



Jean Pierre Prudent

France, LEFOREST

Complex geometries

About the artist

What about JPP: he is primarily a creator. Making music is first of all an invention. Among other influences he cites Olivier Messiaen, Bach, Debussy, or Frank Zappa, but also progressive rock, or magma and pink-floyd. Above all, his music is multifaceted and unconstrained. There are passages of classical music, modern jazz, rock, or new-age atmosphere with medieval overtones. The pipe organ rubs the electric guitar, the string orchestra and the synthesizer. The pieces sound like mysterious atmospheres, definitely avant-garde, or strictly classical. The ear travels constantly between consonance and dissonance. In short, today's music without compromise.

multifaceted Music ...

independent of words. No words, the sounds say it all. The music defines itself by itself.

Independent of technologies. Although there are electronics, pieces can be designed and played without electricity.

Independent of styles. Multiform, it use the pipe organ, the comput... (more online)

Associate: SACEM - IPI code of the artist : 00491 21 69 51

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-jpp-osirys.htm>

About the piece



Title: Complex geometries
Composer: Prudent, Jean Pierre
Arranger: Prudent, Jean Pierre
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Instrumentation: String Ensemble
Style: Contemporary
Comment: musical suite for small orchestral formation

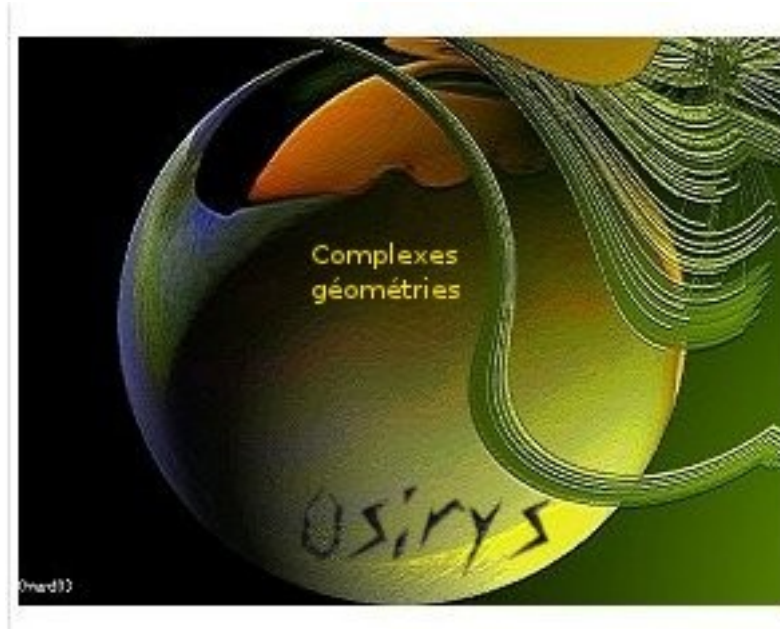
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Complexes géométries

Jean Pierre Prudent

Musique déposée SACEM , tous droits réservés Jean Pierre Prudent

L'orchestration respecte le principe de la géométrie variable, la proposition en est :

Au delà des instruments proposés sur les partitions on peut opérer les substitutions suivantes :

- Piano électrique → célesta, vibraphone, piano (ou combinaisons de ces instruments). On peut transposer si nécessaire.
- Harmonium → orgue positif, accordéon, orgue électronique, flutes. On peut transposer si nécessaire.
- Orgue du type Hammond B3/C3 → quatuor/quintette de cordes, orgue positif, flutes. On peut transposer si nécessaire.

Bien entendu, toutes autres orchestrations sont possibles en faisant preuve d'imagination, y compris pour les instruments qui ne sont pas cités ci-dessus. Les cordes, cuivres ou bois peuvent être joués sur des instruments électroniques....

Si on utilise les " bruitages " facultatifs, ceux-ci doivent rester discrets. Il faut plutôt ajouter des bruits de la vie réelle (qui évoquent la diversité du monde de la nature ou des hommes) qu'on pourra transformer par des procédés acousmatiques ou non.

Les morceaux peuvent se jouer dans n'importe quel ordre.

L'orchestre peut éventuellement être amplifié et recevoir alors quelques effets discrets. Il ne faut pas alors dénaturer le son acoustique. L'intérêt est de spatialiser ou mixer les groupes d'instruments au delà des plans habituels. Les nuances sont alors à interpréter comme les réglages de la table de mixage ...

The orchestration respects the principle of variable geometry, the proposition is:

Beyond the instruments proposed on the scores, the following substitutions can be made:

- Electric piano → celesta, vibraphone, piano (or combinations of these instruments). We can transpose if necessary.
- Harmonium → positive organ, accordion, electronic organ, flutes. We can transpose if necessary.
- Hammond B3/C3 type organ → string quartet/quintet, positive organ, flutes. We can transpose if necessary.

Of course, all other orchestrations are possible using imagination, including for instruments not listed above. Strings, brass or woodwinds can be played on electronic instruments....

If optional "sound effects" are used, they must remain unobtrusive. Rather, we must add noises from real life (which evoke the diversity of the world of nature or humans) which we can transform using acousmatic or non-acousmatic processes.

Songs can be played in any order.

The orchestra can possibly be amplified and then receive some discreet effects. The acoustic sound should not be distorted. The interest is to spatialize or mix the groups of instruments beyond the usual plans. The nuances are then to be interpreted as the settings of the mixing table...

Remarques s'appliquant à la plupart de mes compositions
Remarks applying to most of my compositions

éléments utiles à l'interprétation

Comme pour toute ma musique on peut appliquer à cette pièce le **principe de la géométrie variable**.

L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.

Ainsi, par exemple, pour un quatuor on pourrait remplacer les violons 1 et 2 par une flûte et un hautbois ...

Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave. Sans s'écarter trop de la partition plusieurs formules sont alors possibles. Les choix de transpositions éventuelles doivent se faire de façon à modifier le moins possible les lignes écrites.

Les nuances (*ainsi que les indications éventuelles de phrasé*) sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation que je laisse assez larges.

l'écriture est enharmonique, visant à simplifier la lecture et permettre au mieux toute éventuelle géométrie variable. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb, etc.. Sauf indication contraire, la note écrite est toujours la note à obtenir (*pas d'instruments transpositeurs*) **SAUF DANS CETTE PIECE QUI FAIT EXCEPTION A LA REGLE**. Les altérations ne se répercutent PAS d'une octave à l'autre.

Some useful elements for interpretation

As with all my music, we can apply the principle of variable geometry to this piece.

The orchestration is indicative and can vary so that the music can be played by different instrumental groups without losing its meaning.

So, for example, for a quartet we could replace violins 1 and 2 with a flute and an oboe...

For all parts (depending on the instrument chosen) you can transpose to the octave if necessary. Without deviating too much from the score, several formulas are then possible. The choices for these transpositions must be made in such a way as to modify the written lines as little as possible.

