Jean Pierre Prudent

France, LEFOREST

13 magiques

A propos de l'artiste

Que dire de JPP : Il se définit avant tout comme un créateur. Faire de la musique c'est d'abord, pour lui, en inventer en travaillant autant sur partition qu'à partir de l'improvisation. Entre autres influences il cite Olivier Messian, Bach, Debussy, ou Franck Zappa, mais aussi le rock progressif, magma ou pink-floyd. Surtout, sa musique se veut multiforme et sans contrainte. On y trouve des accents de musique savante, de jazz moderne, de rock, ou d'atmosphères new-age aux connotations médiévales. L'orgue à tuyau y côtoie la guitare électrique, l'orchestre à corde le synthétiseur. Les morceaux baignent souvent dans une ambiance mystérieuse, résolument avant-gardiste, ou strictement classique, où l'oreille voyage sans cesse entre consonance et dissonance. Bref, l'invention a lieu hors de tout sens obligatoire pour produire une musique d'... (la suite en ligne)

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A propos de la pièce

Titre :	13 magiques
Compositeur :	Prudent, Jean Pierre
Arrangeur :	Prudent, Jean Pierre
Droit d'auteur :	Jean Pierre Prudent © All rights reserved
Editeur :	Prudent, Jean Pierre
Instrumentation :	Ensemble de cordes, Piano
Style :	Contemporain
Commentaire :	suite pour petite formation orchestrale

Jean Pierre Prudent sur free-scores.com

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13 Magiques

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Principes de composition

a) Structuration élémentaire : La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions cohérentes d'éléments divers.

b) 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.

Remarque d'écriture

l'écriture est enharmonique, avec des choix visant à simplifier la lecture. EX mib ou Sib préférés à La# ou Ré#. Les altérations ne se répercutent pas d'une octave à l'autre,
Sur la partition, pour les parties de percussions comprenant les cymbales (doublées éventuellement par le gong) et la ou les grosses caisses, le symbole X (croix) représente les cymbales / gong , les notes représentent la ou les grosses caisses.

Détail des 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.*
- 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 7 ème la 9ème et la quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés (parmi les autres 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.

Remarques sur les instruments transpositeurs

Dans le cadre de la géométrie variable il ne m'a pas semblé judicieux de traiter les instruments transpositeurs comme tels. En effet suivant l'instrument choisi la transposition peut différer, voire dans certains cas disparaître. Toutes les parties des instruments transpositeurs sont donc écrites en UT, c'est à dire qu'elles donnent la note qu'il faut obtenir et non celle qu'il faut jouer. C'est à l'interprète de réaliser la transposition propre à son instrument.

Orchestration proposée

- piano
- un harmonium pouvant être remplacé par un accordéon
- des percussions avec timbales, grosse(s) caisse(s) (ou toms graves), cymbale(s) , woodblock , cloches, gong (tam-tam). Le gong peut venir doubler les cymbales dans toutes les nuances fortes.
- cordes comprenant : violons, alto(s), violoncelle(s), contrebasse(s)
- une flûte
- un basson ou un contrebasson
- un hautbois et/ou un cor anglais (au choix selon la hauteur des parties)
- un trombone (toute nature)
- une clarinette (ou clarinette basse) (toute nature)
- un vibraphone (ou un célesta)

Dans certains cas, suivant l'instrument choisi, on peut transposer les parties à l'octave grave ou aiguë.
Toutes les parties mélodiques jouées par le vibraphone peuvent être doublées (suivant disponibilité) par un violon , l'harmonium ou le hautbois.
Tous les instruments (ou certains seulement) peuvent être remplacés par des synthétiseurs dont le son est alors fixé librement.

Plan du morceau

Les pièces sont jouées dans l'ordre (1 à 13). Entre chaque morceau on joue une fois l'intermède, et un récitant dit la partie du texte correspondante. On peut ajouter des bruitages durant la récitation, mais aussi à chaque moment d'une pièce (librement déterminé), 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 écrite en contrastant avec elle.

(NDLR) contrairement à ce qui est écrit sur la partition l'orthaugraffe de cymbale est bien cymbale et non cymballe (même si cymballe est plus pétillant).

Principles of composition

a) Elementary structuring: Music is understood, according to original plans, as a series of coherent juxtapositions and superpositions of various elements.

b) Variable geometry: The orchestration is indicative and can vary so that the music can be played by different instrumental formations without losing its meaning.

Writing note

the writing is enharmonic, with choices aimed at simplifying reading. EX Eb or Bb preferred to A# or D#. Accidentals do not carry over from one octave to another,
On the score, for the percussion parts including the cymbals (possibly doubled by the gong) and the bass drum(s), the symbol X (cross) represents the cymbals/gong, the notes represent the bass drum(s).

Detail of harmonic choices

• chord in fourth (just dim or aug) EX C F# Bb on the basis of which there can be addition: - of a perfect maj, min or 5th dim from the first or second fourth EX on the basis of C F# Bb we have F# A C(#) or Bb Re F (#) - or an identical fourth chord on the 1st or second fourth EX on the previous base we add Eb or Eb and Ab. - or a chord in fifths on the 1st or second EX fourth on the previous base: F# C# G# or Bb F C.

• Simple chords in fourths or fifths

• “Traditional” chords (major, minor, altered 5ths, 7ths, 9ths, etc.)

• Resonance tuning with preferential use of the closest degrees. Ex on a fundamental of C we obtain: G E Bb D F# G# B D# (Eb) F G# (Ab) A. The closest degrees are the fifth and the third as well as the 7th, the 9th and the augmented fourth. In the chord used there is at least one of these degrees (among the other possible ones). Any other chord can be superimposed on this resonance chord.

• Random chords of cluster type or resulting from free counterpoint.

All positions and inversions are used, and the forms alternate.

Notes on transposing instruments

In the context of variable geometry, it did not seem judicious to me to treat transposing instruments as such. In fact, depending on the instrument chosen, the transposition may differ, or in certain cases even disappear. All the parts of the transposing instruments are therefore written in UT, that is to say that they give the note that must be obtained and not the one that must be played. It is up to the performer to carry out the transposition specific to their instrument.

Proposed orchestration

- piano
- a harmonium that can be replaced by an accordion
- percussion with timpani, bass drum(s) (or bass toms), cymbal(s), woodblock, bells, gong (tam-tam). The gong can double the cymbals in all strong nuances.
- strings including: violins, viola(s), cello(s), double bass(s)
- a flute
- a bassoon or contrabassoon
- an oboe and/or an English horn (your choice depending on the height of the parts)
- a trombone (any type)
- a clarinet (or bass clarinet) (any type)
- a vibraphone (or a celesta)

In certain cases, depending on the instrument chosen, the parts can be transposed to a low or high octave.
All melodic parts played by the vibraphone can be doubled (subject to availability) by a violin, harmonium or oboe.
All instruments (or only some) can be replaced by synthesizers whose sound is then freely fixed.

Plan

The pieces are played in order (1 to 13). Between each piece the interlude is played once, and a reciter says the corresponding part of the text. **You can add sound effects** during the recitation, but also at each moment of a piece (freely determined), sound effects or sound ambiances (from natural sounds transformed or not, and synthesizers). The only constraint is then not to add new melodies, counterpoints or harmonies. The elements introduced must rather remain sound planes that complement the written music in places by contrasting with it.

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13 magiques

Il y a déjà plusieurs dizaines d'années, Miller reproduisit en laboratoire les conditions qui régnaient sur la terre à son origine. Au bout de quelques semaines il observa la présence de composés organiques. Des acides aminés. Briques élémentaires de la vie.

Tout nous est possible par hasard.
Nous étions semblables aux oléagineux cubiformes qui se transforment de vert en croissance programmée. Nos neurones étaient alors moins nombreux, et pressés dans une tête trop petite pour tenir bien en forme logique des circuits cohérents. Notre structure nous a permis d'avancer et nous dresser sur les pattes de derrière. Voir plus loin que les herbes plus hautes que les petits qui ne nous ressemblent pas et que nous mangeons.

Tous les organismes sont liés par un ancêtre commun.
Vertébré, mammifère, primate, haplorhinien, catharhinien, hominoïde, hominidé, hominé.

Des formes aplaties en camouflage s'approchent souvent. Des yeux brillants aux griffes piquantes, des dentitions déchirantes qui peuvent souvent nous manger si nous ne sommes pas bien cachés. Et même alors les flairs sont trop pointus. Mais nous savons prendre de gros cailloux à lancer aux grondants jusqu'à les faire saigner. Nous bataillons multiples. Mais de plus grande force qui dépassera les géants mangeurs qui mettent encore des larmes dans le regard de nos petits.

L'évolution n'engendre pas forcément du meilleur, mais seulement du mieux adapté à l'environnement. Les espèces peuvent ensuite modifier cet environnement à leur profit. L'un des moteurs de ce phénomène est le hasard. Il n'y a pas obligatoirement de sens, de signification ou de direction privilégiés. Dans l'état inhumain des choses, après la mutation de gènes, la sélection place tous les individus en compétition. Meilleure reproduction.

Et nous avons pris notre cri pour le changer et en faire d'autres. Nous l'avons renvoyé, répondu. Et nous avons parlé. Nous pouvons manger et garder dans nous toutes les choses auxquelles nous donnons un nom . Avec les noms nous faisons, décidons, organisons. Aucun nom d'une chose n'est plus fort que nous pour nous manger. Aucune chose qui a un nom ne peut plus faire sa volonté sans nous le dire dans notre partie qui renferme les noms. Quand nous aurons tout nommé, nous déciderons de toute chose.

Un individu n'est jamais représentatif d'une population entière. Seules les populations évoluent après mutation de gènes et sélection des individus. Une société, si elle existe, peut en couche supplémentaire sur-sélectionner certains individus.

Nous avons lancé encore des cailloux mieux taillés. Des bois, fait du feu, brûlé des choses et cuisiné des bêtes. Nous avons moins peur. Nous savons nous déguiser en animaux plus étranges, colorer notre peau pour changer notre nom. Nous construisons des lieux qui nous ressemblent. Notre maison nous ressemble et n'est pas le dehors. Tout ne peut plus y entrer en indésirable. Les constructeurs nous laissent espérer que notre maison mangera un jour toute la forêt, que partout sera nous, et que la seule verdure et les petits oiseaux seront dans notre jardin.

Nous sommes plus haut. Certains savent toucher les esprits avec leurs mains à travers la paroi. Ils savent aller dans le monde des mots et danser avec le nom des choses. Les choses et leurs noms sont pareils.

Nous avons mis nos mains aux esprits en couleurs. Nous avons refait les choses pareilles à elles, pour être à nos yeux comme leurs noms. En allant profond dans la terre certains savent, par la forme des choses et leurs noms qui leur appartiennent ensemble, ordonner des moments à venir. La forme est en nous avec les noms et les couleurs. Nous ne sommes plus surpris.
Tout nous est possible par magie.

Des milliards d'années : apparaît la vie.
Beaucoup de millions d'années : les premiers primates, les primates supérieurs, les « pithèques » se séparent d'avec les grands singes.
Quelques millions d'années : Australopithèque Afarensis, Lucy, bipède. Homo Habilis, l'outil ?. Homo Erectus.
Plusieurs centaines de milliers d'années : Le feu, Néanderthal et Sapiens primitifs .
100 000 ans : Cro - Magnon, rites funéraires, religion ?.
30 à 35000 ans : Sapiens sapiens, l'Art.
10 000 à 8000 ans : sédentarisation, agriculture, nous de maintenant.

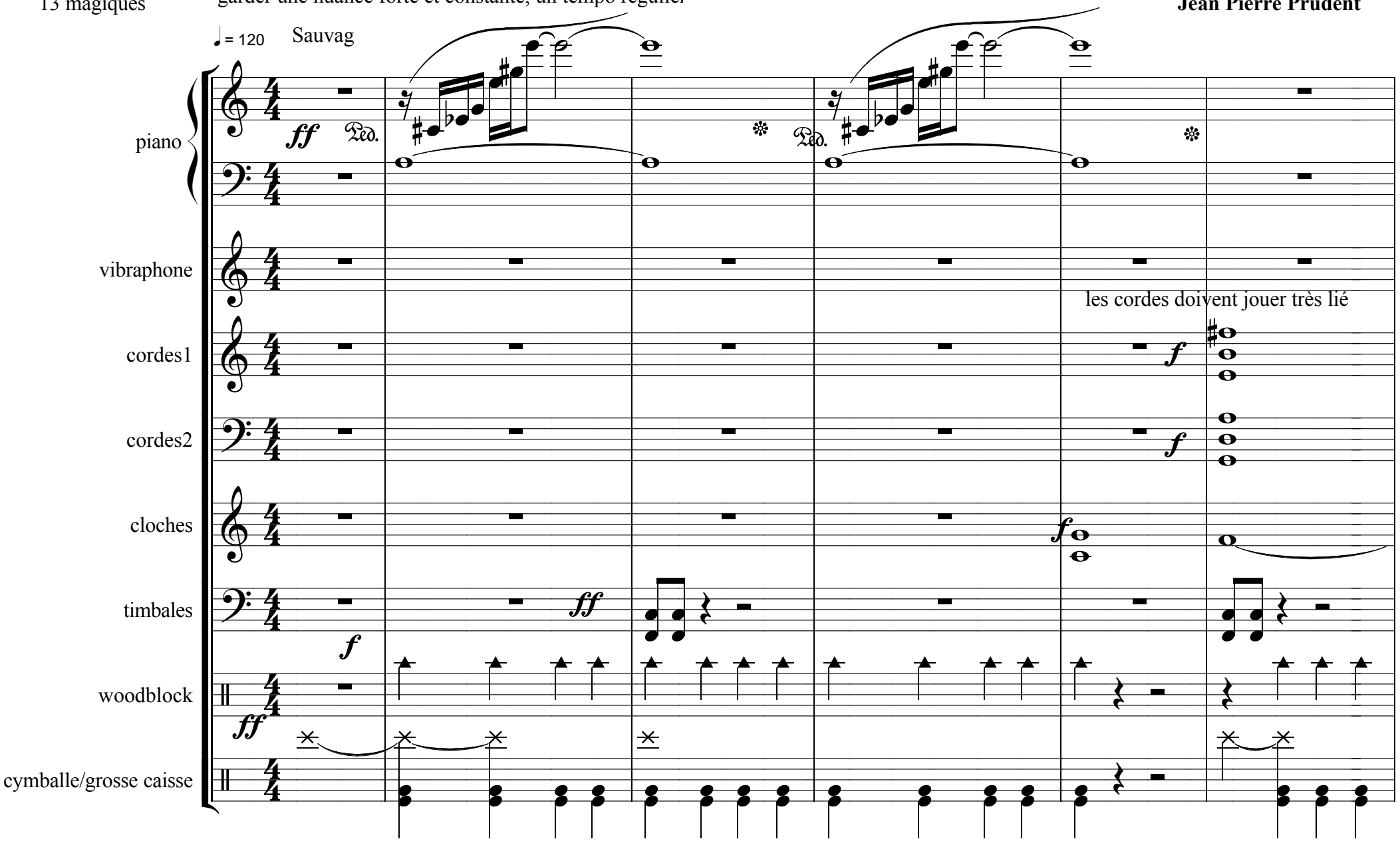
Nous avons fini de créer le monde à notre image. La nature est humanisée. Notre planète nous est toute petite, et nous nous tournons vers le ciel. Toute chose est notre maintenant. Les bêtes n'entrent que si nous leur ouvrons la porte et les plantes ne poussent que si nous les arrosons. Nous pouvons choisir. Nous devons choisir comment sera notre histoire. Hors de nous, il n'y a plus rien d'inhumain.
Tout nous est possible par calcul.

