



# Jean Pierre Prudent

France, LEFOREST

## Requiem (inquiétantes comptines du soir)

### 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:** Requiem [inquiétantes comptines du soir]  
**Composer:** Prudent, Jean Pierre  
**Copyright:** Copyright © Jean Pierre Prudent  
**Instrumentation:** Flute, Piano, Strings and Percussion  
**Style:** Early 20th century  
**Comment:** Suite for flute, piano, organ and celesta.

### Jean Pierre Prudent on [free-scores.com](https://www.free-scores.com)



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# Requiem

*Inquiétantes comptines du soir*

*pour flûte, piano, célesta et orgue positif*

Jean Pierre Prudent

A handwritten signature in black ink, appearing to be 'J.P.P.' with a flourish, written over a diagonal line.



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L'orchestration peut être :

- la flûte à laquelle on peut substituer tout autre instrument mélodique
- le piano
- le célesta auquel on peut substituer un piano électrique
- L'orgue qui est de préférence un orgue portatif (positif)
  - il joue sur des fonds (registres boisés) 8 ou 4 (bourdon, flûte ...) pas de anches.
- Le texte peut être dit par un récitant

Il est possible d'appliquer le principe de l'orchestration à géométrie variable. Voir ci-dessous.

The orchestration can be:

- the flute to which one can substitute any other melodic instrument
- the piano
- the celesta to which we can substitute an electric piano
- The organ which is preferably a portable organ (positive)  
he plays on wooden registers 8 or 4 (bourdon, flute ...) no reeds.
- The text can be said by a narrator

It is possible to apply the principle of variable geometry orchestration.

## 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 d'un intérêt plus ou moins grand dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prends en exemple 'Smoke on the water' de Deep Purple, on pourrait n'y voir 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 une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite. 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 (l'objectif est seulement de noter la musique, pas de faire un joli dessin à exposer) 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 réagence 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 conçu 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, sans les réinventer totalement. 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 / bruits** : 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). 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* )

- **Opposition rythme – non rythme** développements rythmiques, polyrythmie.
- **Ajout de textes** (*mise en scène* ) Le texte permet de 'dire', de donner un sens à la musique qui la ramènera à la réalité, mais celle-ci n'en a en aucun cas besoin pour être. Le monde auquel elle donne accès n'est pas celui du discours ...



La musique n'a pas vocation à véhiculer un message. La parole ne lui est pas nécessaire. C'est un univers sonore où le voyage est possible. Communication d'espace – temps et de pensée. Sentiment et vécu, sans le recours au verbe. Un autre langage. Les mots sont inadaptés pour décrire la perception musicale, il n'y a jamais rien d'intéressant à en dire. Comprendre une musique c'est apprendre à la lire, la ressentir c'est accepter de la vivre. Face à une œuvre musicale "vraie", on ressent d'abord quel que soit le lieu et le temps. Comprendre peut ensuite apporter, si on le souhaite, un éclairage plus fin et satisfaisant mieux les attentes d'une société où le chiffre est roi. Ceci est d'autant plus facile que le morceau contient une dose suffisante de mathématiques universelles. Mais avant tout : c'est moi, ça ne sert à rien, c'est gratuit : juste un autre monde. De la vie avec un passé et des choix futurs ...  
Voilà pourquoi, même si j'écris des textes, je me dis compositeur-auteur et non l'inverse.

- **Musiques simples** ( le rock, le Moyen Âge ....)
- **Les choix harmoniques :**
  - accord en quarte ( juste dim ou aug) *EX do Fa# sib* sur la base duquel il peut y avoir ajout :
    - d'un parfait maj , min ou 5te dim depuis la première ou seconde quarte *EX sur la base do Fa# sib on a Fa# la do(#)* ou *Sib Re Fa (#)* - ou d'un accord en quarte identique sur la 1ère ou seconde quarte *EX sur la base précédente on ajoute mib ou mib et lab.* - ou d'un accord en quintes sur la 1ère ou seconde quarte *EX sur la base précédente : Fa# Do# Sol# ou Sib Fa Do.* Les quartes peuvent aussi être du type 4te inférieure et supérieure, soit toujours sur une base de do : *Sol et Fa ou Fa#* . Egalement quarte et quarte augmentée à l'octave *EX fa – do – fa#* (une octave au dessus du fa à la basse).
  - Accords simples en quartes ou en quintes
  - Accords « traditionnels » ( majeurs , mineurs , 5tes altérées , 7èmes, 9èmes .... )
  - Accord de résonance avec usage préférentiel des degrés les plus proches. Ex sur une fondamentale de do on obtient : sol mi sib ré fa# sol# Si Ré# ( Mib) Fa Sol# ( Lab) La . Les degrés les plus proches sont la quinte et la tierce ainsi que la 7ème la 9ème et la quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés ( parmi les possibles ). Tout autre accord est superposable à cet accord de résonance.
  - Accords aléatoires de type cluster ou résultant d'un contrepoint libre.
  - Toutes les positions et renversements sont employés , et les formes alternent.
  - Sur-harmonie → à un accord consonant ajouter sixte puis quarte augmentée. *EX do sol mi la ou do fa# mi sol ....*
  - Accord particuliers :
    - 5te et 7ième
    - 5te - 9ième - 4te – 7ième – tierce – sixte
    - 4te augmentée – sixte – mineure - tierce – sixte – 7ième
    - sixte mineure – tierce – 7ième – 5te augmentée – quarte augmentée