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation which I leave quite broad.

the writing is enharmonic, aiming to simplify reading and allow for any possible variable geometry. EX Eb or Bb preferred to A# or D#, C# preferred to Db etc. Unless otherwise stated, the written note is always the note to obtain (no transposing instruments). **EXCEPT IN THIS COMPOSITION WHICH IS AN EXCEPTION TO THE RULE**, Accidentals do NOT carry over from one octave to the next.



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I

Jean Pierre Prudent

Dans cette pièce il ne s'agit pas d'harmonies mais de création d'images par géométrie plus ou moins tendue et contours plus ou moins nets. La sensation doit être flottante et un peu confuse ...
Il est possible d'ajouter des bruitages ...

♩ = 60

flutes

hautbois

clarnett basse Sib

basson

trompette

trombone

cors

tuba

percussions

violons 1

violons 2

altos

violoncelles

contrebasses

con sordino

p

con sordino

p

con sordino

p

con sordino

p

con sordino

p

flts

htbt

clar b

bsson

trmpt

tmb

cors

tuba

vln1

alto

vcels

ctbass

p

f

mf

13

flts

htbt

clar b

bsson

trmpt

tmb

cors

tuba

perc

vln1

alto

vcels

ctbass

p Grosse caisse

mf tam-tam aigu

p

178

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln I

alto

vcels

ctbass

cymballe *f* cymballes frappées

mf

p

f

23

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln1

alto

vcels

ctbass

f

p

f

Musical score for a symphony orchestra, measures 29-34. The score is written for the following instruments: flts (flutes), htbt (harp), clar b (clarinet in B-flat), bsson (bassoon), tmpt (trumpet), tmb (trombone), cors (horn), tuba, perc (percussion), vln1 (violin I), alto, vcels (viola), and ctbass (cello/bass). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a rehearsal mark [29]. The woodwinds and strings play a rhythmic pattern of eighth notes and quarter notes, while the brass instruments play a similar pattern with dynamic markings of *p* (piano) and *f* (forte). The percussion part features a sustained chord in the first three measures and a melodic line in the last two measures, with dynamic markings of *f* and *p*.

34

flts

htbt

clar b

bsson

perc

vln1

ln

alto

vcels

ctbass

f senza sordino

p senza sordino

p senza sordino

p senza sordino

p senza sordino

p senza sordino

43

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln I

ln II

alto

vcels

ctbass

p

p

p

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

timbale aiguë

mf

52

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

52

vln1

vl

alto

vcels

ctbass

59

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln1

vln2

alto

vcels

ctbass

trmpt

trmb

cors

tuba

perc

trmpt

trmb

cors

tuba

perc

vln1

alto

vcels

ctbass

f gong puissant grave tam-tam medium

74

p

p

p

p

Detailed description: This block contains the musical score for measures 74 through 81. The percussion part (perc) features a melodic line starting with a half note G2, followed by a half note A2, and then a half note B2, with a fermata over the last two notes. The woodwinds (trmpt, trmb, cors, tuba) are mostly silent, with a few notes in the first few measures. The strings (vln1, alto, vcels, ctbass) enter in measure 74 with a piano (*p*) dynamic, playing a rhythmic pattern of quarter notes and eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

82

rallentir decrescendo

Rall. = 50

vln1

alto

vcels

ctbass

Detailed description: This block contains the musical score for measures 82 through 85. The tempo is marked 'rallentir decrescendo' with a metronome marking of 'Rall. = 50'. The woodwinds (trmpt, trmb, cors, tuba) are silent. The strings (vln1, alto, vcels, ctbass) continue their melodic and rhythmic lines from the previous section, with a decrescendo dynamic marking. The key signature remains one sharp (F#) and the time signature is 4/4.

II

Possibilité d'ajouter des bruitages sur les mesures en silences
entre les parties.

Jean Pierre Prudent

7 ♩ = 80

flute a bec soprano

flute a bec alto

flute a bec tenor

flute a bec basse

flute

flute alto

hautbois

clarinette

basson

piano électrique

p

mf

mf

mf

mf

Musical score for measures 6-10. The score includes staves for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The piano part features complex chordal textures with multiple notes per staff.

Musical score for measures 11-15. The score includes staves for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The piano part continues with complex chordal textures.

Musical score for measures 16-20. The score includes staves for flt, flt alt, hbt, clar, bson, and pian. Measure 16 is marked with a box containing the number 16. The piano part features complex chordal textures with multiple sharps and naturals.

Musical score for measures 21-25. The score includes staves for flt, flt alt, hbt, clar, bson, and pian. Measure 21 is marked with a box containing the number 21. The piano part continues with complex chordal textures.

25

fl
flt alt
hbt
clar
bson
pian

Detailed description: This system contains measures 25 through 29. The flute (flt) part features a melodic line with eighth and sixteenth notes, including trills and grace notes. The flute alto (flt alt) part follows a similar rhythmic pattern. The horn (hbt), clarinet (clar), and bassoon (bson) parts have sparse, punctuated entries. The piano (pian) accompaniment consists of chords and arpeggiated figures in both hands.

30

fl
flt alt
hbt
clar
bson
pian

Detailed description: This system contains measures 30 through 34. The flute (flt) part continues with a more active melodic line. The flute alto (flt alt) part has a more rhythmic, eighth-note pattern. The horn (hbt), clarinet (clar), and bassoon (bson) parts continue with their respective parts. The piano (pian) accompaniment features more complex chordal textures and arpeggios.

35

flt

flt alt

hbt

clar

bson

pian

40

♩ = 120

flt b sop

40

♩ = 120

staccato

staccato sur cette partie

mf

pian

44

flt

hbt

clar

bson

pian

Detailed description: This system contains measures 44 through 47. The flute (flt) part consists of a rhythmic pattern of eighth notes in a triplet-like grouping. The horn in B-flat (hbt) plays a melodic line with some rests. The clarinet (clar) and bassoon (bson) parts have similar rhythmic patterns. The piano (pian) accompaniment features a complex texture with many beamed notes and rests in both the right and left hands.

48

flt b sop

48

flt

hbt

clar

bson

48

pian

Detailed description: This system contains measures 48 through 51. A new part for flute in soprano (flt b sop) is introduced, which is mostly silent. The other instruments continue their parts from the previous system. The piano accompaniment remains complex with many beamed notes and rests.

52

flt b sop

flt b alt

flt b ten

flt b bas

52

flt

bson

52

pian

f

mf

legato

57

flt b sop

flt b alt

flt b ten

flt b bas

57

flt

bson

57

pian

Musical score for woodwinds and piano, measures 60-63. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system includes pian. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a prominent melodic line in the right hand and a steady bass line in the left hand. The woodwinds provide harmonic support and melodic counterpoint.

Musical score for woodwinds and piano, measures 63-66. The score is divided into two systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes five parts: flt, hbt, clar, bson, and pian. The piano part is written in grand staff notation. The woodwind parts feature various rhythmic patterns and melodic lines, with some parts having rests in the first measure. The piano accompaniment consists of a complex melodic line in the right hand and a simpler bass line in the left hand.

