come to my bed

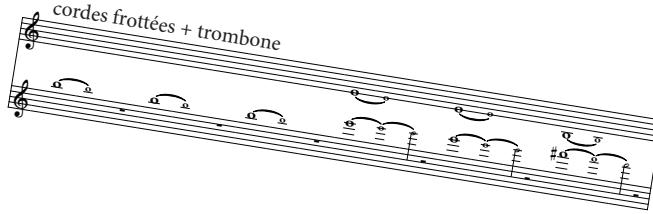
l'inconnue

une bouteille
tombe à l'eau
SPLASH!

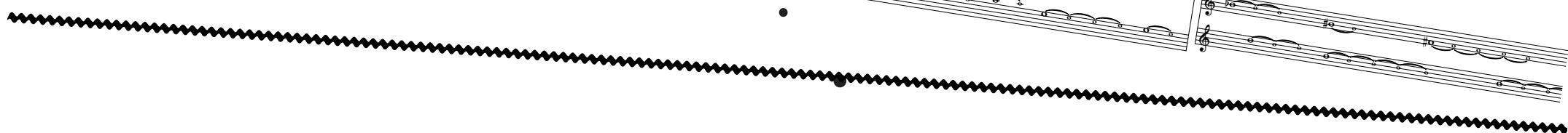
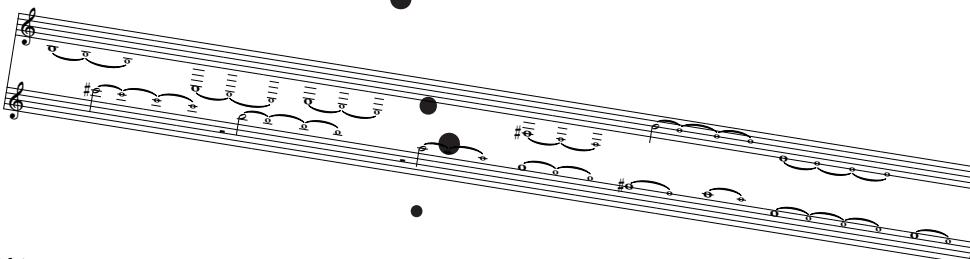
échos
clavecin



2
cordes frottées + trombone



l'inconnue expire lentement tout l'air de ses poumons
cela fait des bulles sonores fines, délicates et frétilantes



clapotis d'eau

de leurs mains caressent l'eau

Piano
très doux

Musical score for piano, page 18, measures 1-16. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time (indicated by a '4'). The music features a repetitive pattern of eighth-note chords and sustained notes. The vocal part (text above) begins at measure 1 with 'clapotis d'eau' and continues through measure 16 with 'de leurs mains caressent l'eau'. Measure 16 concludes with a double bar line.

18

Continuation of the musical score for piano, page 18, measures 17-24. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time (indicated by a '4'). The music continues the repetitive pattern of eighth-note chords and sustained notes, maintaining the 'clapotis d'eau' theme and concluding with a double bar line at measure 24.

SPLASH !

*Deep Trio
(pages suivantes)

Les cordes, à l'unisson de la main gauche, imaginent un cycle montant infini, inspiré d'un Shepard Sound, aigu comme une sirène grincante.

Les cordes sont alors frottées ponctuellement, dans ce cycle, comme des apparitions, comme des vents.

Les flûtes et trombones, sont dans des souffles pré-timbraux.

A trois jouent avec les corps en aller-retours.

Piano

$\text{♩} = 105$

*Deep Trio (quatuor infini)

The musical score consists of six staves of piano music. The first staff is a bass staff in common time (indicated by '8'). The second staff begins at measure 13, also in common time (indicated by '4'). The third staff begins at measure 25, in common time (indicated by '4'). The fourth staff begins at measure 31, in common time (indicated by '4'). The fifth staff begins at measure 37, in common time (indicated by '8'). The sixth staff begins at measure 43, in common time (indicated by '4'). The music features various note heads (circles, squares, diamonds) and stems, with some stems pointing up and others down. Measures 13 through 36 show a repeating pattern of eighth-note chords. Measures 37 through 43 show a more complex melodic line with sixteenth-note patterns.

2

49 8

Measures 49-52 show a melodic line in the upper staff with eighth-note patterns and grace notes, and harmonic bass notes in the lower staff. A repeat sign is present at the end of measure 49.

55

55 8

Measures 55-58 continue the melodic line in the upper staff with eighth-note patterns, and harmonic bass notes in the lower staff.

61

61

Measures 61-64 show the melodic line in the upper staff and harmonic bass notes in the lower staff.

67

67

Measures 67-70 show the melodic line in the upper staff and harmonic bass notes in the lower staff.

73

73 15

Measures 73-76 show the melodic line in the upper staff and harmonic bass notes in the lower staff. Measure 76 concludes with a bassoon solo line, indicated by a circled bassoon symbol.

Si Si Si



Les vents de cordes, flutes, trombones,
continuent leurs apparitions

piano



piano 15
73

!
• • • •



Je te vois

une sortie possible
vers le dessus

Le trio flûte alto trombone crée un forme de pulsation de fils tendus. Jouées conjointement, leurs boucles se décalent à chaque cycle.
Un duo trombone flûte, jouant à l'unisson, dialogue avec ce trio.
Un principe de vagues d'apparitions chaotiques et inattendues décide des dynamiques de jeu.
L'instabilité l'emporte.

Trio

flûte alto trombone

repétition en boucle ad lib.

Duo

trombone flûte

trombone, flûte, avec souffle en entrées

27

55

clapotis d'eau clapotis d'eau

Cette vague emporte tout. la vague s'accentue vertigineusement. Elle tourne de plus en plus vite, sans aller jusqu'au battement de Medusa. vague puissante

CUT

$\text{♩} = 100$ entre pp et p Yellala se retourne , nous regarde, s'en va vers...

Départ (final)

The musical score consists of four staves of music, each with a treble clef and a bass clef. The staves are separated by horizontal lines. Measure numbers are placed above the staves at various points: 2, 6, 12, 16, 17, 19, 30, 41, and 46. Dynamic markings include *pp* (pianissimo) and *p* (pianissimo). The music features a variety of note heads, including open circles, solid dots, and stems with dots. Measures 2 through 16 show a melodic line with a large arc spanning most of the staff. Measures 17 through 30 continue this line with a smaller arc. Measures 41 through 46 show a melodic line with a large arc. The score concludes with a long wavy line at the bottom.

2

Musical score page 2, measures 50-58. The score consists of two staves: Treble (G clef) and Bass (F clef). Measure 50 starts with a rest followed by a note. Measures 51-52 show a series of eighth notes with various dynamics (p, f, ff). Measures 53-54 continue with eighth notes. Measures 55-56 show a return to the earlier pattern. Measures 57-58 conclude the section.

Musical score page 2, measures 62-67. The Treble staff shows a sustained note followed by eighth notes. The Bass staff shows sustained notes with dynamics (p, f, ff). Measures 64-65 feature a bass line with eighth notes. Measures 66-67 conclude the section.

Musical score page 2, measures 77-84. The Treble staff shows sustained notes followed by eighth notes. The Bass staff shows sustained notes with dynamics (p, f, ff). Measures 80-81 feature a bass line with eighth notes. Measures 82-83 conclude the section.

Musical score page 2, measures 88-91. The Treble staff shows sustained notes followed by eighth notes. The Bass staff shows sustained notes with dynamics (p, f, ff). Measures 90-91 conclude the section.