### **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.

Si besoin, pour plus de précision, voir ma méthode de composition détaillée,

## **Requiem - Inquiétantes comptines du soir** **Requiem - Disturbing Nursery Rhymes**

### **Crépuscule Pompéi - Twilight Pompeii**

A Pompéi, les matins ensoleillés, les jeunes filles étaient belles et insouciantes au chant calme des oiseaux. Il est tard, la brillante journée se termine, il faut partir. Attendons demain.

### **Ignorances**

Je suis tellement plus gros qu'une particule que les infimes fluctuations du vide ne savent pas que j'existe, et je suis beaucoup trop petit pour que le cosmos, qui grandit toujours plus vite, me connaisse.

Alors je n'arrive pas à compter maintenant tous les gens vivants et ceux qui meurent, et c'est en oubliant les innombrables générations déjà disparues depuis longtemps.

Mais savoir peu et moquer les études garantit le bonheur, nous connaissons déjà toute la bonne réponse que les algorithmes nous insinuent sur les écrans.

### **Ogres**

Toute la planète et les richesses appartiennent à quelques-uns, et d'autres fouillent dans les poubelles ou s'évaporent encore de faim. Mais les indicateurs économiques impliquent qu'il faut bouffer davantage et que l'unique voie divine des marchés au PIB gonflant est inexorable.

Nous mangeons toute la vie sans voir que c'est la chair de nos enfants que nous dévorons.

La terre est malade de notre croissance obèse.

### **Illusions**

Il est écrit que nous vivrons éternellement, implantés d'artifices communicants, rois des mondes virtuels en réseaux. Nous serons épanouis par nos données sociales éclatées sur la toile qui guident nos pas vers le progrès et nous vident l'esprit des réalités encombrantes. Puisque nous serons immortels, bioniques et augmentés, nous pouvons effacer notre planète sans risque.

### **Disparitions - disappearances**

Au printemps, brouillards et giboulées sont rares et la route est plus aisée à tous nos véhicules vrombissants et lourds assurant notre mobilité libératrice.

L'été il n'y a plus de criquets sautillant dans les hautes herbes sèches et les nids d'hirondelles sont vides, mais les plastiques restent loin dans la mer et l'on peut toujours se baigner.

L'automne, le ciel n'est plus traversé des essaims d'oiseaux qui partaient rejoindre la chaleur, il est seulement zébré des traînées blanches des avions qui emmènent les touristes découvrir ce qu'il reste du monde pour le manger.

L'hiver la neige tombe peu, mais nous savons la fabriquer pour encore skier.

### **Dies Irae**

Approchez toutes les plantes, engloutissez les villes trop rigides, venez tous les animaux, donnez vos chants et poussez vos cris, lève-toi le soleil, côtoie la pluie et la tempête, coule le ruisseau, trace ton chemin sur la lande herbeuse. Il reste longtemps à la vie pour un renouveau.



# Pompei

*si besoin transposer certaines partie aigues de la flûte une octave au dessous.  
Varier les nuances.*

Jean Pierre Prudent

*if necessary transpose some acute parts of the flute an octave below.  
Vary nuances.*

The musical score is for the piece "Pompei" by Jean Pierre Prudent. It is written for flute, piano, and organ. The score is in 4/4 time and has a tempo of quarter note = 120. The key signature is one sharp (F#). The score is divided into two systems. The first system starts at measure 7, and the second system starts at measure 6. The flute part is the most active, featuring a melodic line with various ornaments and dynamics. The piano and organ parts provide harmonic support with sustained chords and occasional melodic fragments. The organ part is written in the bass clef.

flute

piano

orgue

7

♩ = 120

*p*

*p*

6

flute

piano

orgue

Pompei

flute

pian

orgue

flute

pian

orgue

flute

pian

orgue

Pompei

flute

pian

orgue

Musical score for measures 16-17. The flute part (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, including a trill in measure 17. The piano part (middle staff) provides harmonic support with chords in both treble and bass clefs. The organ part (bottom staff) is currently silent, indicated by a whole rest.

flute

pian

orgue

Musical score for measures 18-19. The flute part (top staff) continues the melodic line with eighth notes and a triplet of eighth notes in measure 19. The piano part (middle staff) continues with harmonic accompaniment. The organ part (bottom staff) remains silent with whole rests.

flute

pian

orgue

Musical score for measures 20-21. The flute part (top staff) features a triplet of eighth notes in measure 20 and a melodic line with quarter notes. The piano part (middle staff) continues with harmonic accompaniment. The organ part (bottom staff) remains silent with whole rests.