Musical score for woodwinds and piano, measures 66-70. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system is for the piano, with a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 66 is marked with a box containing the number 66. The woodwind parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Musical score for measures 69-72, featuring woodwinds and piano. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system is for the piano (pian). Measure 69 is marked with a box containing the number 69. The woodwinds play melodic lines with various articulations, while the piano provides harmonic support with chords and moving lines.

Musical score for woodwinds and piano, starting at measure 72. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system is for the piano, with a grand staff. The woodwind parts feature various rhythmic patterns and melodic lines, while the piano part provides harmonic support with chords and arpeggiated figures.

75 $\text{♩} = 80$

flt b sop
flt b alt
flt b ten
flt b bas
flt
flt alt
hbt
clar
bson
pian

81

flt b bas
flt
flt alt
hbt

85

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

clar

f

mf

89

flt b sop

flt b alt

flt b ten

flt b bas

89

flt

flt alt

clar

89

pian

mf

92

flt b sop

flt b alt

flt b ten

flt b bas

92

flt

flt alt

bson

staccato

f

92

pian

95

flt b sop

flt b alt

flt b ten

flt b bas

95

flt

flt alt

hbt

bson

95

pian

99

flt b sop

flt b alt

flt b ten

flt b bas

99

flt

flt alt

hbt

99

pian

103

flt b sop

flt b alt

flt b ten

flt b bas

103

flt

flt alt

hbt

clar

103

pian

106

flt b sop

flt b alt

flt b ten

flt b bas

106

flt

flt alt

clar

106

pian

109

flt b sop

flt b alt

flt b ten

flt b bas

109

flt

flt alt

bson

109

pian

112

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

bson

pian

115

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

pian

119

flt b sop

flt b alt

flt b ten

hbt

clar

pian

123

flt b sop

flt b alt

flt b ten

clar

pian

bson

126

pian

129

flt

flt alt

bson

pian

p

p

p

Red.

134

flt

flt alt

pian

** Red.*

** Red.*

** Red.*

** Red.*

138

flt

flt alt

pian

8vb - -

** Red.*

** Red.*

** Red.*

** Red.*

142

flt

flt alt

pian

** Red.*

** Red.*

** Red.*

** Red.*

146

flt

flt alt

pian

8^{va}

* Red.

150

flt

flt alt

pian

* Red.

154

flt

flt alt

pian

8^{va}

* Red.

158

flt

flt alt

pian

* Red.

162

flt

flt alt

pian

* Red.

166

flt

flt alt

pian

* Red.

170

flt

flt alt

pian

* Red.

175

pian

* Red.

III

Pour les cordes les indications d'articulation valent jusqu'à l'indication suivante.
La flute staccato est hors rythme.
Possibilité d'ajouter des bruitages .

Jean Pierre Prudent

♩ = 120

7)

flutes

trompette (sib)

orgue Hammond B3/C3

1

♩ = 120

violons 1

violons 2

altos

violoncelles

contrebasses

f staccato bien détaché

staccato bien détaché *f*

f staccato bien détaché

f staccato bien détaché

vl2

alt

vcels

bass

9 staccato sur toute la partition

9 tremolo

fltt

vl1

vl2

alt

vcels

bass

12

12

15

18

flt

vl1

vl2

alt

vcels

bass

21

27

flt

vl1

vl2

alt

vcels

bass

legato

mf

24

flt

vl1

vl2

alt

vcels

bass

mf

27

v11

v12

alt

vcels

bass

legato -
détaché

Detailed description: This system contains measures 27 through 30. The v11 part has a melodic line with quarter notes and rests. The v12 part has a rhythmic accompaniment of eighth notes. The alt part has a melodic line with eighth notes. The vcels part has a melodic line with eighth notes. The bass part has a simple harmonic line with whole notes.

37

flt

31

v11

v12

alt

vcels

bass

Detailed description: This system contains measures 31 through 36. The flt part has a melodic line with eighth notes. The v11 part has a melodic line with quarter notes and rests. The v12 part has a rhythmic accompaniment of eighth notes. The alt part has a melodic line with eighth notes. The vcels part has a melodic line with eighth notes. The bass part has a simple harmonic line with whole notes.

34

flt

34

v11

v12

alt

vcels

bass

Detailed description: This system contains measures 34 through 36. The flt part has a melodic line with eighth notes. The v11 part has a melodic line with quarter notes and rests. The v12 part has a melodic line with quarter notes. The alt part has a melodic line with quarter notes. The vcels part has a melodic line with eighth notes. The bass part has a simple harmonic line with whole notes.

