

Youri Bessières

L'Oreille cassée

pour violon solo et quintette à cordes

"Admirez le fétiche qu'Hergé dessine à la fin de *L'Oreille cassée* : volé, brisé, remis sur son vieux socle, au Musée Ethnographique, le voilà vissé, brisé, replaqué, recousu, mal rebâti d'éclisses, d'attelles, de gouttières et de fils... bon modèle mécanique du vif : moins une harmonie excellemment huilée qu'un collage de pièces et de morceaux à la mode d'Arlequin.

Mieux vaut assembler un bricolage qu'un système de philosophie, trop loin de la vie ; associer du composite."

Michel Serre (Tempo : le compositeur)

13

Vs.

A.

Vc.

C. B.

pp

pizz.

espress.

trec V. solo

25

Vs.

V. 1

V. 2

A.

Vc.

C. B.

espress.

mp poco vib.

arco

espress.

37

Hors tempo

Vs.

Vc.

C. B.

p

espress.

dolcissimo

poco vib.

sul G.....

solo a piacere

sul pont.

nat.

f

(doigts)

42

(♩ = ca. 92)

Vs.

V. 1

V. 2

A.

Vc.

C. B.

mf

espress.

espress.

mf

espress.

mf

espress.

pizz.

molto espress.

II

répéter ad lib, puis à la fin de la mesure en cours,
puis diminuer ad niente et s'arrêter au
point de violon, au début de la cadence

104

sul ponticello et liaisons a piacere

leggiero e misterioso *molo rubato*

V.s.

V. 1

V. 2

A.

Vc.

C. B.

diminuendo al niente

117 Cadence

pizz.

V.s.

V.s.

V.s.

V.s.

V.s.

V.s.

V.s.

V.s.

V.s.

entrée du quintette

arco

pizz. (alternance plus main gauche et nac.)

a piacere

(Des altérations ne sont valables qu'une fois)

III

1 **Allegro quasi presto con moto** ♩ = ca. 108

Vs. arco *mf* phraser naturellement

V. 1 arco *p*

V. 2 arco *p*

A. arco *p*

Tempo giusto
poco meno mosso

Vs.

V. 1 *sempre p*

V. 2 *sempre p*

A. *sempre p*

Vc. arco *f*

C. B. *f*

8 **Tempo primo** ♩ = ca. 108

Vs.

V. 1 *gliss.*

V. 2 *gliss.*

A. *gliss.*

Vc. *gliss.*

C. B. pizz.

12 **[tout le quatuor à l'unisson]**

Vs. *f*

V. 1 *fp* *f* *senza dim.*

V. 2 *fp* *f* *senza dim.*

A. *fp* *f* *senza dim.*

Vc. arco *fp* *f* *senza dim.*

C. B. *f* *senza dim.*

16 *poco meno mosso*

V.s. *mf*

V.1 *sempre f*

V.2 *sempre f*

A. *sempre f*

Vc. *sempre f*

C. B. *sempre f*



22 *Tempo primo*

V.s. *meno forte poco spiccato a piacere*

V.1 *(arco)*

V.2 *(arco)* *mf*

A. *(arco)* *ppp* *mf*

Vc. *mf*

C. B. *pizz.* *mf*



25

V.s. *detaché*

V.1 *pizz.*

V.2 *pizz.*

A. *sempre arco*

Vc. *arco*

C. B. *pizz.*

31

Score for measures 31-34. The piece is in 3/4 time with a key signature of one flat. The instruments are Violin I (V.1), Violin II (V.2), Viola (A.), Violoncello (Vc.), and Contrabasso (C.B.).
Measures 31-34: V.1 and V.2 play a rhythmic pattern of eighth notes, starting with a *pizz.* (pizzicato) instruction. A. and Vc. play a similar pattern, also starting with *pizz.*. C.B. plays a steady eighth-note accompaniment. Dynamics range from *mp* to *mf*.
Measure 35: V.1 and V.2 play a sustained chord with a *H* (harmonics) instruction. A. and Vc. play a sustained chord with a *pizz.* instruction. C.B. plays a sustained chord with a *sempre pizz.* instruction. Dynamics are *mf*.

Score for measures 35-38. The time signature changes to 2/4.
Measures 35-38: V.1 and V.2 play a rhythmic pattern of eighth notes. A. and Vc. play a similar pattern. C.B. plays a steady eighth-note accompaniment. Dynamics range from *mp* to *mf*.
Measure 39: V.1 and V.2 play a sustained chord with a *H* instruction. A. and Vc. play a sustained chord with a *pizz.* instruction. C.B. plays a sustained chord with a *sempre pizz.* instruction. Dynamics are *mf*.

35

Score for measures 35-38. The time signature changes to 2/4.
Measures 35-38: V.1 and V.2 play a rhythmic pattern of eighth notes. A. and Vc. play a similar pattern. C.B. plays a steady eighth-note accompaniment. Dynamics range from *mp* to *fp*.
Measure 39: V.1 and V.2 play a sustained chord with a *H* instruction. A. and Vc. play a sustained chord with a *pizz.* instruction. C.B. plays a sustained chord with a *sempre pizz.* instruction. Dynamics are *fp*.