Pompei

flute

22

pian

orgue

flute

24

pian

orgue

flute

28

pian

orgue

*p*

Pompei

30

flute

pian

orgue

32

flute

pian

orgue

34

flute

pian

orgue



Pompei

36

flute

pian

orgue

38

flute

pian

orgue

40

flute

pian

orgue

Pompei

42

flute

pian

orgue

45

flute

pian

orgue

47

flute

pian

orgue

Pompei

49

flute

pian

orgue

52

flute

pian

orgue

54

flute

pian

orgue

Pompei

56

flute

pian

orgue

57

flute

pian

orgue

59

flute

pian

orgue

Pompei

61

flute

pian

orgue

63

flute

pian

orgue

65

flute

pian

orgue

Pompei

67

flute

pian

orgue

69

flute

pian

orgue

71

flute

pian

orgue

Pompei

73

flute

pian

orgue

75

flute

pian

orgue

77

flute

pian

orgue

Pompei

79

flute

pian

orgue

81

flute

pian

orgue

83

flute

pian

orgue



Pompei

89

flute

pian

orgue

This system covers measures 89 to 91. The flute part (treble clef) begins with a melodic line in measure 89, featuring notes G4, A4, Bb4, C5, D5, E5, and F5. The piano part (treble and bass clefs) provides harmonic support with chords in measures 89 and 91. The organ part (bass clef) is mostly silent, with rests in measures 89 and 91.

92

flute

pian

orgue

This system covers measures 92 to 94. The flute part (treble clef) has a melodic line in measure 92, starting with Bb4 and moving to D5. The piano part (treble and bass clefs) is silent in measures 92 and 93, but has a chord in measure 94. The organ part (bass clef) plays a rhythmic accompaniment of eighth-note chords in measures 92, 93, and 94.

93

flute

pian

orgue

This system covers measures 95 to 97. The flute part (treble clef) has a melodic line in measure 95, starting with G4 and moving to Bb4. The piano part (treble and bass clefs) has chords in measures 95, 96, and 97. The organ part (bass clef) plays a rhythmic accompaniment of eighth-note chords in measures 95, 96, and 97.

Pompei

96

flute

pian

orgue

99

flute

pian

orgue

101

flute

pian

orgue

Pompei

103

flute

pian

orgue

105

flute

pian

orgue

107

flute

pian

orgue

Pompei

112

flute

pian

orgue

114

flute

pian

orgue

117

flute

pian

orgue

Pompei

121

flute

pian

orgue

124

flute

pian

orgue

130

flute

pian

orgue

# Ignorances

Jean Pierre Prudent

(celesta sonne une octave au dessus des notes écrites) Celesta plays an octave above written notes  
Varier les nuances - Vary nuances

The musical score is set in 4/4 time with a tempo of 120 beats per minute. It consists of two systems of staves. The first system (measures 7-8) includes a flute part with a *mf* dynamic, a piano part with a *p* dynamic, an organ part with a *mf* dynamic, and a celesta part. The second system (measures 9-10) includes a flute part, a piano part, an organ part, and a celesta part with a *mf* dynamic. The celesta part in the second system is marked to play an octave above the written notes.

Ignorances

17

flt

pian

org

clst

26

flt

pian

org

clst

Ignorances

35

flt

pian

org

clst

*p*

Detailed description: This system contains measures 35 through 43. The flute part (flt) begins with a half rest, followed by a melodic line of eighth and quarter notes. The piano part (pian) features a complex texture of sixteenth-note chords and rests. The organ part (org) has a melodic line in the right hand and rests in the left hand. The clarinet part (clst) consists of sustained chords with tremolos in both hands.

44

flt

pian

org

clst

Detailed description: This system contains measures 44 through 52. The flute part (flt) continues its melodic line. The piano part (pian) maintains its intricate chordal texture. The organ part (org) has a more active melodic line in the right hand. The clarinet part (clst) continues with sustained chords and tremolos.



Ignorances

52

fl

pian

org

clst

55

fl

pian

org

clst

Ignorances

58

flt

pian

org

clst

62

flt

pian

org

clst

Ignorances

67

flt

pian

org

clst

72

flt

pian

org

clst

Ignorances

77

fl't

pian

org

clst

81

fl't

pian

org

clst

Ignorances

86

flt

pian

org

clst

93

flt

pian

org

clst

Ignorances

Musical score for Ignorances, measures 100-104. The score is for five instruments: flute (flt), piano (pian), organ (org), and clarinet (clst). Measure 100 is marked with a box containing the number 100. The flute part begins with a half note G4 (sharp), followed by a quarter note F4 (flat), a half note E4, and a quarter note D4. The piano part features complex chords with many accidentals. The organ part has a half note G4 (flat), followed by a quarter note F4 (flat), a half note E4, and a quarter note D4. The clarinet part has rests for the first five measures, followed by a half note G4 (sharp) and a quarter note F4 (sharp) in the final measure.