38

pizzicato

v11

v12

alt

vcels

bass

41

v11

v12

alt

vcels

bass

trmp

44

v11

v12

alt

vcels

bass

trmp

III

trmp

v11

v12

alt

vcels

bass

trmp

v11

v12

alt

vcels

bass

50

$\text{♩} = 60$
legato

mf
legato

mf
legato

mf
legato

mf

v11

v12

alt

vcels

bass

58

$\text{♩} = 120$

$\text{♩} = 120$
staccato bien détaché

f

staccato bien détaché

vcels

bass

staccato bien détaché

v12

staccato bien détaché

alt

vcels

bass

flut

73

tremolo

v11

v12

alt

vcels

bass

flut

76

v11

76

v12

alt

vcels

bass

79

vl1

vl2

alt

vcels

bass

82

flt

82

vl1

vl2

alt

vcels

bass

85

flt

85

vl1

vl2

alt

vcels

bass

legato

mf

88

flt

v11

v12

alt

vcels

bass

91

flt

v11

v12

alt

vcels

bass

legato -
détaché

95

flt

v11

v12

alt

vcels

bass

98

flt

98

vl1

vl2

alt

vcels

bass

102

pizzicato

vl1

pizzicato

vl2

pizzicato

alt

vcels

bass

trmp

105

vl1

vl2

alt

vcels

bass

trmp

108

vl1

vl2

alt

vcels

bass

trmp

111

vl1

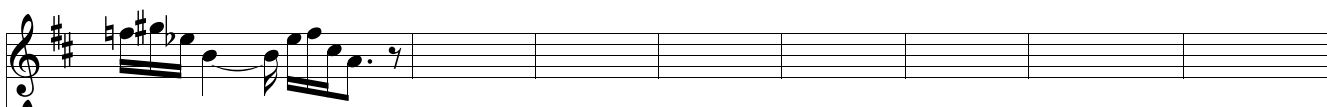
vl2

alt

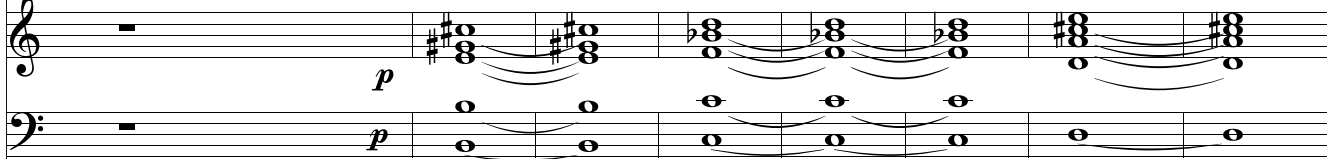
vcels

bass

trmp



B3



p

114

J = 60
legato

v11



mf

v12



legato
mf

alt



mf
legato

vcels



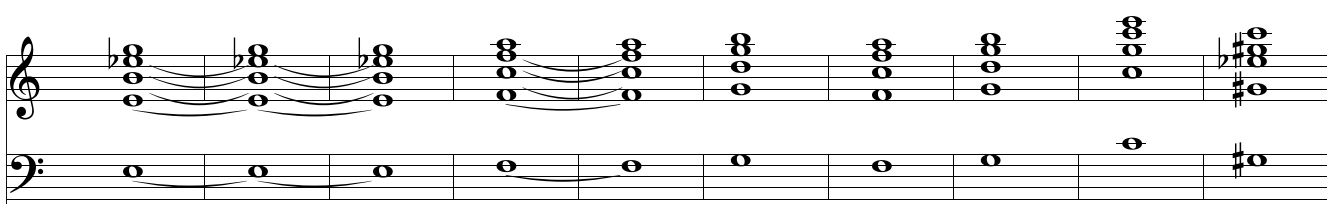
mf
legato

bass



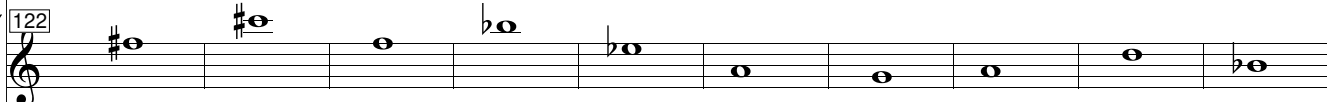
mf
J = 60

B3

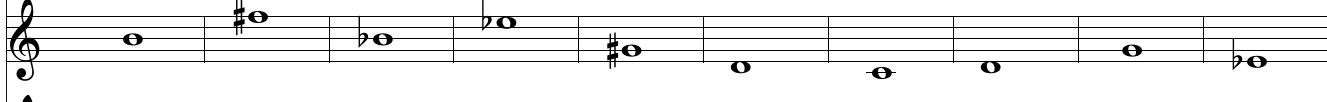


122

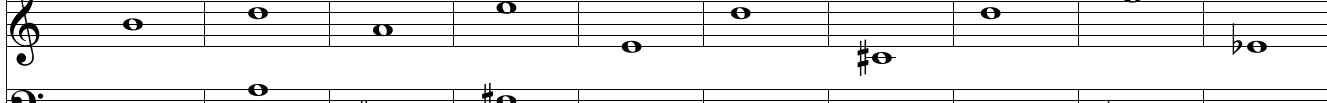
v11



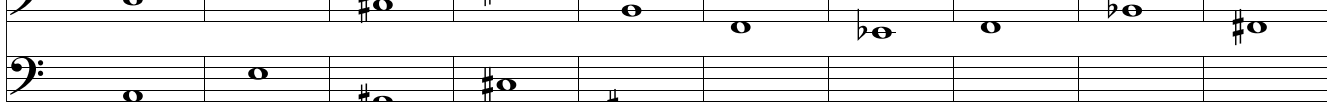
v12




alt



vcels



bass



Musical score for measures 132 and 133. The score is written for a string quartet and a piano. The instruments are labeled on the left: B3 (Piano), vl1 (Violin I), vl2 (Violin II), alt (Viola), vcels (Violoncello), and bass (Double Bass). The piano part (B3) is in the upper system, and the string quartet is in the lower system. Measure 132 is marked with a box containing the number 132. The score shows a transition from a whole note chord in measure 132 to a half note chord in measure 133. The piano part has a treble clef and a bass clef. The string quartet parts have treble clefs for vl1, vl2, and alt, and bass clefs for vcels and bass. The piano part has a treble clef and a bass clef. The string quartet parts have treble clefs for vl1, vl2, and alt, and bass clefs for vcels and bass.

IV

Jean Pierre Prudent

Attention les cuivres sont mesurés à 3/4, la batterie à 4/4. Il faut donc gérer la pulsation en conséquence. Il s'agit d'une structuration élémentaire avec superposition de deux musiques .

On peut garder le rythme de batterie mais changer l'instrument ...

Le rythme de batterie est indicatif, toute autre proposition comparable peut le remplacer.

7 $\text{♩} = 90$

trompette (sib°)

cor 2

cor 1

trombone

tuba

batterie

cymbale ride 1

charleston fermé

cymbale chinoise inversée

caisse claire 2

grosse caisse 1

trmp

cor2

cor1

trmb

tuba

batt

13

trmp

cor2

cor1

trmb

tuba

batt

caisse claire 1

tom grave 2

tom grave 1

tom moyen 1

cymbale crash 1

tick

18

trmp

cor2

cor1

trmb

tuba

batt

tom aigu 2

tom moyen 2

tom aigu 1

charleston ouvert

23

trmp

cor2

cor1

trmb

tuba

batt

cymbale splash

28

trmp
cor2
cor1
trmb
tuba
batt

Detailed description: This system contains measures 28 through 33. The trumpet part (trmp) features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measures 28 and 33. The woodwinds (cor2, cor1) and brass (trmb, tuba) parts provide harmonic support with various rhythmic patterns. The bass drum (batt) plays a steady eighth-note pattern with occasional rests.

34

trmp
cor2
cor1
trmb
tuba
batt

cloche
cymbale crash 2

Detailed description: This system contains measures 34 through 39. The trumpet part (trmp) continues its melodic line. The woodwinds (cor2, cor1) and brass (trmb, tuba) parts have more rests, with some notes in measures 34 and 35. The bass drum (batt) continues its eighth-note pattern. Percussion includes a 'cloche' (bell) and 'cymbale crash 2' in measure 39.

40

trmp
cor2
cor1
trmb
tuba
batt

mf
mp
pédale charleston

Detailed description: This system contains measures 40 through 44. The time signature changes to 4/4. The trumpet part (trmp) has rests in measures 40 and 41, then enters in measure 42 with a melodic line. The woodwinds (cor2, cor1) and brass (trmb, tuba) parts have rests in measures 40 and 41, then enter in measure 42. The bass drum (batt) plays a 'pédale charleston' pattern. Dynamics include 'mf' (mezzo-forte) for the woodwinds and brass, and 'mp' (mezzo-piano) for the bass drum.

45

trmp

cor2

cor1

trmb

tuba

batt

50

trmp

cor2

cor1

trmb

tuba

batt

55

trmp

cor2

cor1

trmb

tuba

batt

ff

mf

ff

mf

ff

mf

f

63

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 63 to 69. The trumpet part (trmp) features a melodic line with eighth and quarter notes, including a triplet in measure 68. The cor2 and cor1 parts play sustained notes with some dynamics changes. The trombone (trmb) and tuba parts provide a rhythmic accompaniment with dotted quarter notes and eighth notes.

70

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 70 to 76. The trumpet part (trmp) has a melodic line with a triplet in measure 75. The cor2 and cor1 parts have a sustained note in measure 75, marked with a forte (ff) dynamic. The trombone (trmb) and tuba parts continue with their rhythmic accompaniment, with a triplet in measure 75.