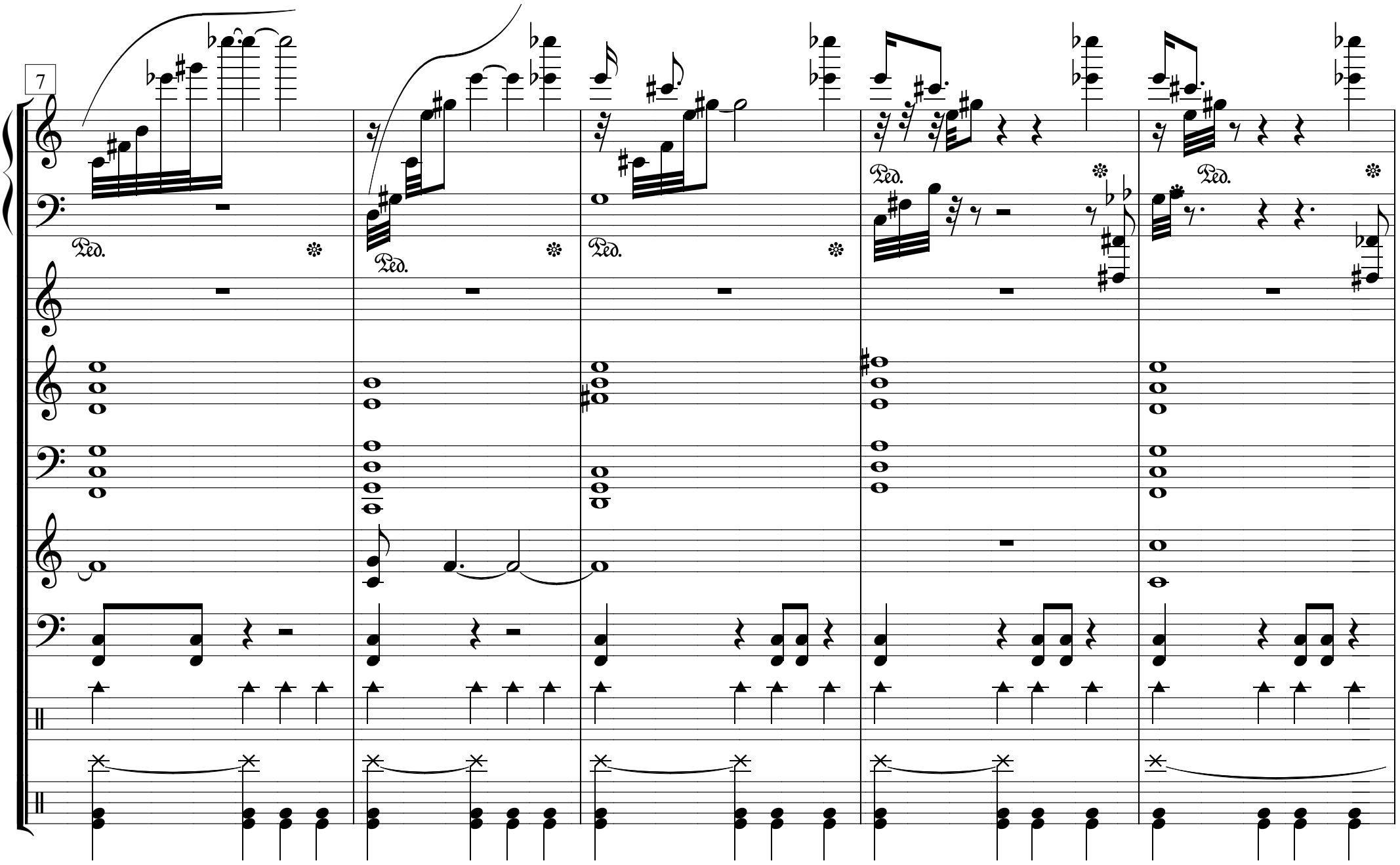
Magique 1

13 magiques

garder une nuance forte et constante, un tempo régulier

Jean Pierre Prudent

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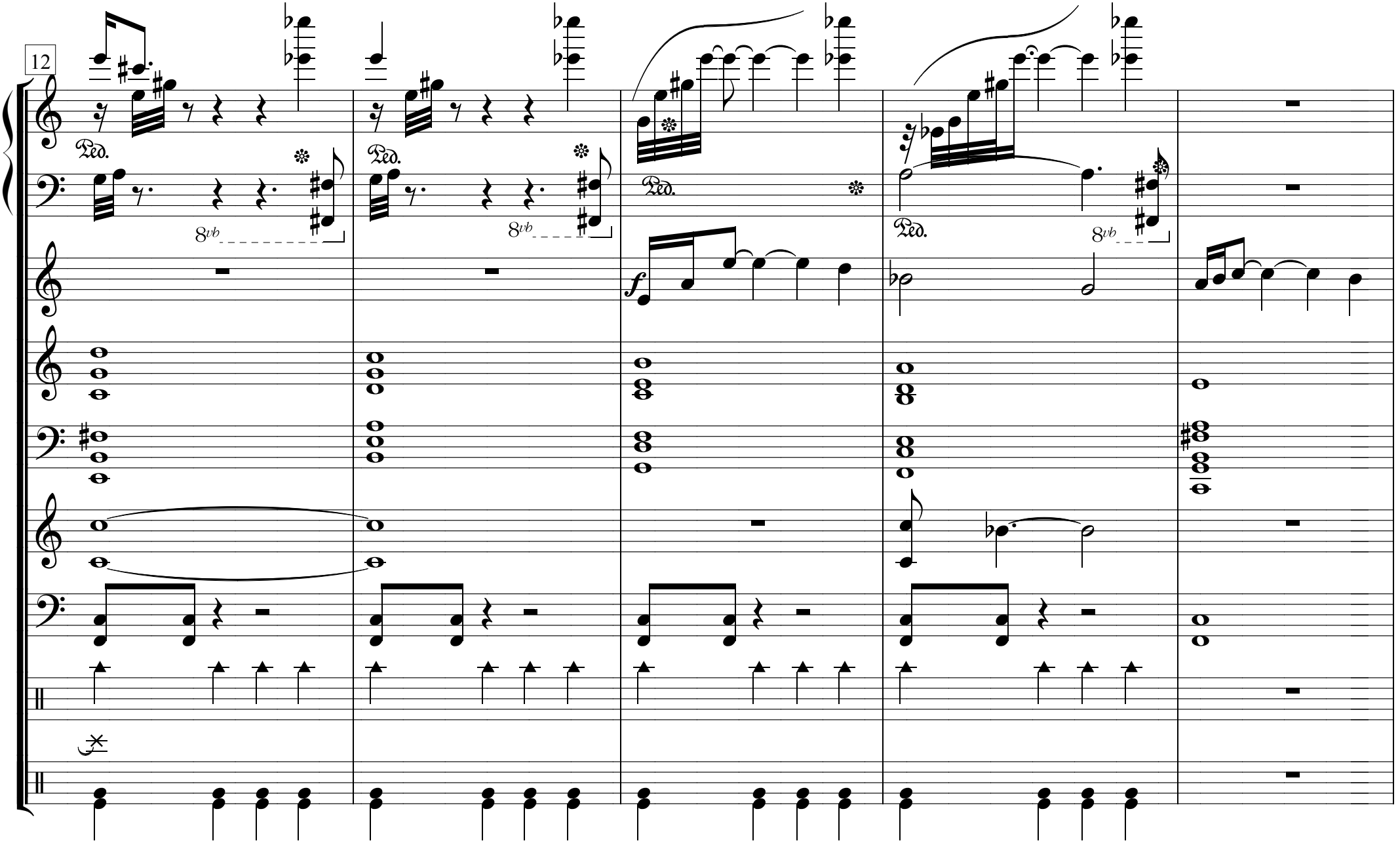
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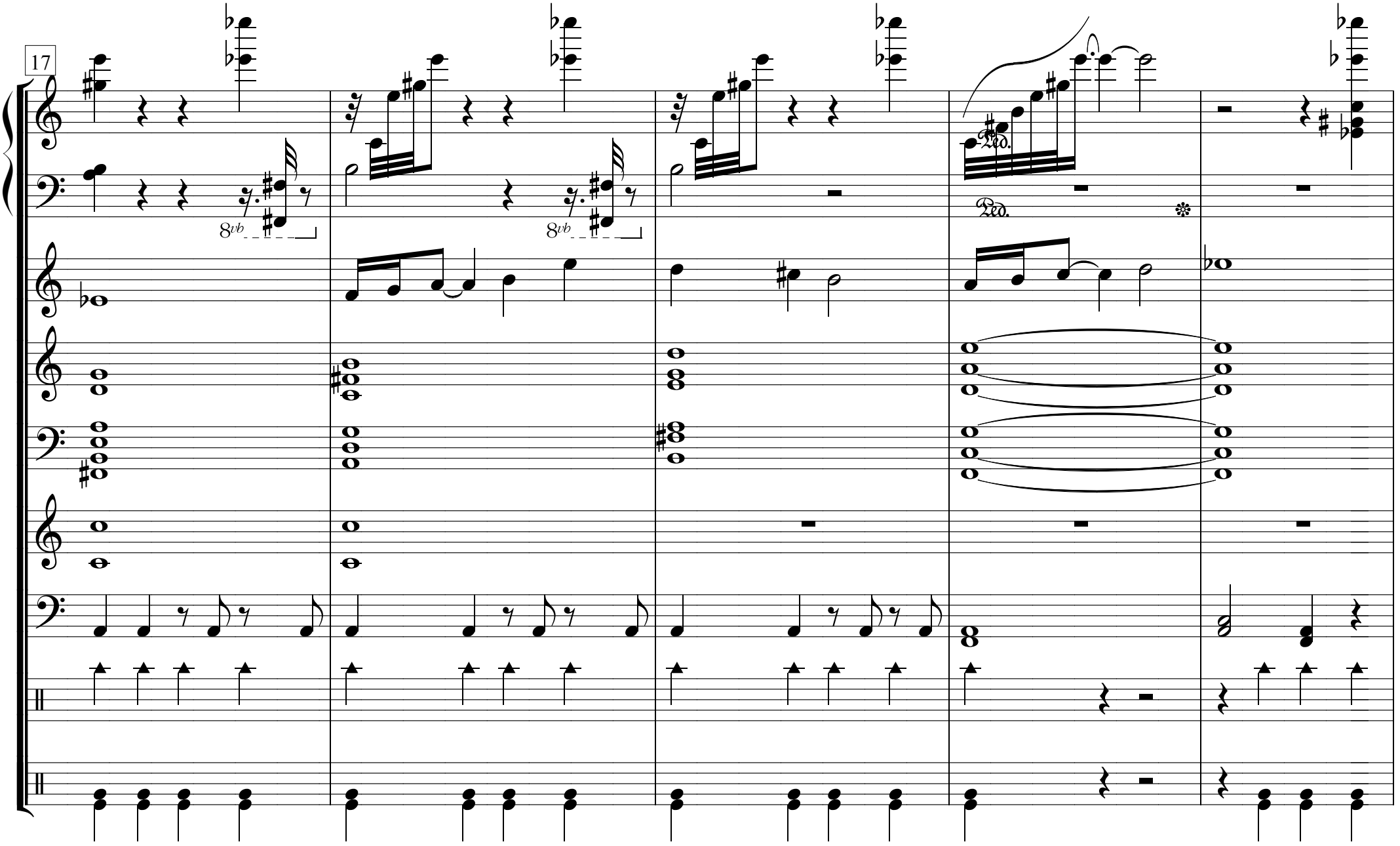
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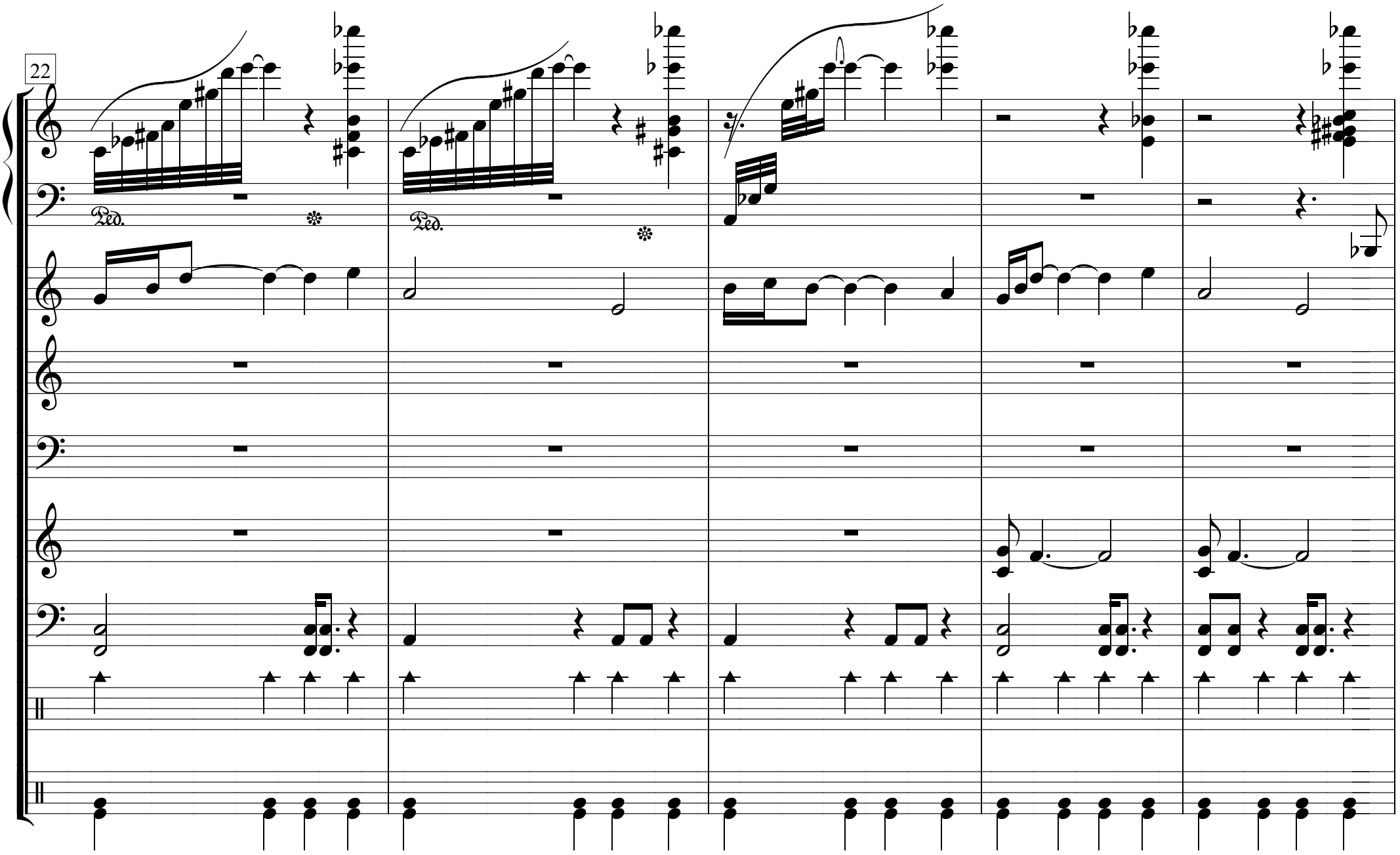
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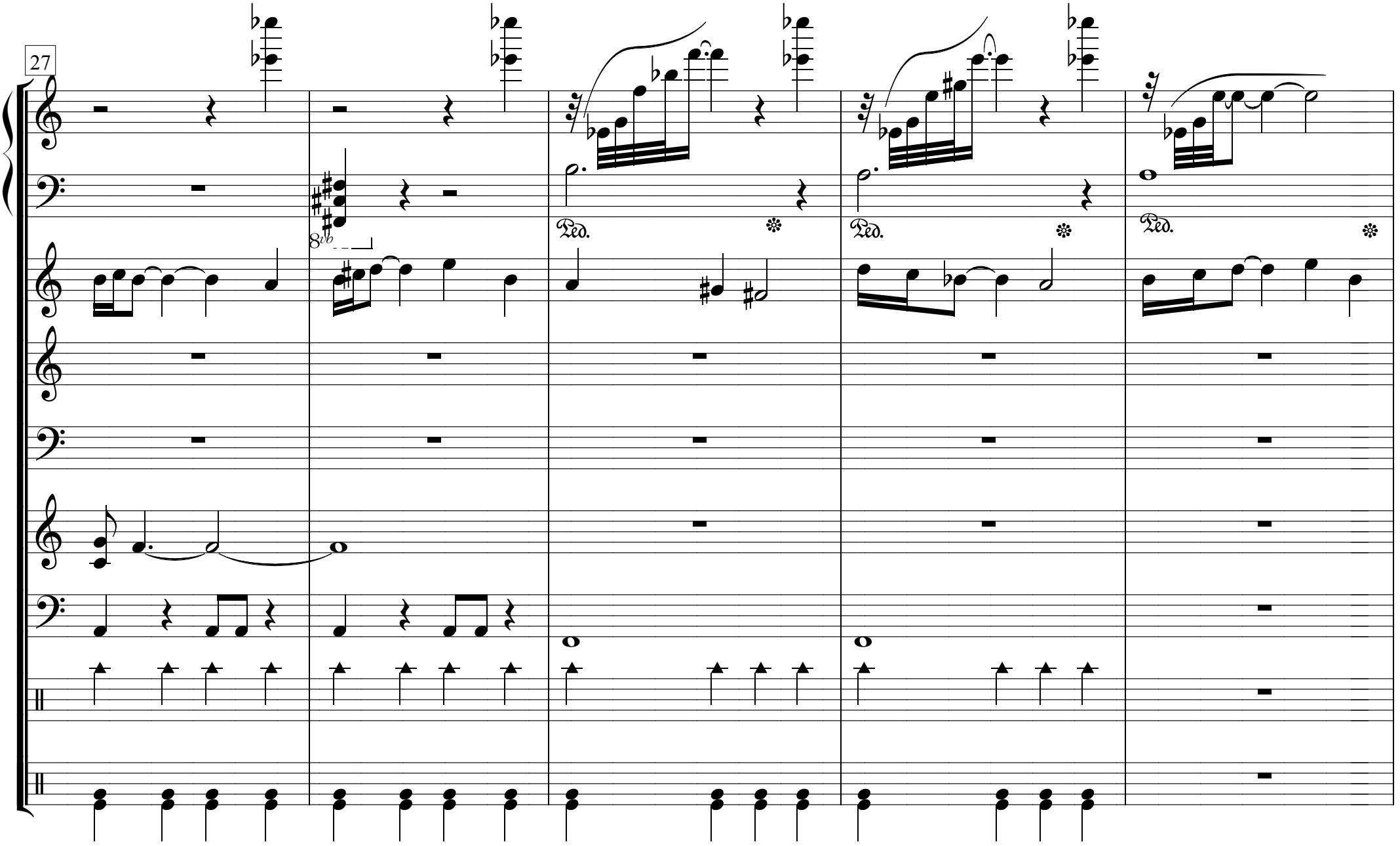
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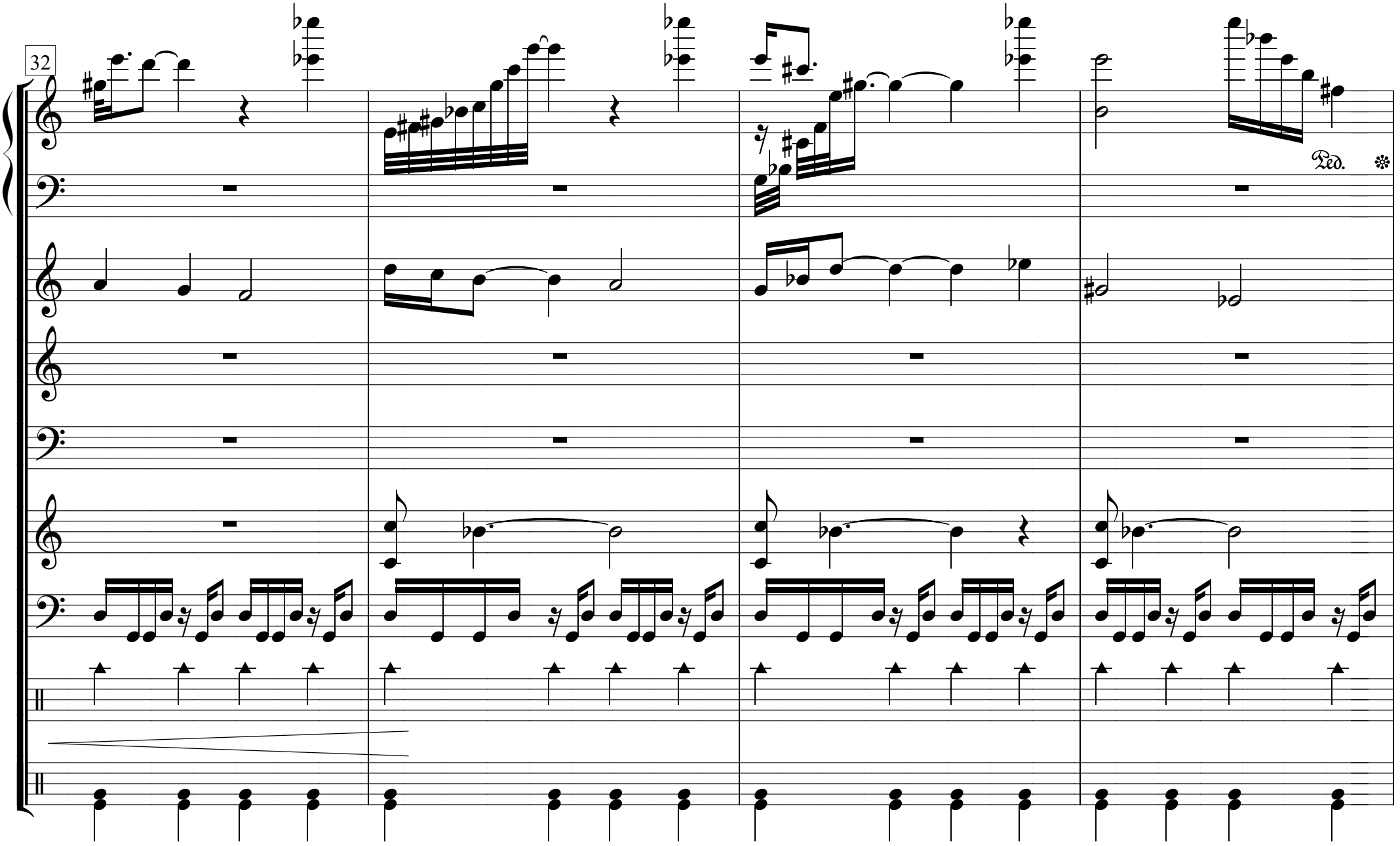
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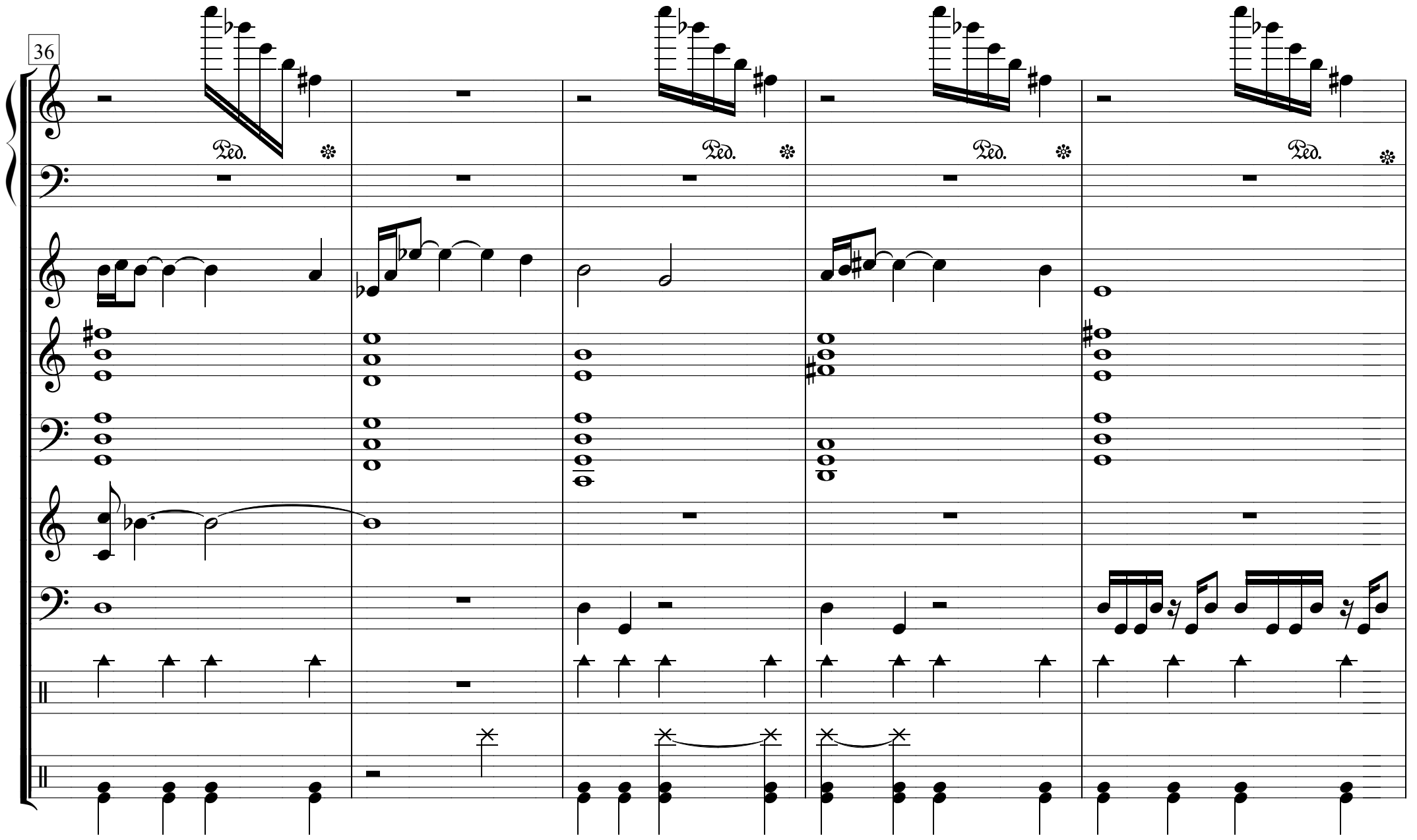
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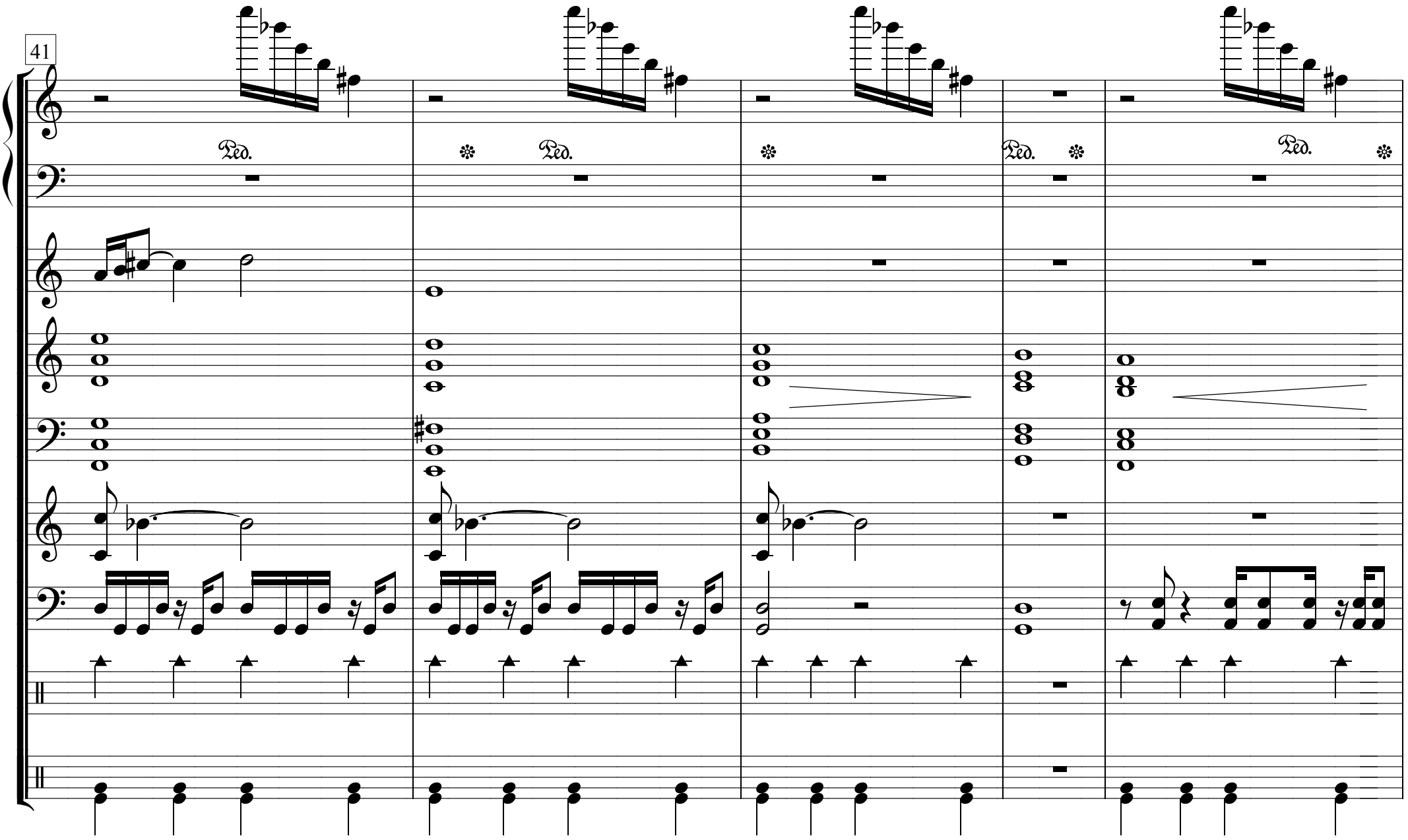
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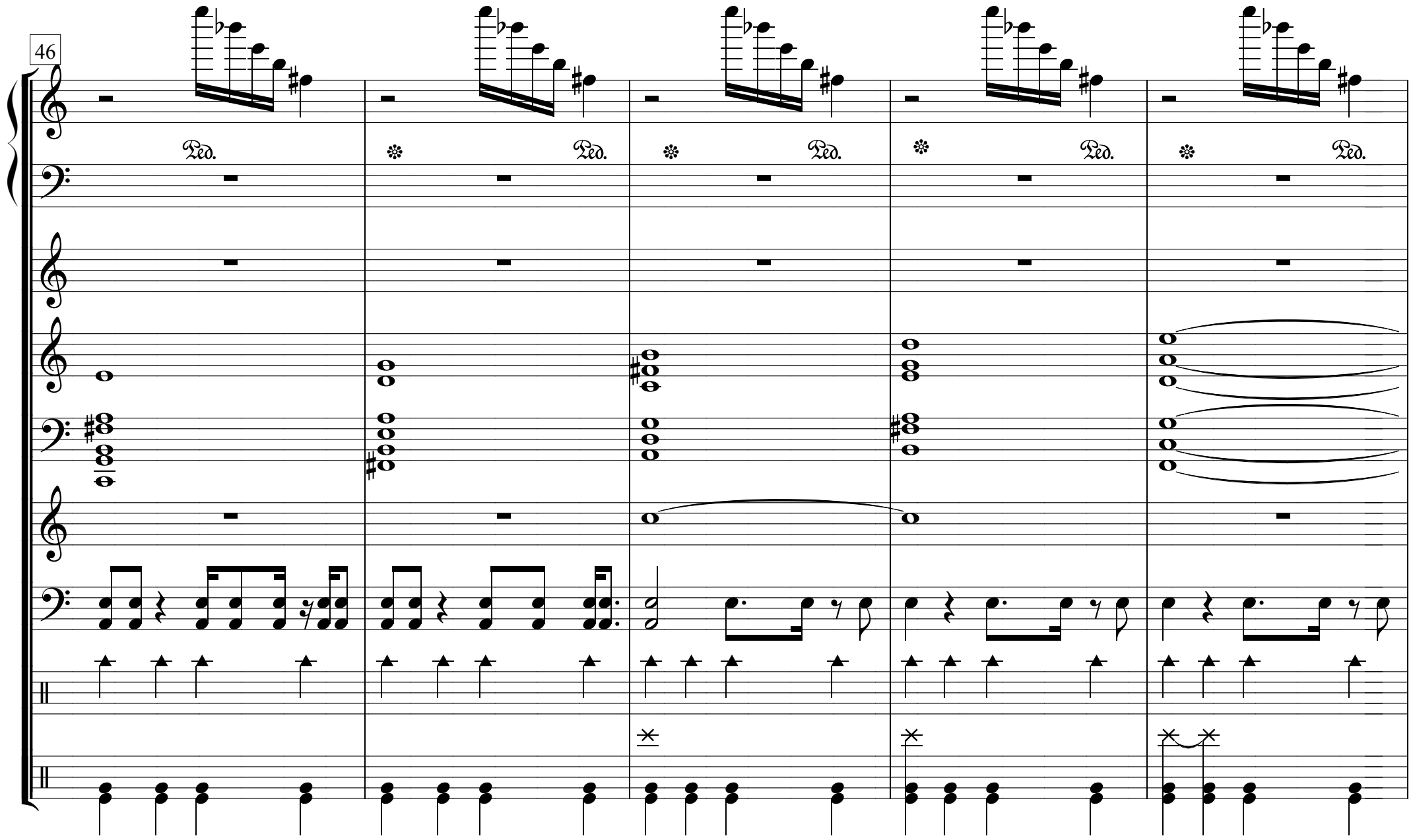
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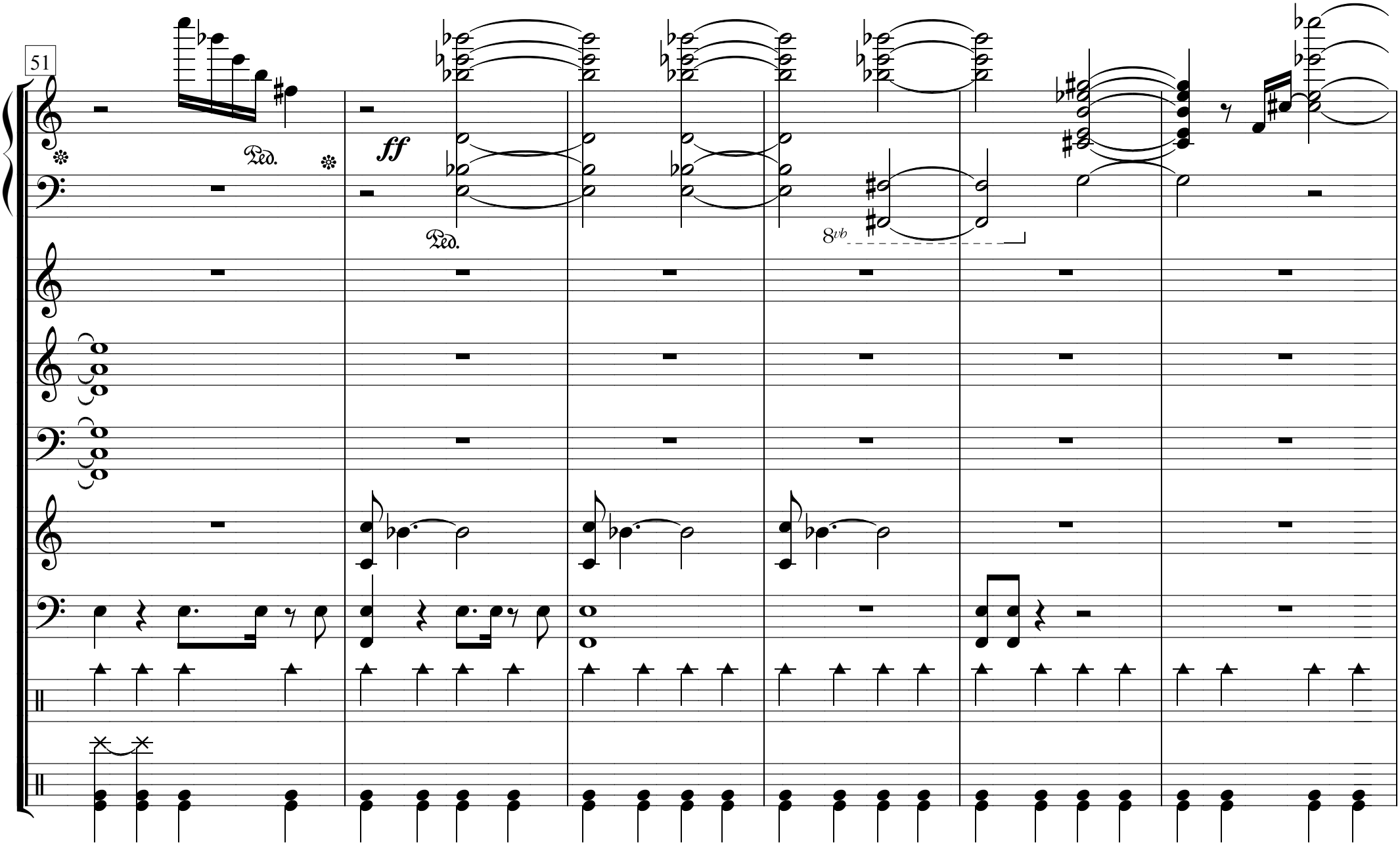
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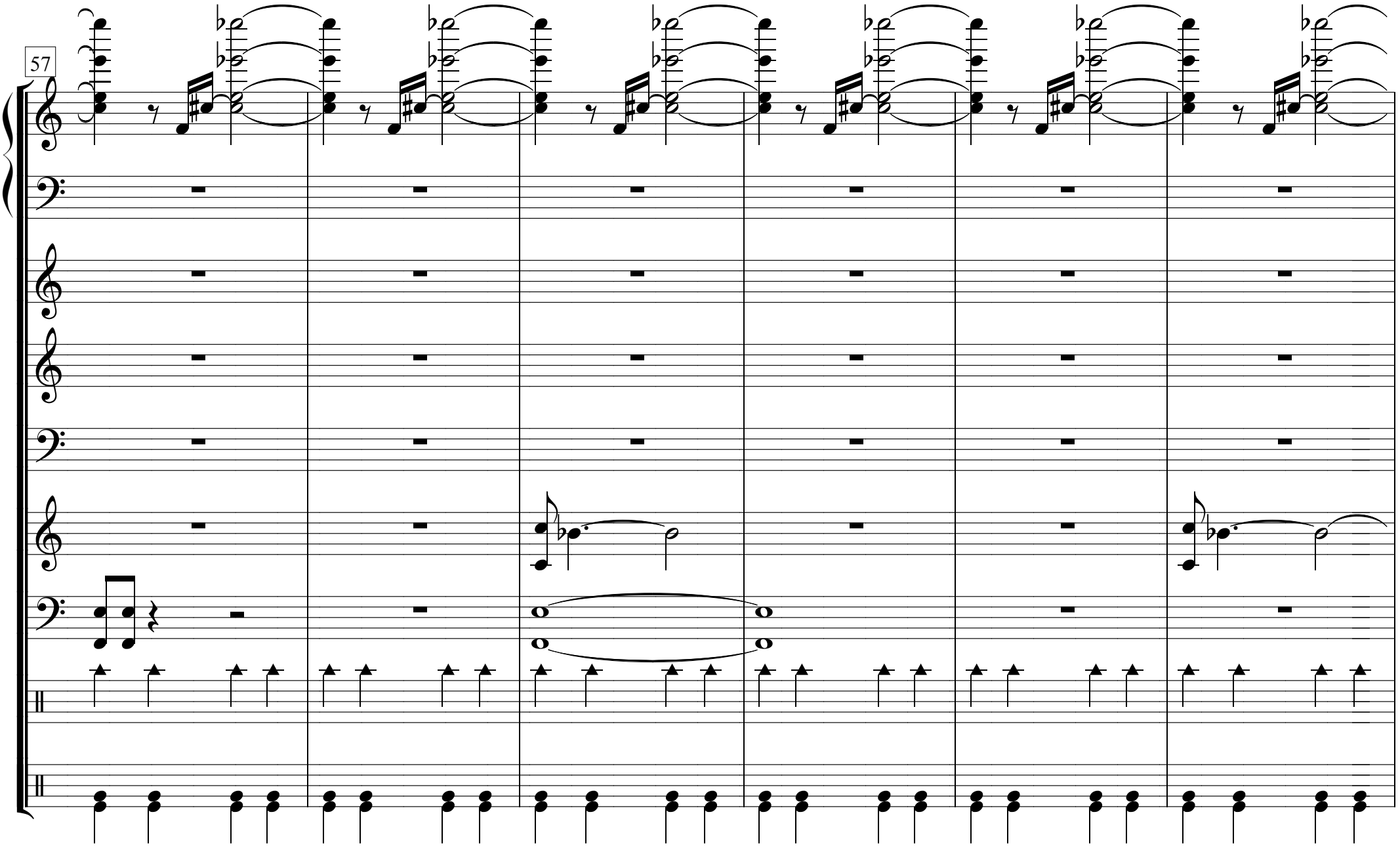
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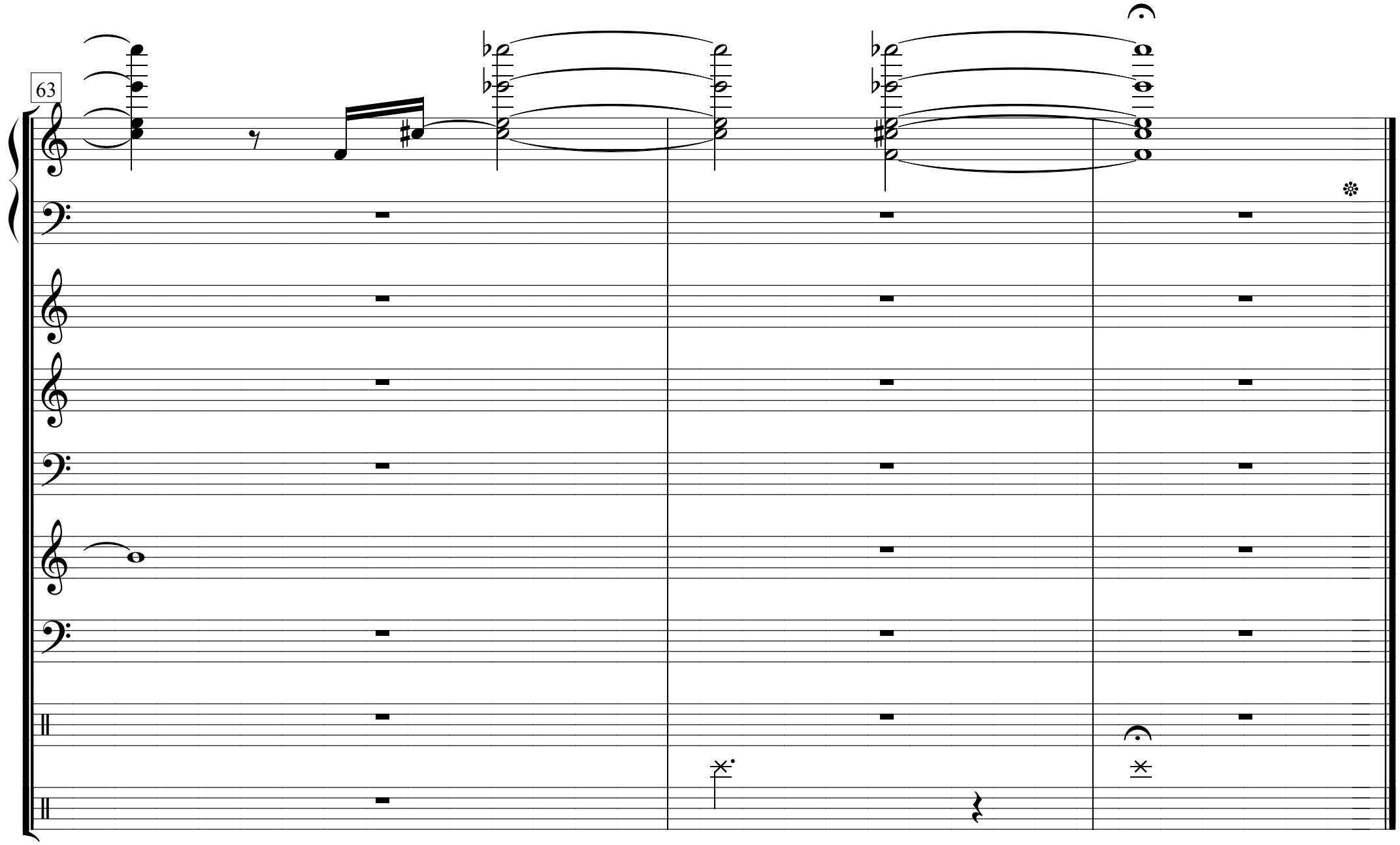
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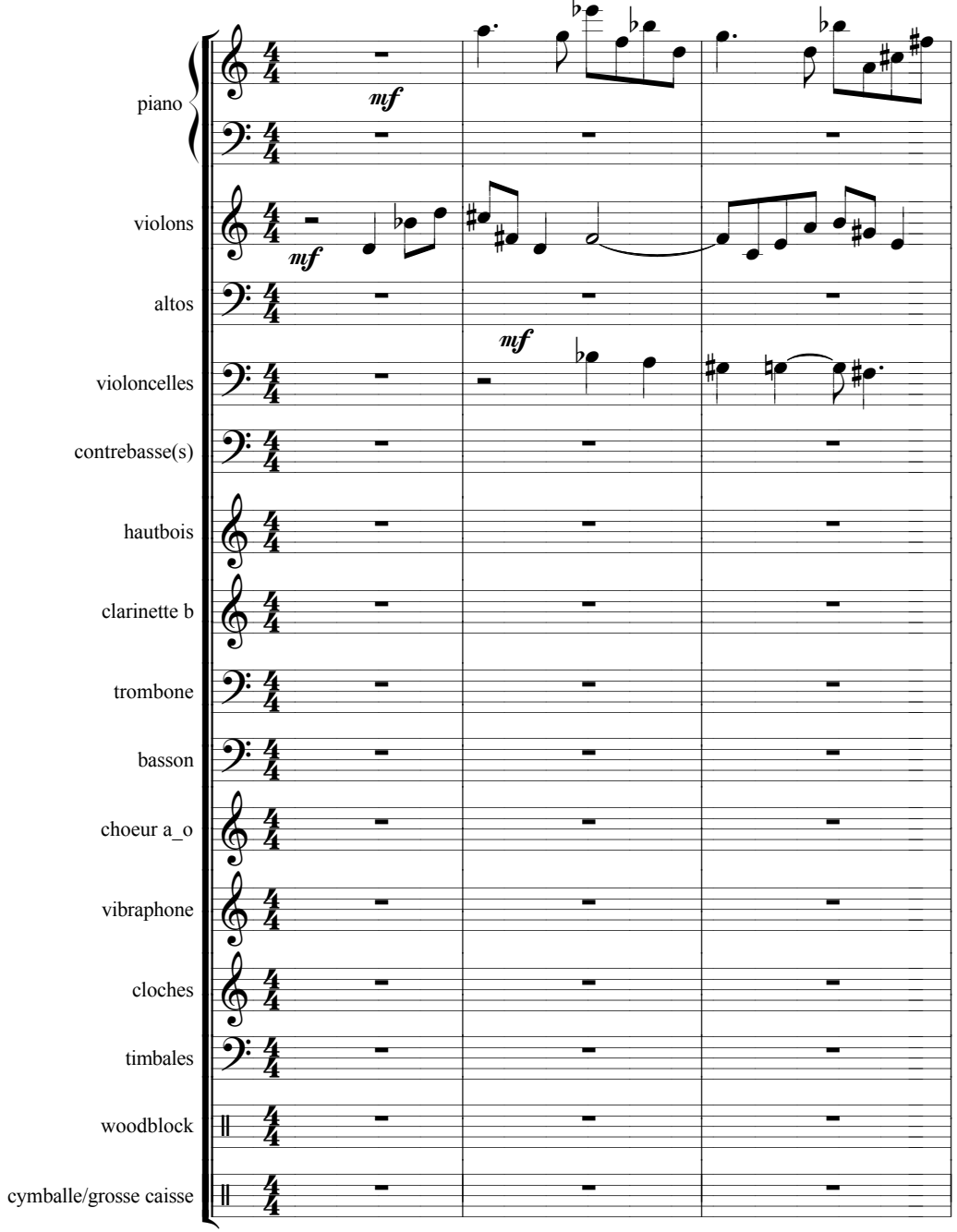
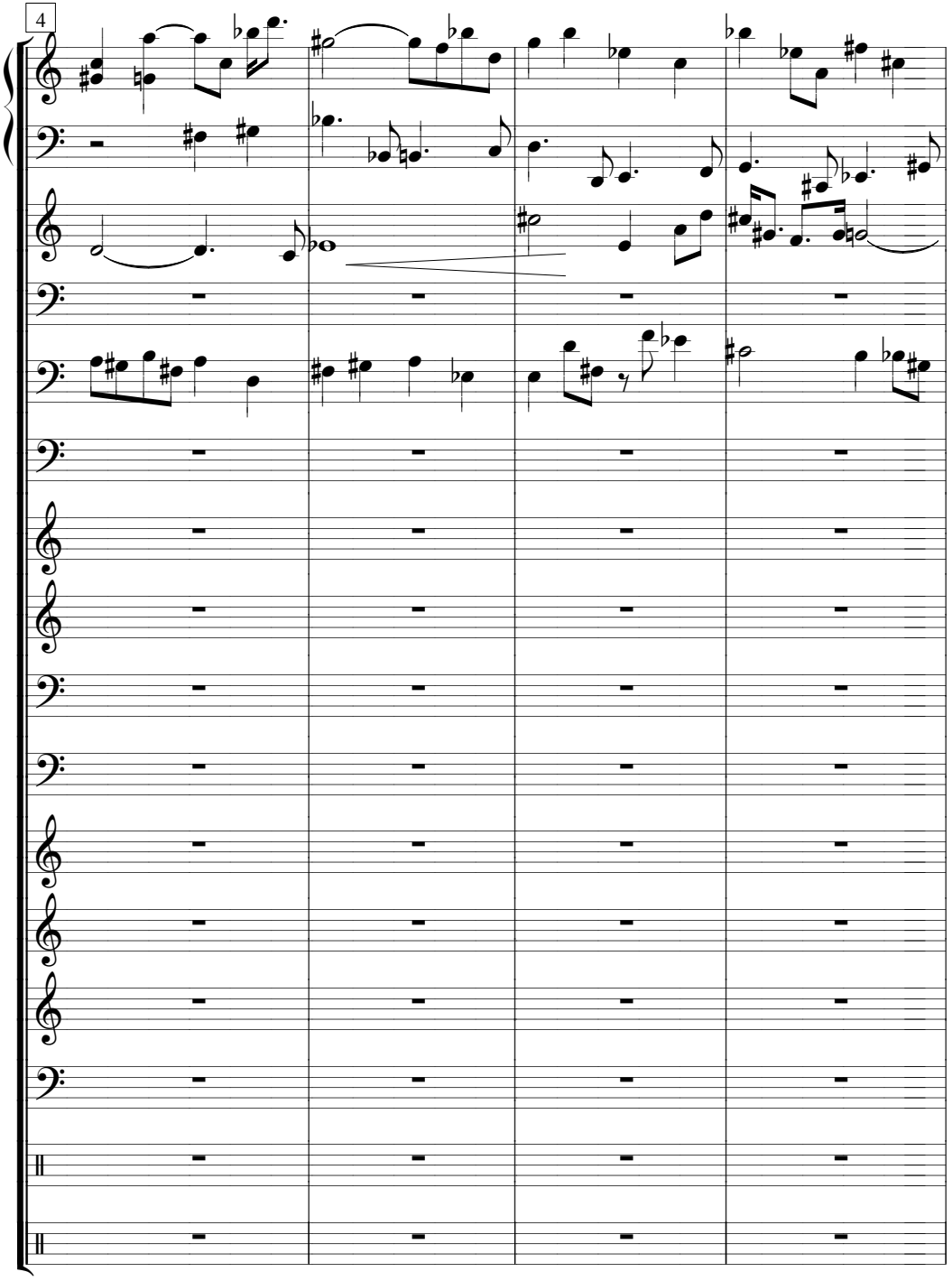
Magique 2