# Ogres

*Au piano bien accentuer certains temps de manière répétée mais variable.*

Jean Pierre Prudent

*Varié les nuance (sauf piano restant assez fort)*

*le celesta joue une octave au dessus des notes écrites*

*les parties aigues à la flûte peuvent être jouées une octave au dessous si besoin*

*On the piano well accentuate some beats repeatedly but differently*

*Vary the nuances (except piano always remaining strong enough)*

*the celesta plays an octave above the written notes*

*the acute parts in the flute can be played an octave below if necessary*

The musical score is divided into two systems. The first system, marked with a square box containing the number 1, begins with a tempo marking of quarter note = 120. It features four staves: flute (treble clef), piano (grand staff), organ (treble clef), and celesta (treble clef). The piano part starts with a forte (*f*) dynamic. The flute part is mostly silent, with a few notes in the second measure. The organ and celesta parts are also silent. The second system, marked with a square box containing the number 3, features the same four staves. The flute part has a melody starting with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*), with the lyrics "a - to" written below. The piano part continues with a rhythmic accompaniment. The organ and celesta parts remain silent.

Ogres

5

flute

pian

orgue

celesta

*mf*

7

flute

pian

orgue

celesta



Ogres

9

flute

pian

orgue

celesta

Musical score for measures 9-10. The flute part has a quarter note followed by a whole rest. The piano part has a rhythmic accompaniment of eighth notes. The organ part has whole rests. The celesta part has a chord with a key signature change from B-flat to B-natural between measures 9 and 10.

11

flute

pian

orgue

celesta

Musical score for measures 11-12. The flute part has a quarter note followed by a whole rest. The piano part has a rhythmic accompaniment of eighth notes. The organ part has whole rests. The celesta part has a chord with a key signature change from B-natural to B-flat between measures 11 and 12.

Ogres

13

flute

pian

orgue

celesta

*mf*

15

flute

pian

orgue

celesta

Ogres

17

flute

pian

orgue

celesta

19

flute

pian

orgue

celesta

Ogres

21

flute

pian

orgue

celesta

23

flute

pian

orgue

celesta

Ogres

25

flute

pian

orgue

celesta

26

flute

pian

orgue

celesta

Ogres

27

flute

pian

orgue

celesta

29

flute

pian

orgue

celesta

Ogres

31

flute

pian

orgue

celesta

33

flute

pian

orgue

celesta

Ogres

35

flute

pian

orgue

celesta

37

flute

pian

orgue

celesta



Ogres

39

flute

pian

orgue

celesta

Detailed description: This system covers measures 39 and 40. The flute part (treble clef) begins with a whole note G4. The piano part (bass clef) features a rhythmic accompaniment of eighth notes, with a key signature change to one sharp (F#) between measures. The organ part (treble clef) and celesta part (treble clef) play block chords, with the celesta part showing a key signature change to one flat (Bb) between measures.

41

flute

pian

orgue

celesta

Detailed description: This system covers measures 41 and 42. The flute part (treble clef) begins with a whole note G4. The piano part (bass clef) continues with the rhythmic accompaniment of eighth notes. The organ part (treble clef) and celesta part (treble clef) play block chords, with the celesta part showing a key signature change to one sharp (F#) between measures.

Ogres

43

flute

pian

orgue

celesta

45

flute

pian

orgue

celesta

Ogres

47

flute

pian

orgue

celesta

49

flute

pian

orgue

celesta

Ogres

51

flute

pian

orgue

celesta

53

flute

pian

orgue

celesta

Ogres

55

flute

pian

orgue

celesta

57

flute

pian

orgue

celesta

Ogres

59

flute

pian

orgue

celesta

61

flute

pian

orgue

celesta

Ogres

63

flute

pian

orgue

celesta

65

flute

pian

orgue

celesta

Ogres

67

flute

pian

orgue

celesta

69

flute

pian

orgue

celesta



Ogres

70

flute

pian

orgue

celesta

72

flute

pian

orgue

celesta

Ogres

74

flute

pian

orgue

celesta

76

flute

pian

orgue

celesta

Ogres

78

flute

pian

orgue

celesta

80

flute

pian

orgue

celesta

Ogres

82

flute

pian

orgue

celesta

84

flute

pian

orgue

celesta

Ogres

86

flute

pian

orgue

celesta

88

flute

pian

orgue

celesta

Ogres

90

flute

pian

orgue

celesta

92

flute

pian

orgue

celesta

Ogres

94

flute

pian

orgue

celesta

96

flute

pian

orgue

celesta

Ogres

98

flute

pian

orgue

celesta

100

flute

pian

orgue

celesta



Ogres

102

flute

pian

orgue

celesta

104

flute

pian

orgue

celesta

Ogres

106

flute

pian

orgue

celesta

The musical score for 'Ogres' consists of four staves. The flute staff (top) is mostly empty, with a measure rest in the first measure and a final chord in the fourth measure. The piano part (middle two staves) features a rhythmic melody in the right hand and a supporting bass line in the left hand, both starting in the second measure. The organ (third staff) has measure rests in the first three measures, followed by a complex chordal texture in the fourth measure. The celesta (bottom staff) also has measure rests in the first three measures, followed by a complex chordal texture in the fourth measure, mirroring the organ's texture.