77

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 77 to 82. The trumpet part (trmp) has a melodic line with a triplet in measure 81. The cor2 and cor1 parts have a sustained note in measure 77, marked with a forte (f) dynamic. The trombone (trmb) and tuba parts continue with their rhythmic accompaniment, with a triplet in measure 77.

83

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 83 to 88. The trumpet part (trmp) has a melodic line with a triplet in measure 83. The cor2 and cor1 parts have a sustained note in measure 83. The trombone (trmb) and tuba parts continue with their rhythmic accompaniment, with a triplet in measure 83.

89

trmp
cor2
cor1
trmb
tuba

95

trmp
cor2
cor1
trmb
tuba

101

trmp
cor2
cor1
trmb
tuba

106

trmp
cor2
cor1
trmb
tuba

112

trmp
cor2
cor1
trmb
tuba

ff

119

trmp
cor2
cor1
trmb
tuba

V

Possibilité d'ajouter des Bruitages ...

Jean Pierre Prudent

7 ♩ = 80

flute

tuba parfois staccato *mf*

1 ♩ = 80

harmonium *mf*

violoncelle(s) pizz *f*

contrebasse(s) pizz *f*

pizzicato (toute la partition)

6 flit *mf*

tuba

6 harm

6

11

fltr

tuba

harm

15

fltr

tuba

harm

20

fltr

tuba

harm

24

fltr

tuba

harm

28

fltr

tuba

harm

32

fltr

tuba

harm

mf

p

38

fltr

tuba

harm

cel

base

f

staccato

42

fltr

tuba

harm

45

fltr

harm

mf

3

flut

tuba

harm

51

f

staccato

51

f

f

55

55

mf

mf

mf

parfois staccato

59

f

f

Detailed description: This is a page of a musical score for a flute, tuba, and harmonic ensemble. The score is divided into systems. The first system (measures 51-54) features a flute part with a melodic line starting at measure 51, marked with a forte (*f*) dynamic and a staccato articulation. The tuba part enters at measure 51 with a bass line, also marked *f*. The harmonic ensemble (harm) consists of a grand staff (treble and bass clefs) and a double bass line (bass clef). The grand staff plays chords and arpeggiated patterns, while the double bass line provides a rhythmic accompaniment. The second system (measures 55-58) continues the flute and tuba parts. The flute part ends at measure 55. The tuba part continues. The harmonic ensemble continues with the same accompaniment. The third system (measures 59-62) features a tuba part with a melodic line starting at measure 59, marked *f* and sometimes staccato. The harmonic ensemble continues with a different accompaniment pattern, marked *f*. The score includes various musical notations such as notes, rests, dynamics, and articulations.

64

fltr

tuba

harm

69

fltr

tuba

harm

73

fltr

tuba

harm

77

fltr

tuba

harm

cel

bass

81

fltr

tuba

harm

cel

bass

85

fltr

tuba

harm

cel

bass

89

flit

tuba

harm

bass

mf

89

89

89

95

flit

tuba

harm

bass

f

staccato

95

95

95

99

flit

tuba

harm

bass

99

99

99

102 *mf*

flit

harm

108 *f* *staccato*

flit

tuba

harm

bass

112

flit

tuba

harm

bass

VI

Jean Pierre Prudent

Alternative possible pour le piano électrique : celesta, vibraphone.

Au piano faire résonner, pédale ...

Nuance générale forte, puissante.

Trompette - Tuba - Trombone : possibilité de jouer en staccato très marqué. Chaque note est alors très courte et accentuée.

7 $\text{♩} = 120$

trompette(s) (sib) *ff*

trombone(s) *ff*

cors

tuba(s) *ff*

timbales

percussions *f* tam-tam aigu

piano électrique *f*

5

trmp

trmb

cors *f*

tuba

timb

perc

pian

10

trmp

trmb

cors

tuba

timb

perc

cymbale

pian

Detailed description: This system of music covers measures 10 through 20. It features seven staves: trumpet (trmp), trombone (trmb), cornet (cors), tuba, timpani (timb), percussion (perc), and piano (pian). The key signature has two sharps (F# and C#). The trumpet and trombone parts are highly melodic and active. The cornet part is mostly rests. The tuba part provides a steady bass line. The timpani part has a rhythmic pattern. The percussion part includes a cymbal roll in measure 18. The piano part consists of chords and arpeggios.

15

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system of music covers measures 21 through 31. It features the same seven staves as the previous system. The key signature remains two sharps. The trumpet and trombone parts continue their melodic lines. The cornet part remains mostly silent. The tuba part continues its bass line. The timpani part has a rhythmic pattern. The percussion part has rests. The piano part consists of chords and arpeggios.

Musical score for VI, measures 21-37. The score is arranged in a grand staff format with the following parts: trumpet (trmp), trombone (trmb), cornet (cors), tuba, timpani (timb), percussion (perc), and piano (pian). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems: measures 21-25, 26-30, and 31-35. The piano part features complex chordal textures with many accidentals. The brass parts have melodic lines with various articulations and dynamics. The percussion part includes a snare drum line with a consistent rhythmic pattern.

35

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 35 through 39. The trumpet part (trmp) features a melodic line with various accidentals and rests. The trombone part (trmb) has a similar melodic line. The cornet (cors) and tuba parts play sustained chords. The timpani (timb) part has a rhythmic pattern. The percussion (perc) part has a few notes. The piano (pian) part has a complex chordal accompaniment with many accidentals.

40

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 40 through 44. The trumpet part (trmp) continues its melodic line. The trombone part (trmb) has a more active line with many notes. The cornet (cors) and tuba parts play sustained chords. The timpani (timb) part has a rhythmic pattern. The percussion (perc) part has a few notes. The piano (pian) part has a complex chordal accompaniment with many accidentals.

45

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This block contains the musical score for measures 45 through 49. It features seven staves: trumpet (trmp), trombone (trmb), cor Anglais (cors), tuba, timpani (timb), percussion (perc), and piano (pian). The key signature is one sharp (F#) and the time signature is common time (C). The trumpet and tuba parts have a melodic line with various articulations. The trombone part provides harmonic support. The piano part consists of dense chordal textures. The percussion part has a few notes in measures 45 and 46.

50

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This block contains the musical score for measures 50 through 54. It features the same seven staves as the previous block. The key signature remains one sharp (F#) and the time signature is common time (C). The trumpet and tuba parts continue their melodic lines. The piano part shows a change in texture, with more complex chordal structures. The percussion part has a few notes in measures 50 and 51.

56

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system covers measures 56 to 60. The trumpet (trmp) and tuba (tuba) parts feature a rhythmic pattern of eighth notes with a dotted quarter note. The trombone (trmb) part has a similar pattern but with a different melodic line. The percussion (perc) part has a steady eighth-note accompaniment. The piano (pian) part consists of chords with a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

61

trmp
trmb
cors
tuba
timb
perc
pian

mf
gong tam-tam grave

Detailed description: This system covers measures 61 to 69. Measures 61-65 show the trumpet (trmp) and tuba (tuba) parts with a melodic line. Measures 66-69 feature a gong tam-tam with a 'grave' (slow) tempo. The piano (pian) part has chords with a rhythmic pattern. The key signature has one sharp (F#).