57

Score for measures 57-62. The score includes parts for Violin I (V.1), Violin II (V.2), Viola (A.), Violoncello (Vc.), and Contrabasso (C.B.). The key signature is one flat (B-flat major/D minor) and the time signature is 7/4. Dynamics range from *mf* to *f*. Performance instructions include *senza vib.*, *senza dim.*, and *pizz.*. A double bar line is present at the end of measure 62.

Tempo giusto
(poco meno mosso)

45

Score for measures 45-52. The score includes parts for Violin I (V.1), Violin II (V.2), Viola (A.), Violoncello (Vc.), and Contrabasso (C.B.). The key signature is one flat (B-flat major/D minor) and the time signature is 7/4. Dynamics range from *mf* to *f*. Performance instructions include *arco*, *pizz.*, and *(V:solo)*. A double bar line is present at the end of measure 52.

53

Score for measures 53-58. The score includes parts for Violin I (V.1), Violin II (V.2), Viola (A.), Violoncello (Vc.), and Contrabasso (C.B.). The key signature is one flat (B-flat major/D minor) and the time signature is 7/4. Dynamics range from *p* to *f*. Performance instructions include *arco* and *pizz.*. A double bar line is present at the end of measure 58.

59

Vs. arco

V. 1. *mf* arco

V. 2. arco

A. arco

Vc. arco

C. B.

61

Vs.

V. 1.

V. 2.

A.

Vc.

C. B. *sempre pizz.*

p

p

p

H

sempre mf (étouffer les cordes avec la main gauche)

64

Vs.

V. 1. *f*

V. 2. *f*

A. *f*

Vc. *f*

C. B. *f*

subito

Vs. *mf*

V. 1. *subito mp*

V. 2. *subito mp*

A. *subito mp*

Vc. *subito mp*

C. B. *subito mp*

69

Vc.

C. B. *a piacere*

f

73

V.s. *mf*

V.1 *sempre mp*

V.2 *sempre mp*
ce) (son réel)

A. *sempre mp*

Vc. *pizz.*

C. B. *mf*

80

V.1 *mp*

V.2 *mp*

A. *pizz.*
mf

Vc. *mp*
pizz.

C. B. *mp*

H

88

V.s. *solo*

V.1

V.2

A.

Vc. *pizz.*

C. B.

97

V.s.

V.1 *poco marcato*
mf

V.2 *poco spiccato*
pp

A. *arco*
mf

Vc. *arco*
mf

C. B. *H*
sempre pizz.
mf

105 sul G
poco marcato

113
sempre mf

121

Score for Violin (V.s.), Violin 2 (V.2), Viola (A.), Violoncello (Vc.), and Contrabasso (C.B.).

Violin 2, Viola, and Violoncello parts include dynamic markings: *f espress. giocoso* and *mf*.

Violoncello part includes the marking: *arco*.

Section starting at measure 130, marked **Animato**.

Violin 1 (V.1) and Violin 2 (V.2) parts include the marking: *poco spiccato*.

Viola (A.) part includes the marking: *f poco spiccato*.

Violoncello (Vc.) and Contrabasso (C.B.) parts include the marking: *pizz.*

Section starting at measure 139, marked **arco**.

Violin 1 (V.1), Violin 2 (V.2), Viola (A.), and Violoncello (Vc.) parts include the marking: *mf poco marcato*.

Violoncello (Vc.) part includes the marking: *senza dim.*

Contrabasso (C.B.) part includes the marking: *mf poco marcato*.

Violoncello (Vc.) part includes the marking: *arco*.

Contrabasso (C.B.) part includes the marking: *pizz.*

Violoncello (Vc.) part includes the marking: *senza dim.*

Contrabasso (C.B.) part includes the marking: *arco*.

Violoncello (Vc.) part includes the marking: *pizz.*

Contrabasso (C.B.) part includes the marking: *sfz*.

Section starting at measure 159, marked **pizz.**.

Violin 1 (V.1) and Violin 2 (V.2) parts include the marking: *arco*.

Viola (A.) part includes the marking: *arco*.

Violoncello (Vc.) part includes the marking: *arco*.

Violoncello (Vc.) and Contrabasso (C.B.) parts include the marking: *pizz.*

Tempo primo $\text{♩} = \text{ca. } 108$

145

Vs. *mf* *giocoso* *meno forte*

V. 1 arco poco spiccato

V. 2 arco poco spiccato

A. arco

Vc. arco

C. B. arco

149

Vs. *più forte*

V. 1 *p* *mf*

V. 2 *p* *mf*

A. *p* *mf*

Vc. *p* *mf*

C. B. *p* *mf* *pizz.*

154

Poco più mosso
Tempo primo $\text{♩} = \text{ca. } 108$

Vs. *f*

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f* *pizz.*

160

Vs. *f* *giocoso al fine*

V. 1 *f*

V. 2 *f* *giocoso al fine*

A. *f* *giocoso al fine*

Vc. *f* *giocoso al fine*

C. B. *f* *giocoso al fine*