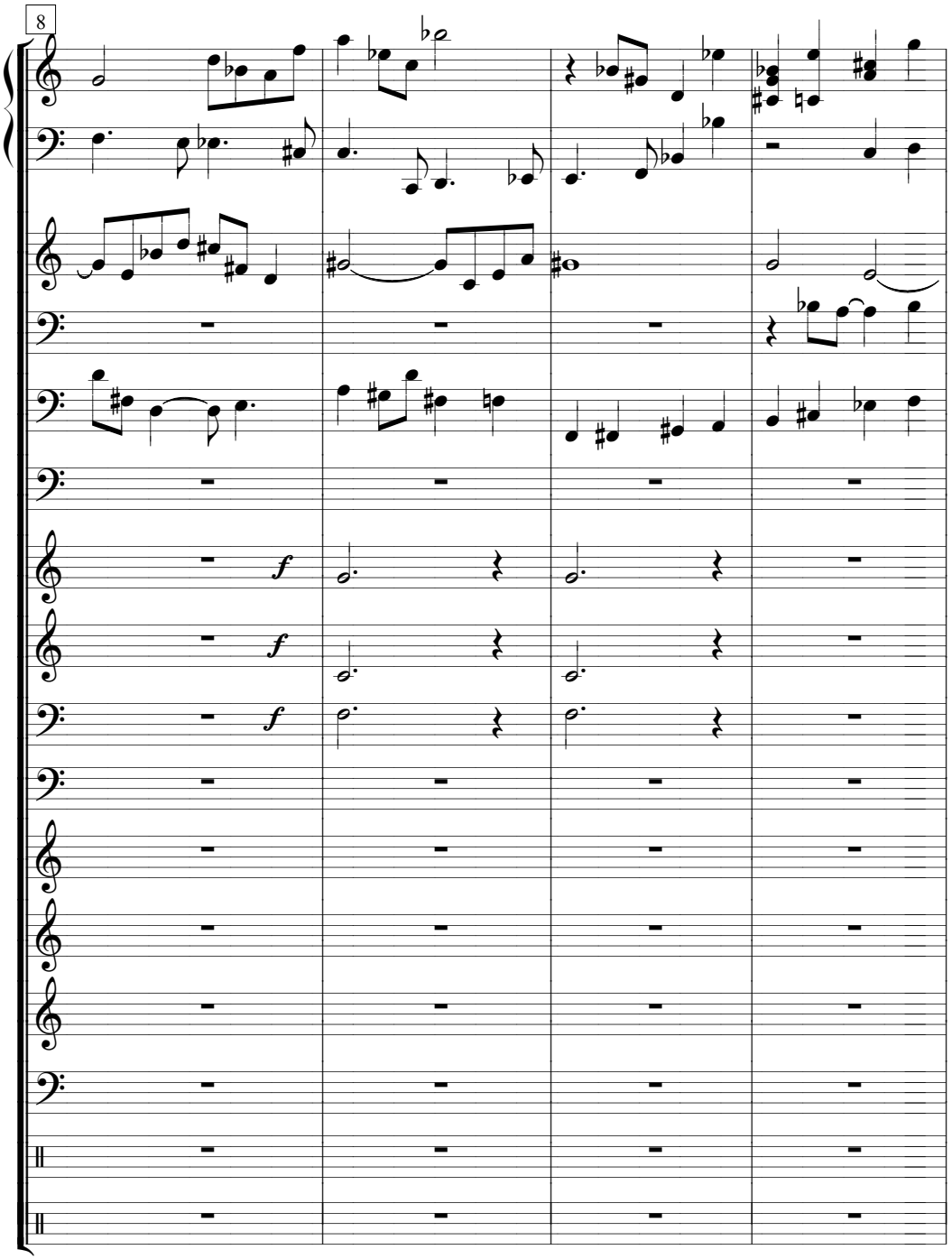
13 magiques

♩ = 90

Jean Pierre Prudent



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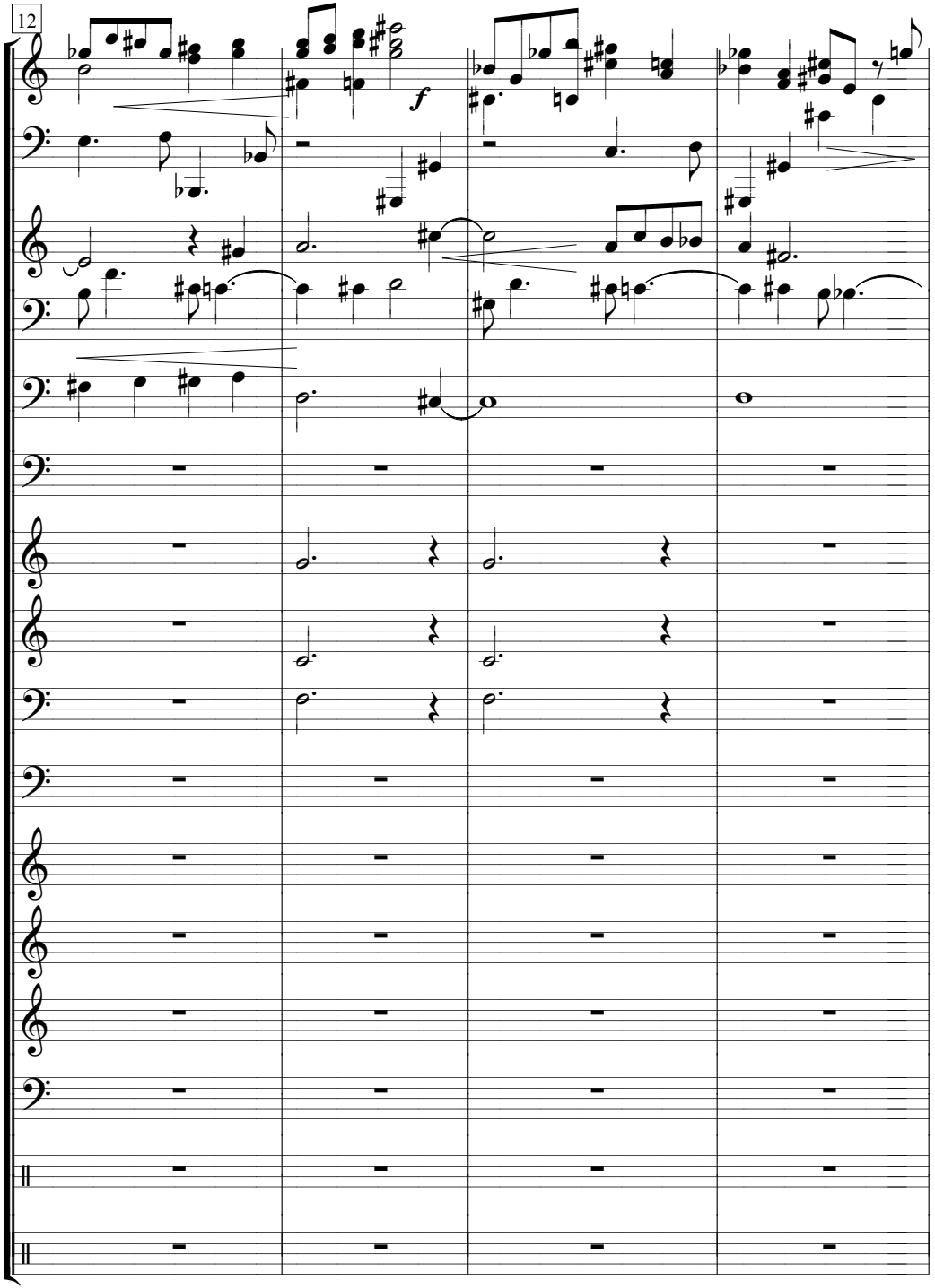
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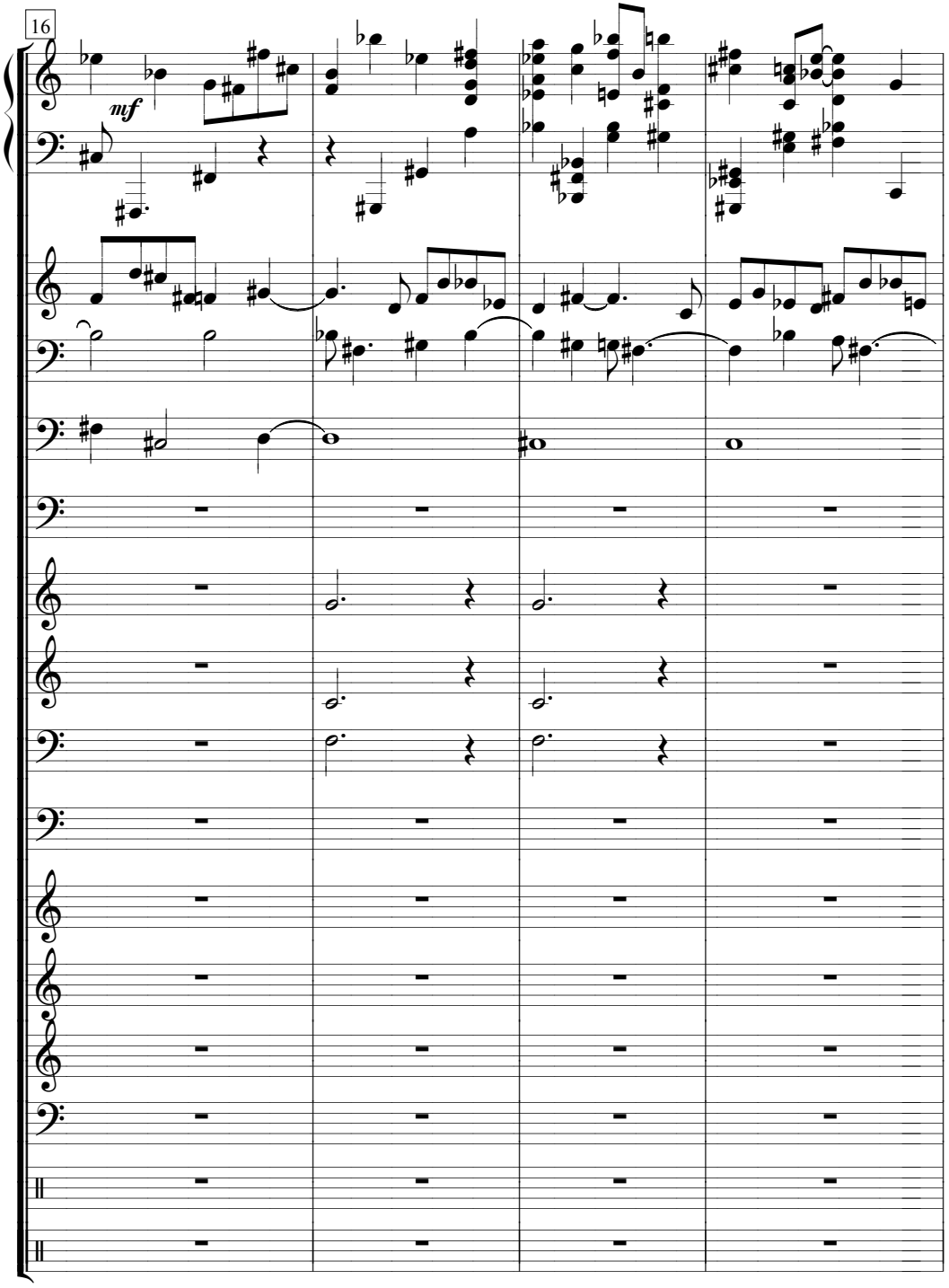
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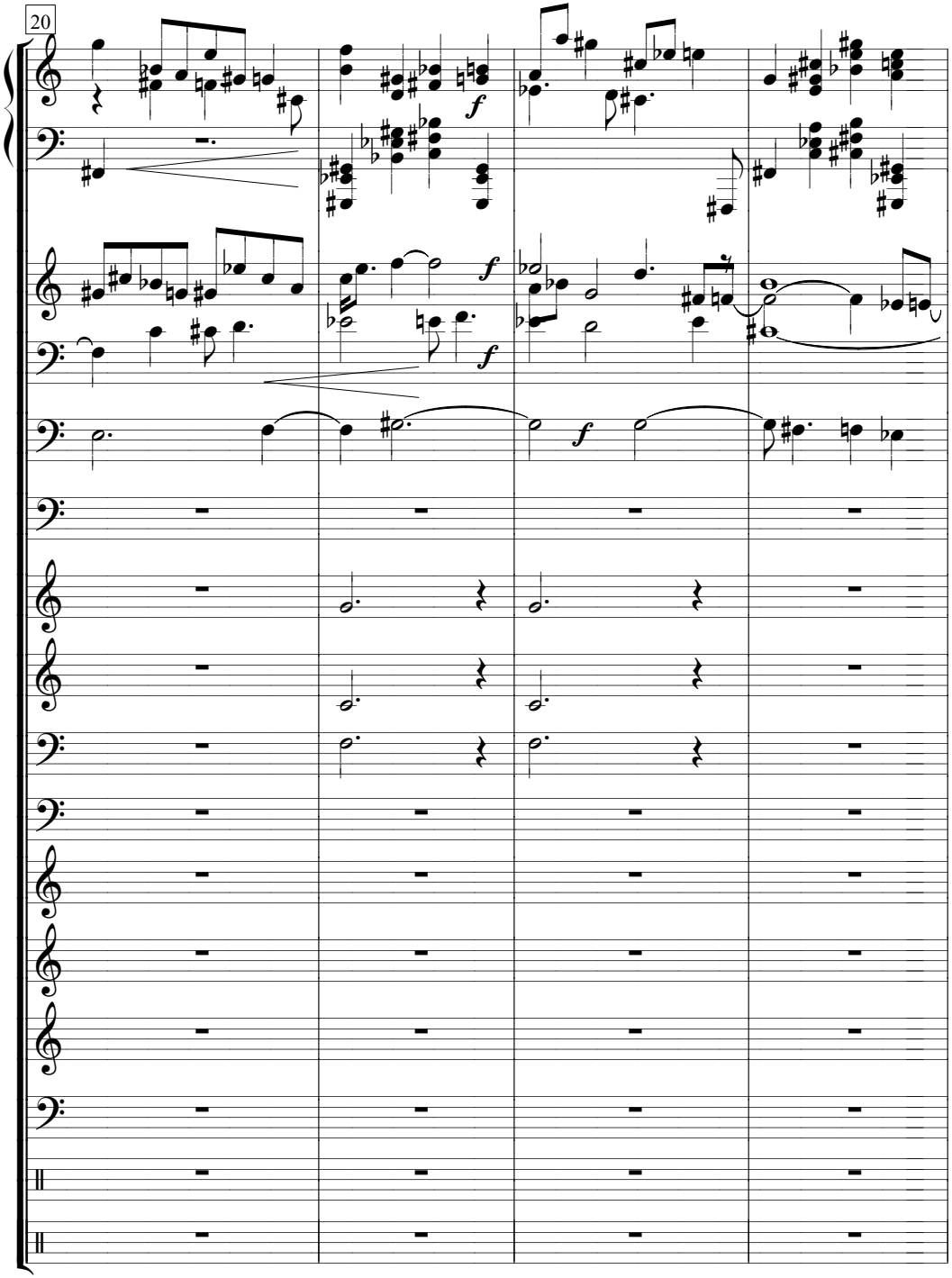
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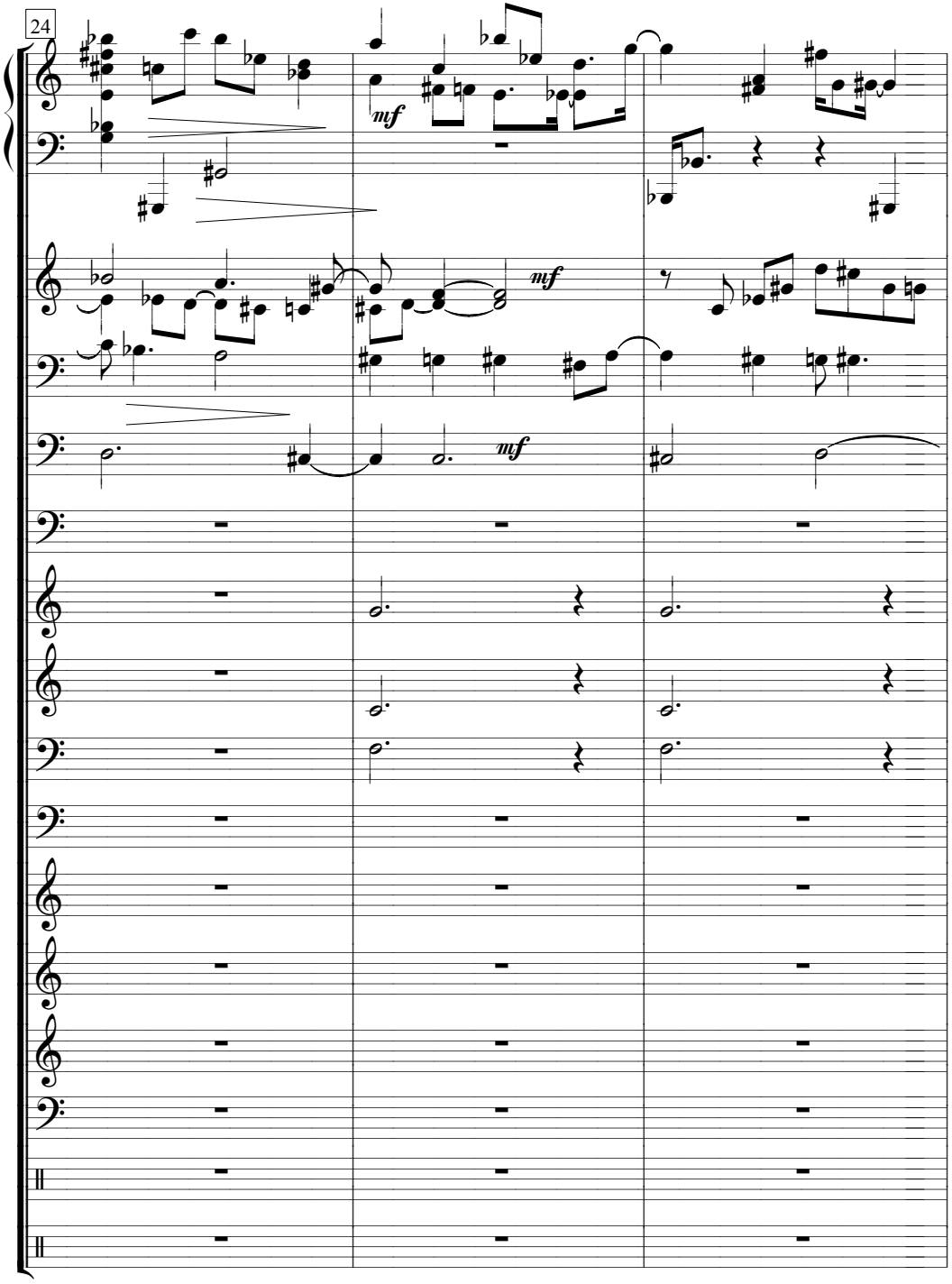
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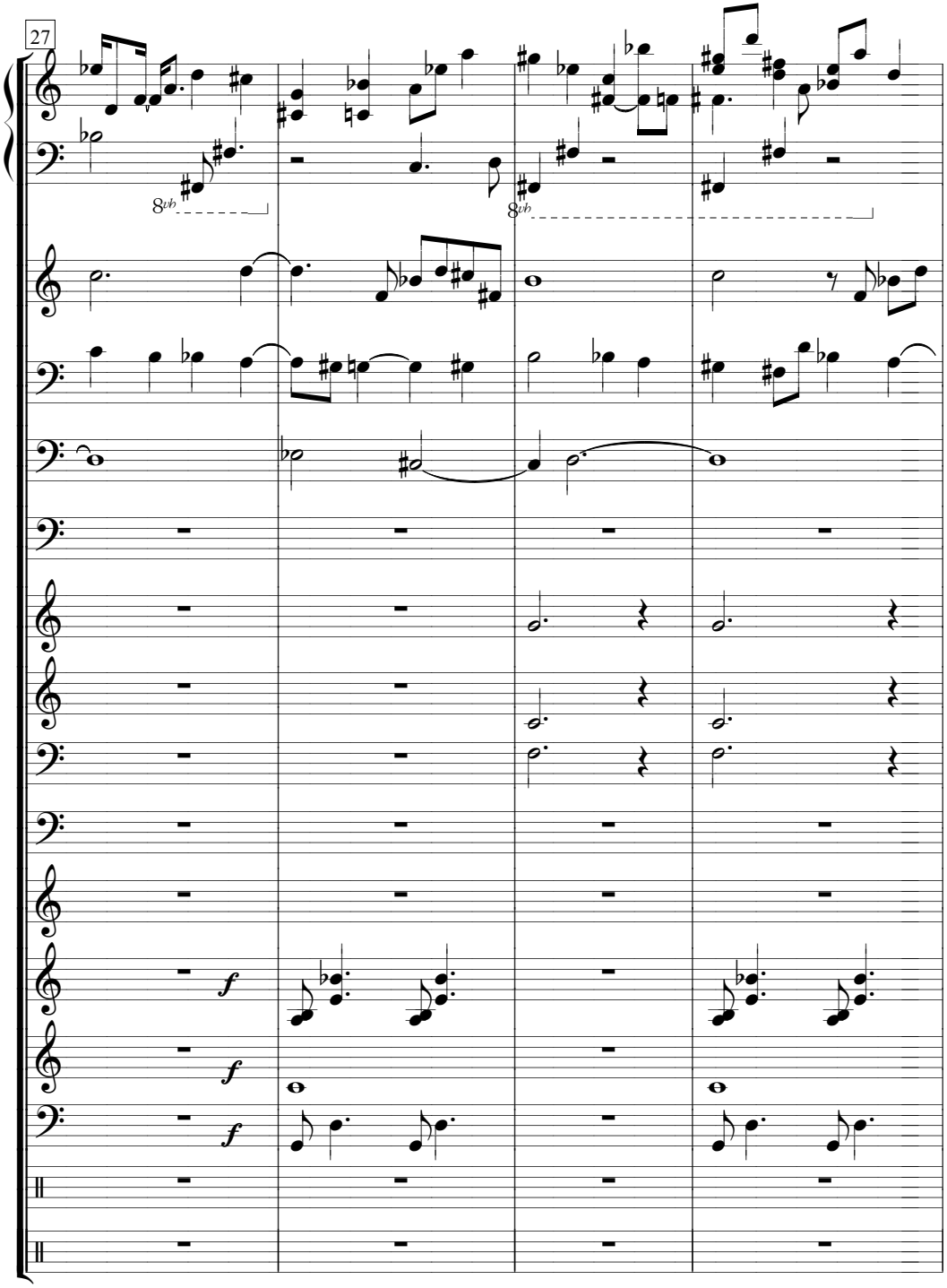
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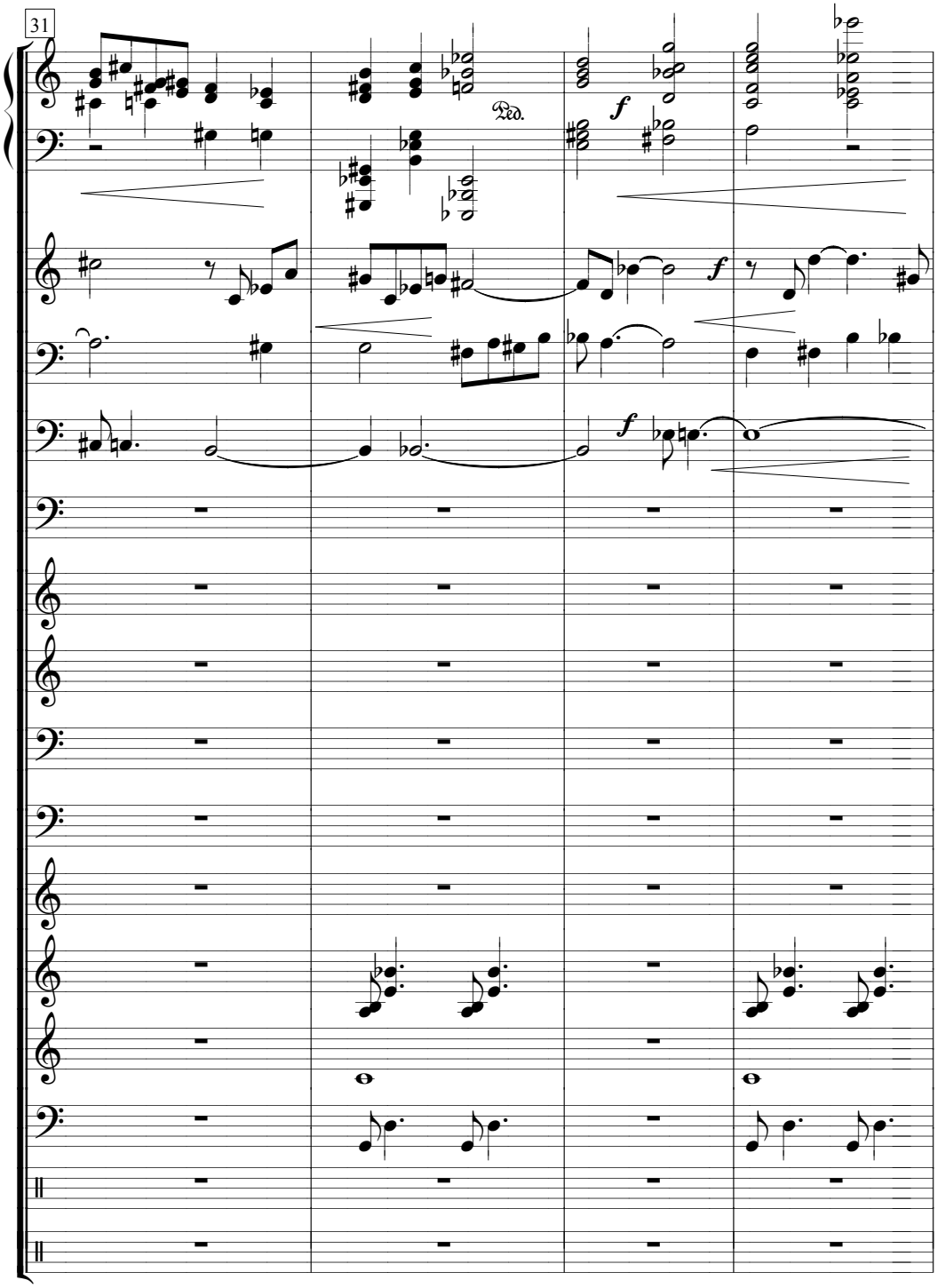
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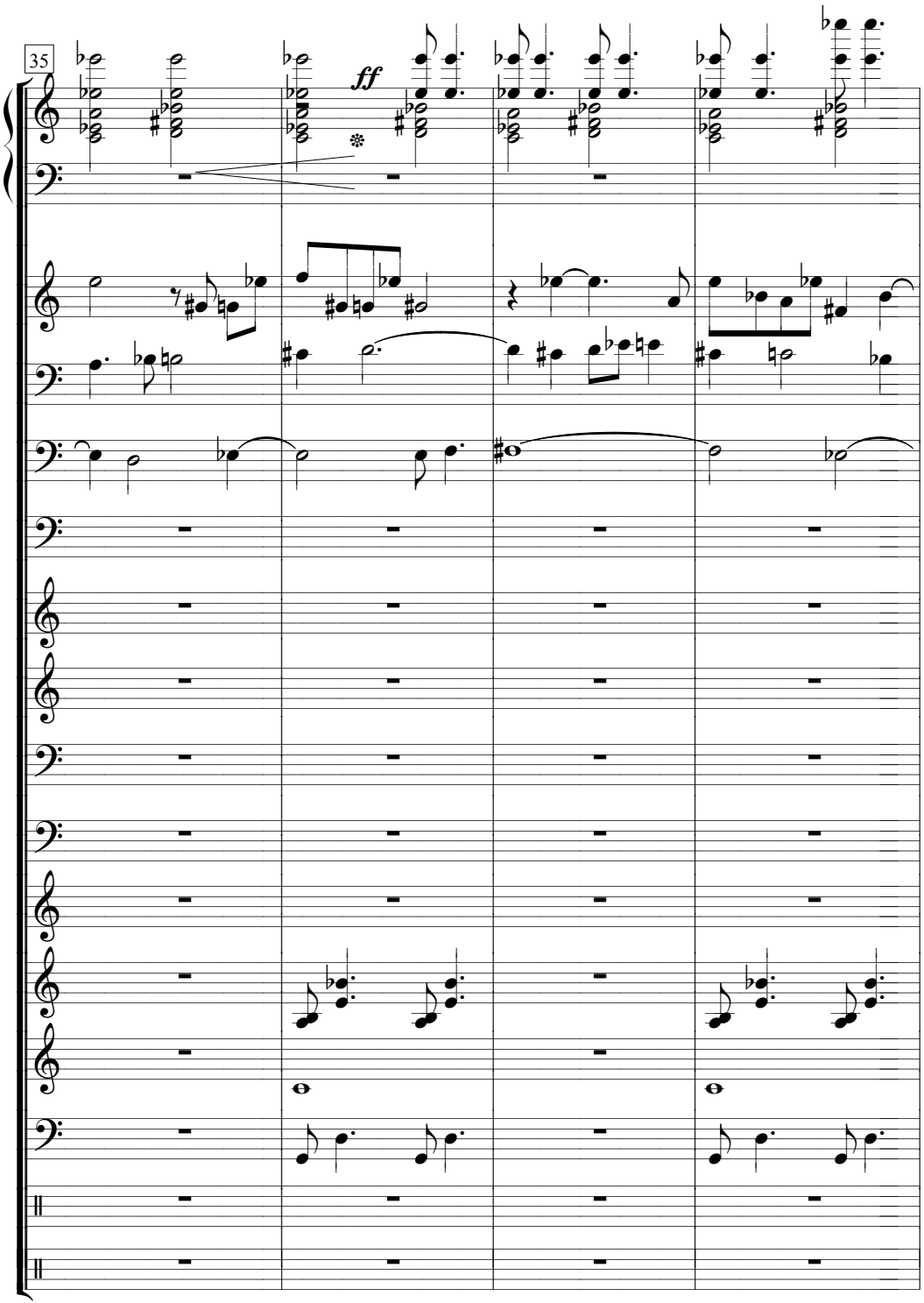
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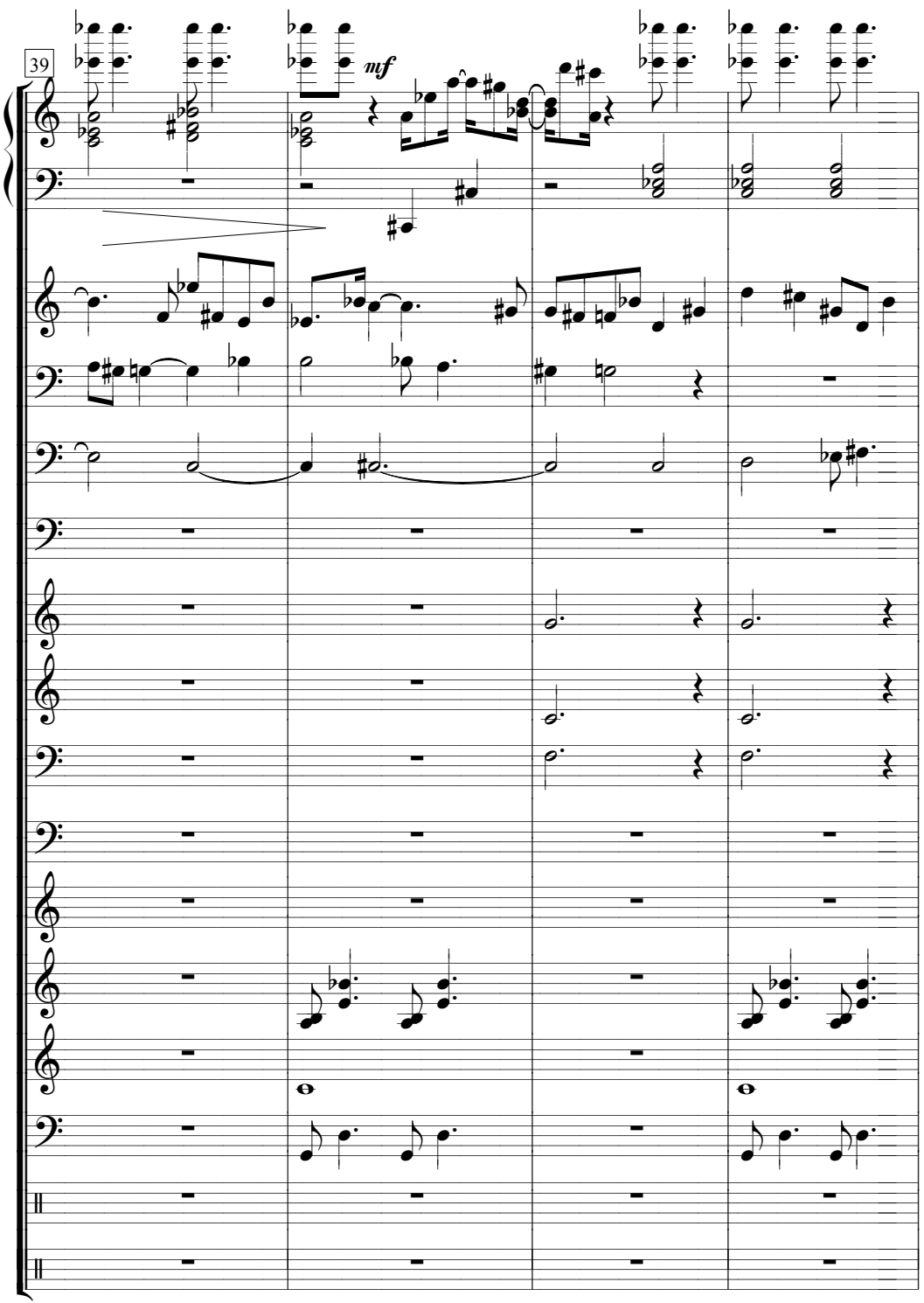
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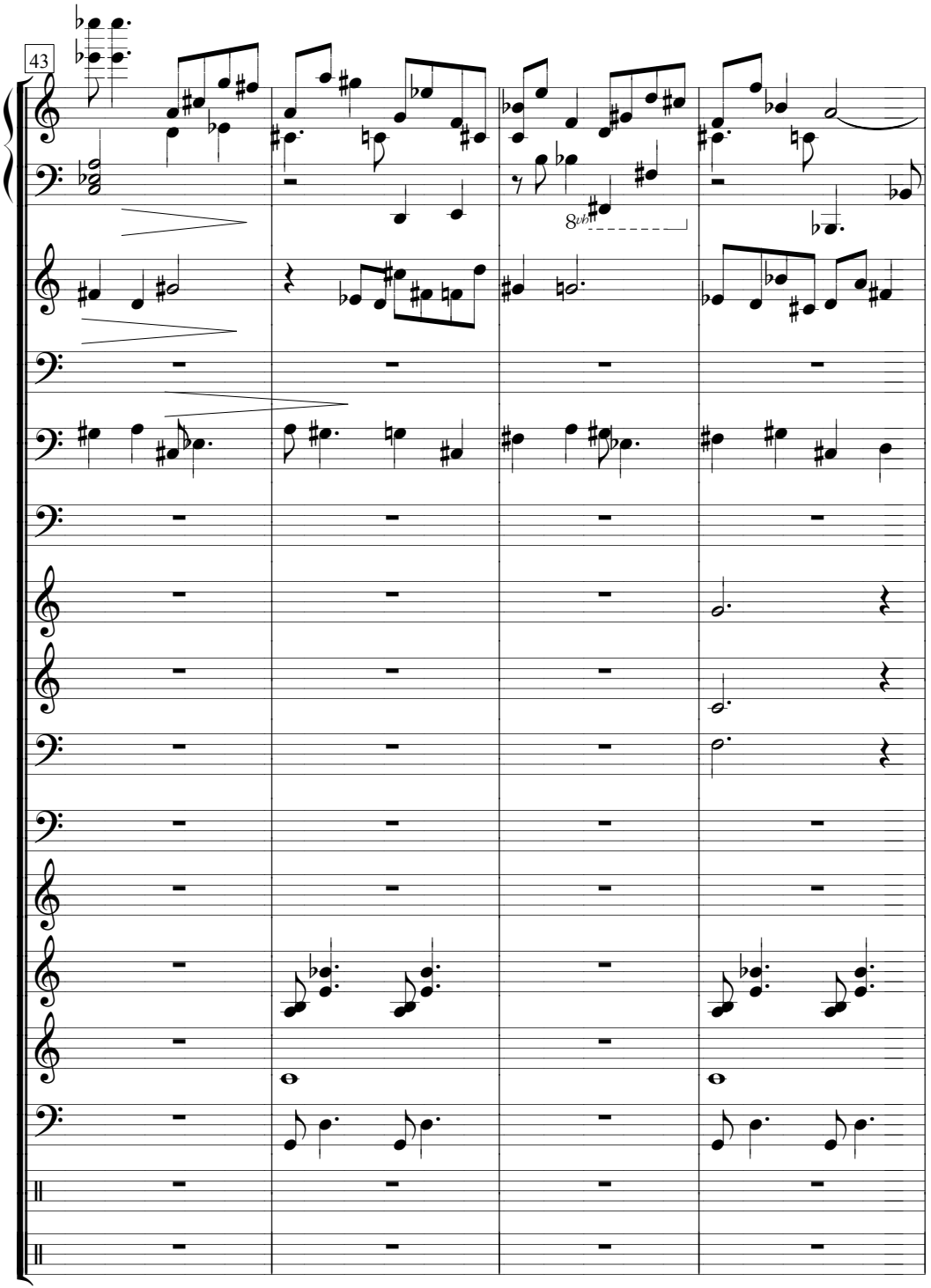
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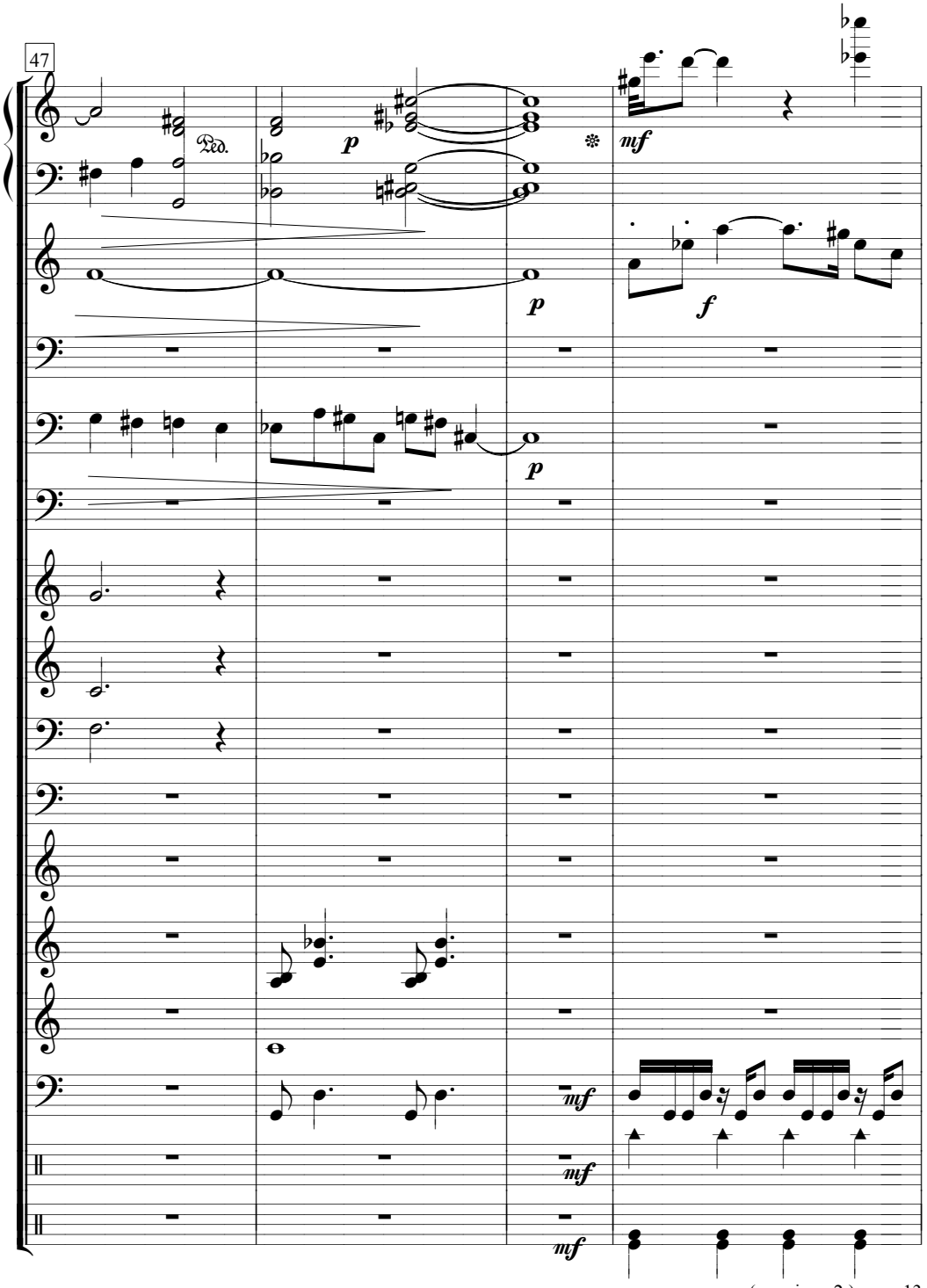