70

trmp
trmb
tuba
perc
pian

ff

Detailed description: This system covers measures 70 to 74. Measures 70-74 feature a forte (ff) section. The trumpet (trmp) and tuba (tuba) parts have a melodic line. The piano (pian) part has chords with a rhythmic pattern. The key signature has one sharp (F#).

78

trmp

trmb

tuba

timb

perc

pian

ff

f

83

trmp

trmb

cors

tuba

timb

perc

pian

f

89

trmp

trmb

cors

tuba

timb

perc

pian

95

trmp

trmb

cors

tuba

timb

perc

pian

100

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system covers measures 100 to 105. The trumpet part (trmp) features a melodic line with eighth and sixteenth notes, including a half note with a fermata. The trombone part (trmb) has a similar melodic line. The cornet (cors) and tuba parts play sustained chords. The timpani (timb) and percussion (perc) parts are mostly silent, with a few notes in the final measure. The piano (pian) part provides harmonic support with chords.

106

trmp
trmb
tuba
timb
perc
pian

Detailed description: This system covers measures 106 to 110. The trumpet (trmp) and trombone (trmb) parts play a rhythmic eighth-note pattern. The tuba part has a similar rhythmic pattern. The timpani (timb) and percussion (perc) parts are mostly silent. The piano (pian) part features chords.

110

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system covers measures 110 to 115. The trumpet (trmp) part has a melodic line with a half note and a fermata. The trombone (trmb) part has a similar melodic line. The cornet (cors) and tuba parts play sustained chords. The timpani (timb) and percussion (perc) parts are mostly silent. The piano (pian) part features chords.

115

trmp

trmb

cors

tuba

timb

perc

pian

120

trmp

trmb

cors

tuba

perc

pian

125

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 125 through 130. The music is in 4/4 time with a key signature of one sharp (F#). The trumpet (trmp) and tuba (tuba) parts feature a melodic line with eighth and quarter notes, including a half note with a fermata in measure 129. The trombone (trmb) part follows a similar melodic line. The cornet (cors) part provides harmonic support with sustained chords. The timpani (timb) part has a rhythmic pattern of eighth notes. The percussion (perc) part has a simple bass drum pattern. The piano (pian) part features a series of chords, some with fermatas, in measures 129 and 130.

131

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 131 through 136. The music continues in 4/4 time with a key signature of one sharp. The trumpet (trmp) and tuba (tuba) parts have a more active melodic line with eighth notes. The trombone (trmb) part has a similar active line. The cornet (cors) part continues with sustained chords. The timpani (timb) part has a rhythmic pattern of eighth notes. The percussion (perc) part has a simple bass drum pattern. The piano (pian) part features a series of chords, some with fermatas, in measures 135 and 136.

136

trmp

trmb

cors

tuba

timb

perc

pian

mf

f

Detailed description: This block contains the first system of a musical score for measures 136-140. It features seven staves: trumpet (trmp), trombone (trmb), cor (cors), tuba, timpani (timb), percussion (perc), and piano (pian). The key signature has two sharps (F# and C#). The trumpet and tuba parts have melodic lines with slurs and accents. The percussion part has a steady pulse of quarter notes. The piano part features chords, with a dynamic marking of *mf* at measure 138 and *f* at measure 140. A rehearsal mark '136' is placed above the first measure.

perc

pian

Detailed description: This block contains the second system of the musical score for measures 141-145. It features two staves: percussion (perc) and piano (pian). The percussion part continues with a steady pulse of quarter notes. The piano part features chords, with a fermata over the final measure (145). The piano part ends with a double bar line.

VII

Jean Pierre Prudent

La nuance globale est plutôt douce et expressive.
Possibilité d'ajouter des bruitage.

7 ♩ = 90

Musical score for measures 7-10. The score is in 4/4 time with a tempo of ♩ = 90. The instruments are flute, hautbois, clarinette, orgue hammond type B3/C3, and percussions 1 and 2. The flute part starts with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The organ part has a *p* dynamic and plays a chordal accompaniment. Percussion 2 has a *mf* dynamic and includes a cymbal roll (roulement de cymbale) in measure 9.

Musical score for measures 11-14. The instruments are flute (flit), hautbois (hbt), B3, and perc2. The flute part starts with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The organ part has a *p* dynamic and plays a chordal accompaniment. Perc2 has a *p* dynamic and plays a simple rhythmic pattern.

flut

clar

B3

perc 1

perc 2

mf

triangle

clochette

bruit metallique plat

grosse caisse

flut

clar

B3

perc 2

16

flut

B3

perc 1

perc 2

27

flut 25

hbt

B3

perc 1

perc 2

hbt

B3

perc 2

flut 35

hbt

B3

perc 1

perc 2

flut 40

B3

perc 2

clar

B3

perc 1

perc2

clar

B3

perc 1

perc2

55

flit

clar

B3

perc 1

perc2

60

flit

B3

perc2

64

flut
hbt
B3
perc2

Detailed description: This system covers measures 64 to 67. The flute part begins with a rapid sixteenth-note scale in measure 64, followed by a quarter rest in measure 65. The horn part has a whole rest in measure 64 and enters in measure 65 with a melodic line. The piano accompaniment features chords in the right hand and bass lines in the left hand. Percussion 2 has a single note in measure 64 and rests thereafter.

hbt
B3
perc 1
perc2

Detailed description: This system covers measures 68 to 72. The horn part continues its melodic line with a triplet in measure 68. The piano accompaniment continues with chords and bass lines. Percussion 1 has a rhythmic pattern of eighth notes, and percussion 2 has a bass line with eighth notes.

73

flut
hbt
B3
perc2

Detailed description: This system covers measures 73 to 77. The flute part has a melodic line with a triplet in measure 73. The horn part has a whole rest in measure 73 and enters in measure 74. The piano accompaniment continues with chords and bass lines. Percussion 2 has a bass line with eighth notes.

78

flut
B3
perc 1
perc2

Detailed description: This system covers measures 78 to 82. The flute part has a melodic line with a triplet in measure 78. The piano accompaniment continues with chords and bass lines. Percussion 1 has a rhythmic pattern of eighth notes, and percussion 2 has a bass line with eighth notes.

83

flt

hbt

clar

B3

perc1

perc2

88

flt

hbt

clar

perc1

perc2

93

flt

hbt

clar

B3

perc1

perc2

98

flt

hbt

clar

B3

104

flt

B3

perc 1

perc 2

108

flt

hbt

B3

perc 1

perc 2

113

flt

clar

B3

perc 2

118

flt

hbt

clar

B3

perc 1

perc2

B3

perc 1

perc2

VIII

Jean Pierre Prudent

les cors doivent jouer le plus lié possible (pas de respirations indiquées).
La nuance aux cors est très douce à partir de 105.
On peut ajouter des bruitages sur les bois dans la partie finale.