# Illusions

Jean Pierre Prudent

Durant tout le morceau on peut faire entendre une shruti-box en bourdon. Varier les nuances.

Throughout the piece you can use a shruti-box drone. Vary nuances.

*le celesta sonne une octave au dessus des notes écrites.*  
*Celesta notes sound an octave above those written.*

The musical score is for the piece "Illusions" by Jean Pierre Prudent. It is written in 4/4 time with a tempo of 60 beats per minute. The score is divided into four staves: flute, piano, organ, and celesta. The flute part begins with a first ending bracket and a *mf* dynamic. The piano part features a bass line with chords, marked with a *p* dynamic and the instruction "ces accords - these chords". The organ part consists of a series of chords in the bass register. The celesta part is currently silent, indicated by rests.

Illusions

flute

pian

org

celesta

Musical score for measures 4-6. The flute part begins with a melodic line in measure 4, marked with a '4' in a box. The piano part features a complex texture with triplets and a dynamic marking of *mf*. The organ part has a melodic line with triplets. The celesta part provides harmonic support with chords and a dynamic marking of *mf*.

flute

pian

org

celesta

Musical score for measures 7-9. The flute part continues with a melodic line, marked with a '7' in a box. The piano part features a complex texture with triplets and a dynamic marking of *mf*. The organ part has a melodic line with triplets. The celesta part provides harmonic support with chords and a dynamic marking of *mf*.

Illusions

flute

pian

org

celesta

11

8

flute

pian

org

celesta

15

8

Illusions

flute

pian

org

celesta

19

8

3

3

3

3

flute

pian

org

celesta

22

8

3

3

3

3

3

3

3

3

Illusions

flute

25

pian

8

org

celesta

flute

29

pian

8

org

celesta

Illusions

33

flute

pian

org

celesta

37

flute

pian

org

celesta



Illusions

40

flute

pian

org

celesta

44

flute

pian

org

celesta

Illusions

49

flute

pian

org

celesta

8

53

flute

pian

org

celesta

8

# Disparitions

*le celesta joue une octave au dessus des notes écrites  
si besoin on peut transposer certains note de la flûte une octave plus bas  
Varier les nuances*

Jean Pierre Prudent

*the celesta plays an octave above the written notes  
if necessary we can transpose some notes of the flute a lower octave  
Vary the nuances*

1  $\text{♩} = 120$

flute

piano

orgue

celesta

5 *mf*

flute

pian

org

clst

Disparitions

Musical score for measures 8-10. The score is for flute, piano, organ, and clarinet. Measure 8 features a key signature change to one sharp (F#) and a common time signature. The flute part has a whole rest. The piano part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The organ part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The clarinet part has a whole rest. Measure 9 continues the piano and organ parts. Measure 10 features a whole rest for the piano and organ, and a whole note C5 for the clarinet. A dynamic marking of *mf* is present at the end of measure 10.

Musical score for measures 11-13. The score is for flute, piano, organ, and clarinet. Measure 11 features a key signature change to one flat (Bb) and a common time signature. The flute part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The piano part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The organ part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The clarinet part has a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 12 continues the piano and organ parts. Measure 13 features a whole rest for the piano and organ, and a whole note C5 for the clarinet. A dynamic marking of *mf* is present at the end of measure 13.

Disparitions

13

flute

pian

org

clst

16

flute

pian

org

clst

Disparitions

19

flute

pian

org

clst

22

flute

pian

org

clst

Disparitions

26

flute

pian

org

clst

Detailed description: This system covers measures 26, 27, and 28. The flute part (top staff) begins in measure 26 with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur covers the last two notes. The piano part (middle staves) features a triplet of eighth notes in the left hand: G3, F#3, E3. The organ part (lower staves) has a triplet of eighth notes in the left hand: G3, F#3, E3, and a whole note chord in the right hand: G3, F#3, E3. The woodwind part (bottom staves) consists of whole notes: G3, F#3, E3 in the right hand and G3, F#3, E3 in the left hand.

29

flute

pian

org

clst

Detailed description: This system covers measures 29, 30, and 31. The flute part (top staff) has rests in measures 29 and 30, then enters in measure 31 with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur covers the last two notes. The piano part (middle staves) has a triplet of eighth notes in the left hand: G3, F#3, E3 in measure 29, and another triplet in measure 31. The organ part (lower staves) has a triplet of eighth notes in the left hand: G3, F#3, E3 in measure 29, and another triplet in measure 31. The woodwind part (bottom staves) has rests in all three measures.