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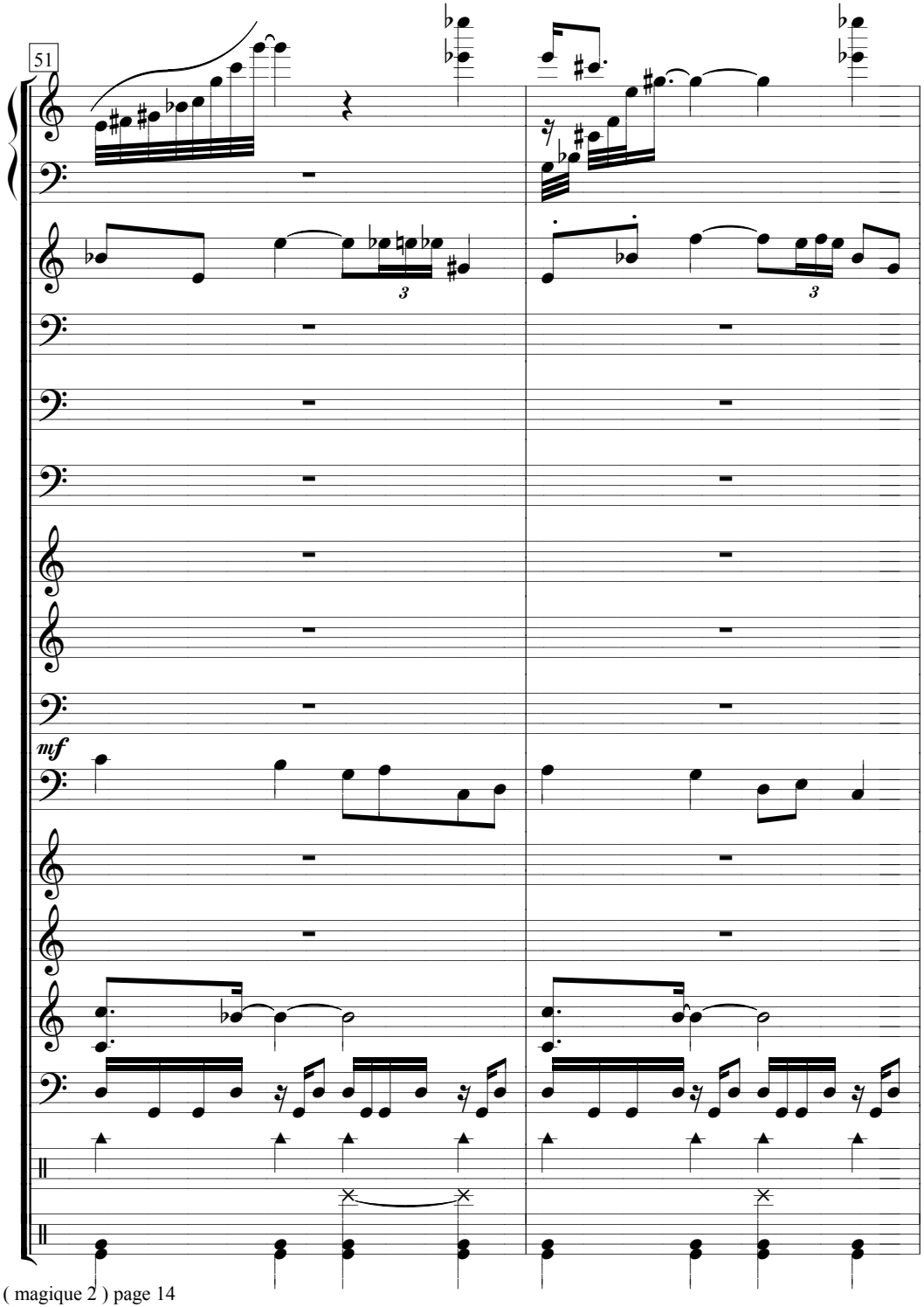
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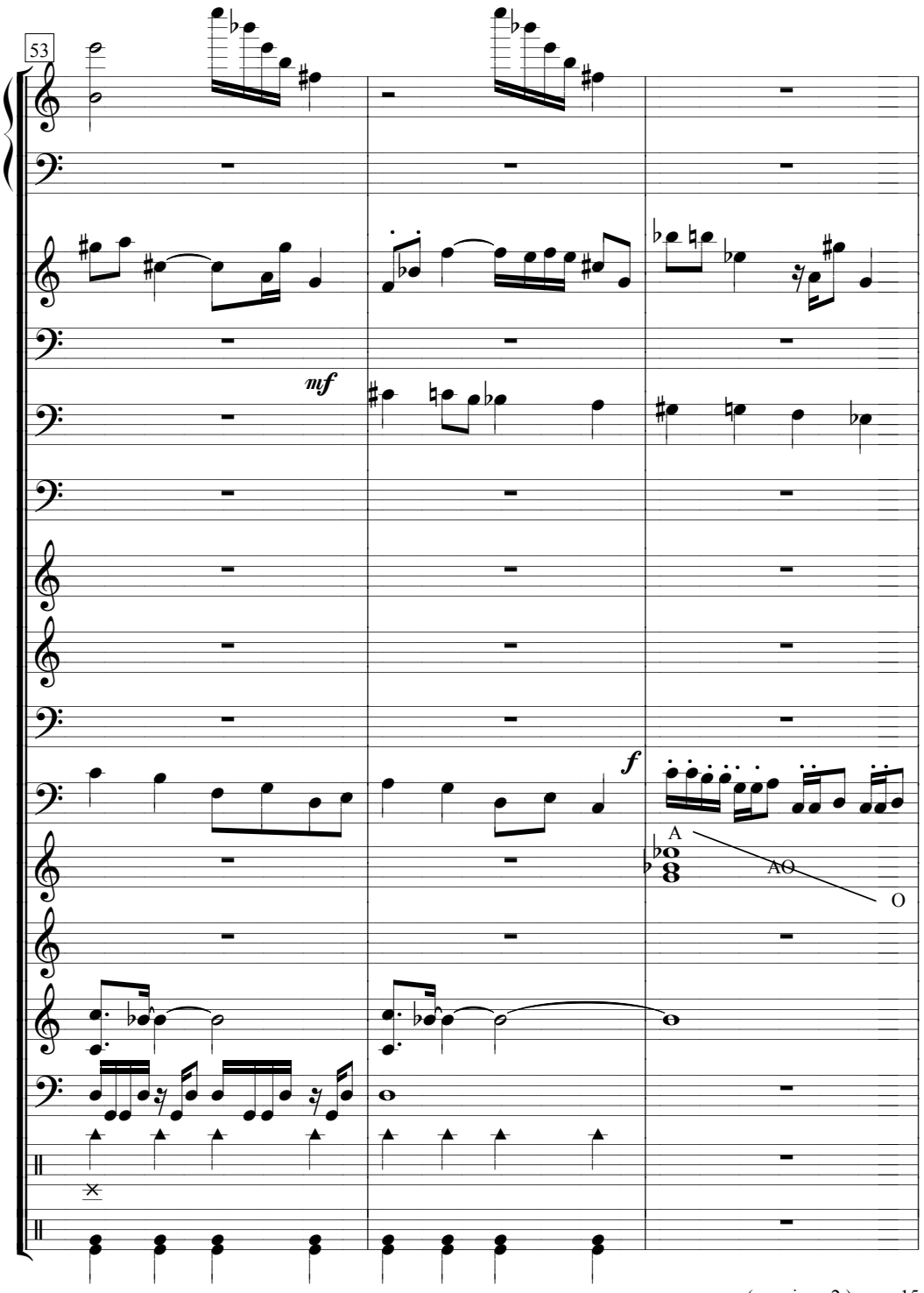
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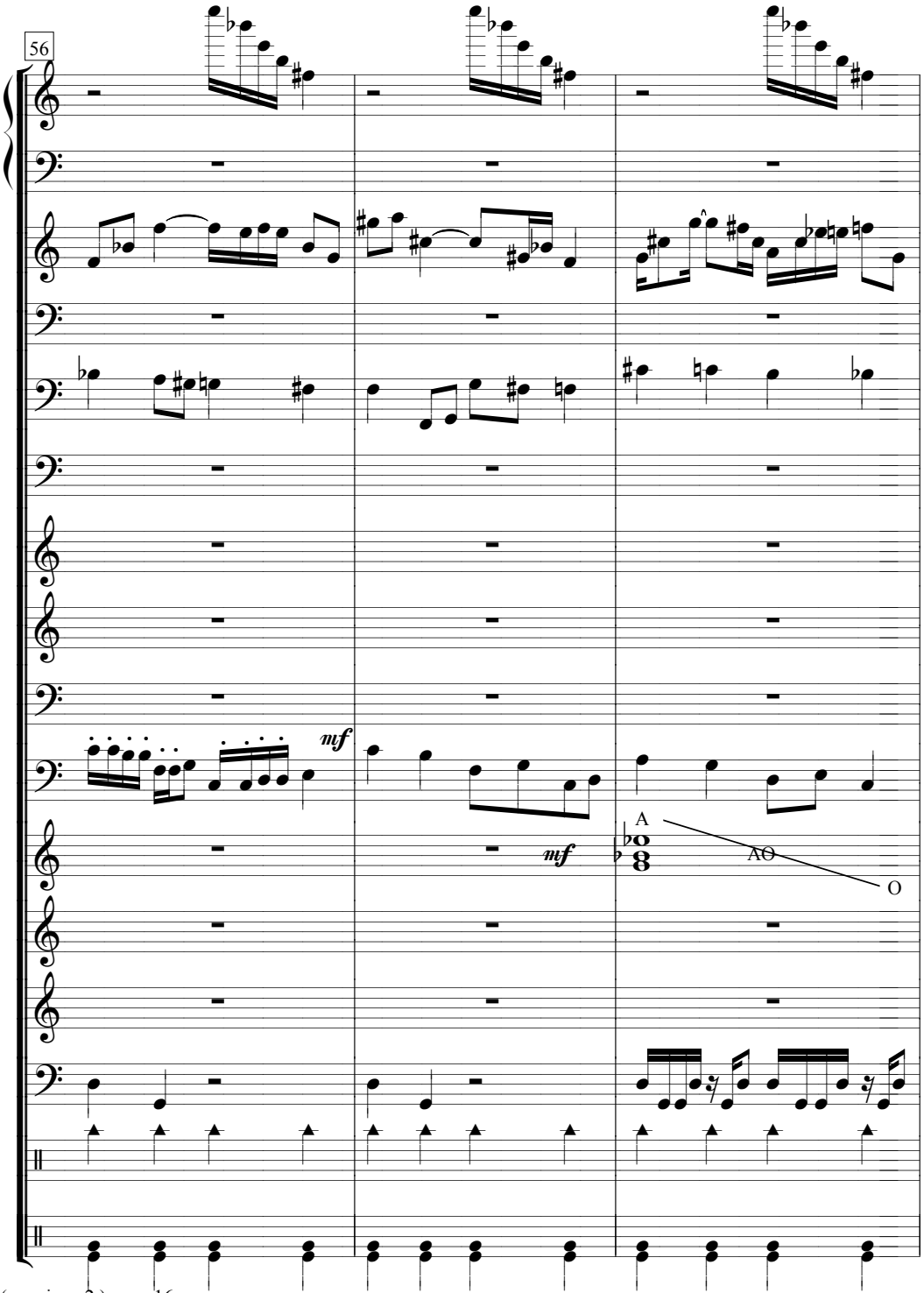
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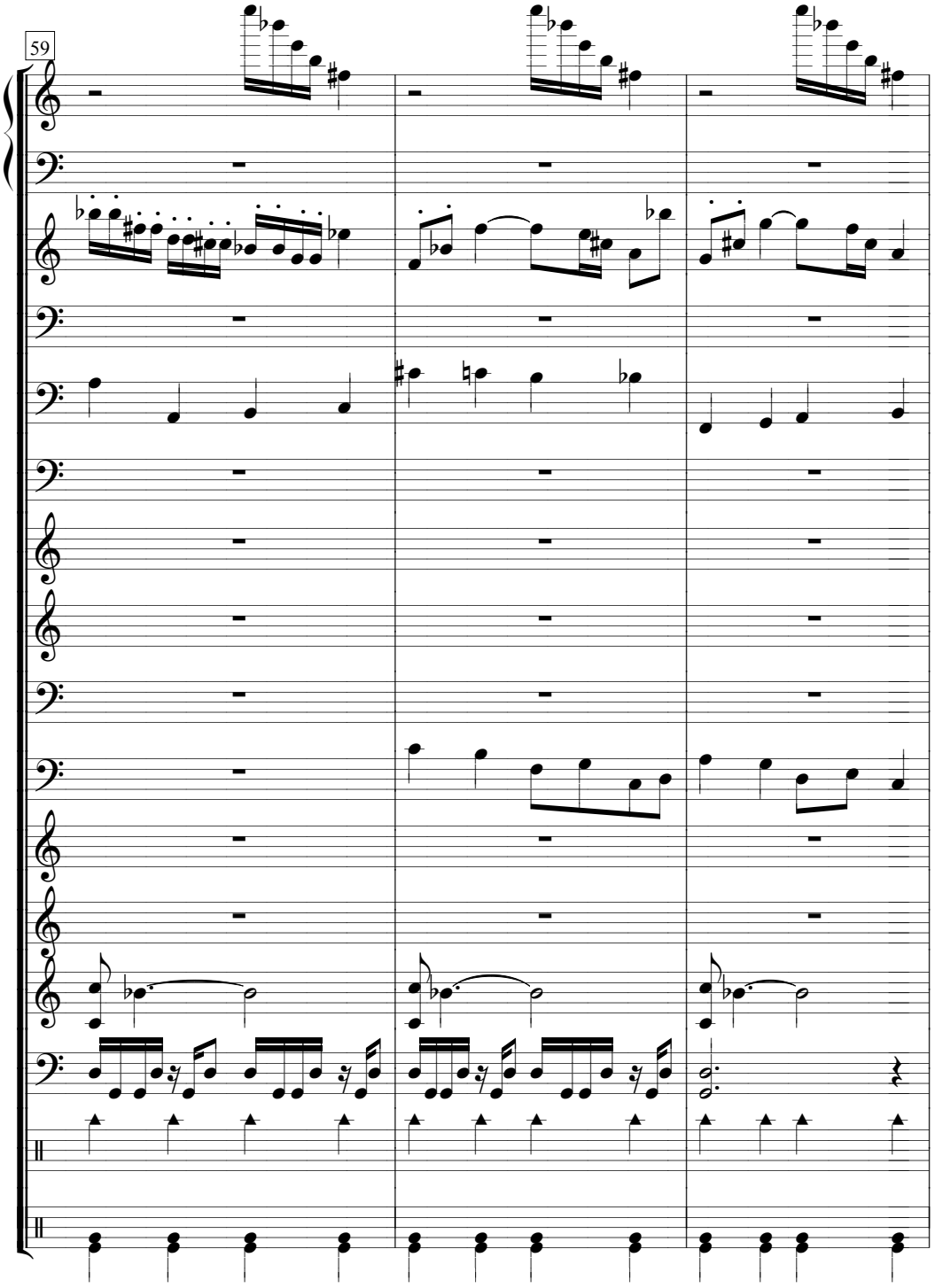
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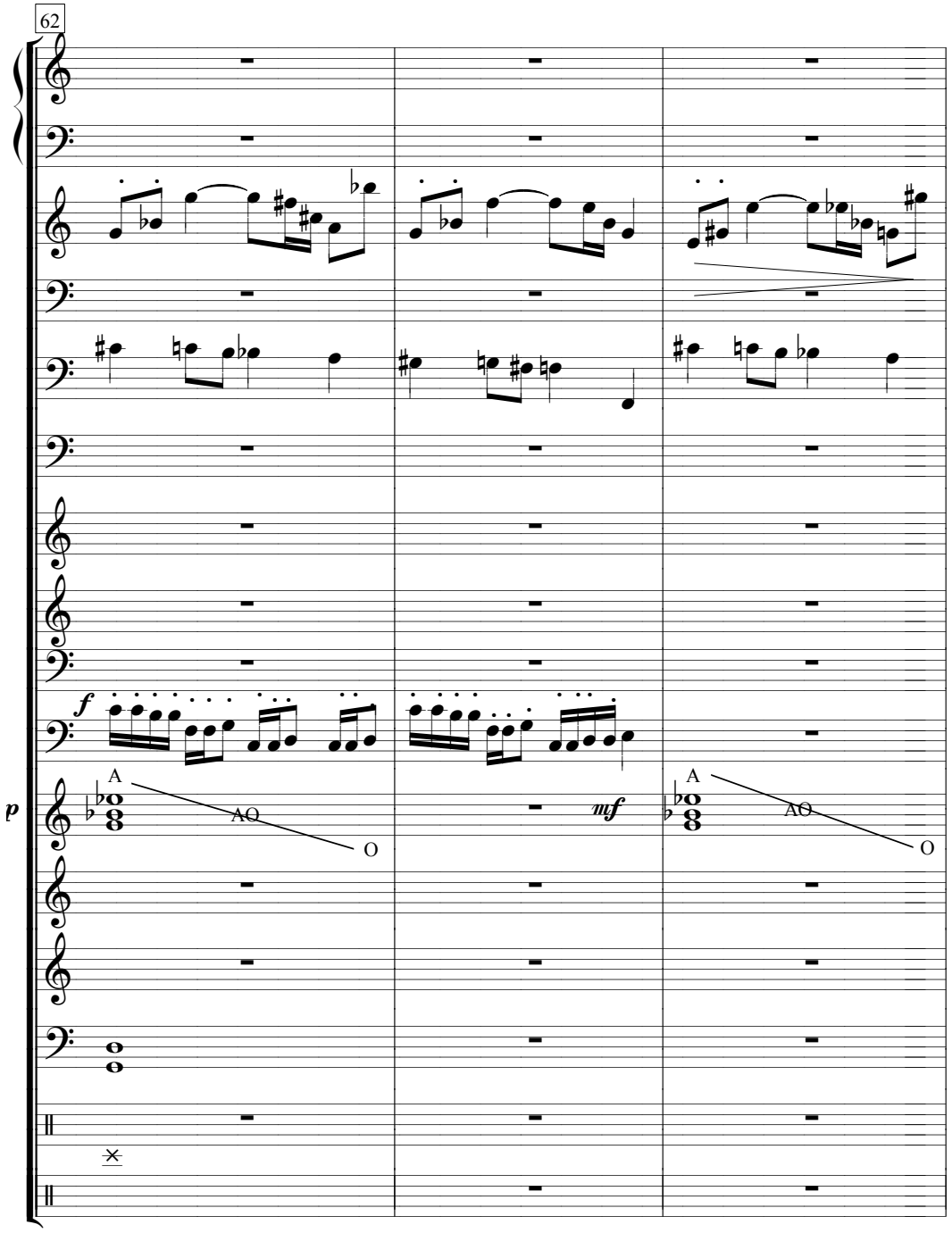
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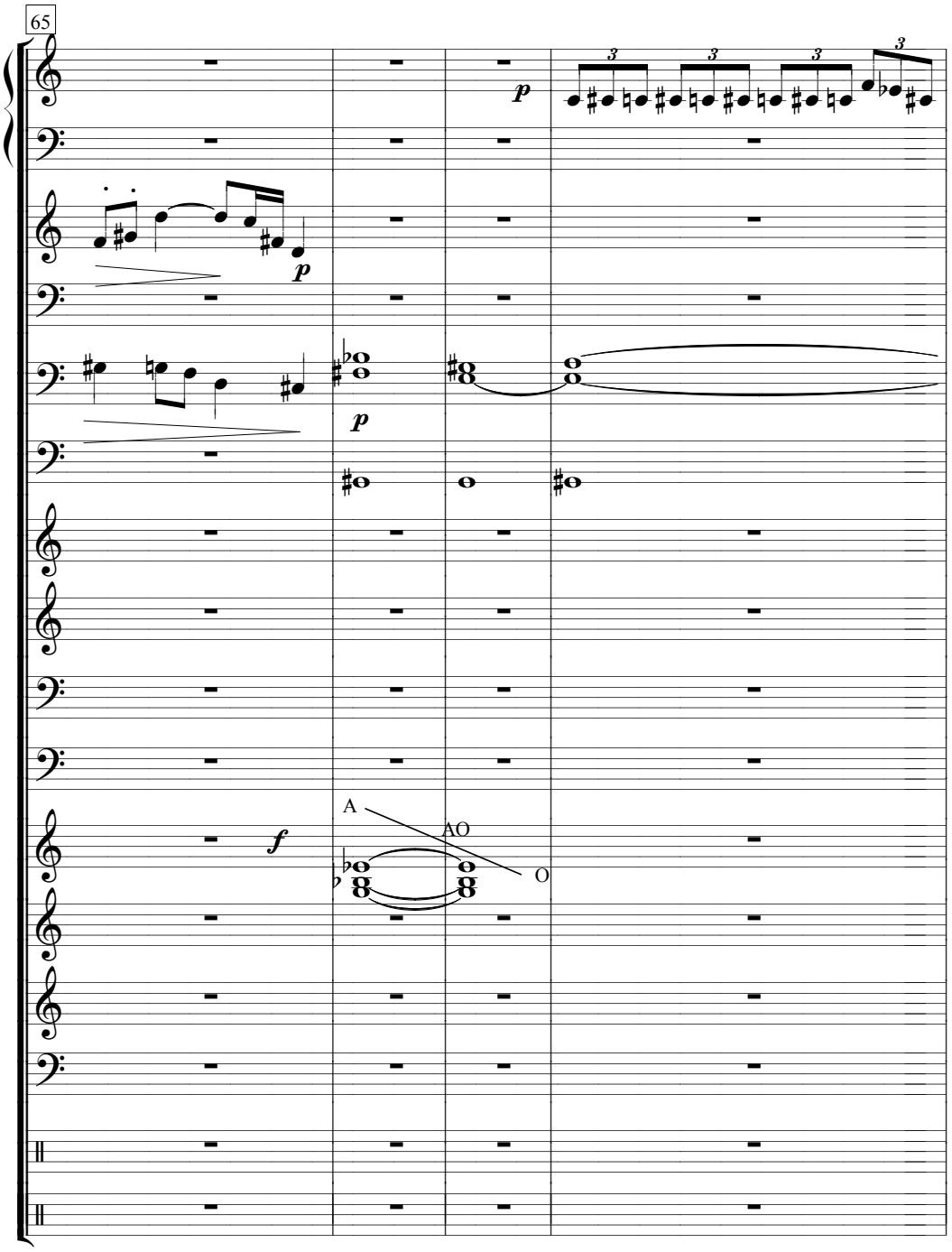
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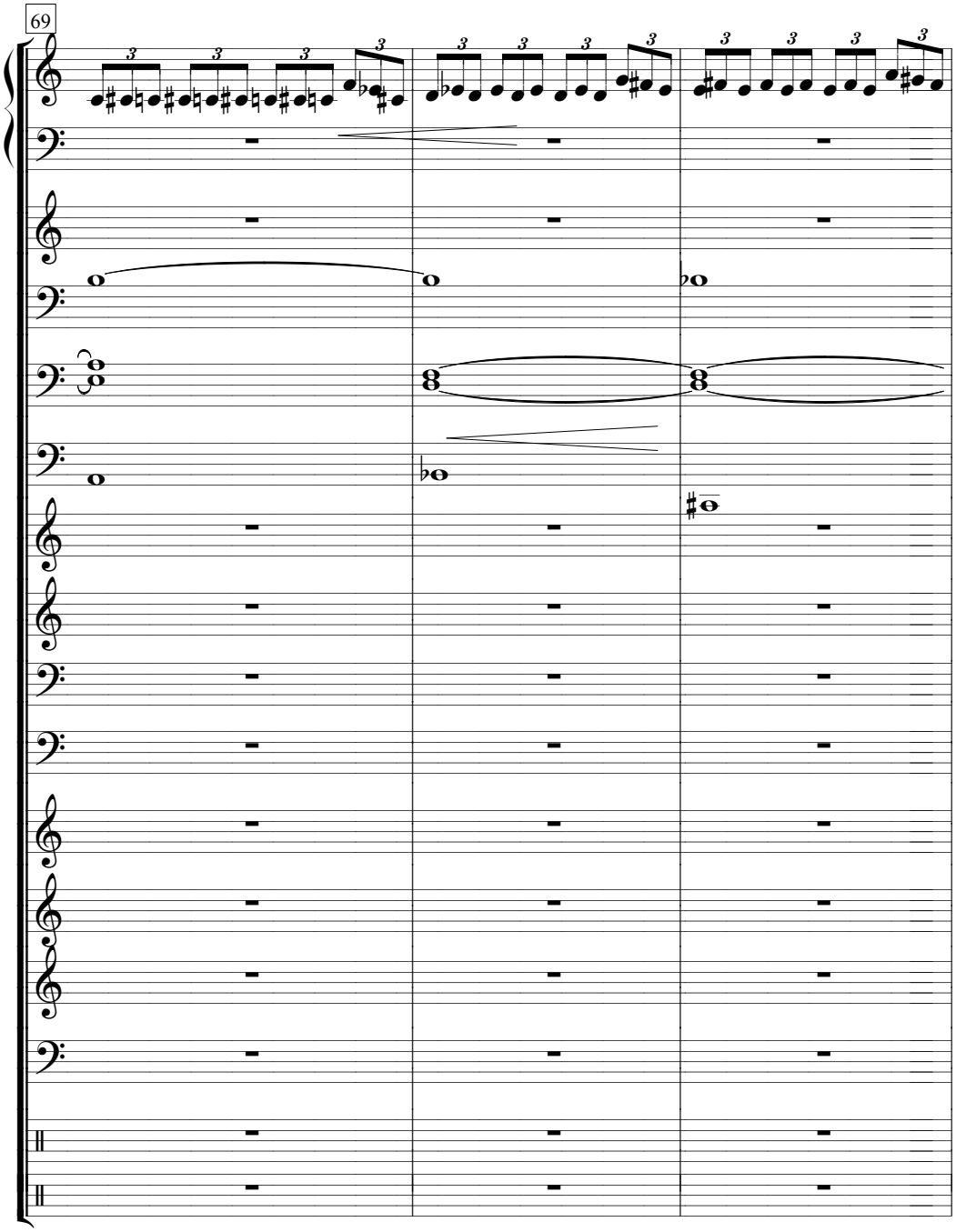
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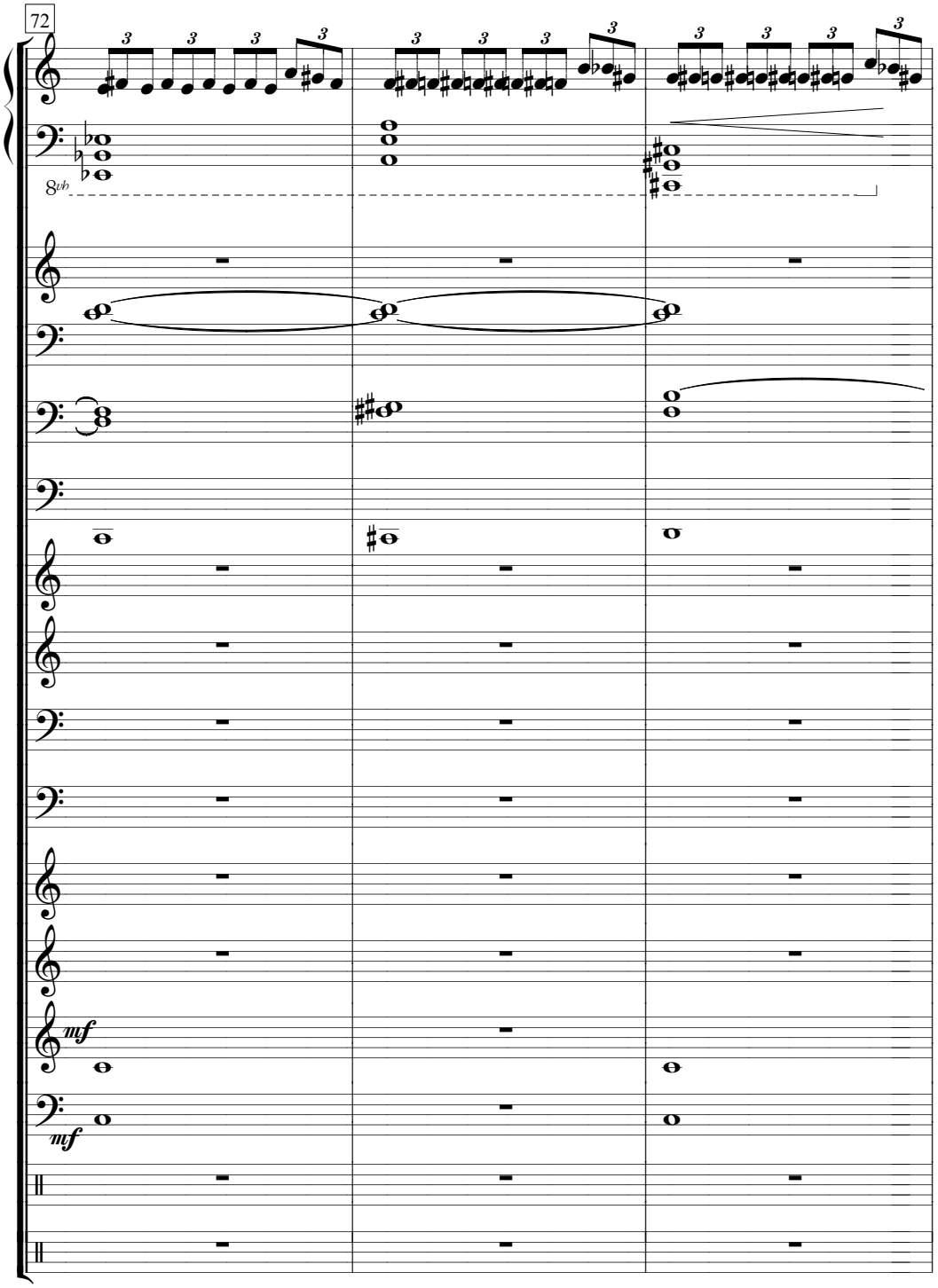
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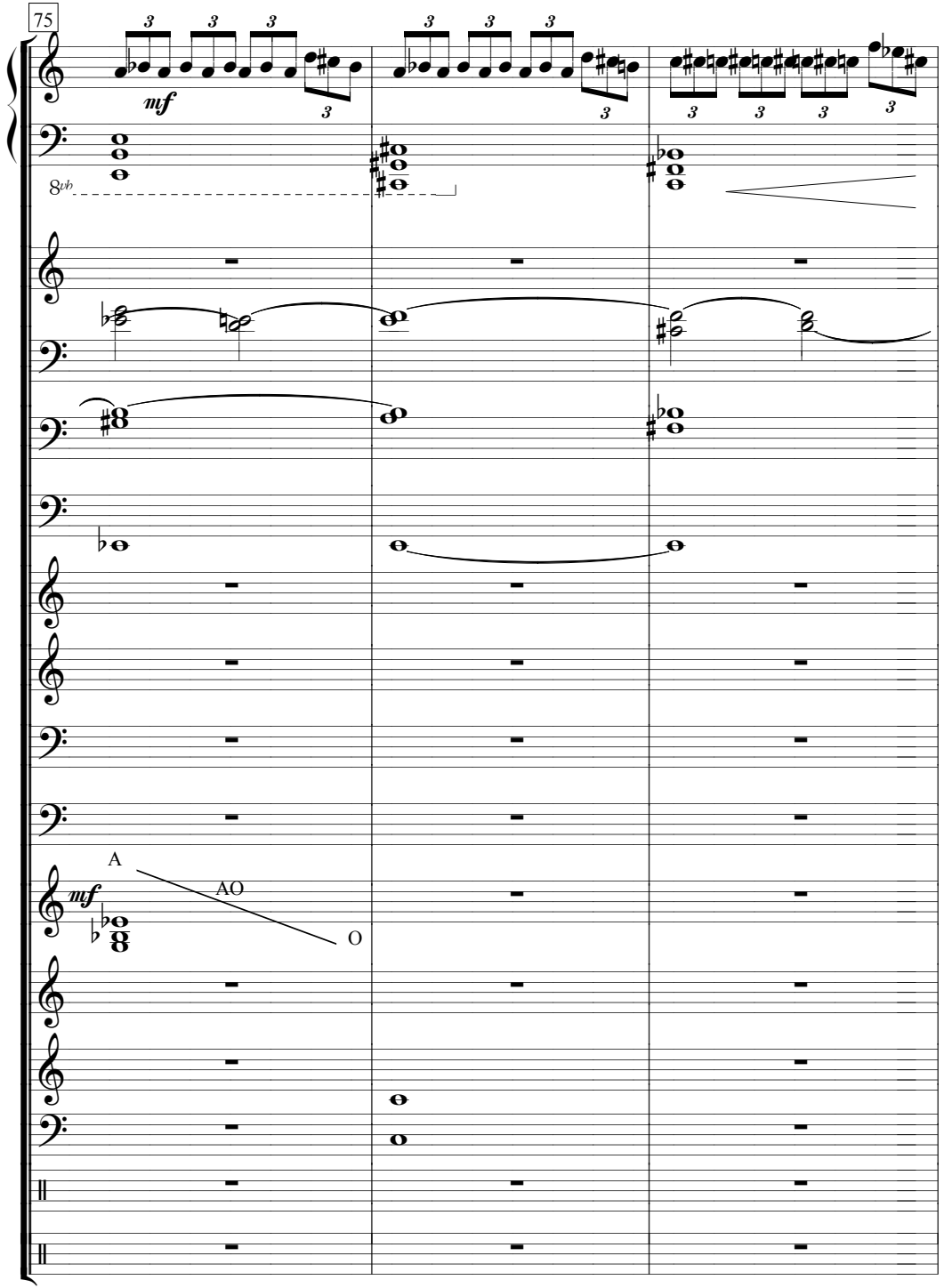
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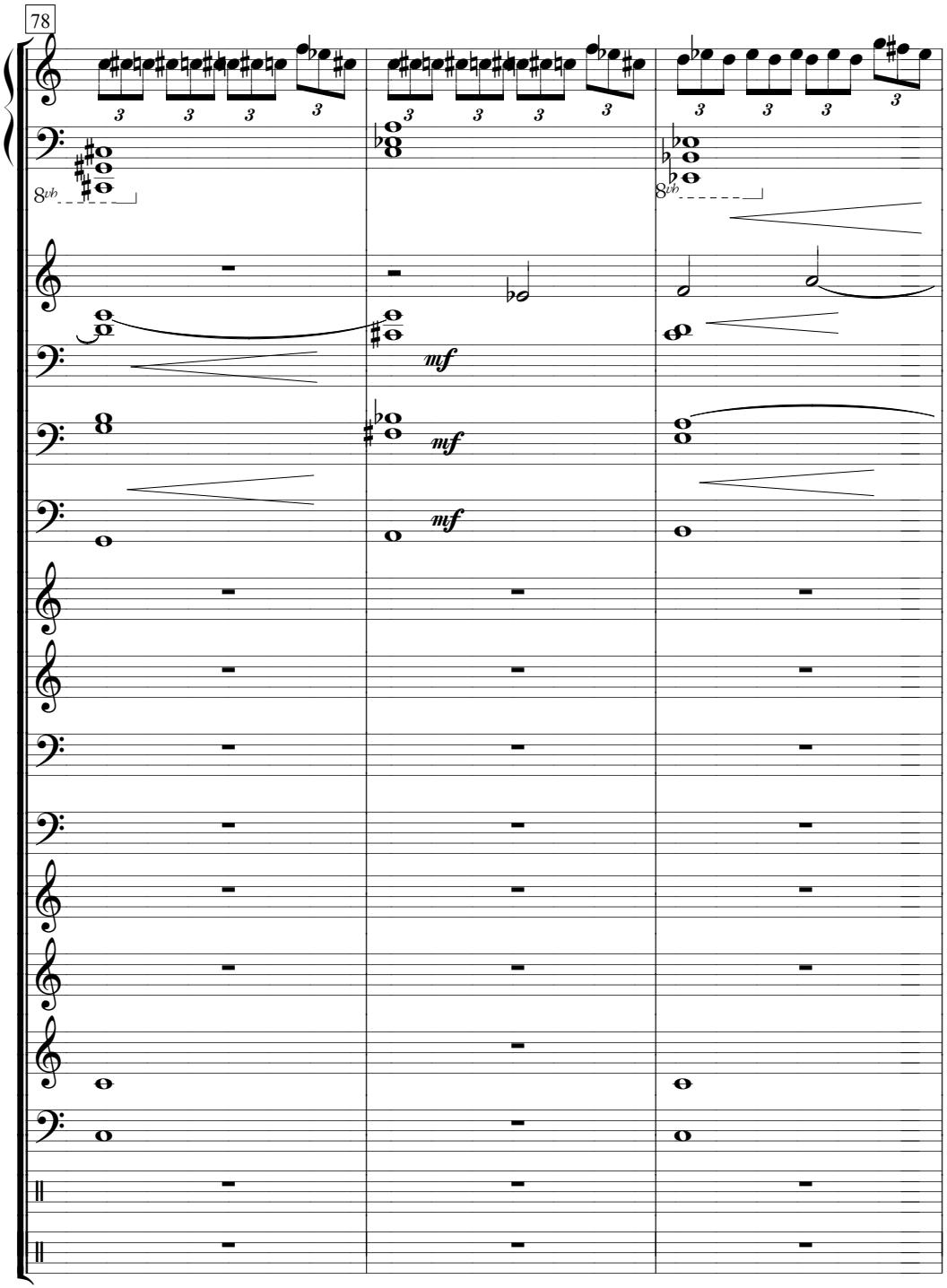
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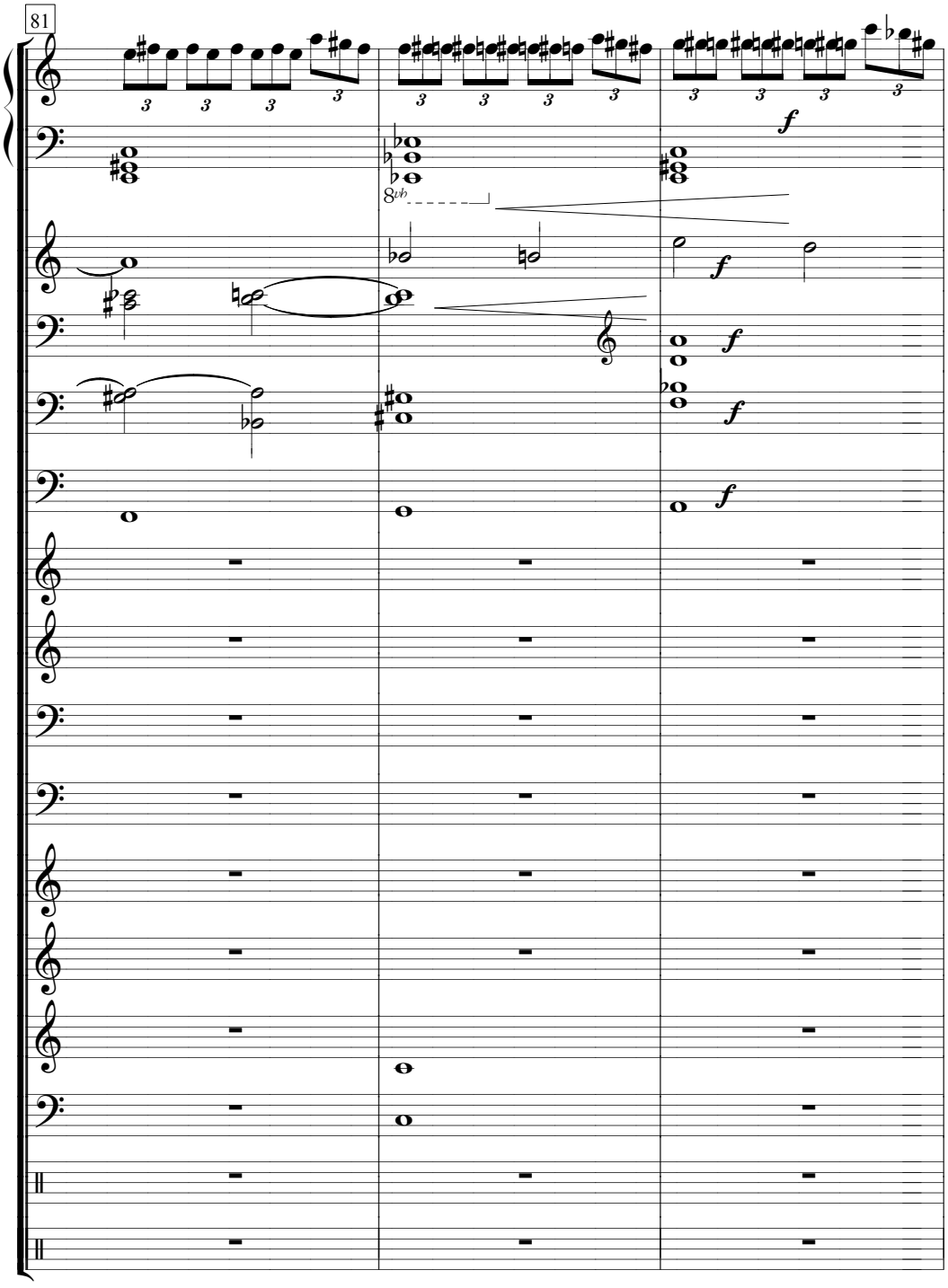