1 $\text{♩} = 90$

The score is for a 4/4 piece in G major, marked with a tempo of quarter note = 90. It consists of two systems of staves. The first system includes woodwinds: flutes, hautbois, clarinettes, bassons, trompette solo, trompettes, trombones, cors, and tubas. The second system includes strings: violons 1, violons 2, altos, violoncelles, and contrebasses, along with percussion (percussions and grosse caisse tom grave). The woodwinds and brass parts are mostly rests, with some notes in the final measures. The strings play a melodic line starting in measure 105, with dynamics ranging from *pp* to *ppp*. The percussion parts are also mostly rests, with some notes in the final measures.

flutes

hautbois

clarinettes

bassons

trompette solo

trompettes

trombones

cors

tubas

1 $\text{♩} = 90$

violons 1

violons 2

altos

violoncelles

contrebasses

percussions

grosse caisse tom grave

trmp 10 *ff*

trmb *ff*

cors *ff*

tuba *ff*

vlon1 *f*

vlon2 *f*

alto *f*

vcels

bass *f*

percu1 *f* tam-tam aigu

GC *f*

16 volume constant

flit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

mf

p

cymbale

flit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

21

ff

f

25

mf

29

fit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

34

fit

vlon1

vlon2

alto

vcels

bass

Musical score for page VIII, measures 38-41. The score includes parts for flute, trumpet, trombone, cornet, tuba, violin 1, violin 2, alto, woodwinds, bass, percussion 1, and grand piano.

Measures 38-41 are shown. The key signature is one sharp (F#). The score includes parts for:

- flute (flt)
- trumpet (trmp)
- trombone (trmb)
- cornet (cors)
- tuba
- violin 1 (vlon1)
- violin 2 (vlon2)
- alto
- woodwinds (vcels)
- bass
- percussion 1 (percu1)
- grand piano (GC)

Dynamic markings include *ff* (fortissimo) and *f* (forte). The score shows various musical notations including notes, rests, and articulation marks.

44

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

Detailed description of the musical score: The score is for measures 44 through 51. The key signature has two sharps (F# and C#). The time signature is 4/4. The trumpet (trmp) and trombone (trmb) parts play a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The cornet (cors) and tuba parts play a sequence of notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The violin 1 (vlon1) and violin 2 (vlon2) parts play a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The alto part plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The violas (vcels) part plays a sequence of notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The bass part plays a sequence of notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The percussion 1 (percu1) part plays a sequence of notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The guitar (GC) part plays a sequence of notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

Musical score for VIII, measures 50-57. The score is arranged in a system with the following parts:

- trmp**: Trumpet, measures 50-57, dynamic *mf*.
- trmb**: Trombone, measures 50-57, dynamic *mf*.
- cors**: Horn, measures 50-57, dynamic *mf*.
- tuba**: Tuba, measures 50-57, dynamic *mf*.
- vlon1**: Violin 1, measures 50-57, dynamic *f* to *mf*.
- vlon2**: Violin 2, measures 50-57, dynamic *f* to *mf*.
- alto**: Viola, measures 50-57, dynamic *f* to *mf*.
- vcels**: Cello, measures 50-57, dynamic *f* to *mf*.
- bass**: Bass, measures 50-57, dynamic *f* to *mf*.
- percu1**: Percussion 1, measures 50-57, dynamic *mf*.
- GC**: Guitar, measures 50-57.

Musical score for measures 57-61. The score includes parts for flt, trmp, trmb, cors, tuba, vlon1, vlon2, alto, vcels, bass, and perc1. The flute part begins at measure 57 with a *mf* dynamic. The brass and woodwind parts are mostly silent, with some woodwinds playing sustained notes. The bass line features a rhythmic pattern of quarter notes.

Musical score for measures 62-66. The score includes parts for flt, vlon1, vlon2, alto, vcels, and bass. The flute part continues with a melodic line. The woodwinds play sustained notes, and the bass line continues with its rhythmic pattern.

66

fit

vlon1

vlon2

alto

vcels

bass

70

fit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

76

fit

vlon1

vlon2

alto

vcels

bass

81

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

f

f

90

trmp *mf*

trmb *mf*

cors *mf*

tuba *mf*

perc1

GC

97

trmp *f*

trmb *f*

cors *f*

tuba *f*

perc1 *f*

GC

105

flut *mf*

trb

clara *mf*

tsor *mf*

trm *f*

cors *p*

perc1

110

fit
trb
clara
tssop
trm
cors

Detailed description: This system contains measures 110 through 113. It features five staves: flute (fit), trumpet (trb), clarinet (clara), trombone (tssop), and cor Anglais (cors). The flute, trumpet, and trombone parts consist of quarter notes with various accidentals. The clarinet part has a similar rhythmic pattern. The trombone part is a lower octave. The cor Anglais part provides harmonic support with chords and some melodic fragments. The timpani (trm) part has a rhythmic pattern of eighth notes.

114

fit
trb
clara
tssop
trm
cors

Detailed description: This system contains measures 114 through 117. The instrumentation remains the same. The flute, trumpet, and trombone parts continue with their respective rhythmic patterns. The clarinet part has a similar rhythmic pattern. The trombone part is a lower octave. The cor Anglais part provides harmonic support with chords and some melodic fragments. The timpani (trm) part has a rhythmic pattern of eighth notes.

118

fit
trb
clara
tssop
trm
cors

Detailed description: This system contains measures 118 through 121. The instrumentation remains the same. The flute, trumpet, and trombone parts continue with their respective rhythmic patterns. The clarinet part has a similar rhythmic pattern. The trombone part is a lower octave. The cor Anglais part provides harmonic support with chords and some melodic fragments. The timpani (trm) part has a rhythmic pattern of eighth notes.

123

fit

mf

p

fl

cl

ts

so

Detailed description: This system contains measures 123 through 127. It features five staves: vocal (fit), flute (fl), clarinet (cl), trumpet (ts), and saxophone (so). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line starts with a measure rest and then begins in measure 124. The flute and saxophone parts have a melodic line with eighth and sixteenth notes. The clarinet and trumpet parts provide harmonic support with chords and single notes. Dynamics include *mf* and *p*.

128

fit

mf

fl

cl

ts

so

Detailed description: This system contains measures 128 through 131. The vocal line (fit) has a more active melodic line with eighth and sixteenth notes. The flute (fl) part has a complex rhythmic pattern with many sixteenth notes. The clarinet (cl) and saxophone (so) parts continue their harmonic accompaniment. Dynamics include *mf*.

132

fit

fl

cl

ts

so

Detailed description: This system contains measures 132 through 135. The vocal line (fit) continues with a melodic line. The flute (fl) part has a complex rhythmic pattern. The clarinet (cl) and saxophone (so) parts provide harmonic support. Dynamics are not explicitly marked in this system.

136

fit

fl

cl

ts

so

Detailed description: This system contains measures 136 through 139. The vocal line (fit) continues with a melodic line. The flute (fl) part has a complex rhythmic pattern. The clarinet (cl) and saxophone (so) parts provide harmonic support. Dynamics are not explicitly marked in this system.