Disparitions

32

flute

pian

org

clst

35

flute

pian

org

clst



Disparitions

38

flute

pian

org

clst

42

flute

pian

org

clst

Disparitions

45

flute

pian

org

clst

Detailed description: This system covers measures 45, 46, and 47. The flute part is mostly silent, with a few notes in measure 47. The piano part features a triplet in measure 47. The organ part has a triplet in measure 47. The woodwind section is silent.

48

flute

pian

org

clst

Detailed description: This system covers measures 48, 49, and 50. The flute part has a melodic line in measure 48. The piano part has a triplet in measure 49. The organ part has a triplet in measure 49. The woodwind section has a melodic line in measure 48.

Disparitions

51

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 51 and 52. The flute part (top staff) has a whole rest in measure 51 and a melodic line in measure 52 starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano part (middle staves) features a triplet of eighth notes in the bass clef in measure 51, followed by a whole note in measure 52. The organ part (lower staves) has a whole note chord in measure 51 and a triplet of eighth notes in measure 52. The clarinet part (bottom staves) plays a steady eighth-note accompaniment in both measures.

53

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 53 and 54. The flute part (top staff) has a melodic line in measure 53 starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a whole rest in measure 54. The piano part (middle staves) has a triplet of eighth notes in the bass clef in measure 53, followed by a melodic line in measure 54. The organ part (lower staves) has a triplet of eighth notes in measure 53 and a melodic line in measure 54. The clarinet part (bottom staves) plays a steady eighth-note accompaniment in both measures.

Disparitions

56

flute

pian

org

clst

58

flute

pian

org

clst

Disparitions

61

flute

pian

org

clst

64

flute

pian

org

clst

Disparitions

67

flute

pian

org

clst

70

flute

pian

org

clst

Disparitions

72

flute

pian

org

clst

Detailed description: This system contains measures 72 and 73. The flute part (top staff) has a melodic line with eighth and sixteenth notes. The piano part (middle two staves) features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. The organ part (third system) consists of block chords in the left hand. The clarinet part (bottom two staves) has a few notes in the right hand and rests in the left hand.

74

flute

pian

org

clst

Detailed description: This system contains measures 74 and 75. The flute part continues its melodic line. The piano part has similar textures to the previous system. The organ part continues with block chords. The clarinet part has a triplet of eighth notes in the right hand in measure 75, indicated by a bracket and the number '3'. The left hand of the clarinet has rests.

Disparitions

76

flute

pian

org

clst

Detailed description: This system contains measures 76 and 77. The flute part (top staff) has a melodic line with eighth and sixteenth notes. The piano part (middle staves) features a complex texture with chords and moving lines in both hands. The organ part (lower staves) is mostly silent, with some chordal accompaniment in the right hand. The clarinet part (bottom staves) has a melodic line with some grace notes and slurs.

78

flute

pian

org

clst

Detailed description: This system contains measures 78 and 79. The flute part (top staff) continues with a melodic line. The piano part (middle staves) has a more active role with chords and moving lines. The organ part (lower staves) provides harmonic support with chords in the right hand. The clarinet part (bottom staves) has a melodic line with some grace notes and slurs.



Disparitions

80

flute

pian

org

clst

Detailed description: This system contains measures 80 and 81. The flute part (top staff) begins with a dotted quarter note, followed by eighth notes and a half note. The piano part (middle staves) features a complex texture with chords and moving lines in both treble and bass clefs. The organ part (lower staves) consists of sustained chords in the bass clef. The clarinet part (bottom staves) has a few notes in the treble clef and rests in the bass clef.

82

flute

pian

org

clst

Detailed description: This system contains measures 82 and 83. The flute part (top staff) plays a continuous eighth-note melody. The piano part (middle staves) includes a triplet of eighth notes in the treble clef and chords in the bass clef. The organ part (lower staves) has sustained chords in the bass clef. The clarinet part (bottom staves) has a melodic line in the treble clef and rests in the bass clef.

Disparitions

84

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 84 and 85. The flute part (top staff) features a melodic line with eighth and sixteenth notes. The piano part (middle staves) includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The organ part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with a bass line. A triplet of eighth notes is marked in the piano treble staff in measure 85.

86

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 86 and 87. The flute part (top staff) continues the melodic line. The piano part (middle staves) includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The organ part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with a bass line. A triplet of eighth notes is marked in the piano bass staff in measure 86.

Disparitions

88

flute

pian

org

clst

90

flute

pian

org

clst

Disparitions

92

flute

pian

org

clst

3

Detailed description: This system contains measures 92 and 93. The flute part (top staff) has a melodic line with eighth notes and a quarter note. The piano part (middle staves) features a bass line with chords and a treble line with a triplet of eighth notes. The organ part (lower staves) is mostly silent with some chordal accompaniment. The clarinet part (bottom staves) has a melodic line with a triplet of eighth notes. The key signature has one sharp (F#).