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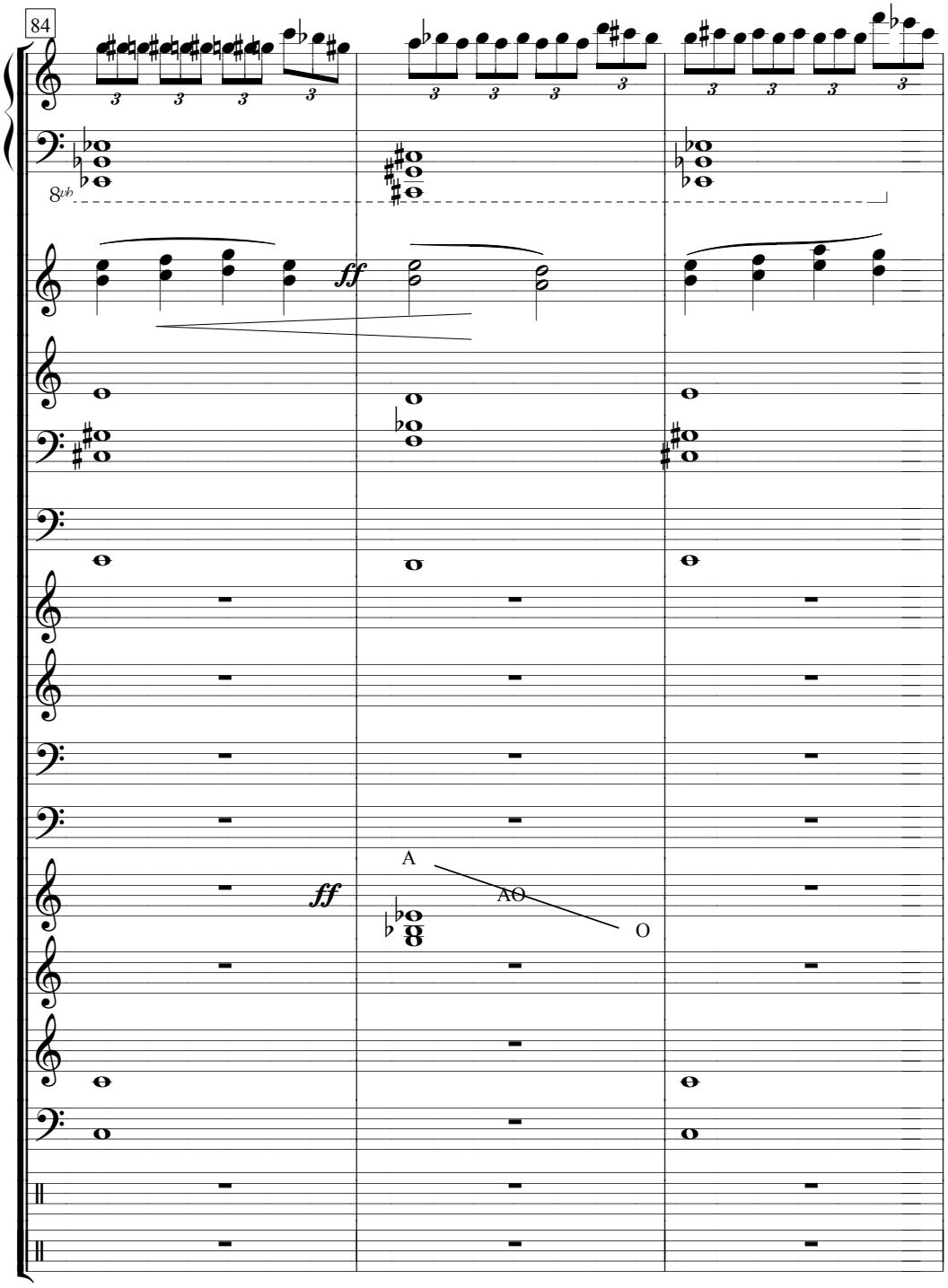
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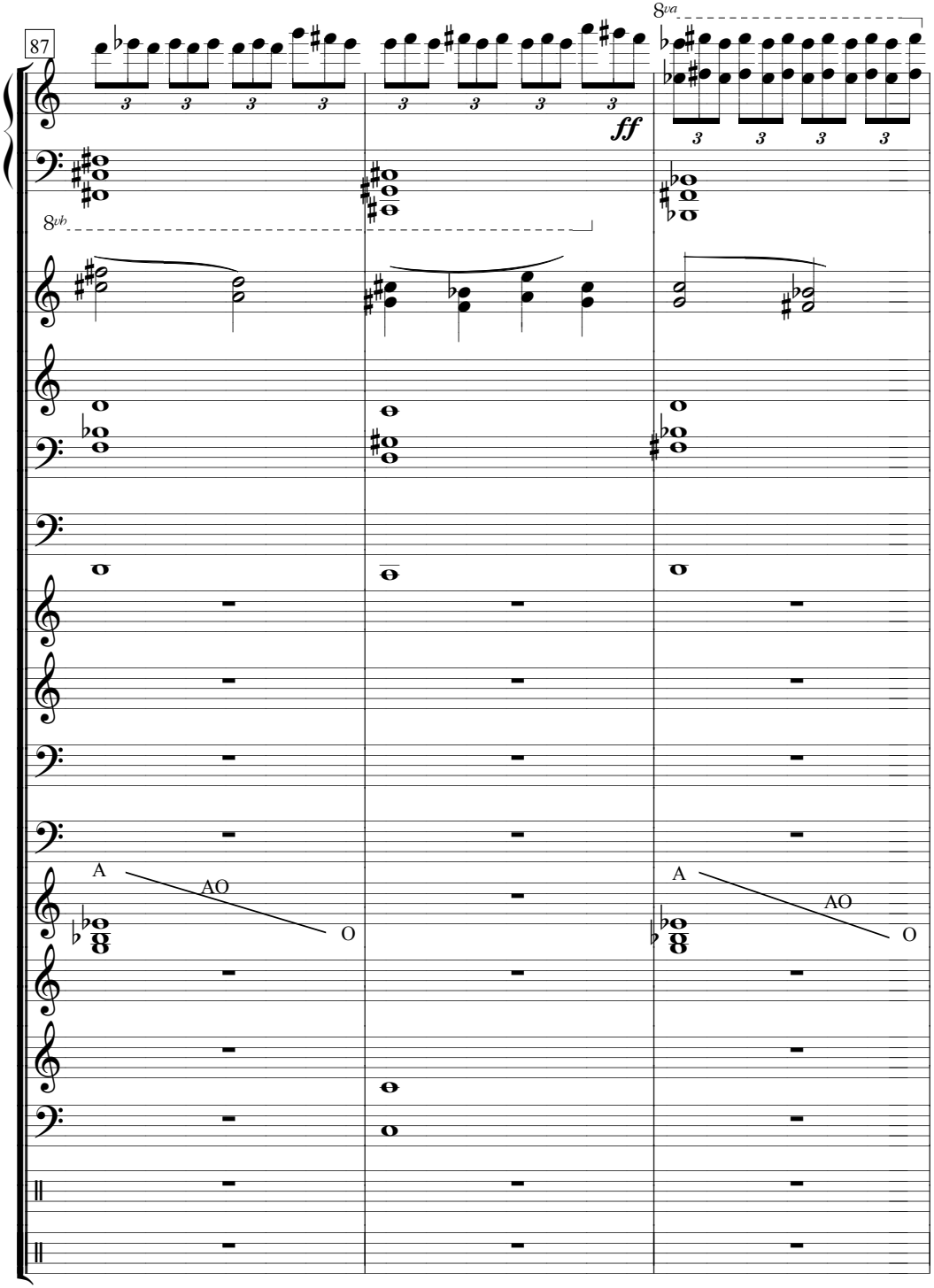
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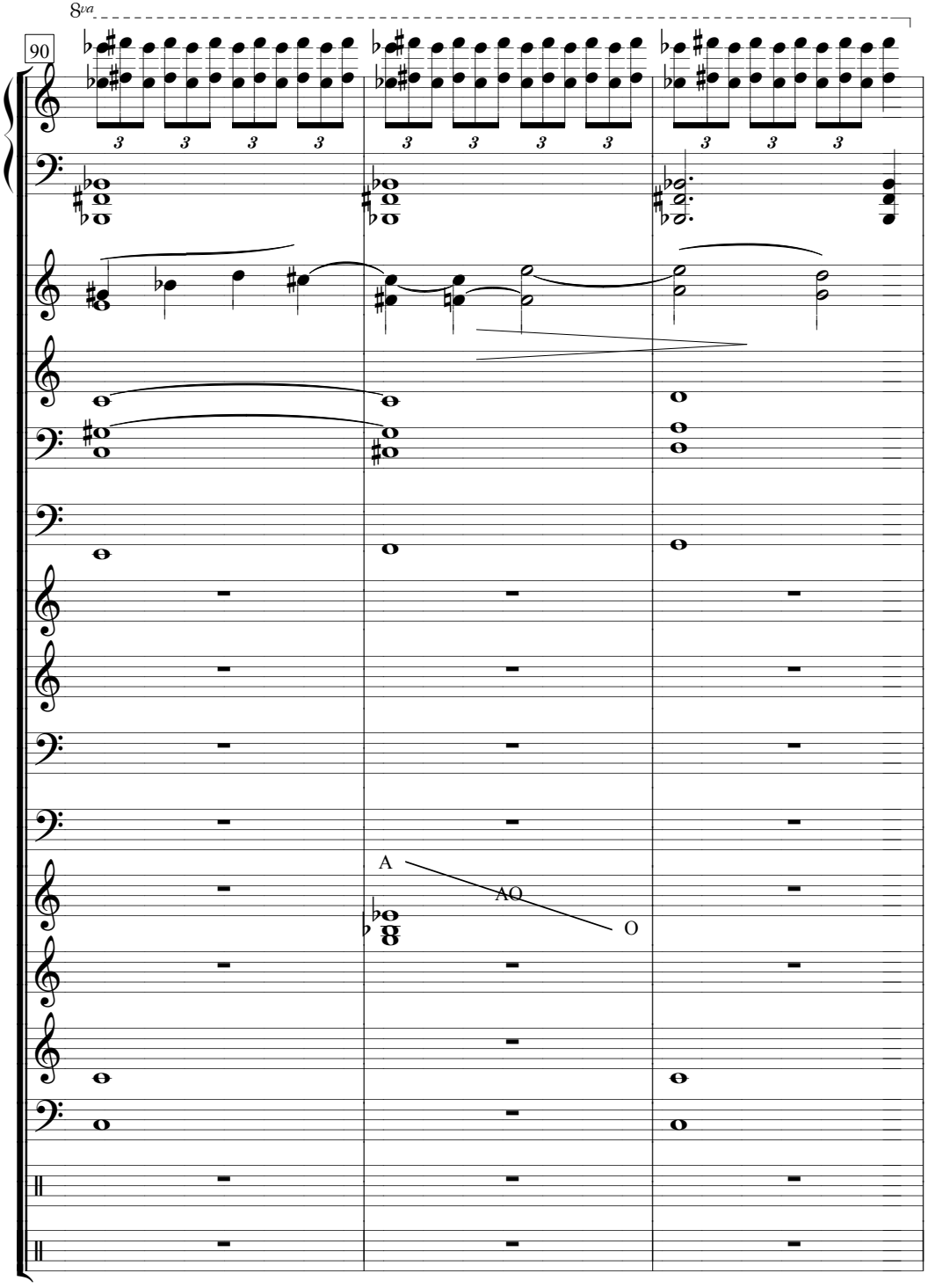
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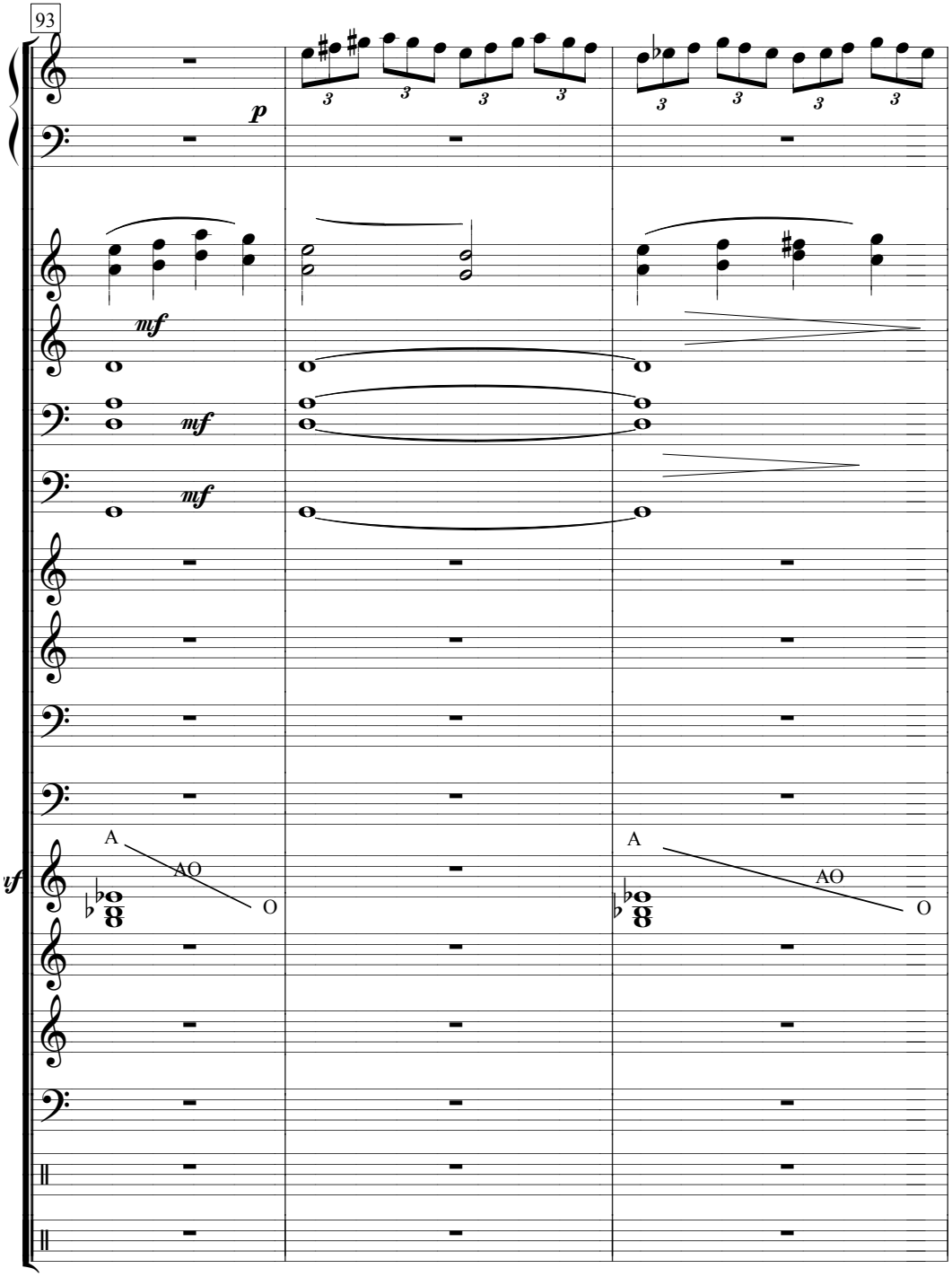
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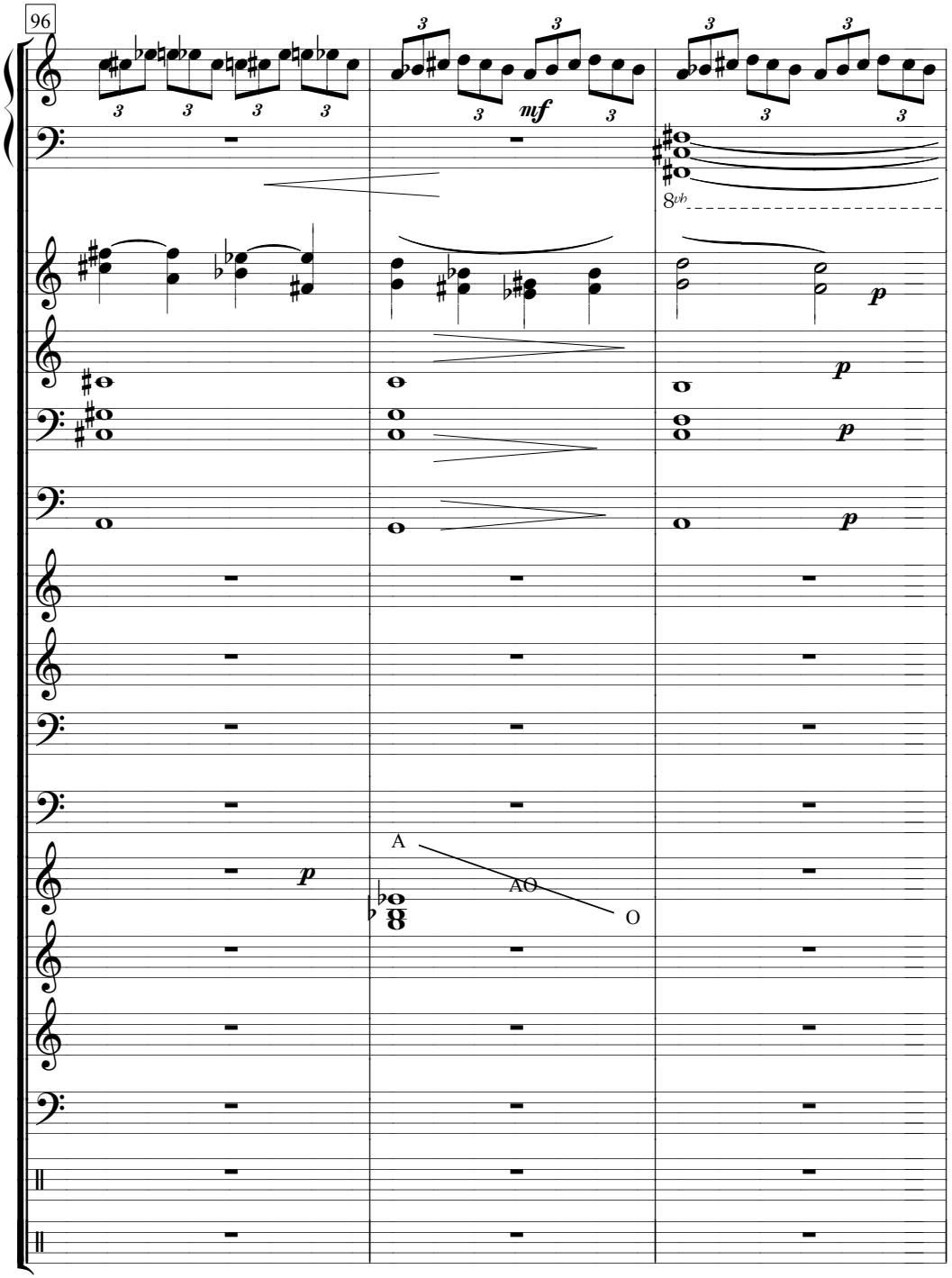
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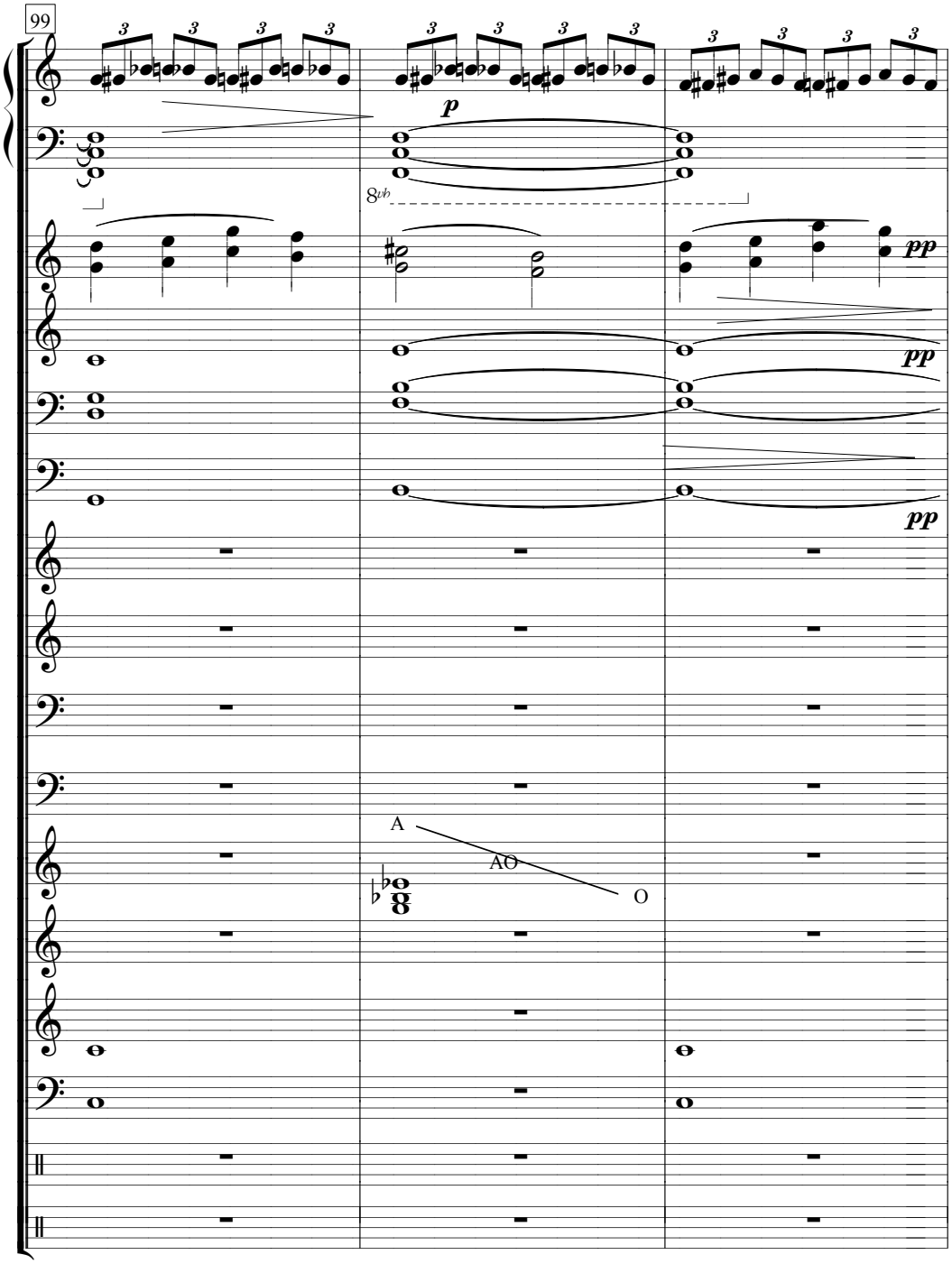
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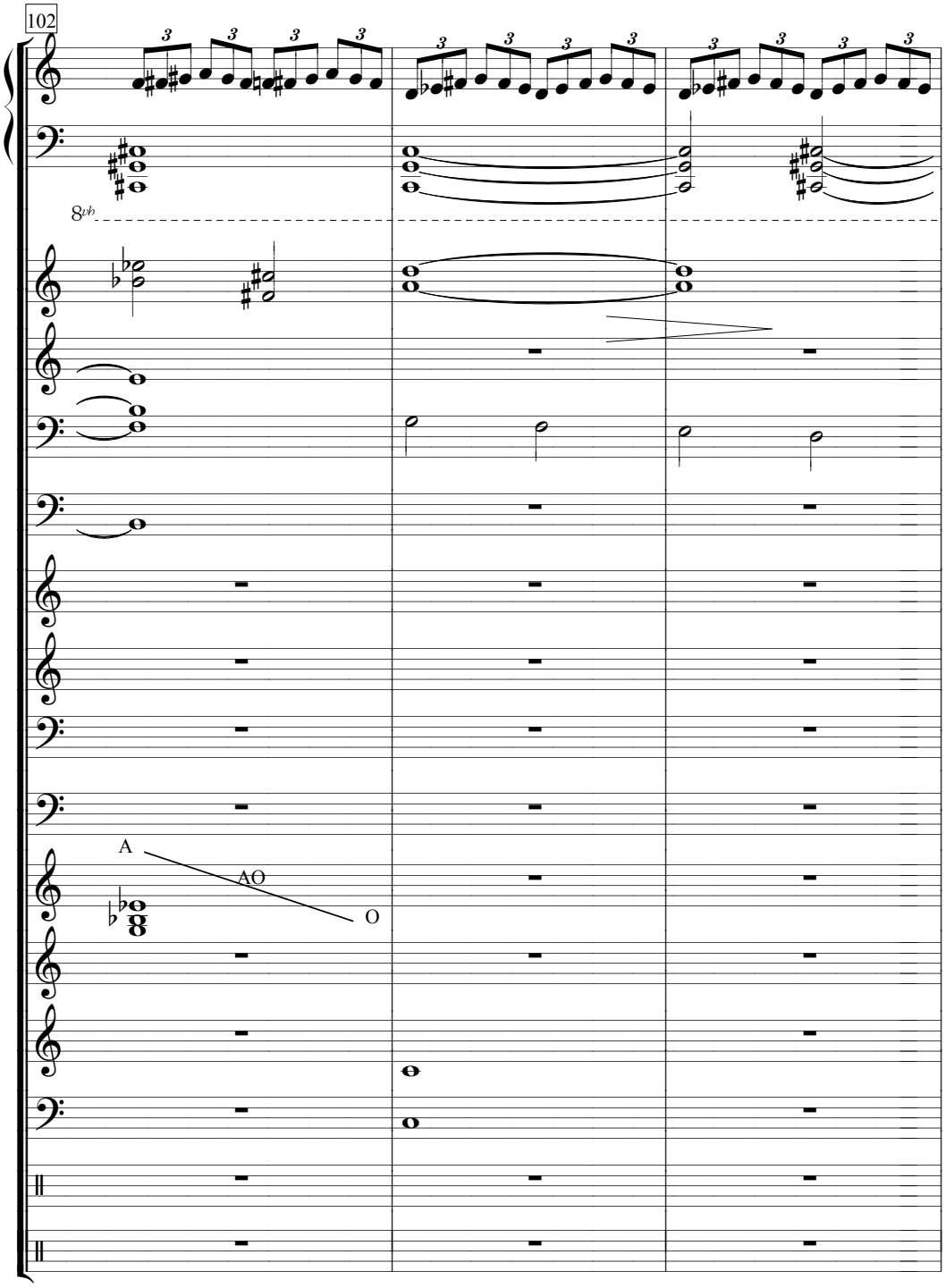
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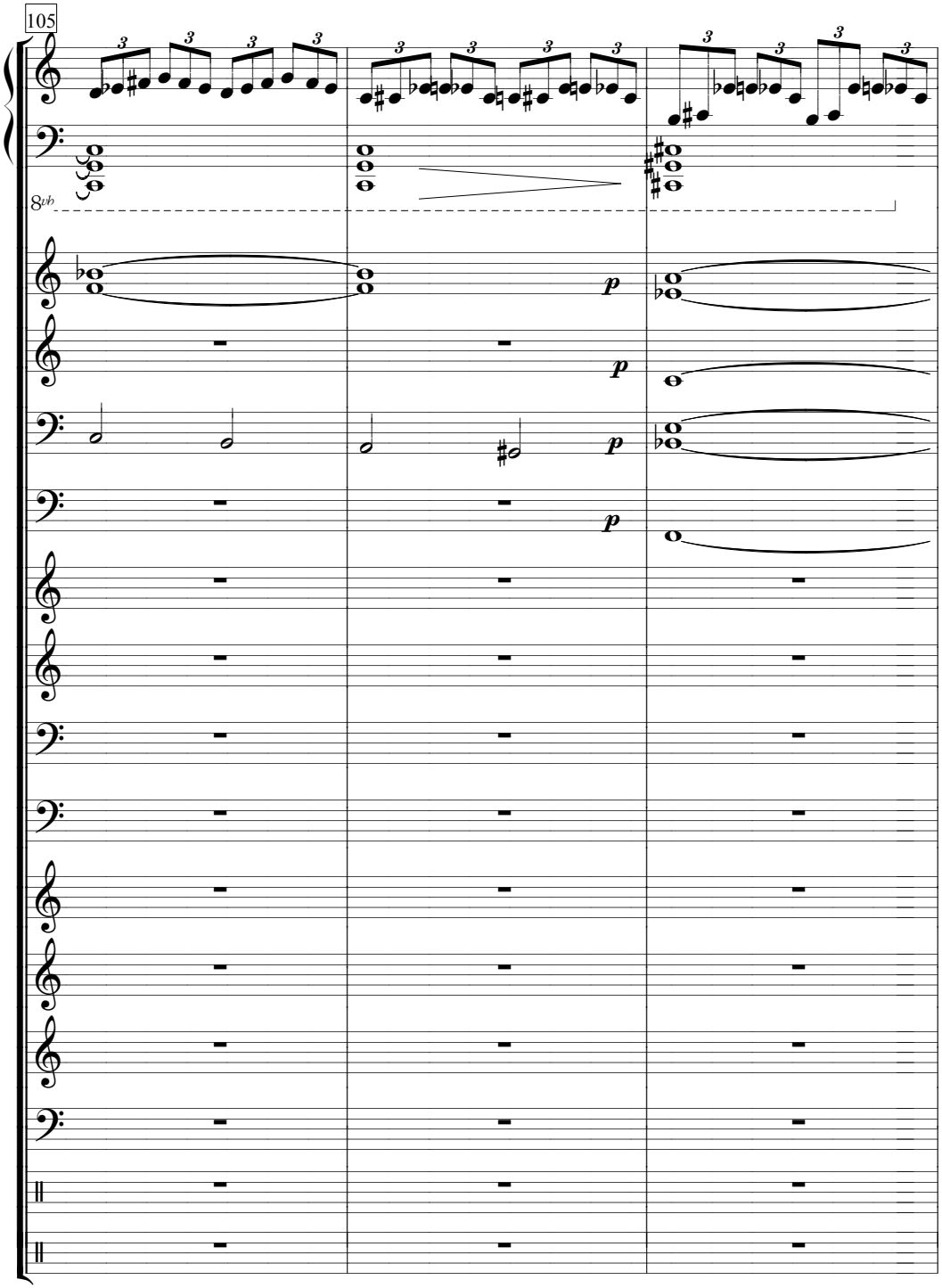
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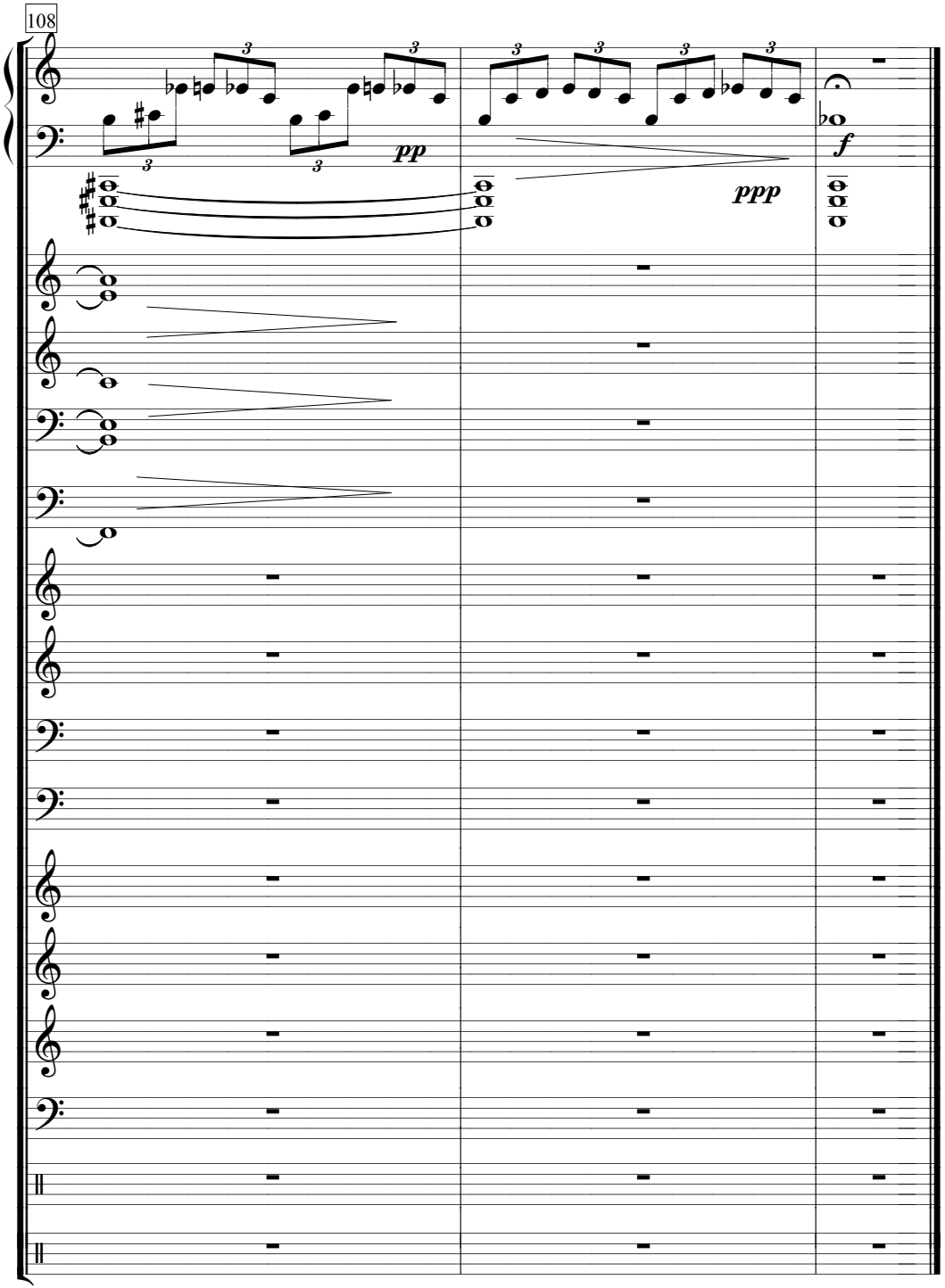
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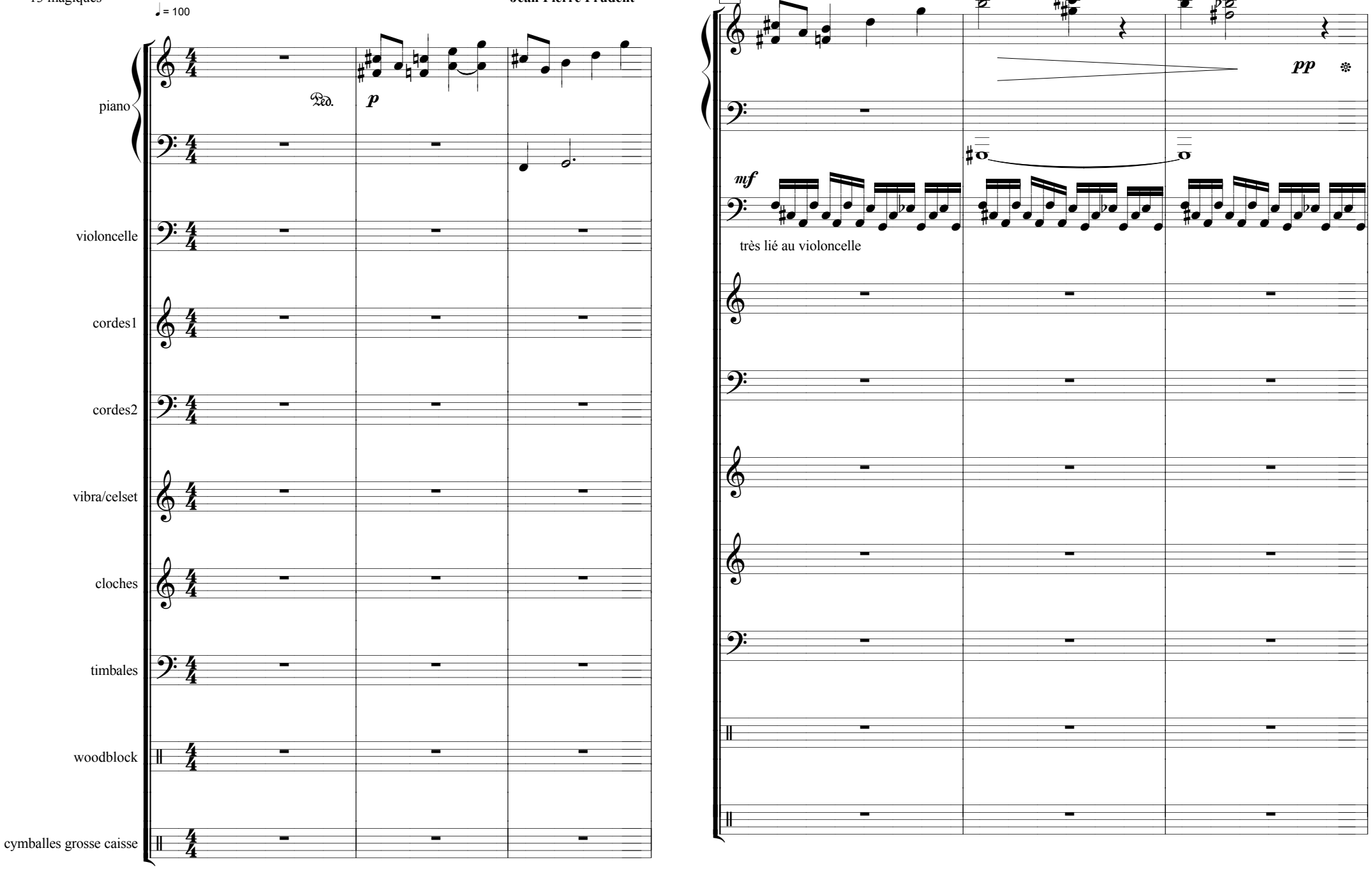
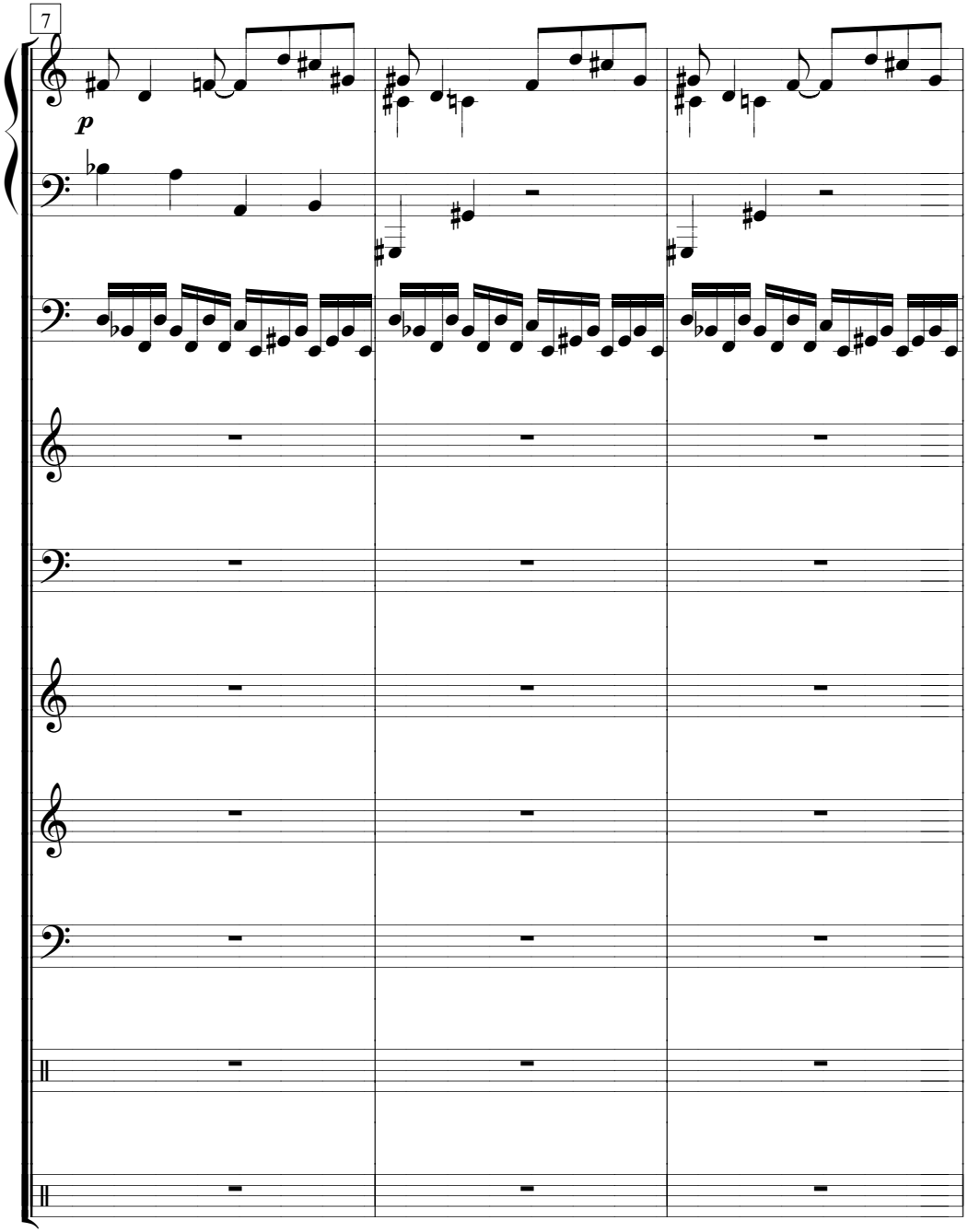
Magique 3