140

fit

fl

cl

ts

so

Detailed description: This system contains measures 140 through 143. The vocal line (fit) continues with a melodic line. The flute (fl) part has a complex rhythmic pattern. The clarinet (cl) and saxophone (so) parts provide harmonic support. Dynamics are not explicitly marked in this system.

144

fl
h
cla
bsop

148

vlon1
vlon2
alto

pp
pp
pp

157

vlon1
vlon2
alto

Une remarque générale valable pour l'ensemble de mes créations

Toutes les musiques que j'écris n'ont pas forcément à être jouées fidèlement à la partition. Je conçois la composition dans un esprit beaucoup plus proche du jazz ou du rock que d'une manière apparentée à une écriture "savante". A côté de Bach ou Messiaen, certains de mes maîtres à penser sont des musiciens qui n'ont jamais fréquenté les conservatoires ni posé la moindre note sur une feuille de papier. A côté des symphonies pour orchestre, des fugues pour orgue ou des études pour piano, des groupes dont la musique aux règles simples se transmet à l'oreille et se conçoit empiriquement par la pratique instrumentale sont aussi mes modèles. Cette façon de faire, où tout caractère savant est absent, a pourtant produit quelques chefs d'œuvres. Les démarches sont différentes et il n'est donc pas question de plus ou moins grande 'valeur' dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prend en exemple 'Smoke on the water' de Deep Purple, on y trouve dans le cadre d'une analyse que quelques accords simples, une mélodie élémentaire sur un rythme binaire et répétitif ; et pourtant ça le fait... Ce morceau dégage, de mon point de vue, autant de génie et d'audace que toute autre musique qui serait dite "grande" parce qu'elle s'adresse à l'orchestre, que tout y est gravé sur le papier ou qu'il faut être virtuose pour la jouer.

On a simplement dans un cas une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite, dans l'autre cas une œuvre **non moins intéressante**, mais en tout cas figée à jamais. Il n'y a aucun lien direct de cause à effet entre la complexité / simplicité d'une musique (*qu'on parle de l'écriture ou du niveau de l'interprétation*) et l'émotion qu'elle peut susciter. Le but n'est pas de faire des mathématiques sonores ou un numéro de cirque où l'on se montre le plus rapide à son instrument, mais bien de donner à ressentir, de recréer l'univers et la vie par le son. C'est pas parce que c'est compliqué que c'est forcément mieux !!

Je pense donc qu'il faut avant tout rester simple, **n'écrire que ce qui est indispensable** à la solidité du discours d'une manière facilement lisible (*il faut seulement noter la musique et pas de faire un joli dessin*) et de **laisser le reste aux interprètes**. Il est, pour moi, inutile sur une partition de vouloir tout mathématiser : jusqu'à chaque souffle d'air, chaque clignement d'œil des musiciens et leur position dans l'espace en trois dimensions au micron près.

A titre d'exemple :

Sur scène j'utilise depuis le matériau écrit les principes de la géométrie variable, de la structuration élémentaire et de l'improvisation structurée.

- 1) Je puise dans une ou plusieurs partitions des fragments qui m'intéressent et je les ré-agence dans le cadre d'un nouveau plan (*juxtaposition et/ou superposition*) par structuration élémentaire. Au passage je repense souvent l'orchestration (*la couleur*) par géométrie variable.
- 2) Le "liant" de l'ensemble est obtenu par improvisation qui est alors structurée car en relation avec le plan obtenu à l'étape 1).

En tout état de cause, ma musique peut s'interpréter très librement. L'esprit de l'improvisation structurée doit être présent. Il ne faut pas hésiter à faire vivre les pièces autant que faire se peut sans en détruire le sens et l'équilibre. Le point sur lequel il est le plus facile de jouer est presque toujours l'orchestration. Même en restant fidèle à l'écrit, mes musiques peuvent être colorées à souhait sur le plan instrumental quitte à transposer parfois et à adapter certaines harmonies ou contrepoints.

Une caractéristique de style résultant des remarques précédentes : la mélodie simple ...
'ça doit pouvoir parfois se chanter'

Structuration élémentaire : Principe de la mosaïque, assemblage cohérent de miniatures, concision. La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions d'éléments divers.

Improvisation structurée : Une pièce peut comprendre une part variable d'improvisation guidée. Tous les éléments de rythme, de mélodie, de contrepoint et d'harmonie, d'orchestration jugés utiles à la solidité structurelle sont notés, le reste est librement improvisé.

Géométrie variable : L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.

Dans ce cadre j'utilise un orchestre divisé en 5 trames. La formation peut être acoustique, électrique ou mixte, et pour chaque instrument on peut employer indifféremment la variante souhaitée. Par exemple, des cordes peuvent être jouées par le quatuor (violon, alto, violoncelle, contrebasse) comportant de 1 à N représentant(s) de chaque ligne, ou par une nappe de synthétiseur ou un orgue. La basse électrique peut se substituer à la contrebasse et/ou au violoncelle et/ou au basson etc. etc. . Toutes les parties sont écrites de façon à permettre au mieux ces substitutions.

Les trames sont les suivantes :

- **Fonds / nappes** : cordes, bois, cuivres, chœur, nappes de synthétiseur, orgue .. -> *Dominante harmonique*
- **Percussions / bruitages** : percussions, bruits, électronique .. -> *Dominante rythme*
- **Basses** : basses diverses -> *Assise rythmique et harmonique, mélodie*
- **Chant solo / mélodie** : chant, tout instrument mélodique acoustique ou électronique -> *Dominante mélodique*
- **Claviers** : piano, clavecin, orgue, piano électrique, vibraphone, harmonium etc.. -> *Polyvalents ...*
- **Texte** ** 6ième groupe facultatif ** Parlé, psalmodié, chanté.

En matière d'orchestration je fais également en sorte que ma musique puisse toujours être jouée sans électricité; c'est à dire que je prévois systématiquement une alternative acoustique à chaque instrument dans le cadre de la géométrie variable.

Les nuances (*ainsi que les indications éventuelles de phrasé*) sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation. Le texte (*souvent présent*) donne les indications de caractère.

l'écriture est enharmonique, visant à simplifier la lecture. EX mi b ou Si b préférés à La# ou Ré#, Do# préféré à Ré b etc.. La note écrite est toujours la note à obtenir (pas d'instruments transpositeurs, **SAUF DANS CETTE PARTITION QUI FAIT EXCEPTION A CETTE REGLE**). Les altérations ne se répercutent PAS d'une octave à l'autre.

Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave.

Les harmonies proposées peuvent parfois être adaptées si nécessaire. (*doublures de notes, suppression d'autres, mais plutôt éviter les réécritures*)

Ajout de bruitages

A chaque moment d'une pièce (librement déterminé), on peut ajouter des bruitages ou ambiances sonores (à partir de sons naturels transformés ou non, et de synthétiseurs). La seule contrainte est alors de ne pas ajouter de nouvelles mélodies, de contrepoints ou d'harmonies. Les éléments introduits doivent plutôt rester des plans sonores venant compléter par endroits la musique.