94

flute

pian

org

clst

3

Detailed description: This system contains measures 94 and 95. The flute part (top staff) has a melodic line with eighth notes and a quarter note. The piano part (middle staves) features a bass line with chords and a treble line with a triplet of eighth notes. The organ part (lower staves) is mostly silent with some chordal accompaniment. The clarinet part (bottom staves) has a melodic line with a triplet of eighth notes. The key signature has one sharp (F#).

Disparitions

96

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 96 and 97. The flute part (top staff) features a melodic line with eighth notes and a triplet of eighth notes in measure 97. The piano part (middle staves) includes a treble clef staff with a few notes and a bass clef staff with a complex chordal texture, including a triplet of eighth notes in measure 97. The organ part (lower staves) consists of two bass clef staves with block chords. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

98

flute

pian

org

clst

Detailed description: This system of musical notation covers measures 98 and 99. The flute part (top staff) has a melodic line with a triplet of eighth notes in measure 98. The piano part (middle staves) includes a treble clef staff with a melodic line and a bass clef staff with a complex chordal texture, including a triplet of eighth notes in measure 98. The organ part (lower staves) consists of two bass clef staves with block chords. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

Disparitions

100

flute

pian

org

clst

Detailed description: This system of music covers measures 100 and 101. The flute part (top staff) features a melodic line with eighth and sixteenth notes. The piano part (middle staves) includes a triplet of eighth notes in the right hand and a sustained bass line with chords in the left hand. The organ part (lower staves) is mostly silent, with some chordal accompaniment in the right hand. The clarinet part (bottom staves) has a melodic line with eighth notes and rests.

102

flute

pian

org

clst

Detailed description: This system of music covers measures 102 and 103. The flute part (top staff) continues with a melodic line. The piano part (middle staves) features a melodic line in the right hand and a bass line with chords in the left hand. The organ part (lower staves) has a melodic line in the right hand and a bass line with chords in the left hand. The clarinet part (bottom staves) includes a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

Disparitions

104

flute

pian

org

clst

Detailed description: This system of music covers measures 104 and 105. The flute part (top staff) begins with a melodic line of eighth notes in measure 104, followed by a quarter note and a half note in measure 105. The piano part (middle staves) features a treble clef staff with a melodic line and a bass clef staff with block chords. The organ part (lower staves) consists of block chords in the bass clef. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

106

flute

pian

org

clst

Detailed description: This system of music covers measures 106 and 107. The flute part (top staff) continues with a melodic line of eighth notes in measure 106, followed by a quarter note and a half note in measure 107. The piano part (middle staves) features a treble clef staff with a melodic line and a bass clef staff with block chords. The organ part (lower staves) consists of block chords in the bass clef. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

Disparitions

108

flute

pian

org

clst

Musical score for measures 108-110. The flute part has a melodic line with eighth and sixteenth notes. The piano part has a complex accompaniment with triplets and sixteenth notes. The organ part has block chords in the right hand and rests in the left. The clarinet part has a melodic line with eighth notes and rests in the bass.

111

flute

pian

org

clst

Musical score for measures 111-113. The flute part has a melodic line with eighth and sixteenth notes. The piano part has a complex accompaniment with triplets and sixteenth notes. The organ part has block chords in the right hand and rests in the left. The clarinet part has a melodic line with eighth notes and rests in the bass.



Disparitions

113

flute

pian

org

clst

Detailed description: This system contains measures 113 and 114. The flute part is mostly silent. The piano part features a melodic line in the right hand with a triplet of eighth notes in measure 113, and a bass line with chords in the left hand. The organ part consists of a series of chords in the left hand. The clarinet part has a melodic line in the right hand with some slurs and a triplet in measure 114.

115

flute

pian

org

clst

Detailed description: This system contains measures 115 and 116. The flute part has a melodic line in the right hand with slurs. The piano part has a melodic line in the right hand and a bass line with chords in the left hand, including an eighth-note triplet in measure 115. The organ part is silent. The clarinet part has a melodic line in the right hand with a triplet in measure 115.

Disparitions

118

flute

pian

org

clst

121

flute

pian

org

clst

Disparitions

124

flute

pian

org

clst

128

flute

pian

org

clst

# Dies Irae

La mélodie a la flûte se joue librement. Il faut respecter le dessin mélodique et appliquer un schéma rythmique proche de l'écrit sans être obligé de jouer exactement les notes indiqués.

Jean Pierre Prudent

The melody on the flute is played freely. We must respect the melodic design and apply a rhythmic pattern close to that indicated without having to play exactly written notes.