13 magiques

Jean Pierre Prudent

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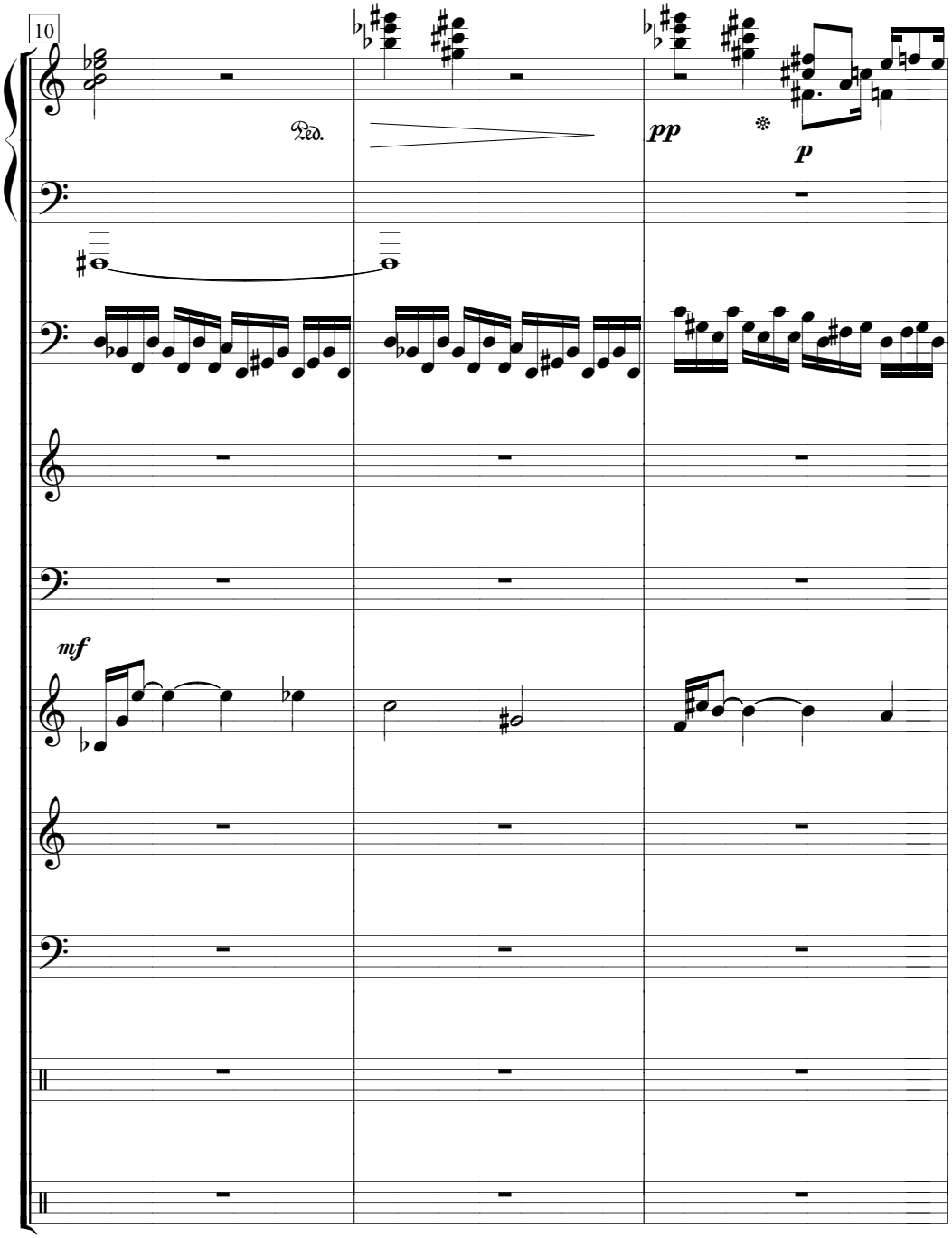
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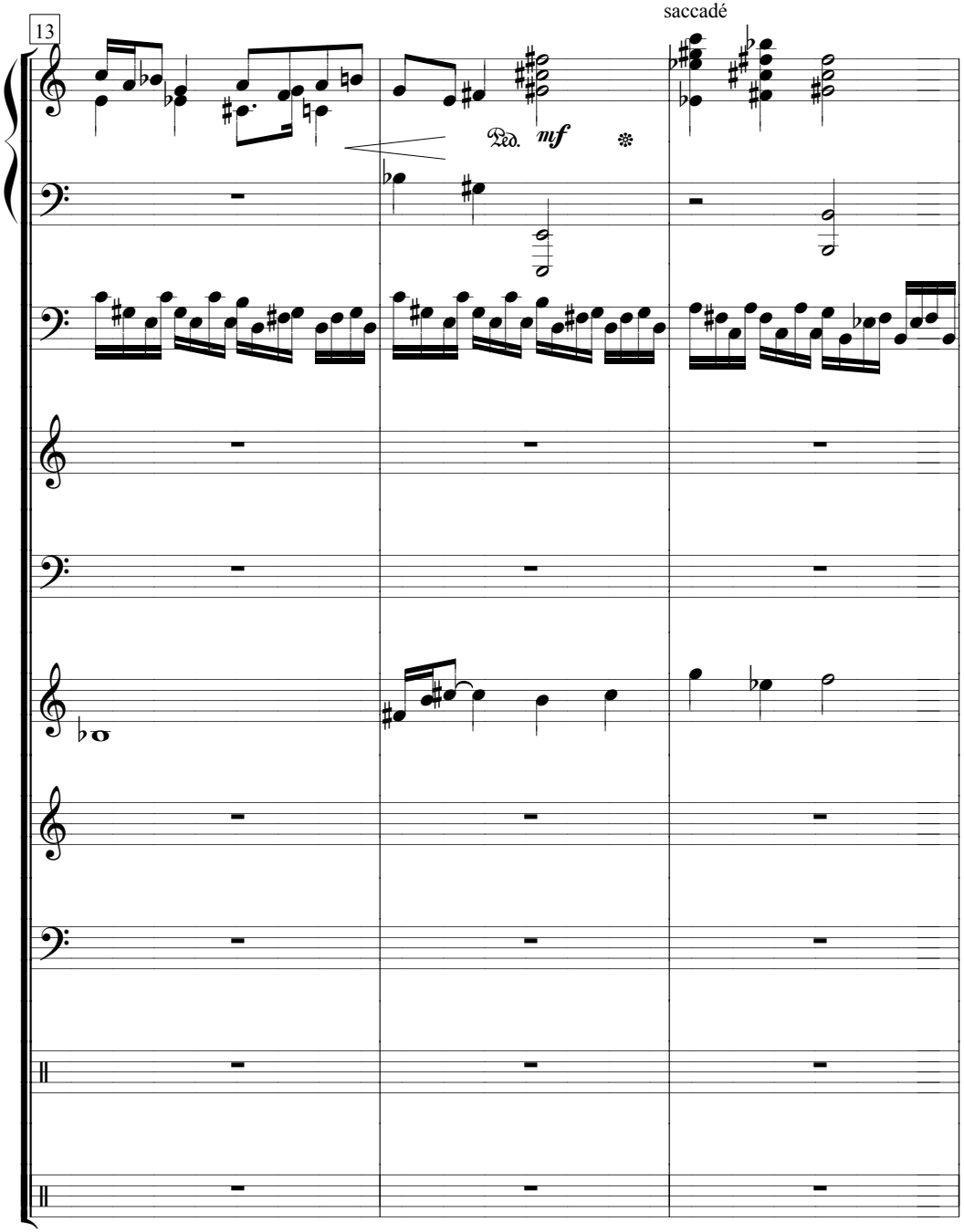
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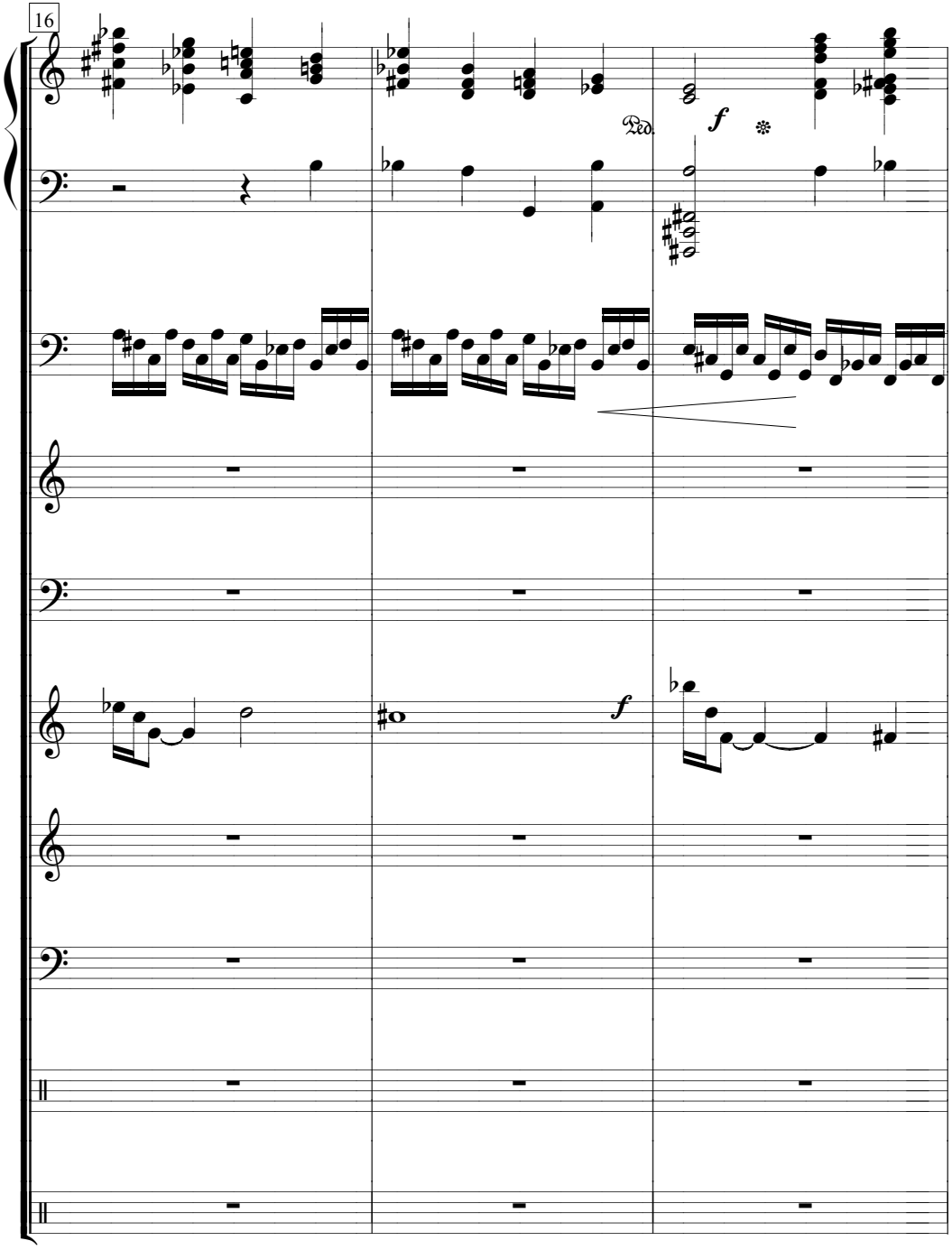
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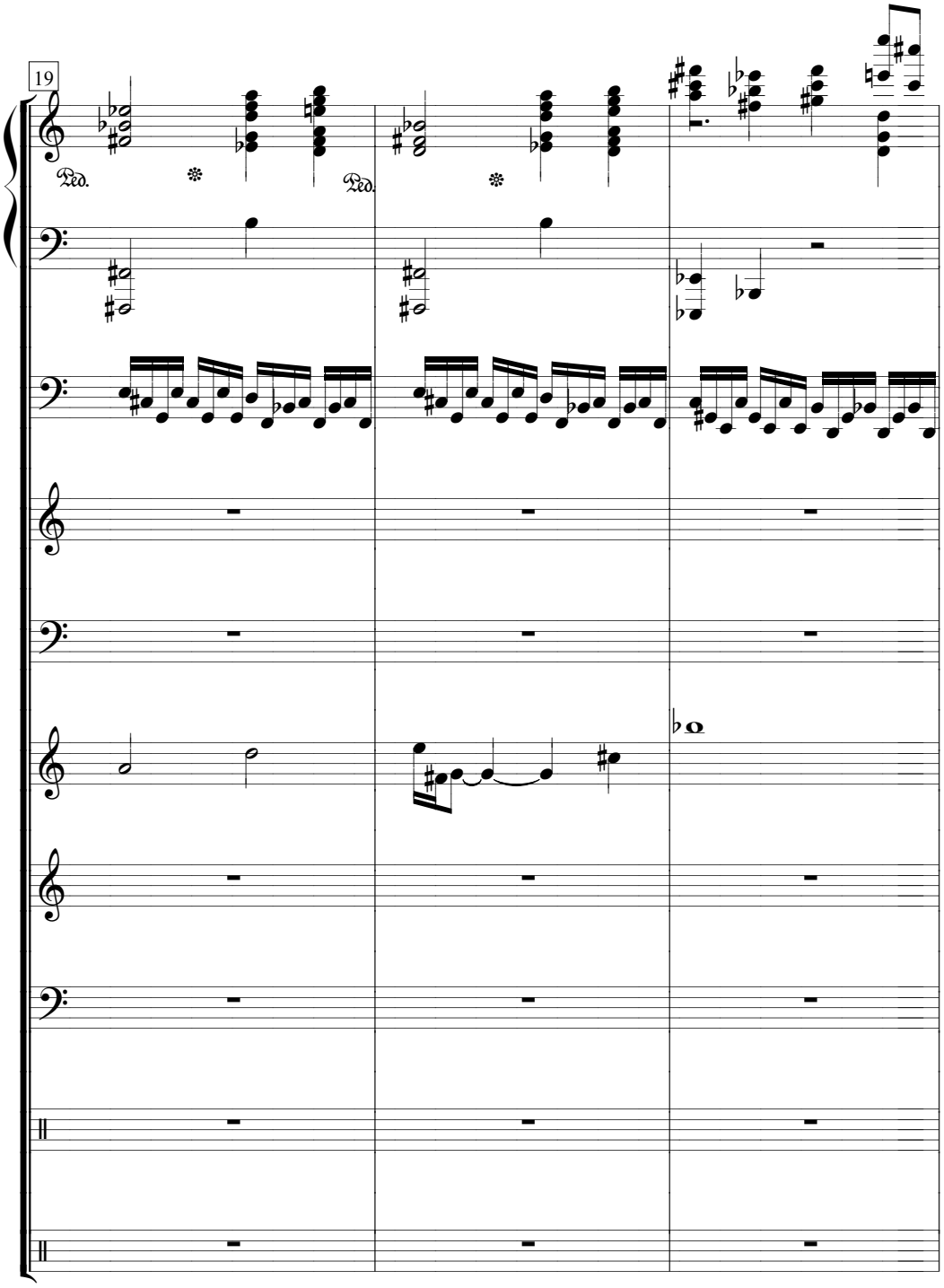
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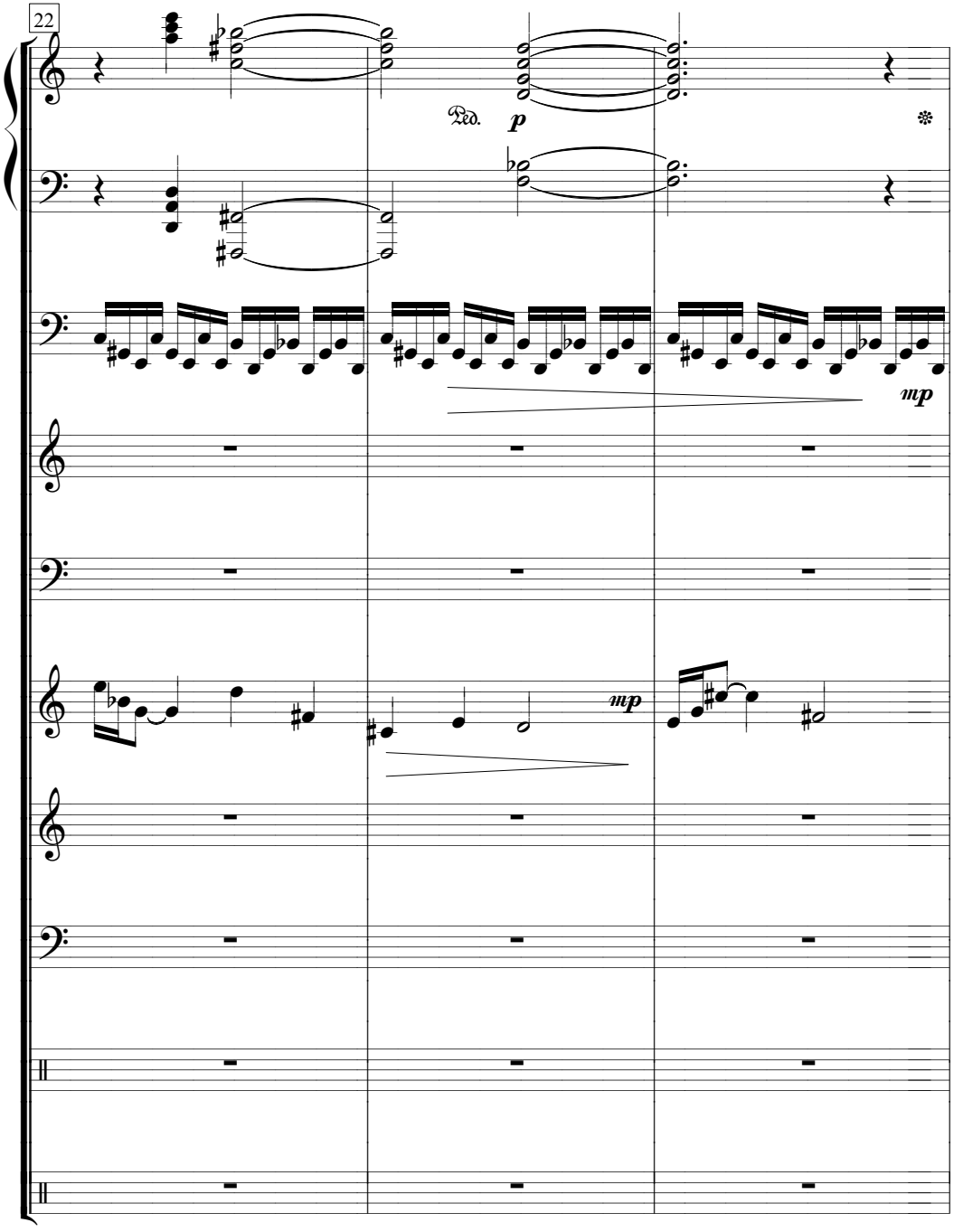
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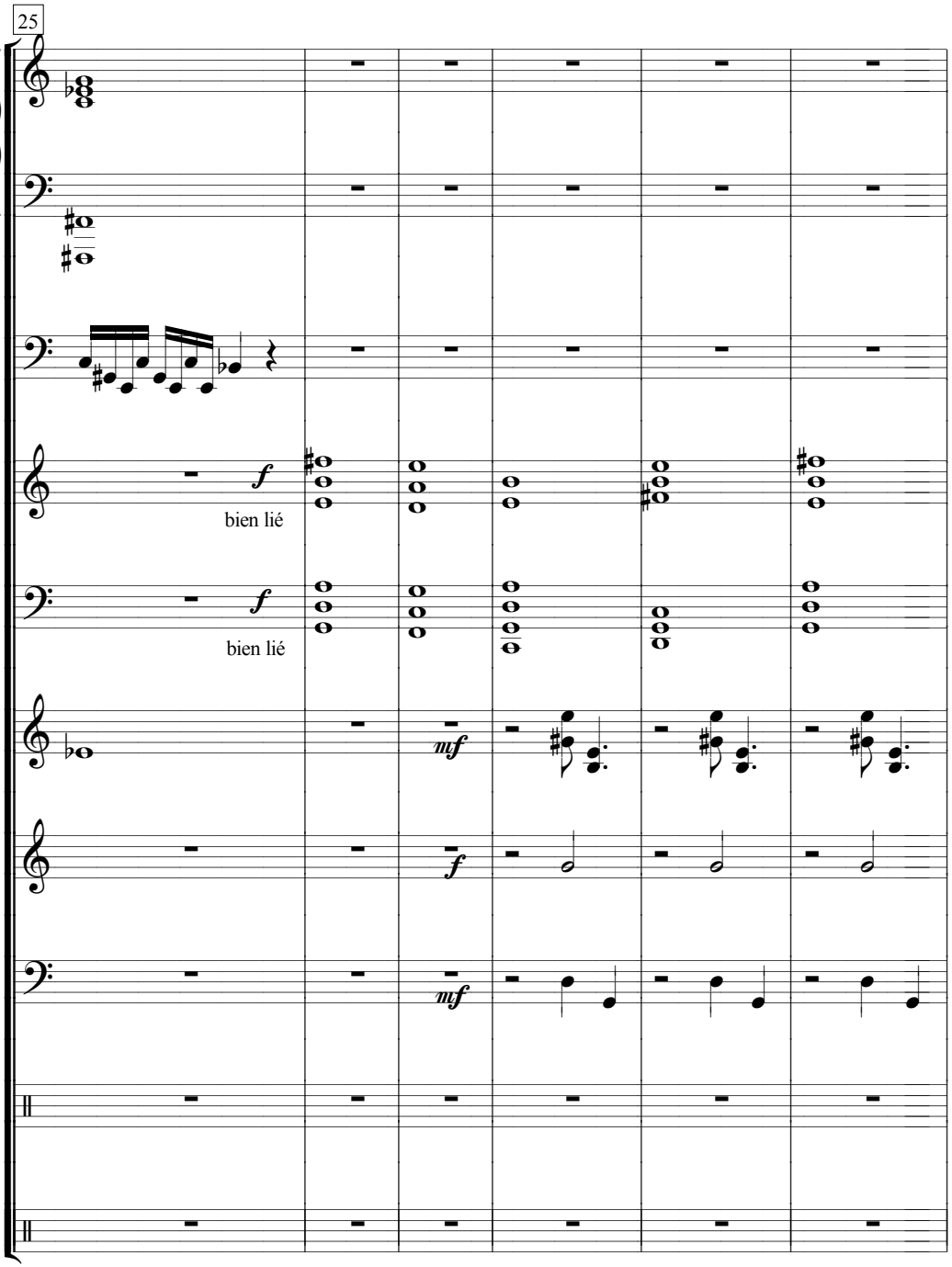
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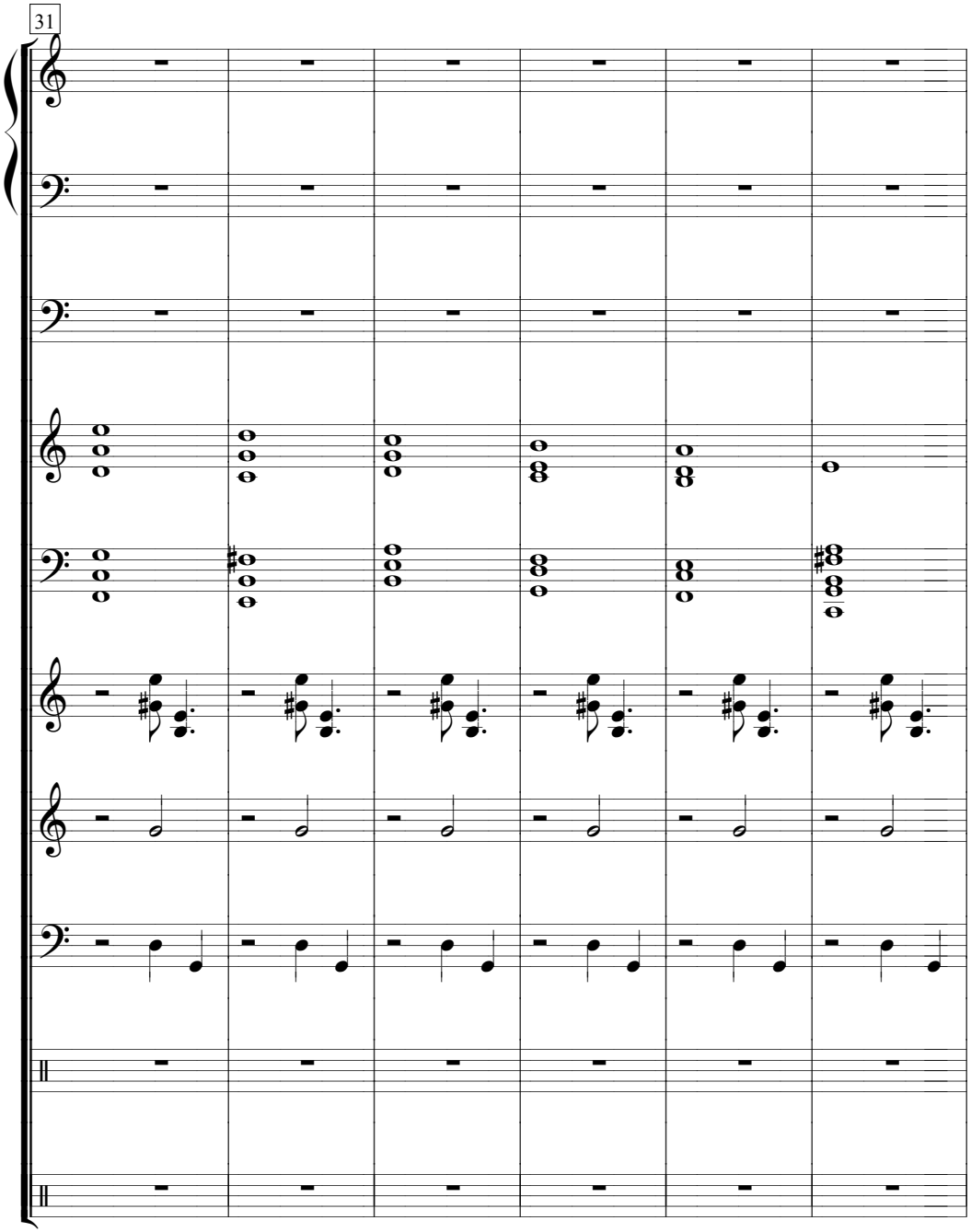
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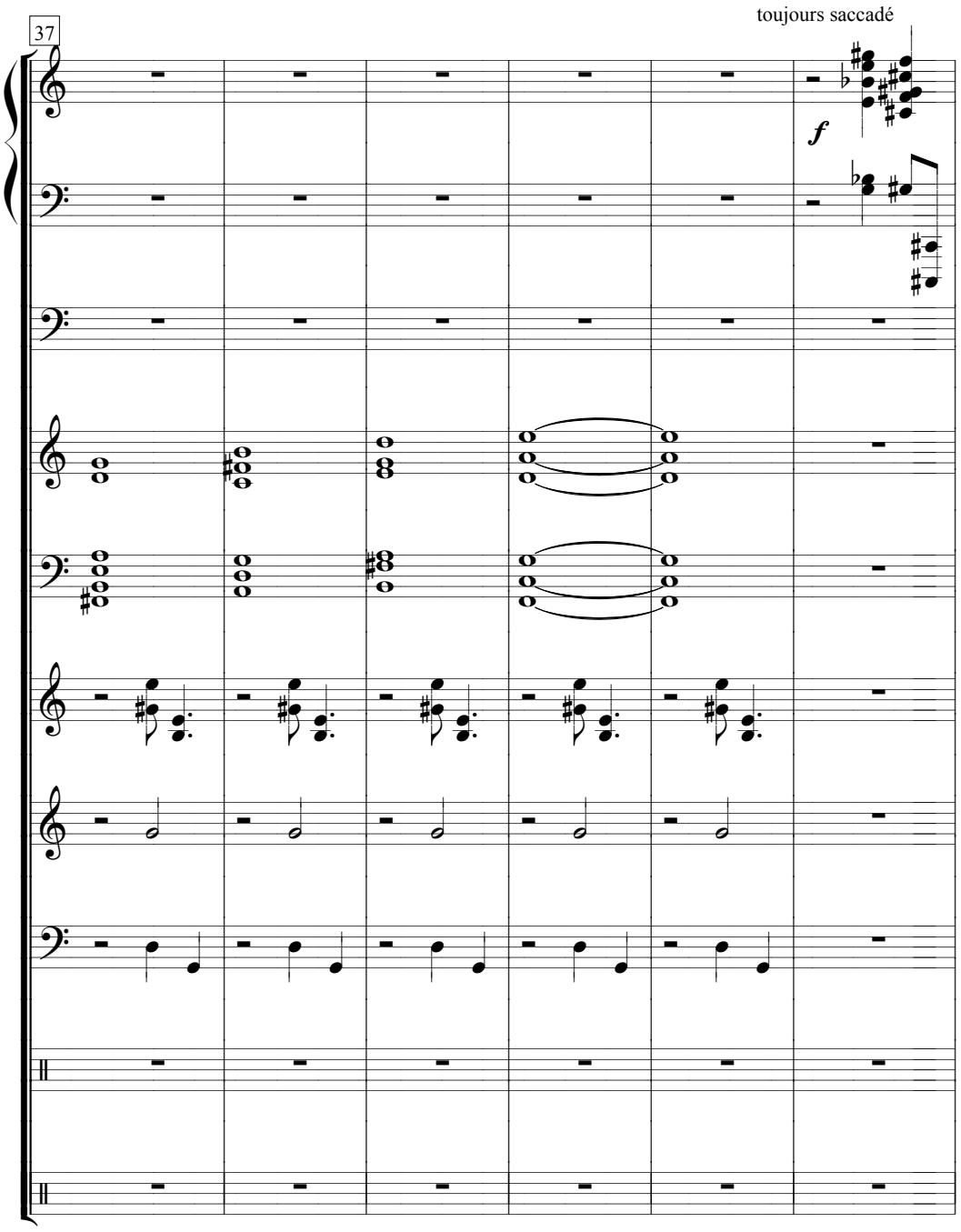
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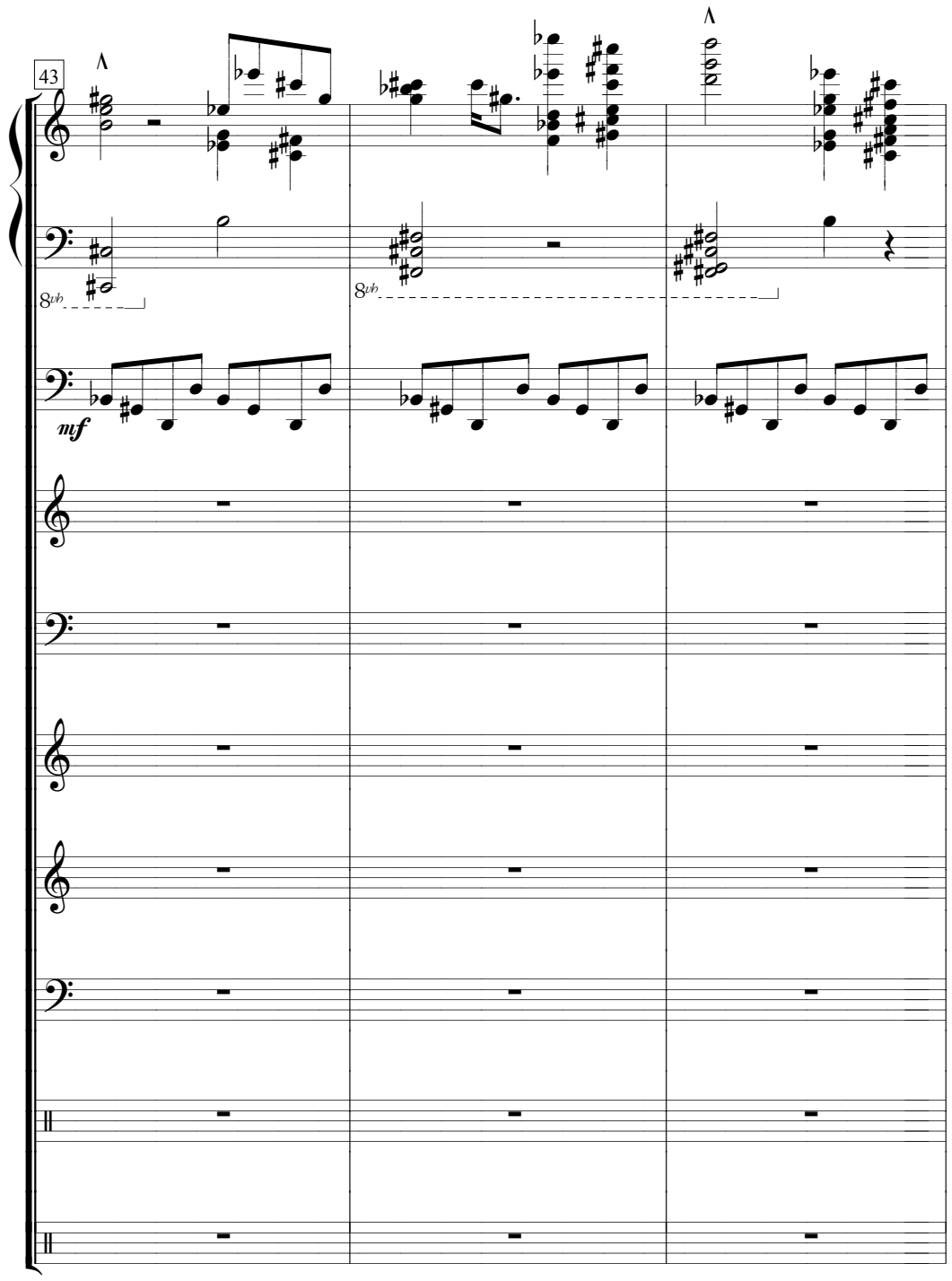
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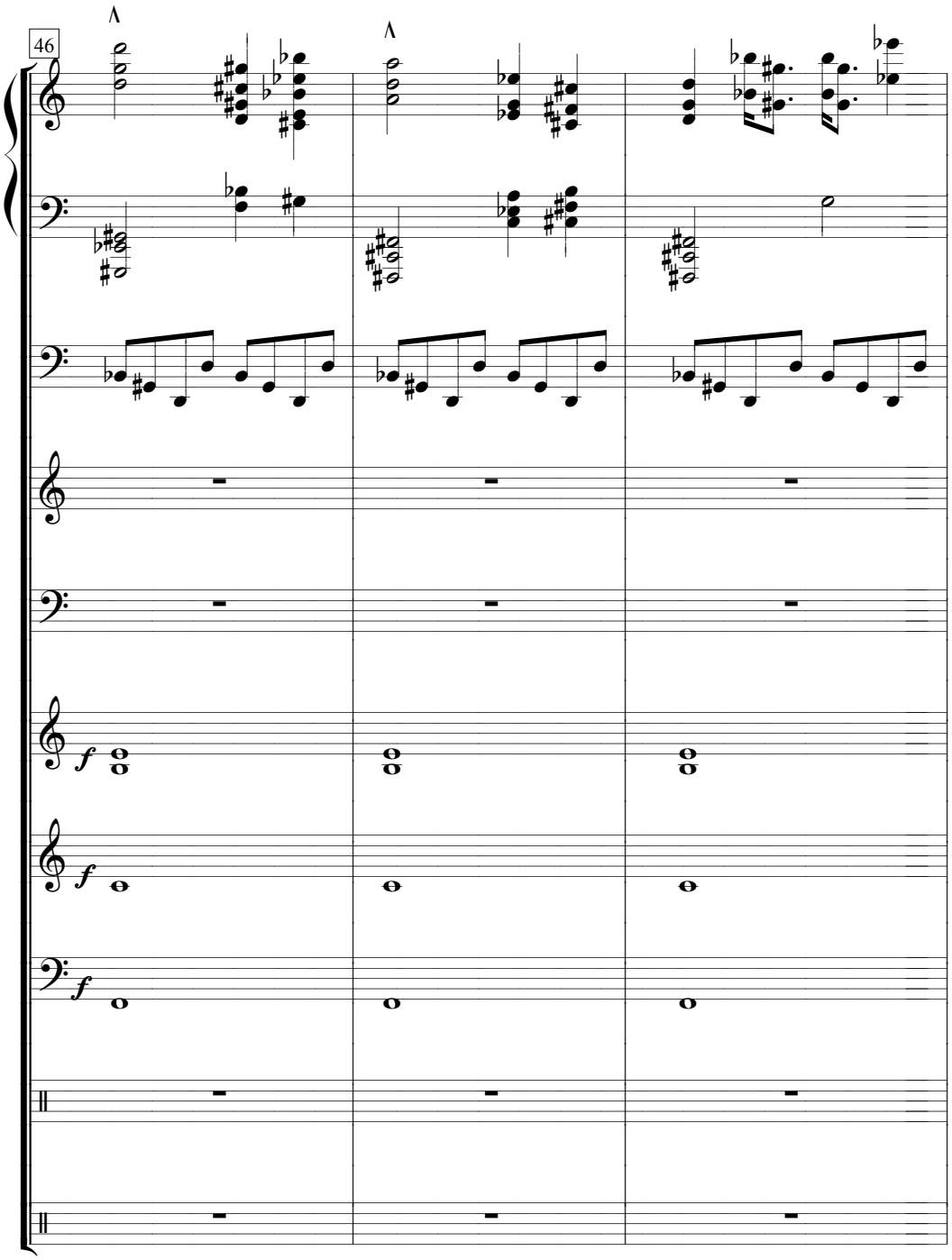
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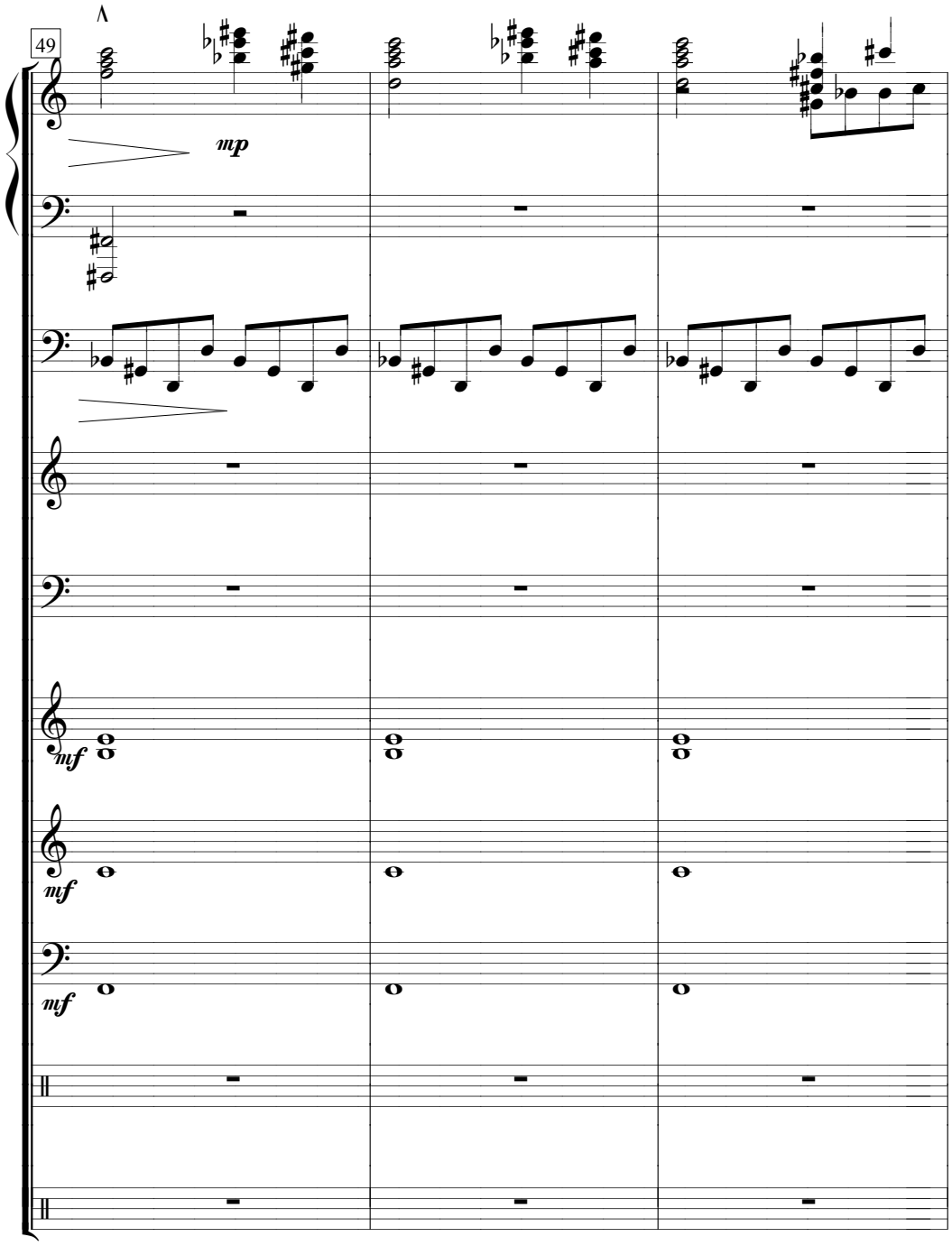
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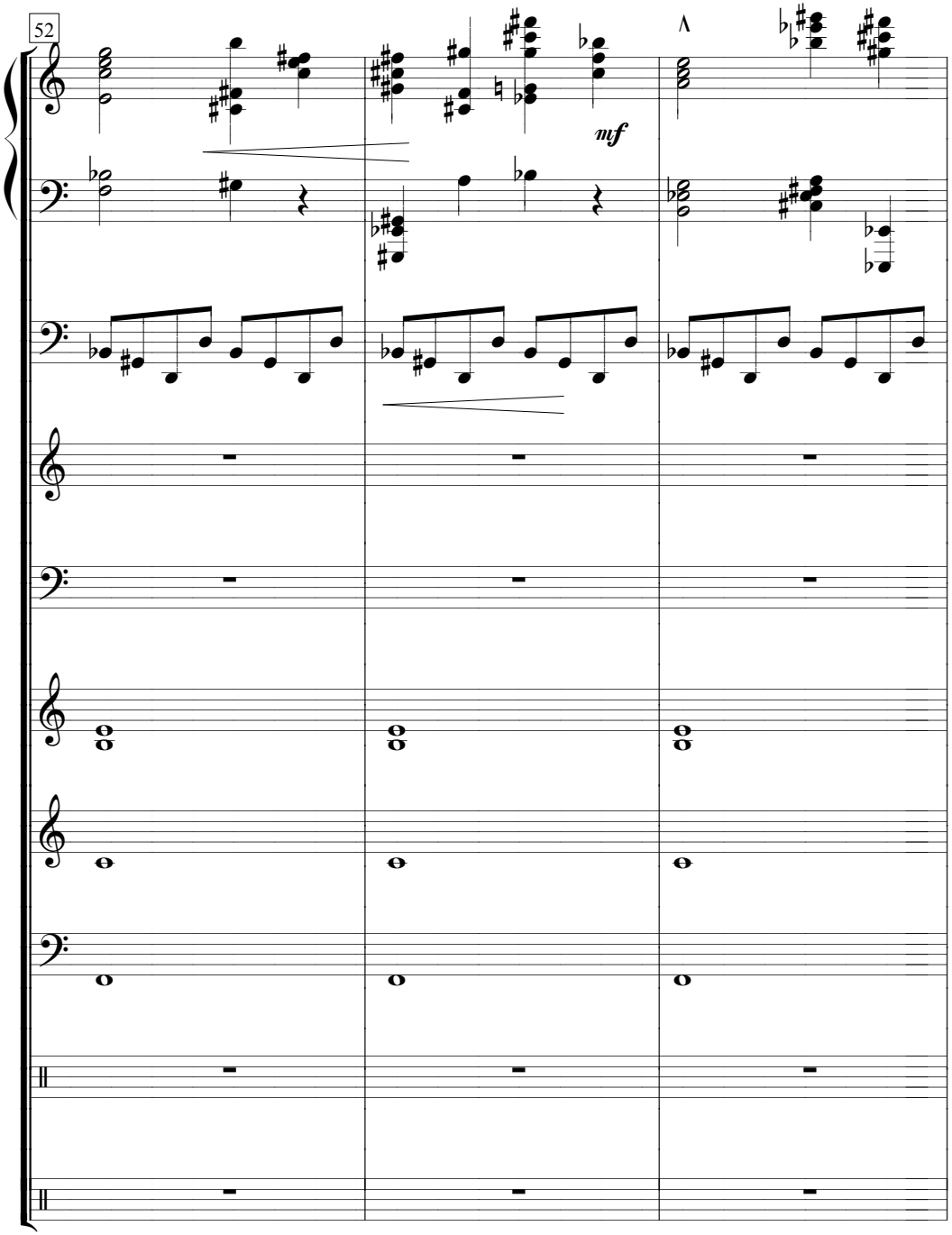
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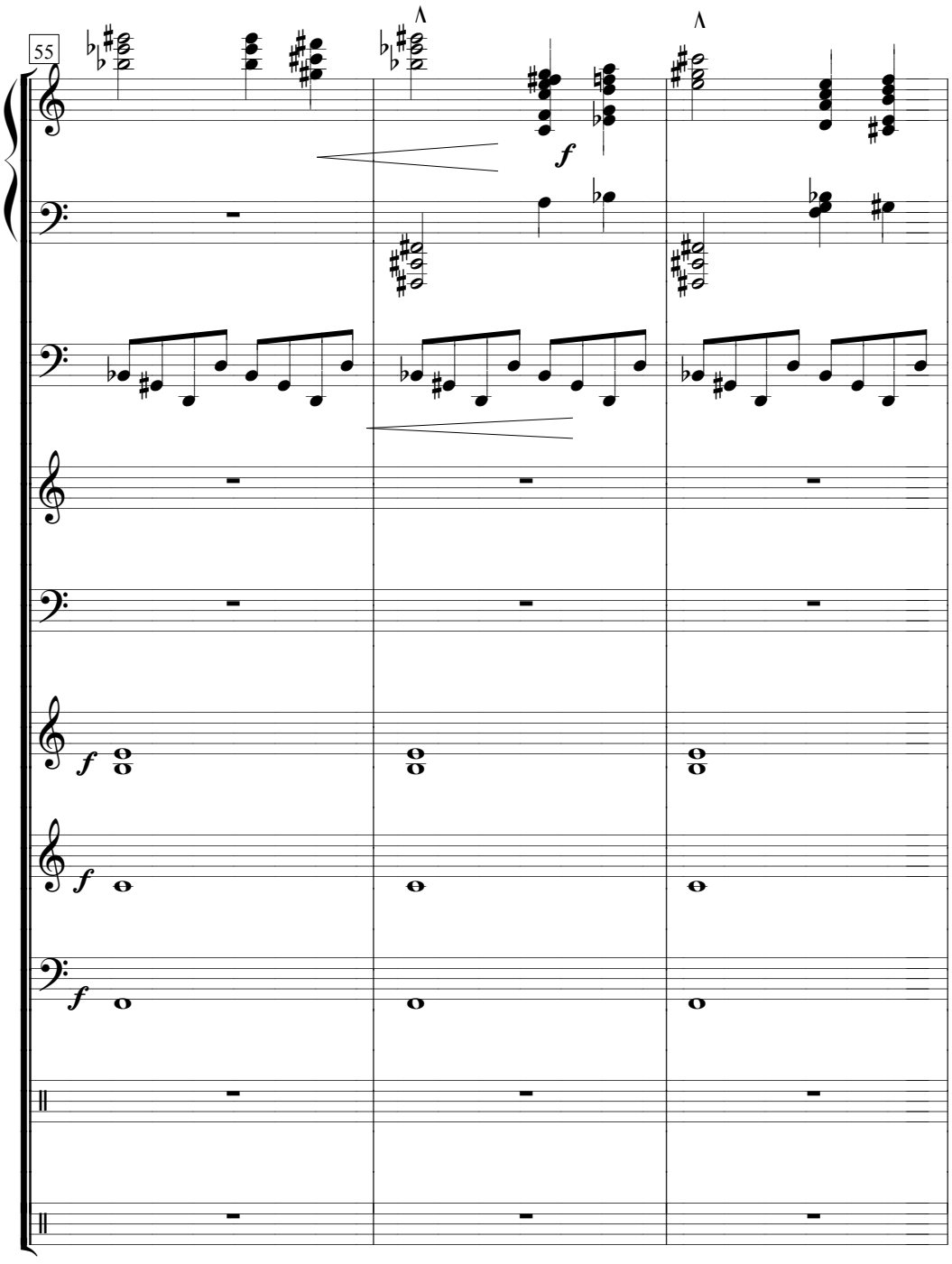
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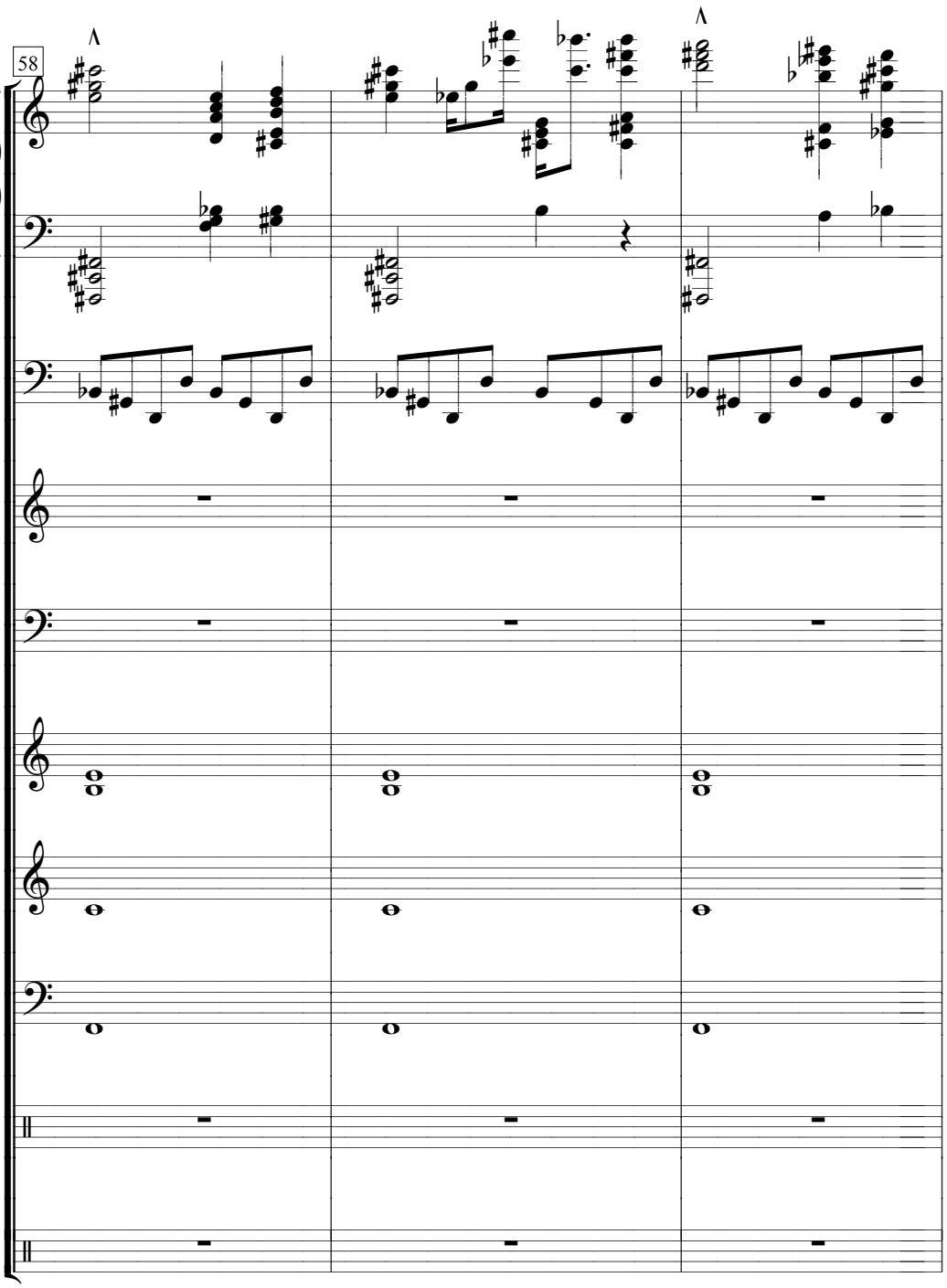