*Le celesta joue une octave au dessus des notes écrites si besoin sur certaines notes transposer la flûte à l'octave basse*

*Celesta plays an octave above written notes if necessary on some notes transpose the flute to the low octave*

The musical score is for the piece "Dies Irae" and is written in 4/4 time. It features four staves: flute, piano, organ, and celesta. The tempo is marked as ♩ = 60. The flute part begins with a fermata and then plays a melodic line with dynamics ranging from *mf* to *f*. The piano part consists of chords in the right and left hands, with a dynamic of *p*. The organ part also consists of chords in both hands, with a dynamic of *p*. The celesta part consists of chords in both hands, with a dynamic of *p*. The score includes a rehearsal mark [7] at the beginning of the flute part and a tempo change to ♩ = 80 for the final measures.

Dies Irae

6

flt

pian

org

clst

This block contains the musical notation for measures 6 and 7. The flute part (flt) begins with a sixteenth-note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. In measure 7, it plays a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano (pian) part consists of two staves. The right hand plays a half note G3 in measure 6 and a half note F3 in measure 7. The left hand plays a half note G2 in measure 6 and a half note F2 in measure 7. The organ (org) part consists of two staves. The right hand plays a half note G4 in measure 6 and a half note F4 in measure 7. The left hand plays a half note G3 in measure 6 and a half note F3 in measure 7. The clarinet (clst) part consists of two staves. The right hand plays a half note G4 in measure 6 and a half note F4 in measure 7. The left hand plays a half note G3 in measure 6 and a half note F3 in measure 7.

8

flt

pian

org

clst

This block contains the musical notation for measures 8 and 9. The flute part (flt) begins with a quarter note G4, a quarter note A4, and a quarter note B4. In measure 9, it plays a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano (pian) part consists of two staves. The right hand plays a half note G3 in measure 8 and a half note F3 in measure 9. The left hand plays a half note G2 in measure 8 and a half note F2 in measure 9. The organ (org) part consists of two staves. The right hand plays a half note G4 in measure 8 and a half note F4 in measure 9. The left hand plays a half note G3 in measure 8 and a half note F3 in measure 9. The clarinet (clst) part consists of two staves. The right hand plays a half note G4 in measure 8 and a half note F4 in measure 9. The left hand plays a half note G3 in measure 8 and a half note F3 in measure 9.

Dies Irae

10

flt

pian

org

clst

This system of musical notation covers measures 10 through 13. The flute part (flt) begins at measure 10 with a melodic line featuring eighth and sixteenth notes, including a trill in measure 11. The piano (pian) accompaniment consists of sustained chords in both staves. The organ (org) part features a series of chords, with a prominent trill in the right hand of measure 11. The clarinet (clst) part also features chords, with a trill in the right hand of measure 11. The system concludes at measure 13.

14

flt

pian

org

clst

This system of musical notation covers measures 14 through 17. The flute part (flt) continues the melodic line from the previous system, starting at measure 14. The piano (pian) accompaniment continues with sustained chords. The organ (org) part continues with chords, including a trill in the right hand of measure 15. The clarinet (clst) part continues with chords, including a trill in the right hand of measure 15. The system concludes at measure 17.

Dies Irae

18

flt

pian

org

clst

22

flt

pian

org

clst

Dies Irae

25

flt

pian

org

clst

This musical system covers measures 25 through 31. The flute part (flt) begins with a melodic line starting on a G4, moving through various intervals and ending with a long note on a G4. The piano (pian) part consists of two staves (treble and bass clef) with a steady accompaniment of quarter notes. The organ (org) part is shown in two staves (treble and bass clef) with chords and some melodic fragments. The clarinet (clst) part is also in two staves (treble and bass clef) with chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4.

32

flt

pian

org

clst

This musical system covers measures 32 through 38. The flute part (flt) continues with a melodic line, featuring a sequence of eighth notes in the final measure. The piano (pian) part continues with its accompaniment. The organ (org) part continues with its accompaniment. The clarinet (clst) part continues with its accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.



Dies Irae

39

flt

pian

org

clst

43

flt

pian

org

clst

Dies Irae

47

flt

pian

org

clst

This system of musical notation covers measures 47 to 50. The flute part (flt) features a melodic line with eighth and sixteenth notes, including some grace notes. The piano (pian) part consists of two staves with sustained chords. The organ (org) part is shown in two staves with block chords. The clarinet (clst) part also consists of two staves with sustained chords. The key signature has one sharp (F#) and the time signature is 4/4.

51

flt

pian

org

clst

This system of musical notation covers measures 51 to 54. The flute part (flt) continues the melodic line with a prominent eighth-note pattern. The piano (pian) part has sustained chords. The organ (org) part has sustained chords. The clarinet (clst) part has sustained chords. The key signature has one sharp (F#) and the time signature is 4/4.

Dies Irae

53

flt

pian

org

clst

56

flt

pian

org

clst

Dies Irae

58

flt

pian

org

clst

60

flt

pian

org

clst

Dies Irae

63

flt

pian

org

clst

70

flt

pian

org

clst