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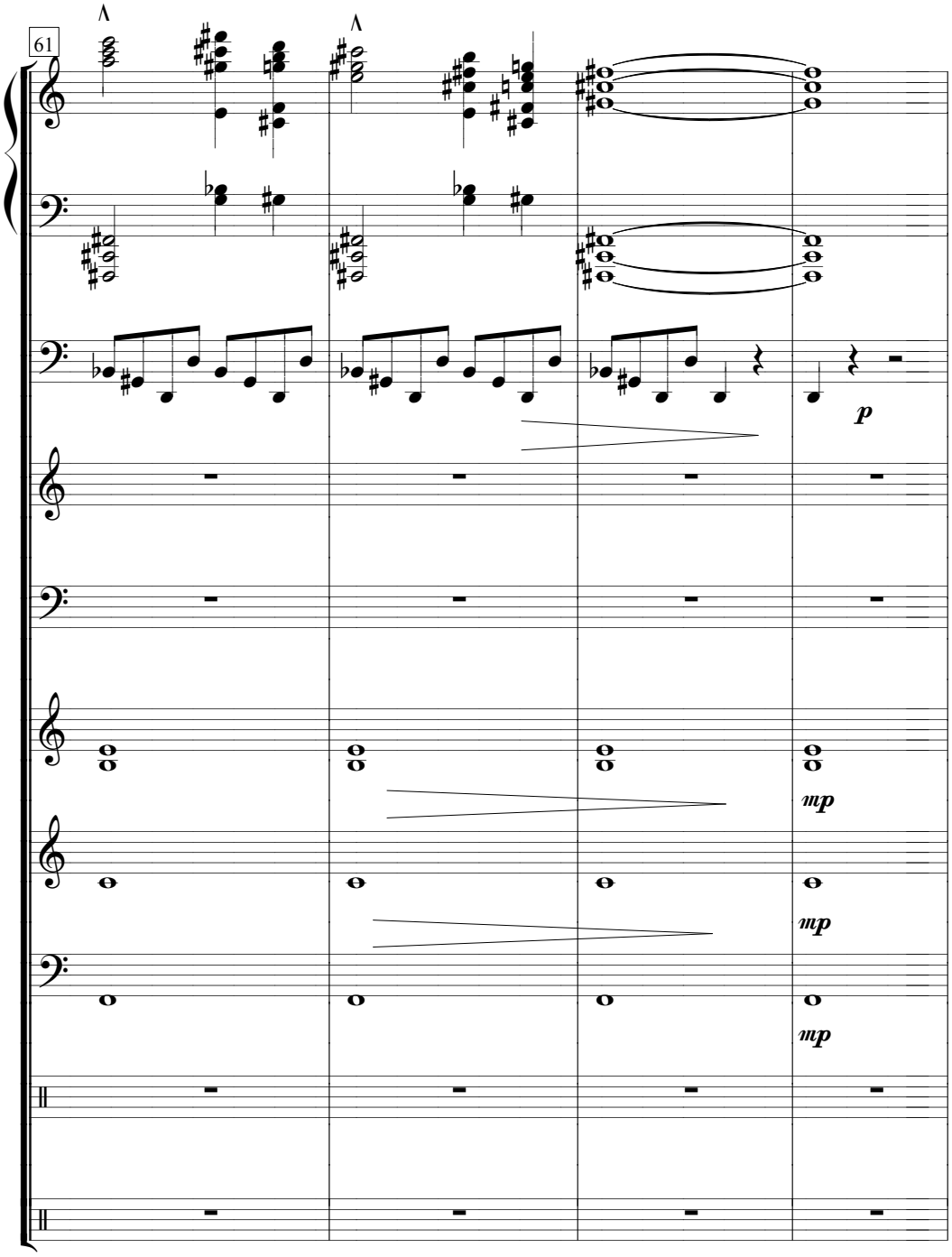
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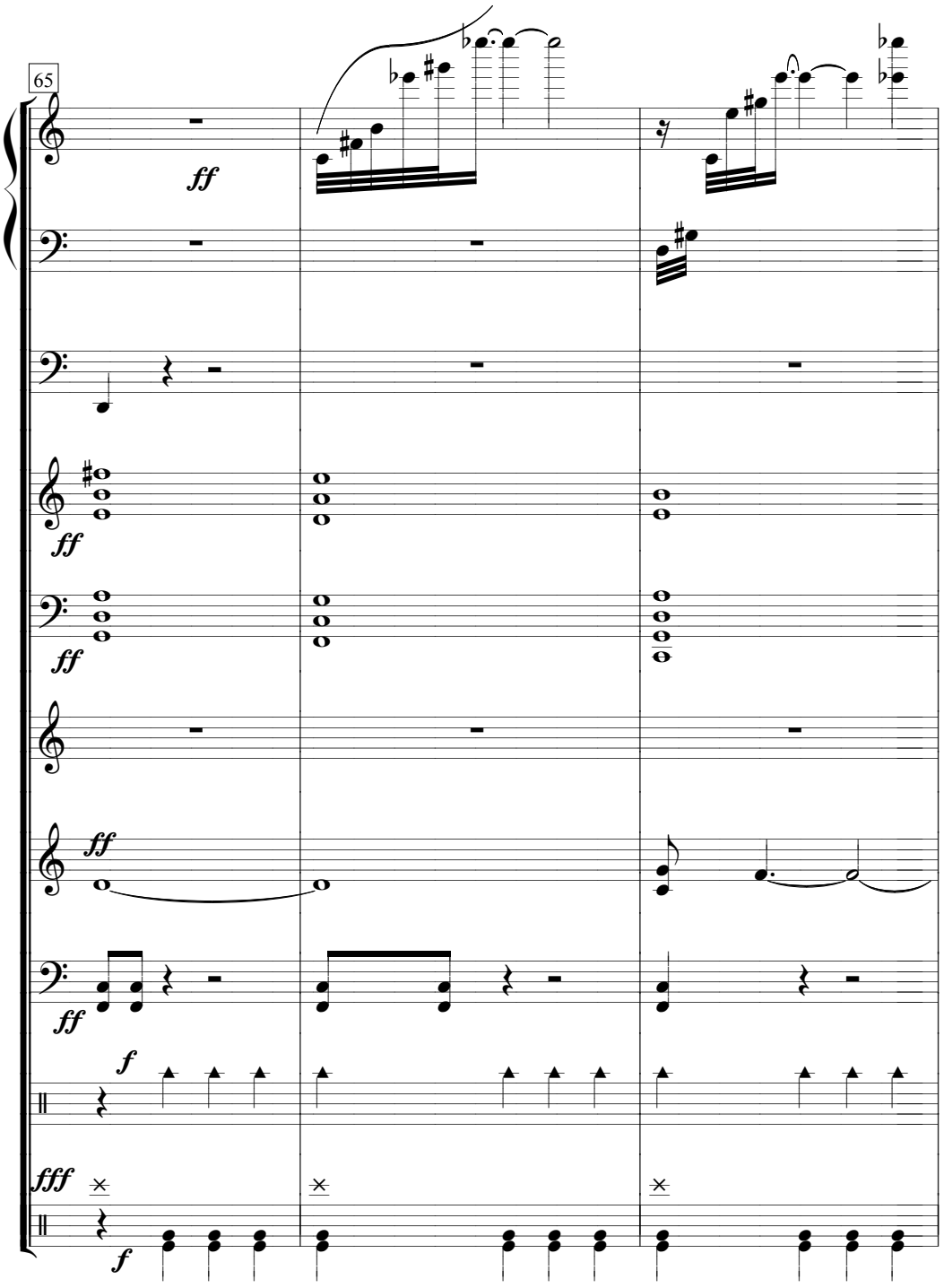
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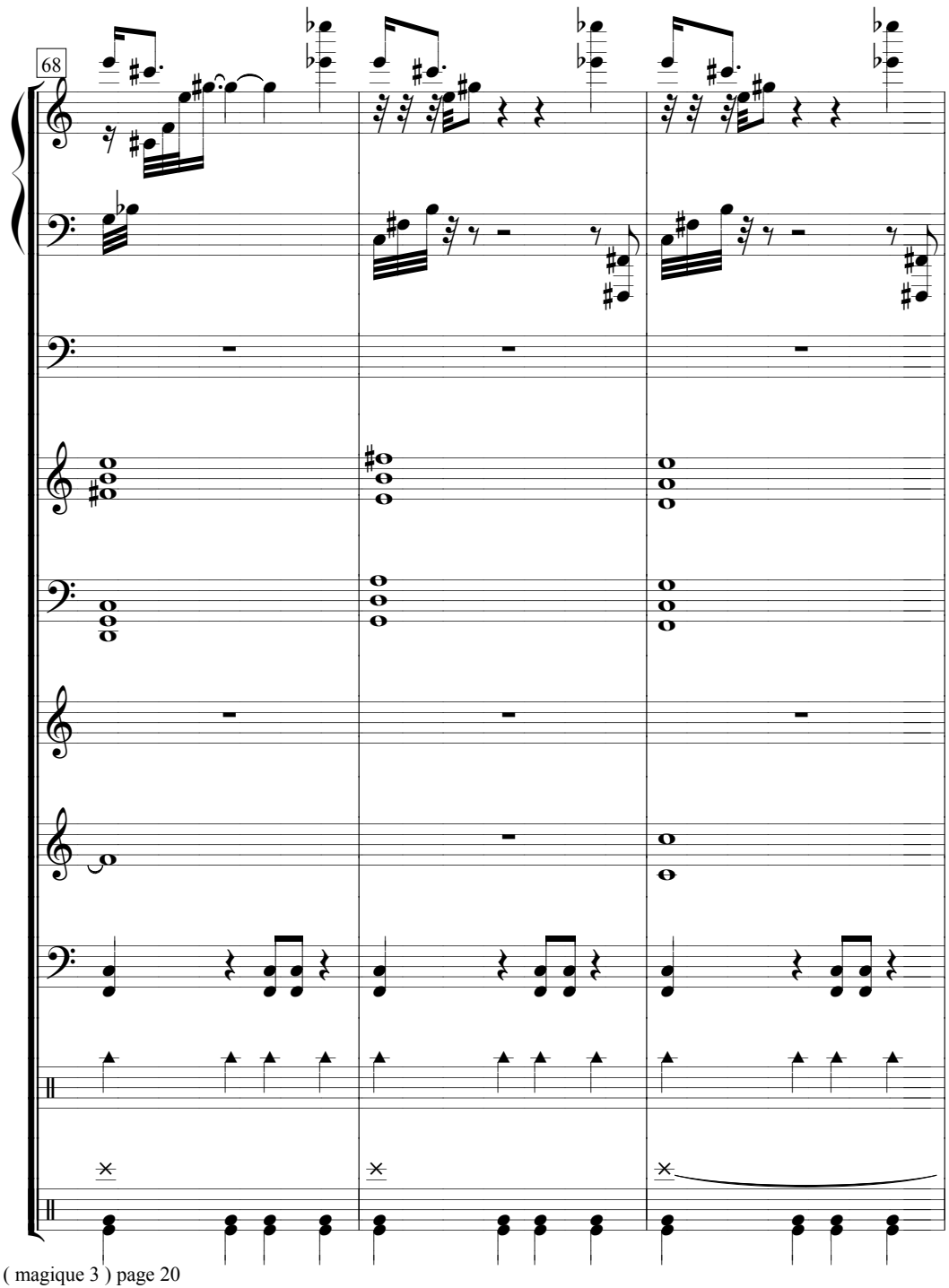
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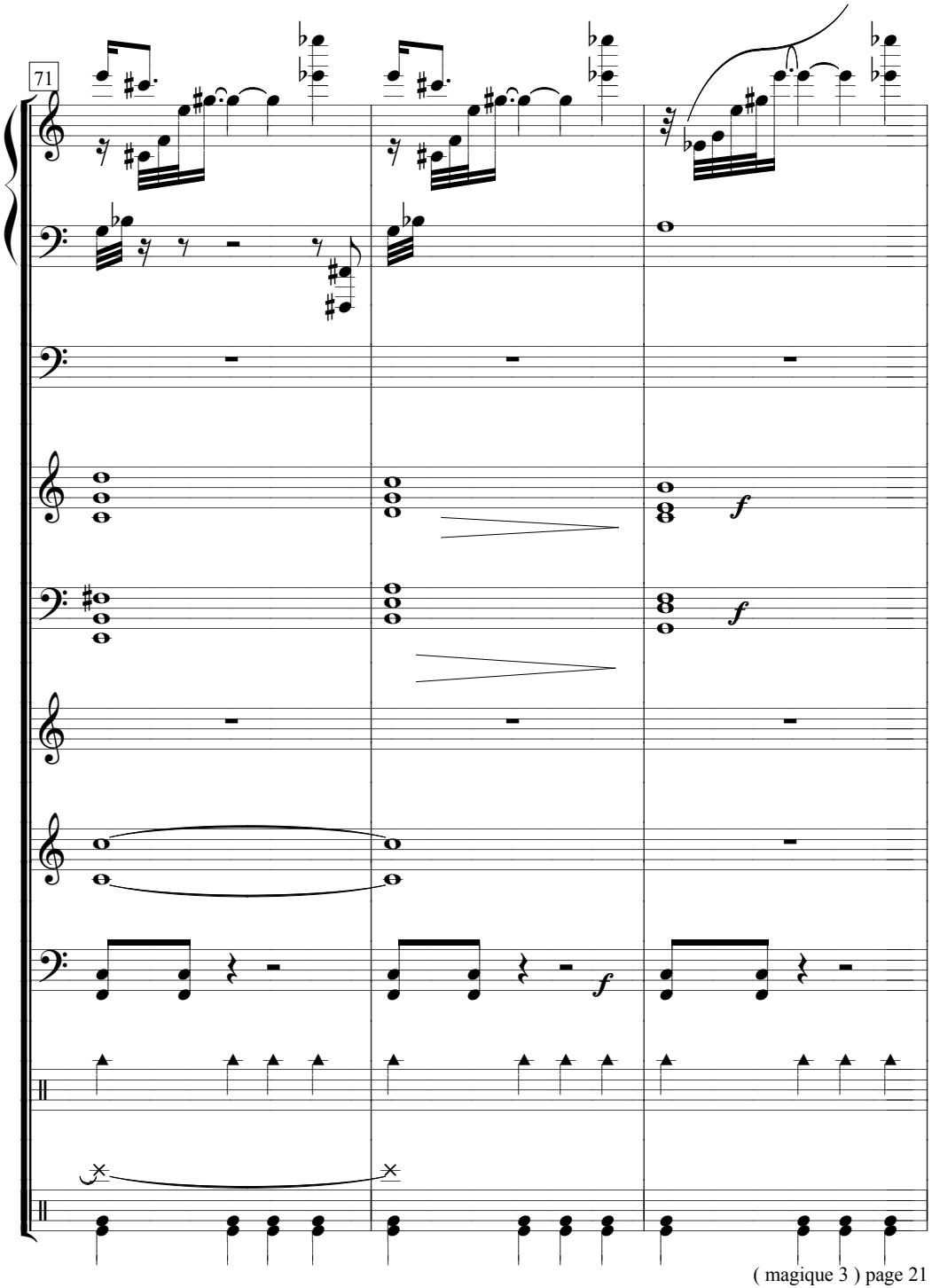
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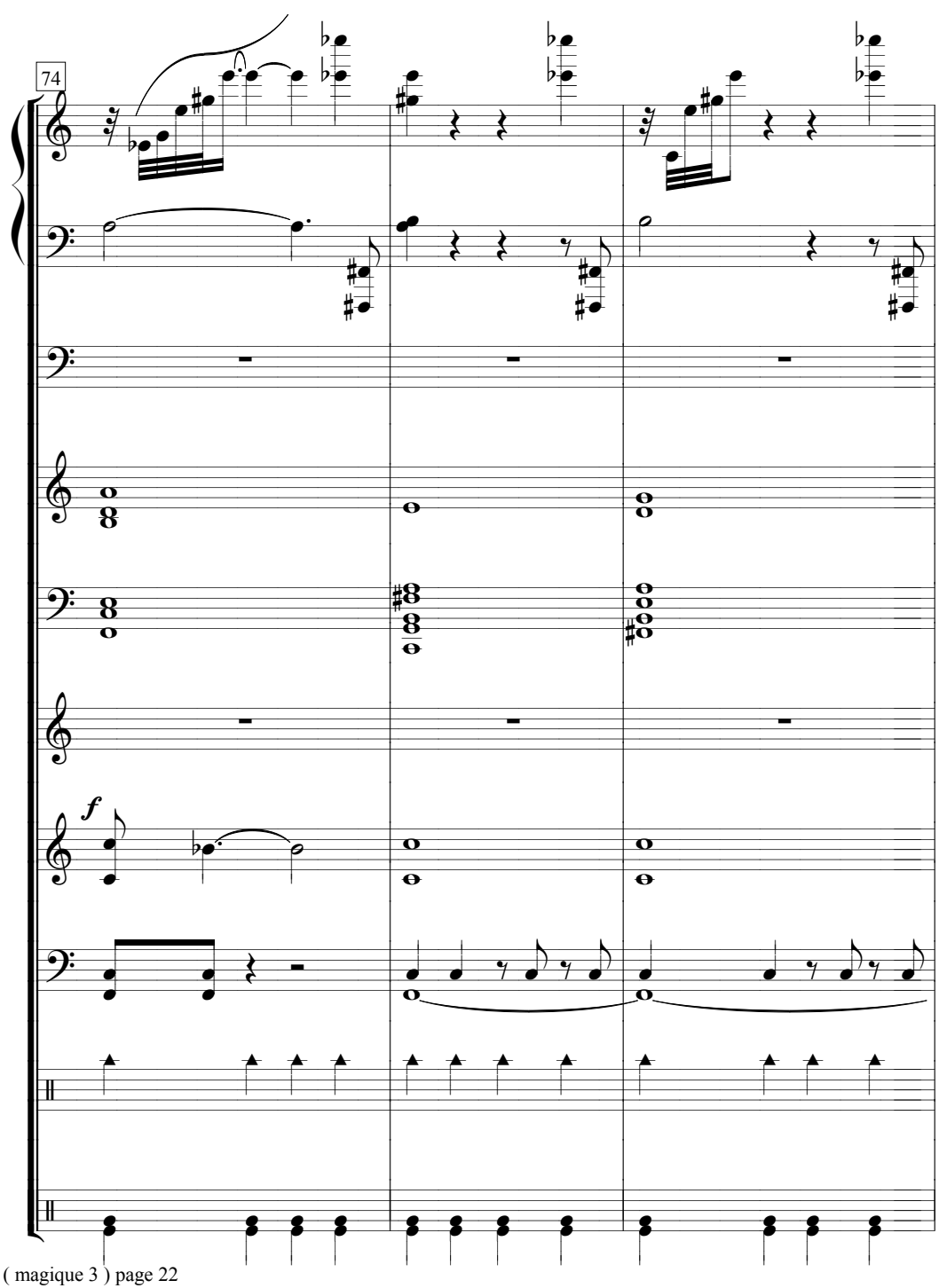
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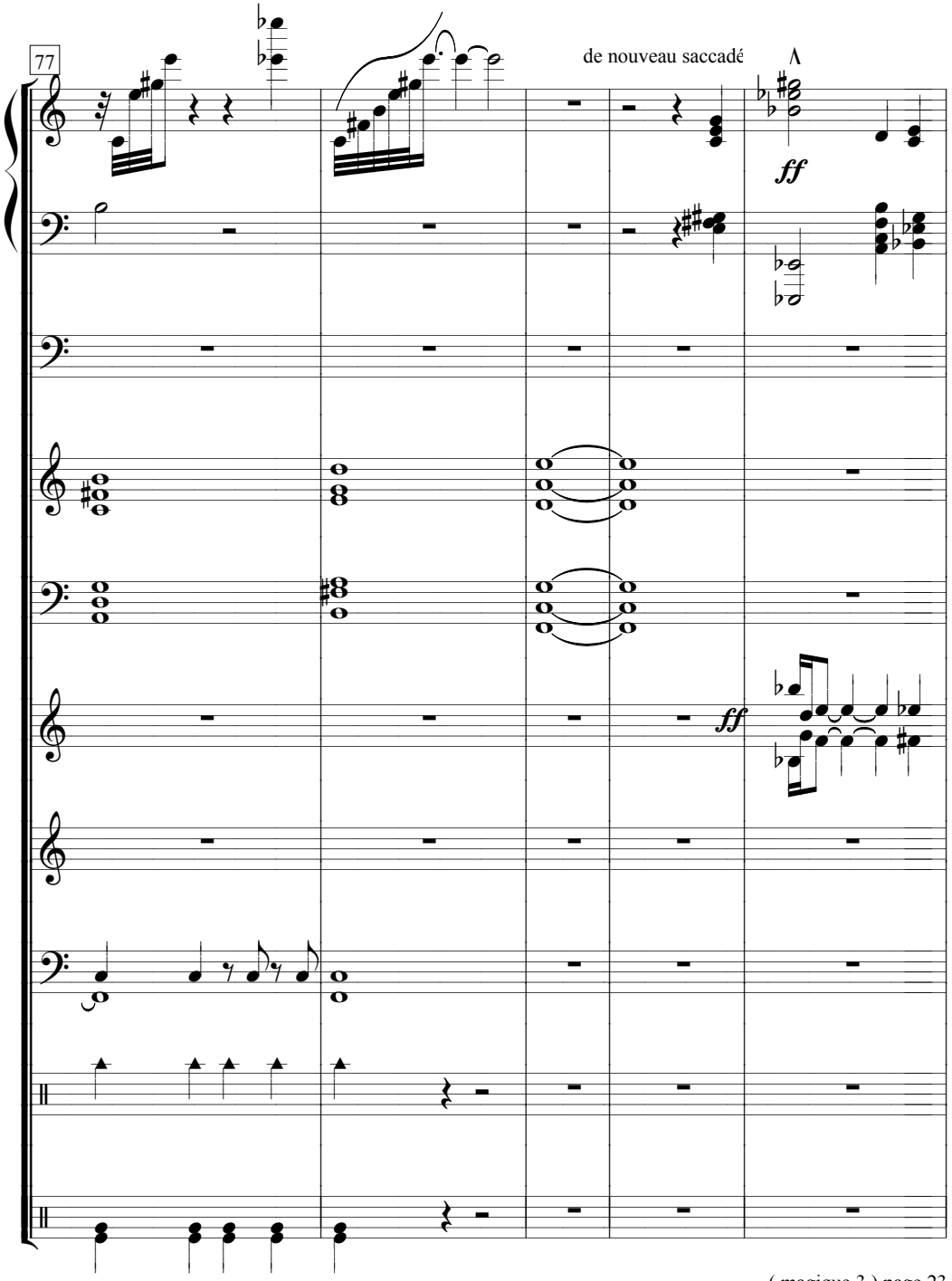
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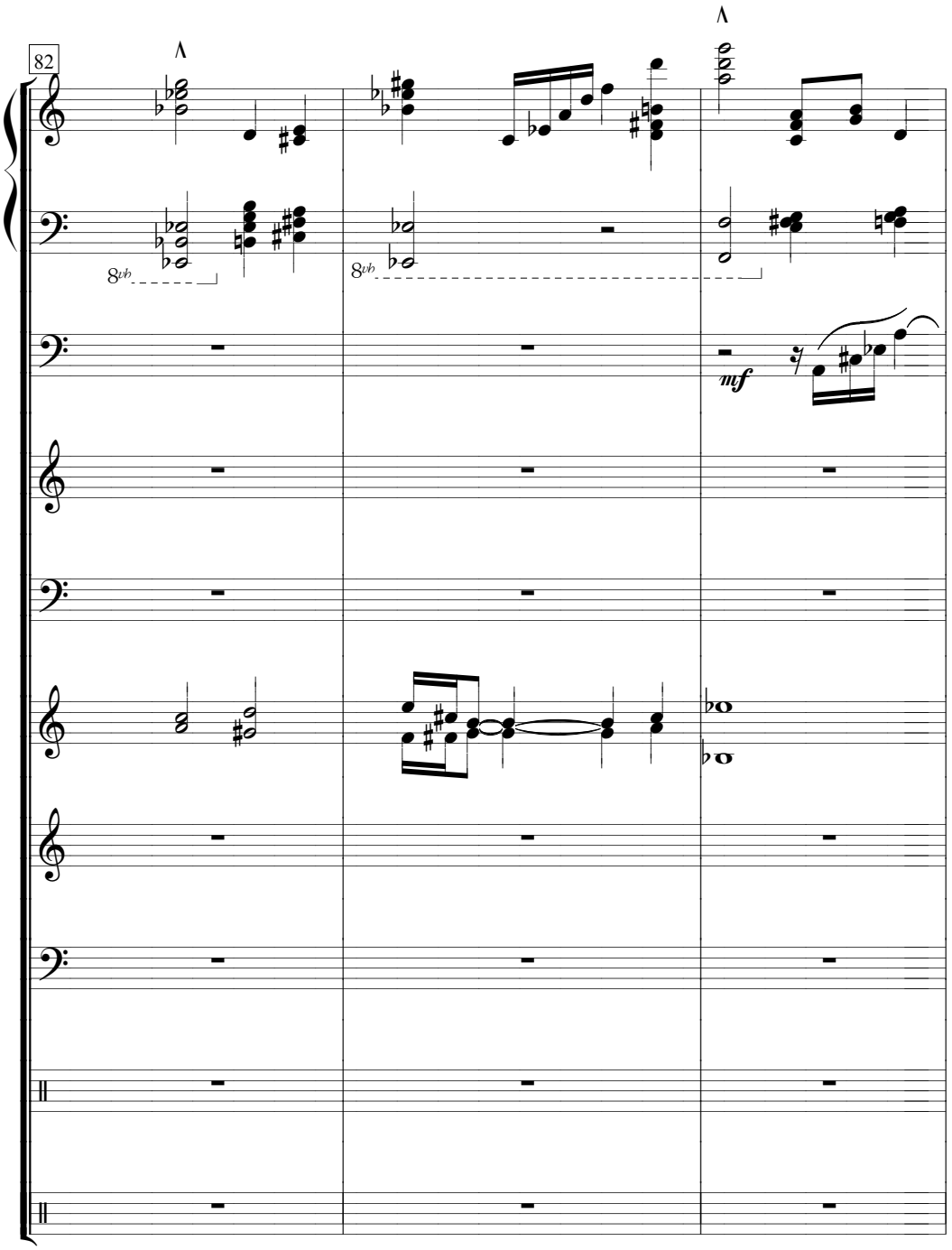
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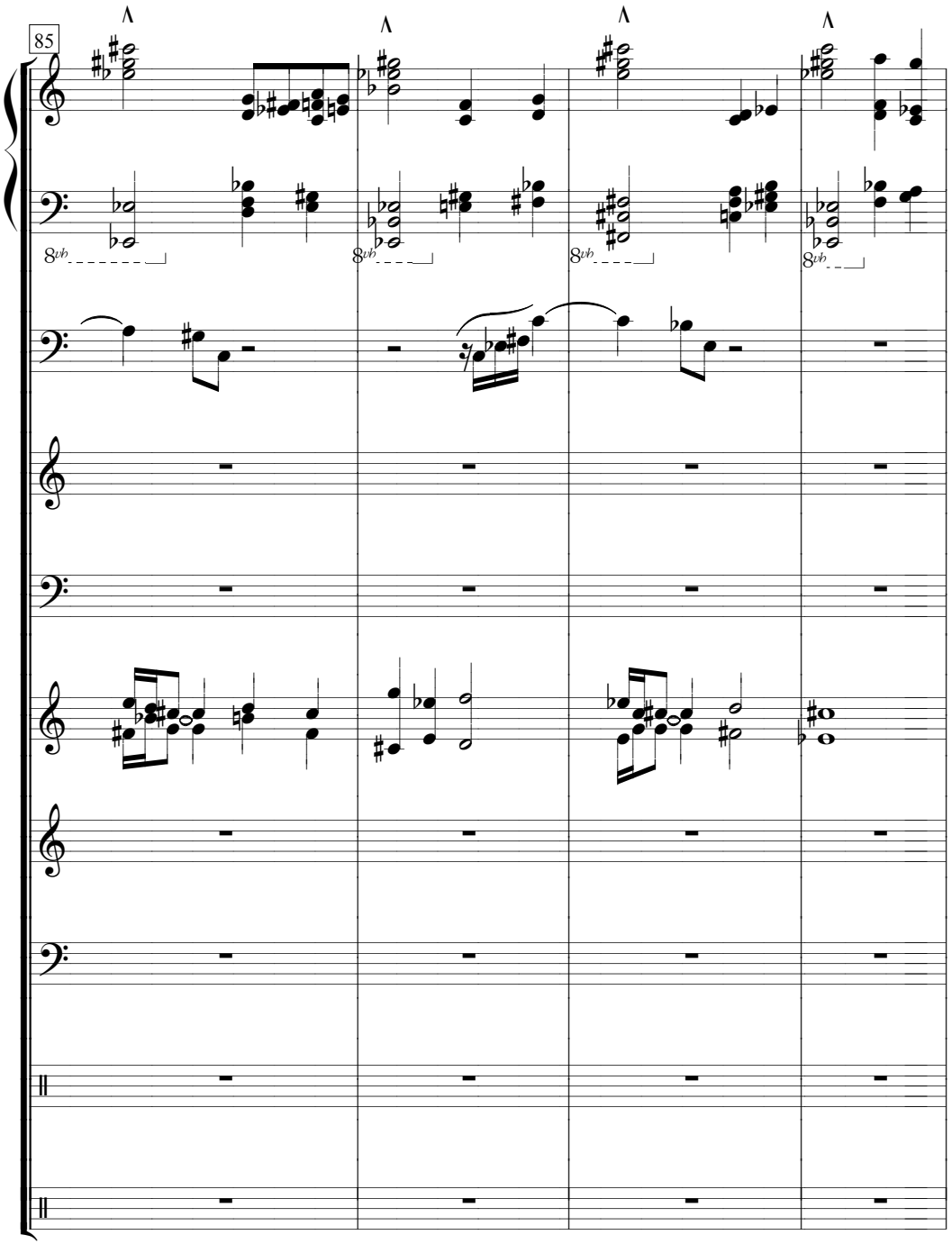
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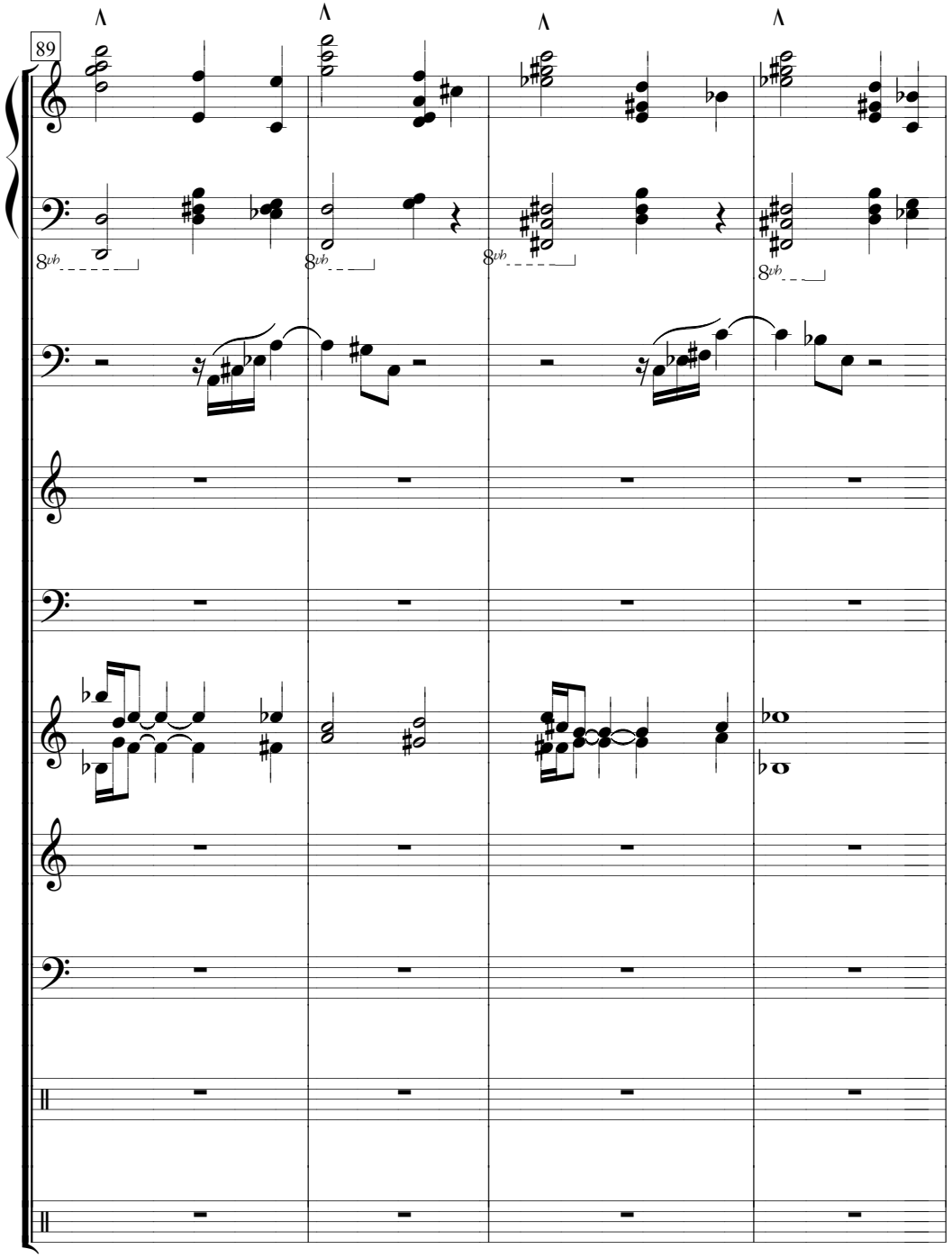
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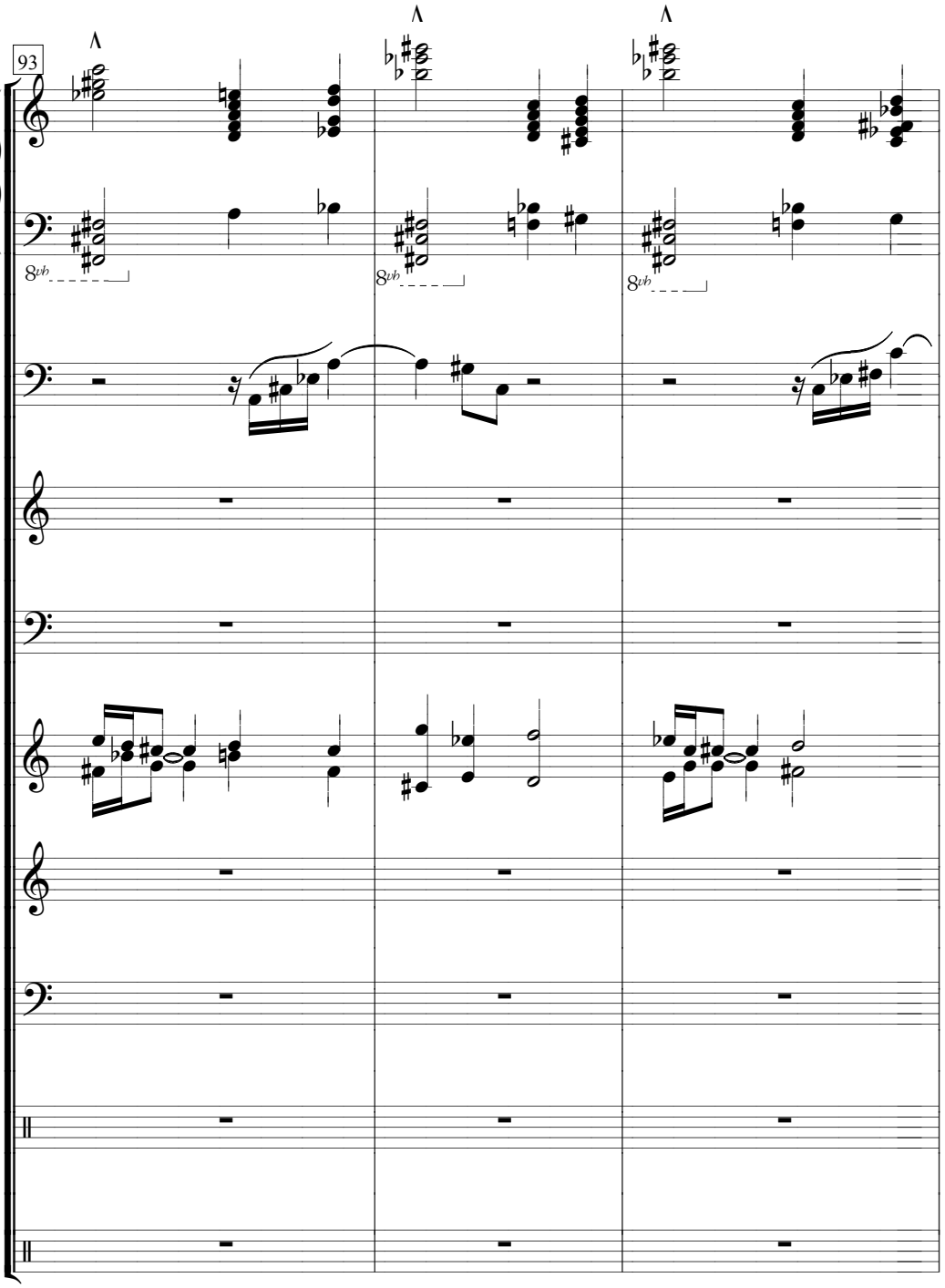
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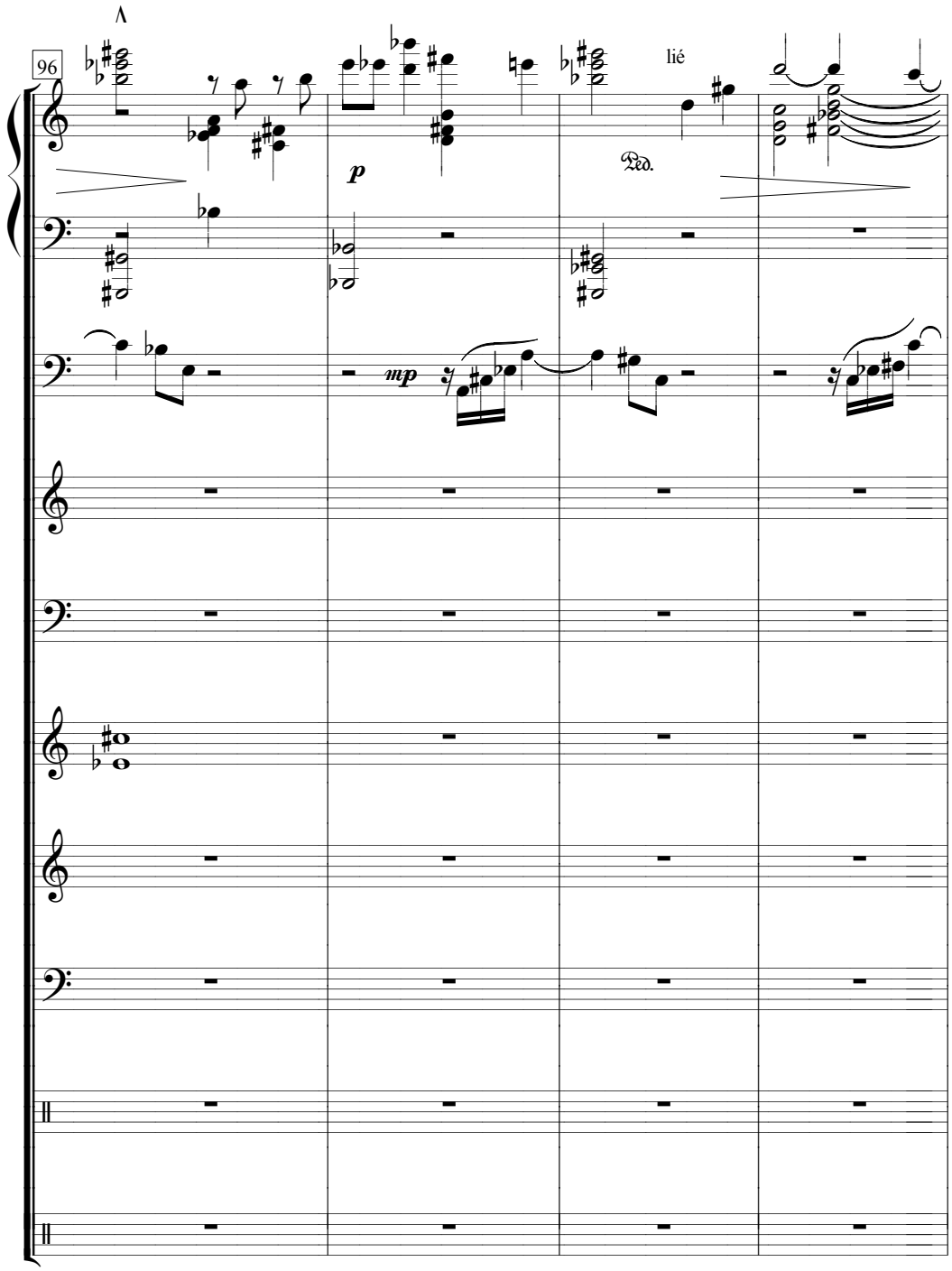
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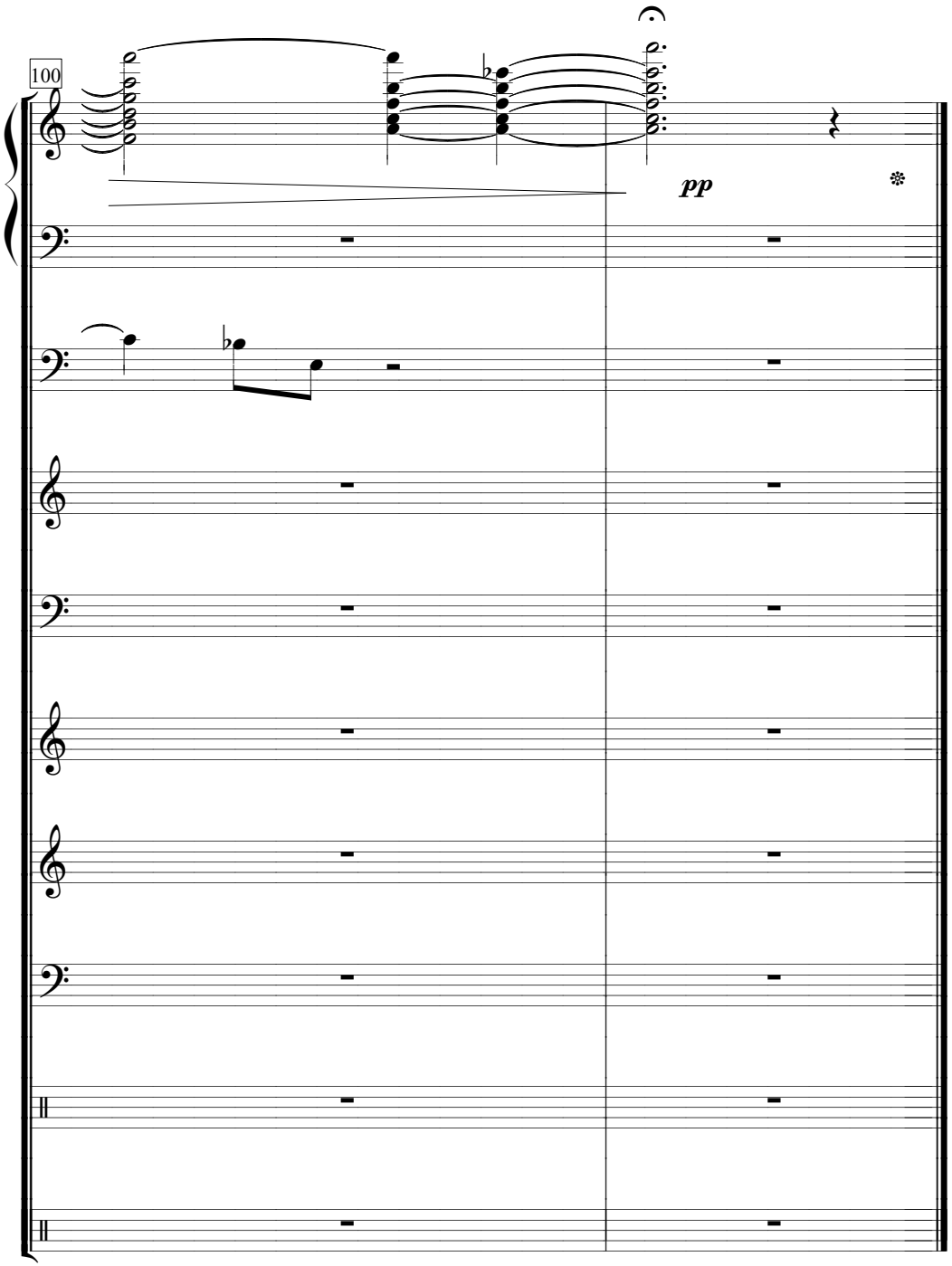
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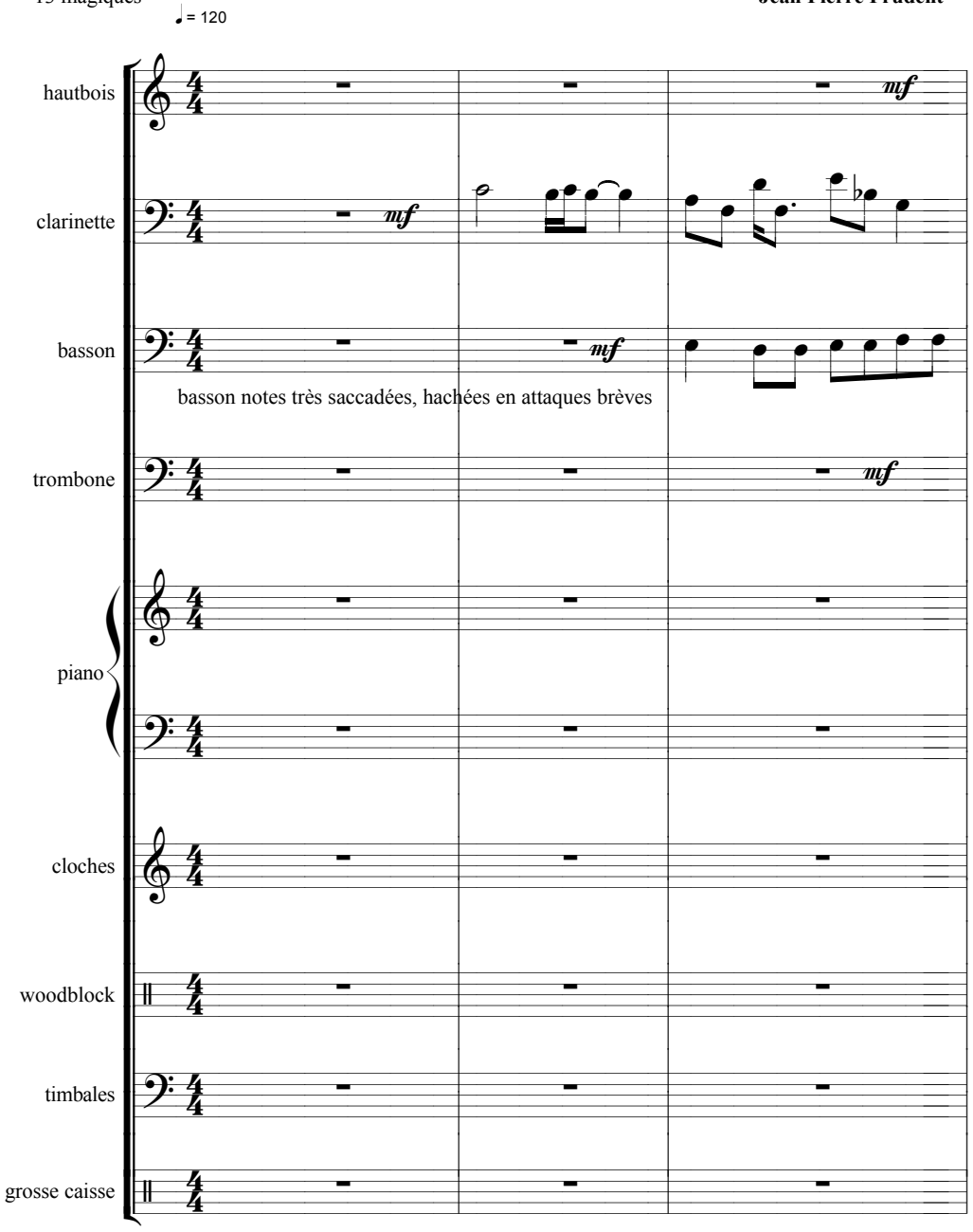
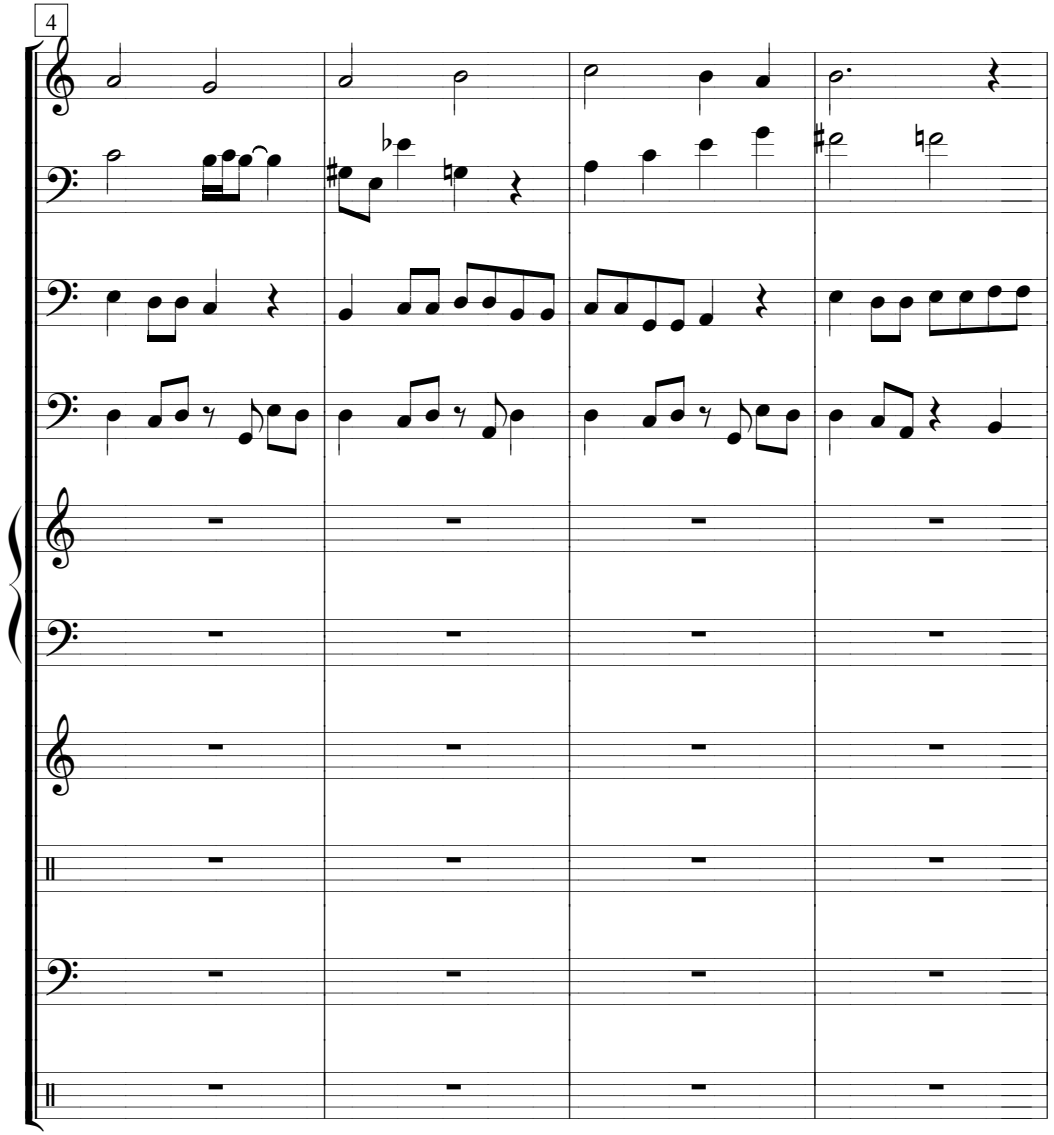
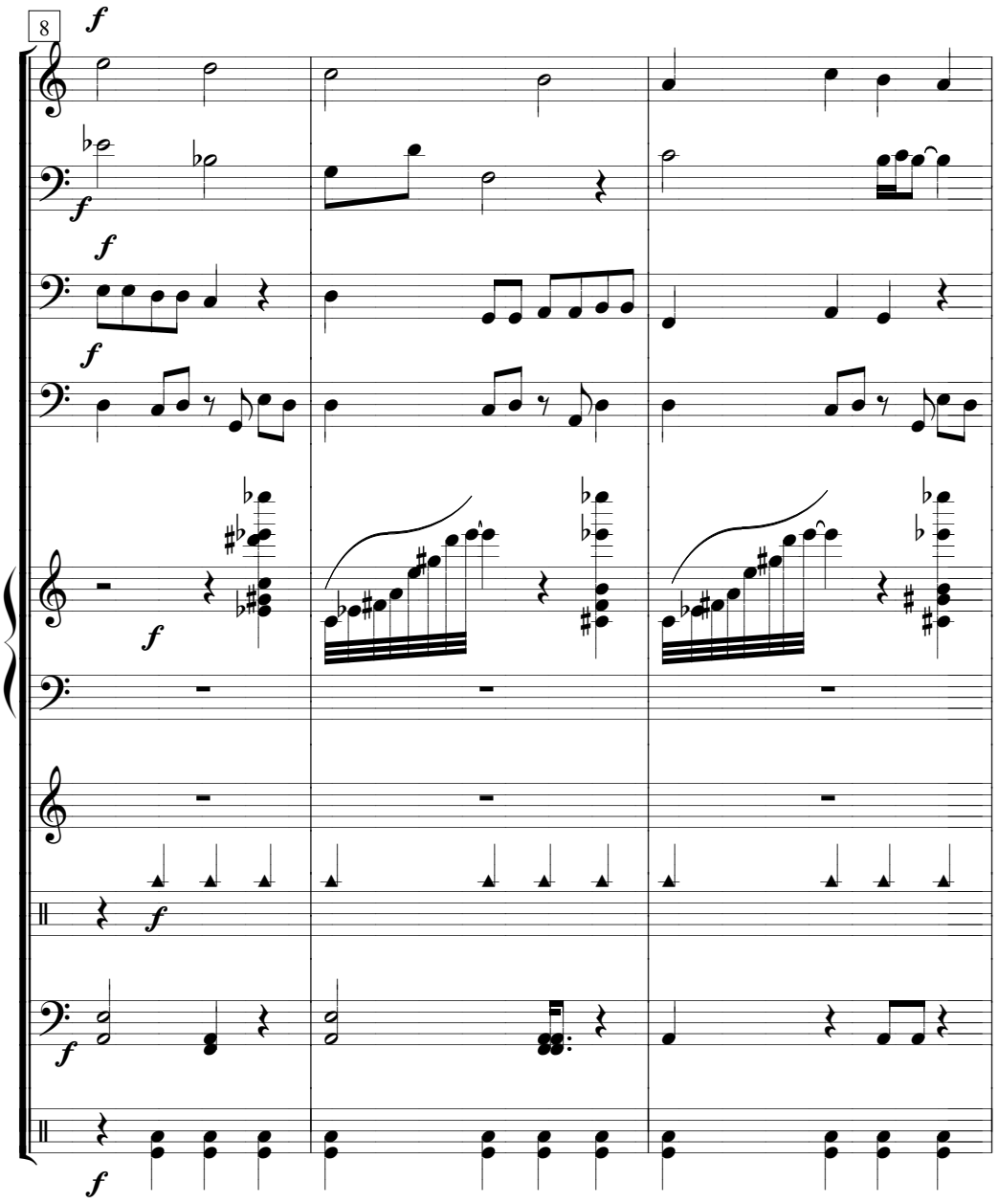
Magique 4

13 magiques

Jean Pierre Prudent



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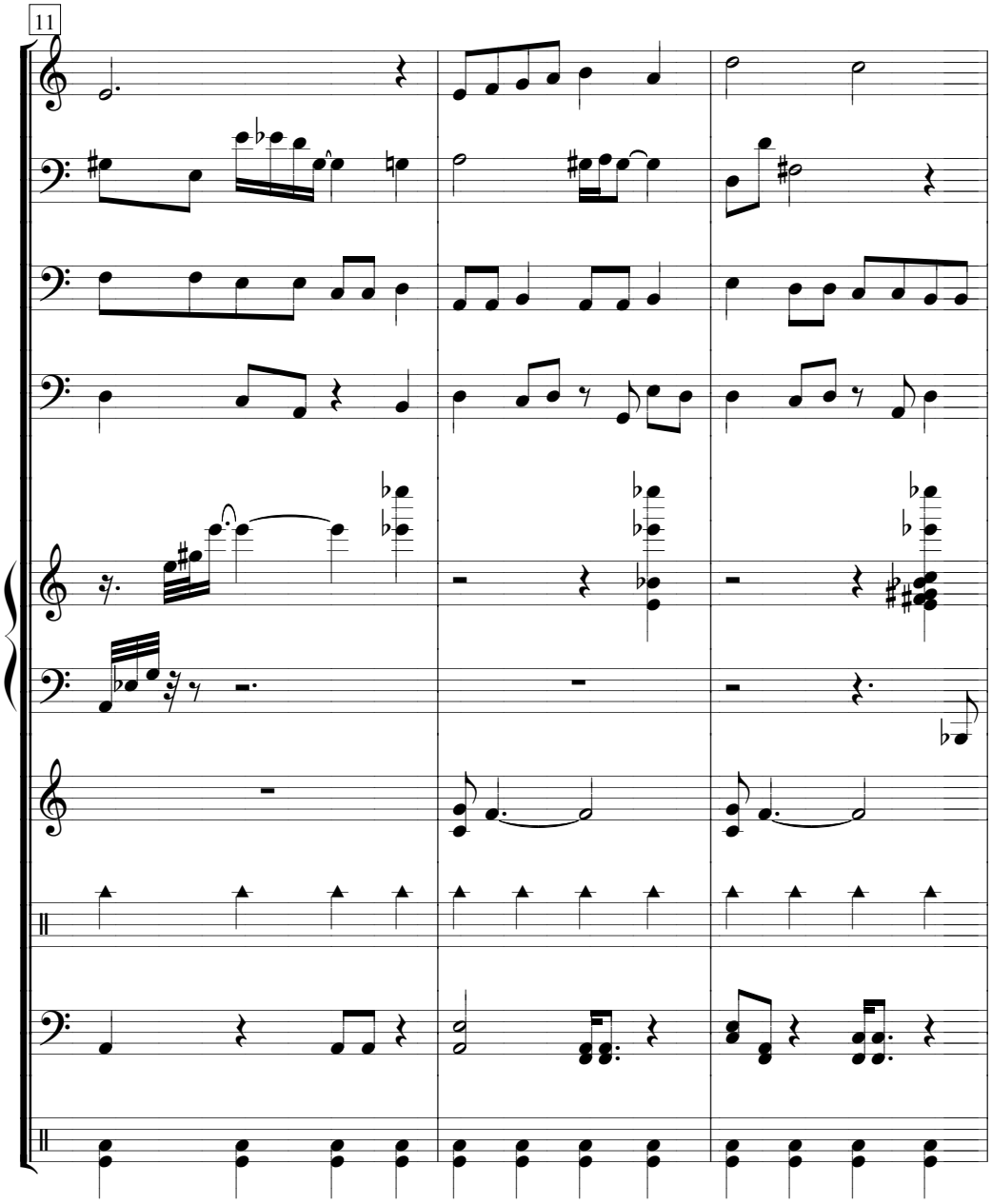
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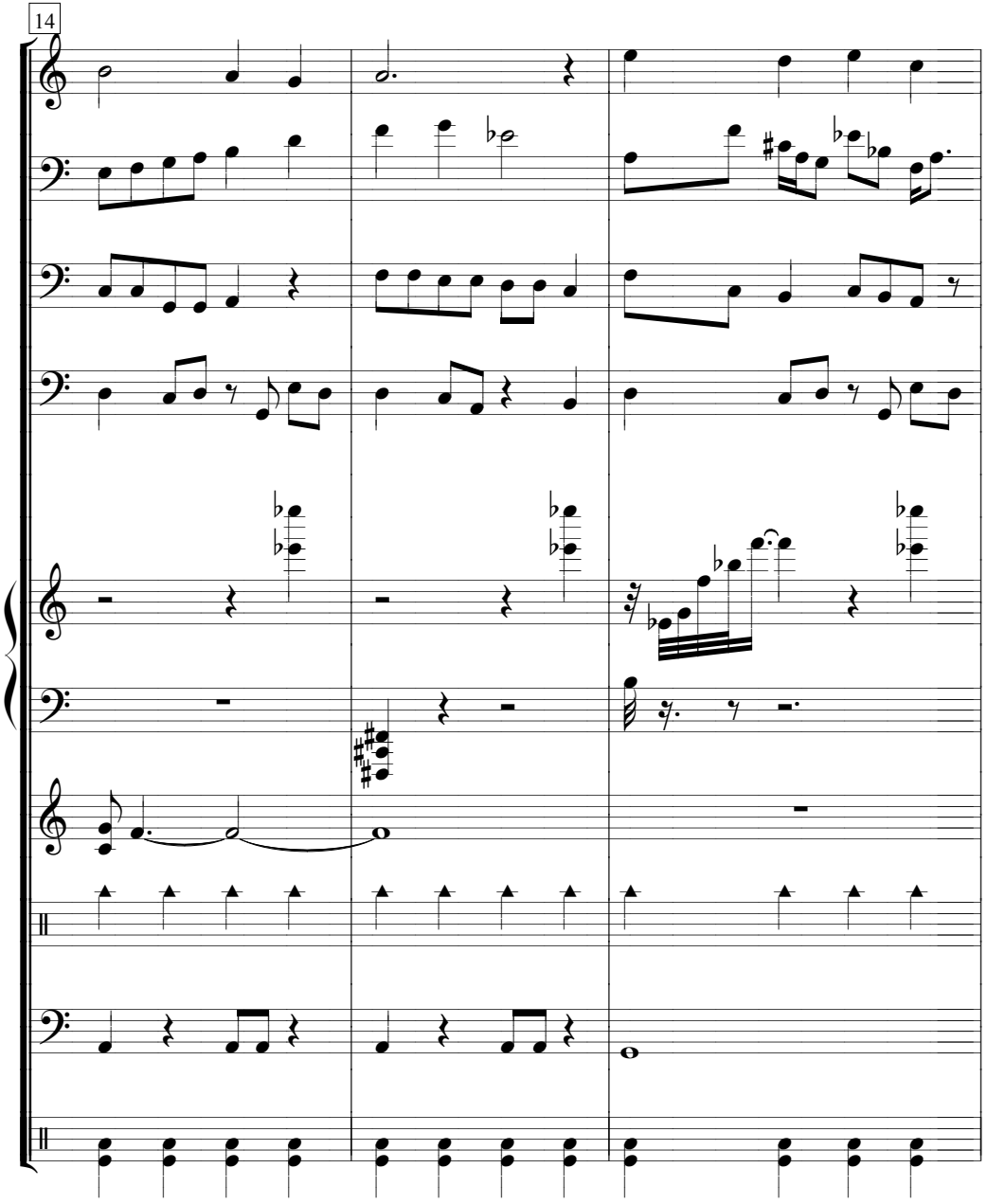
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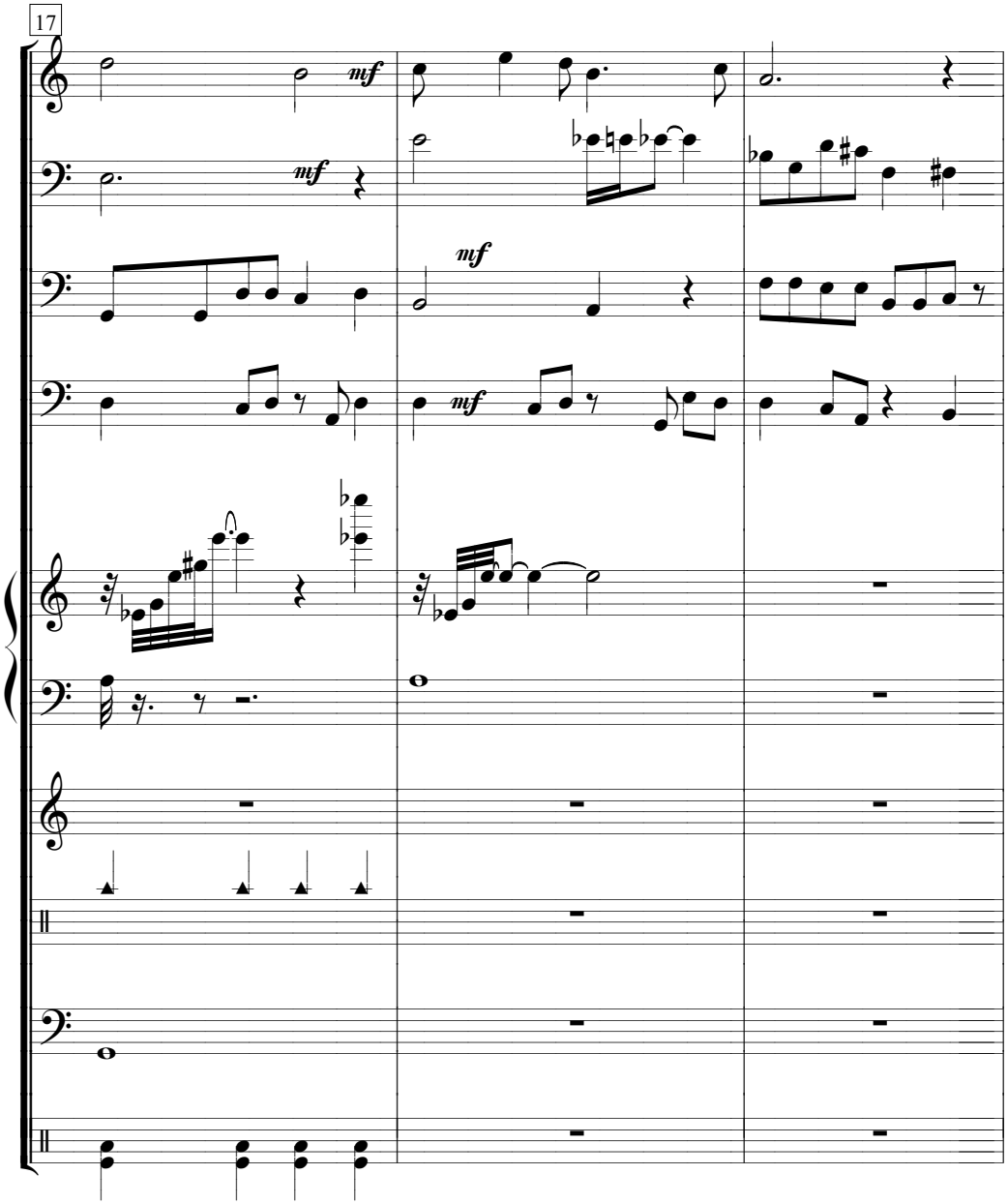
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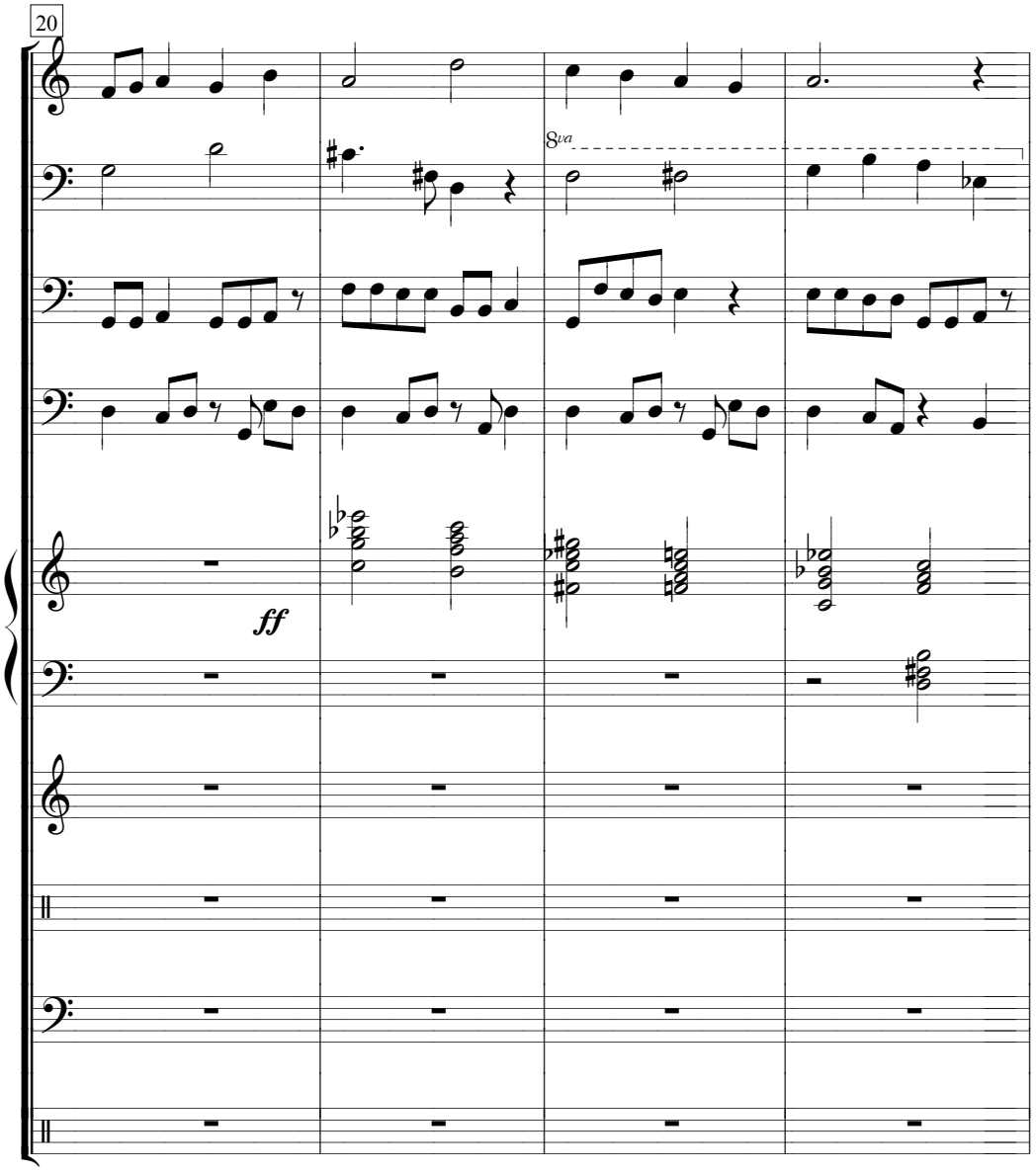
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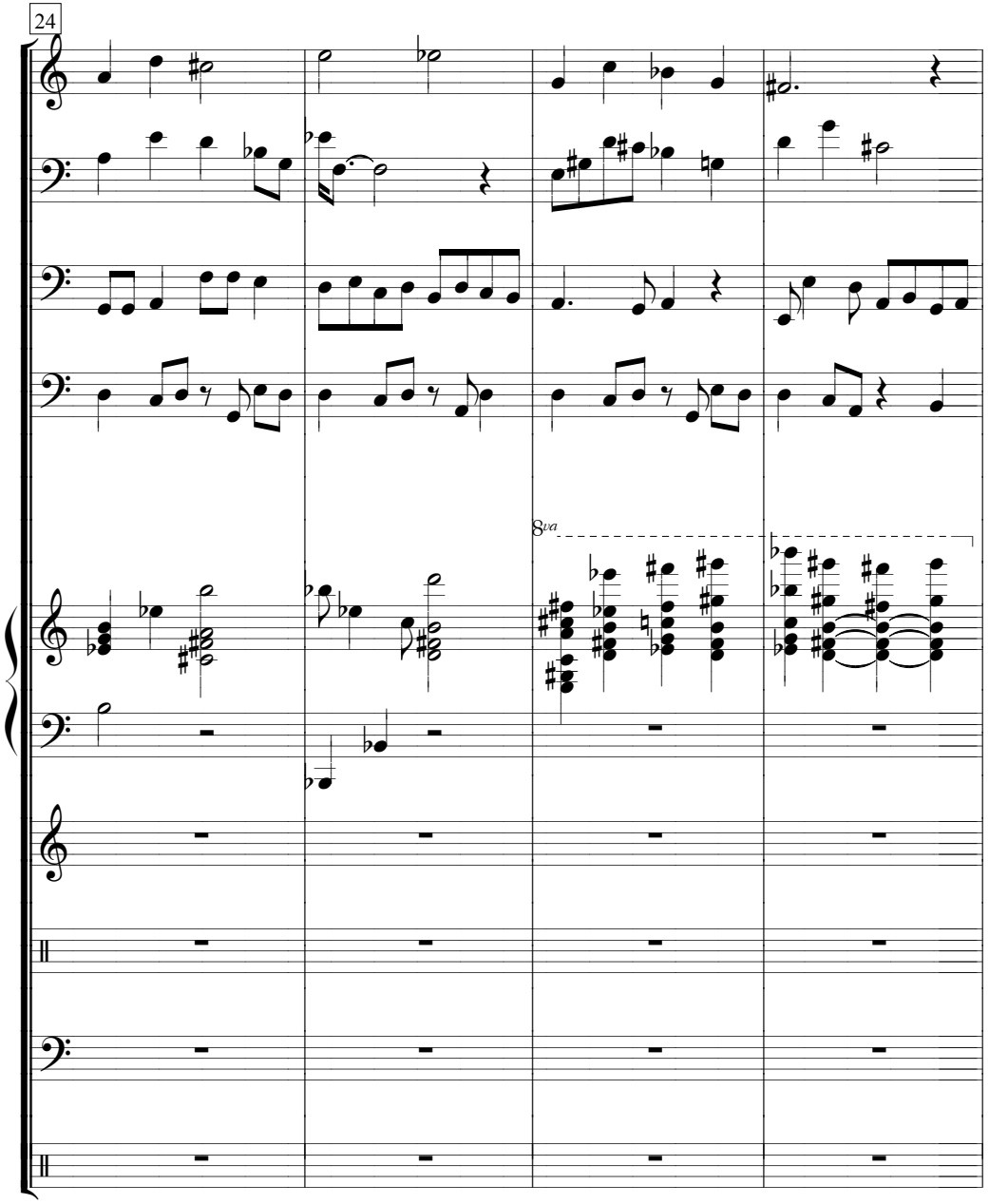
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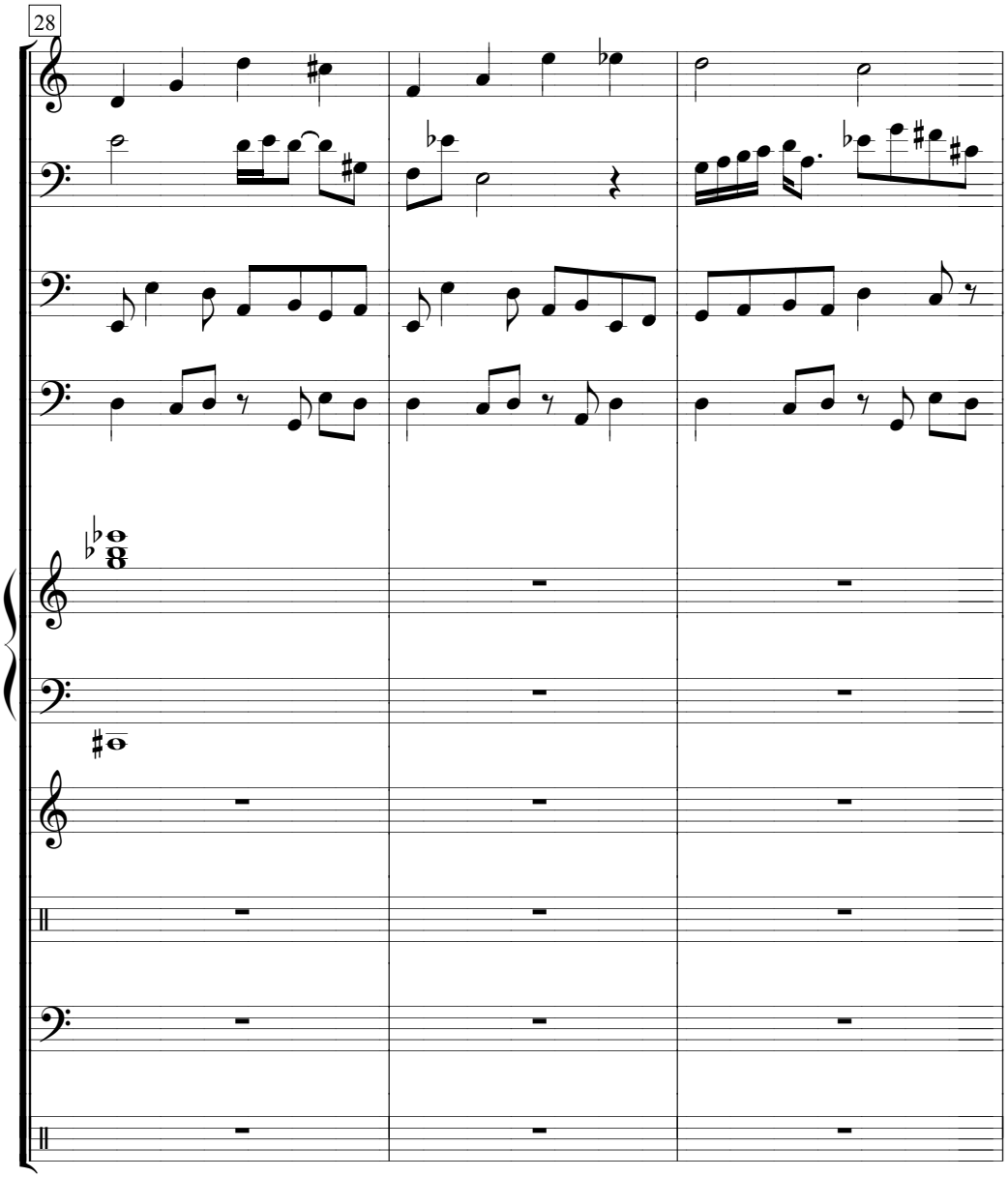
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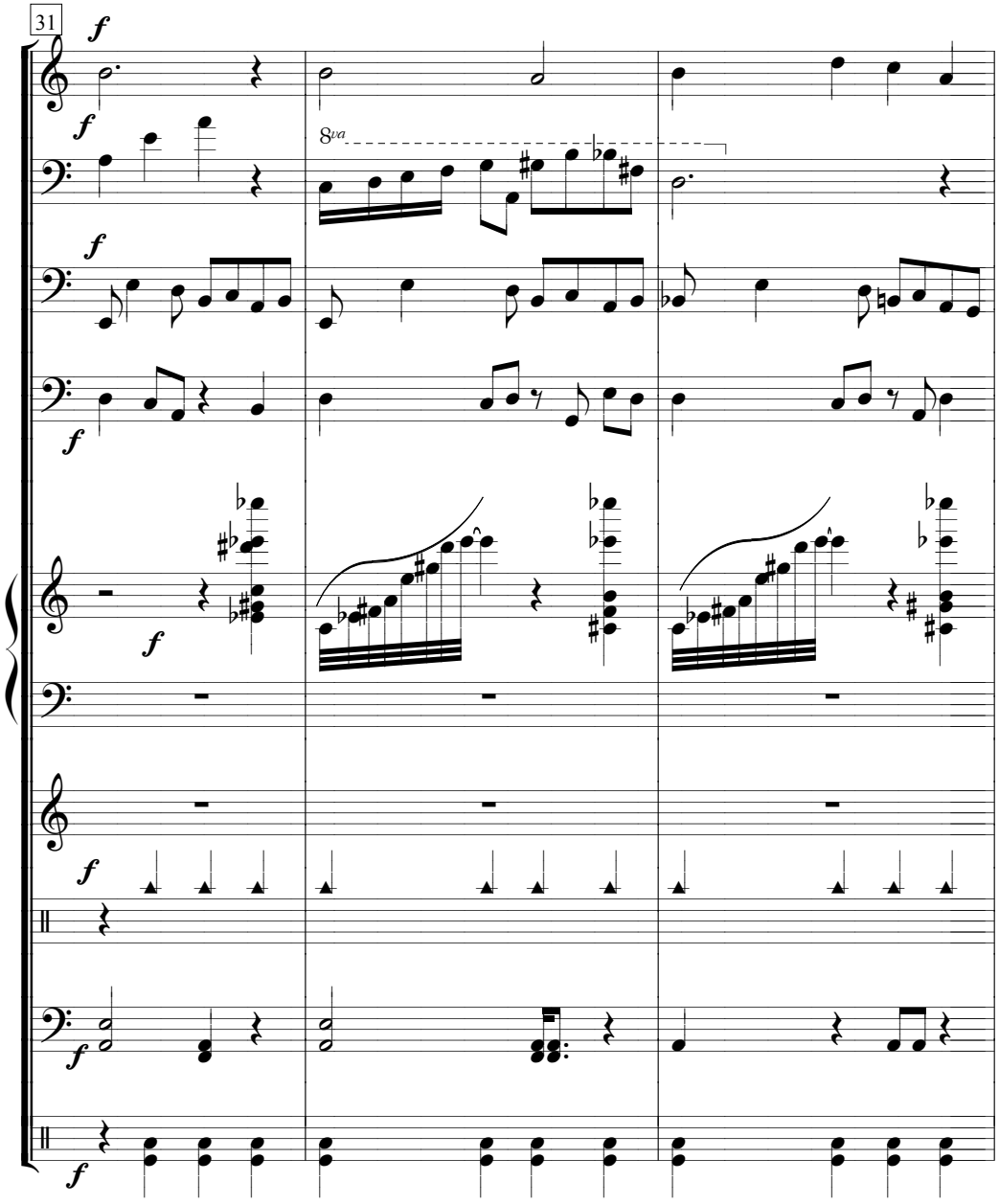
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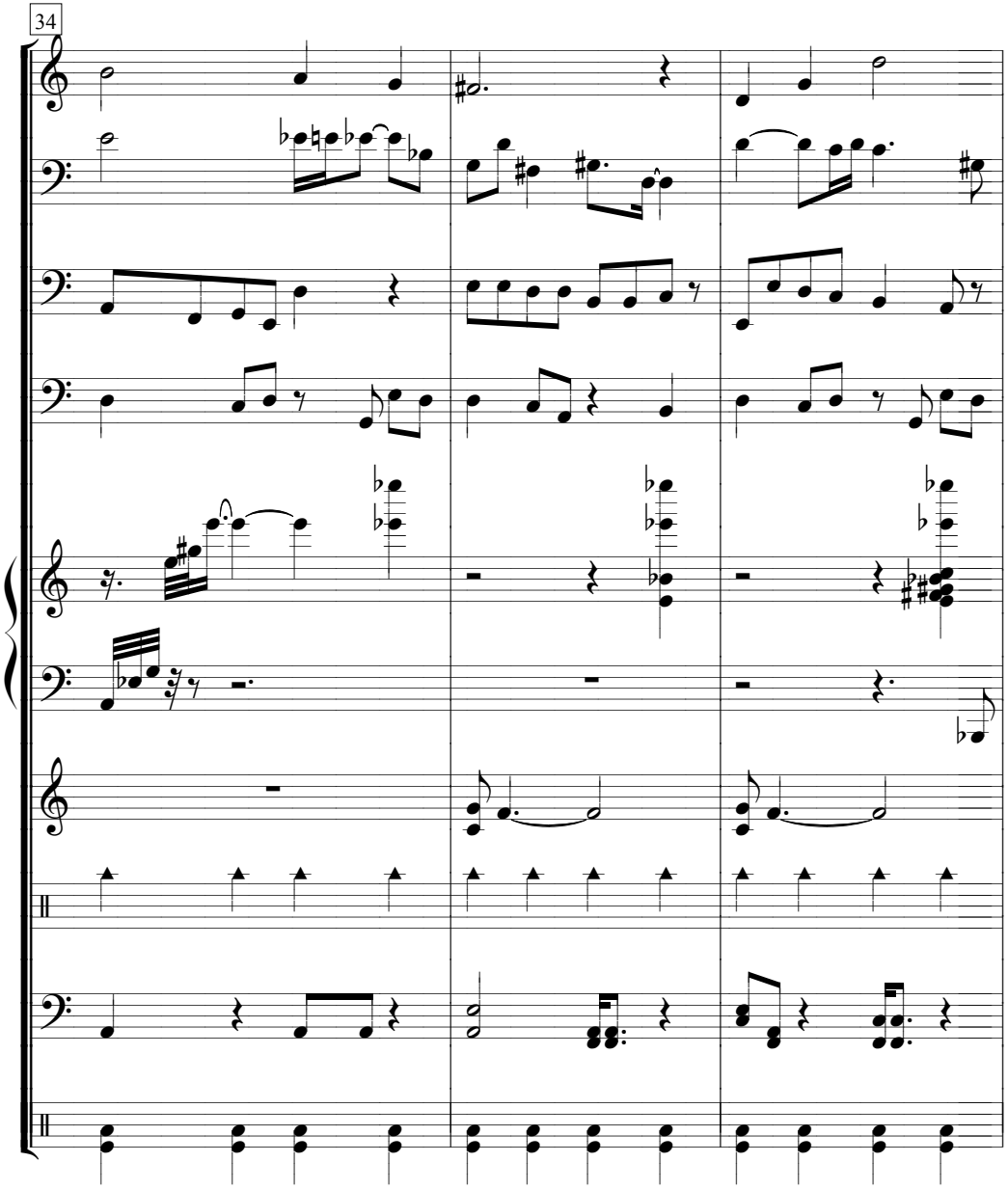
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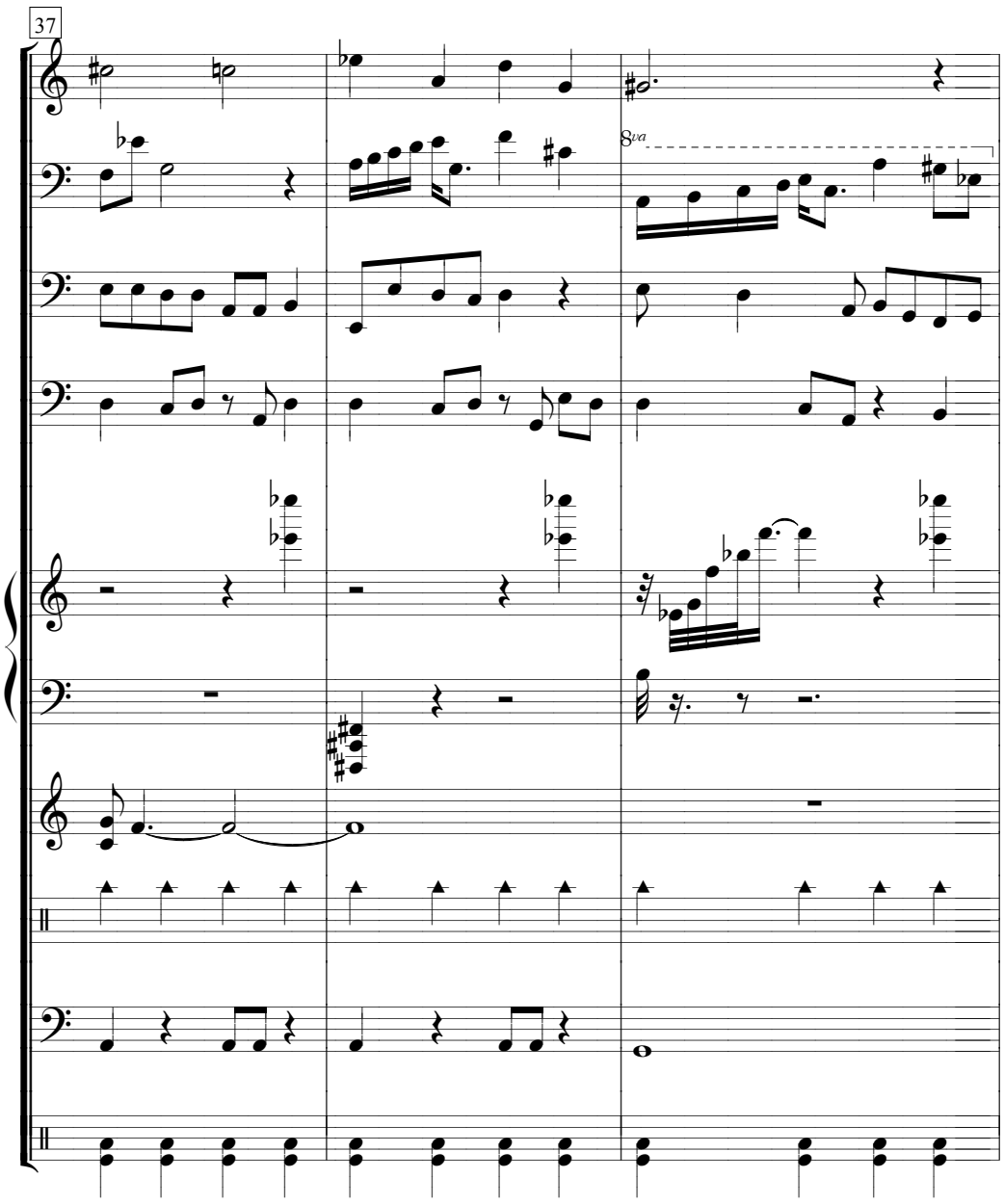
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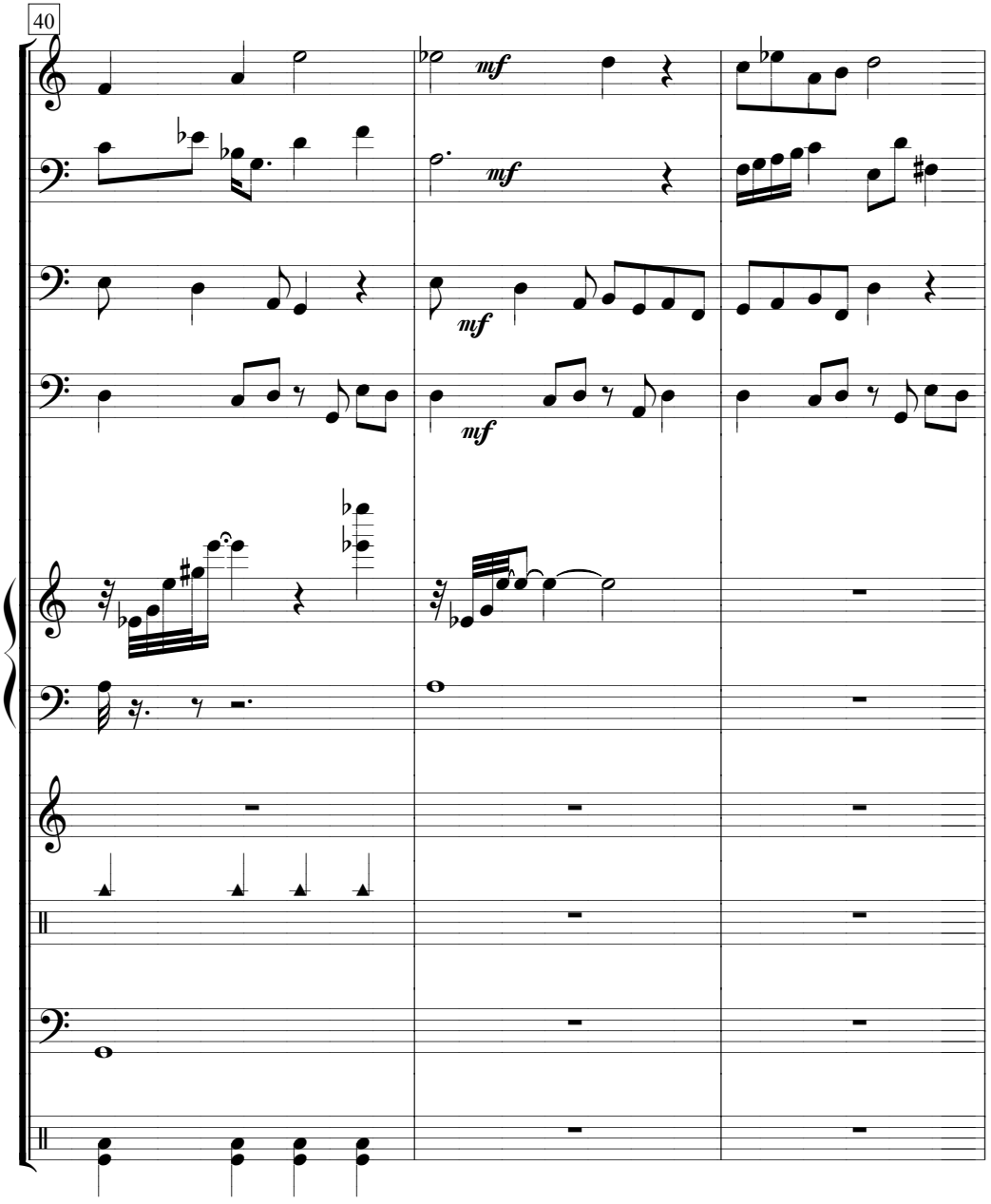
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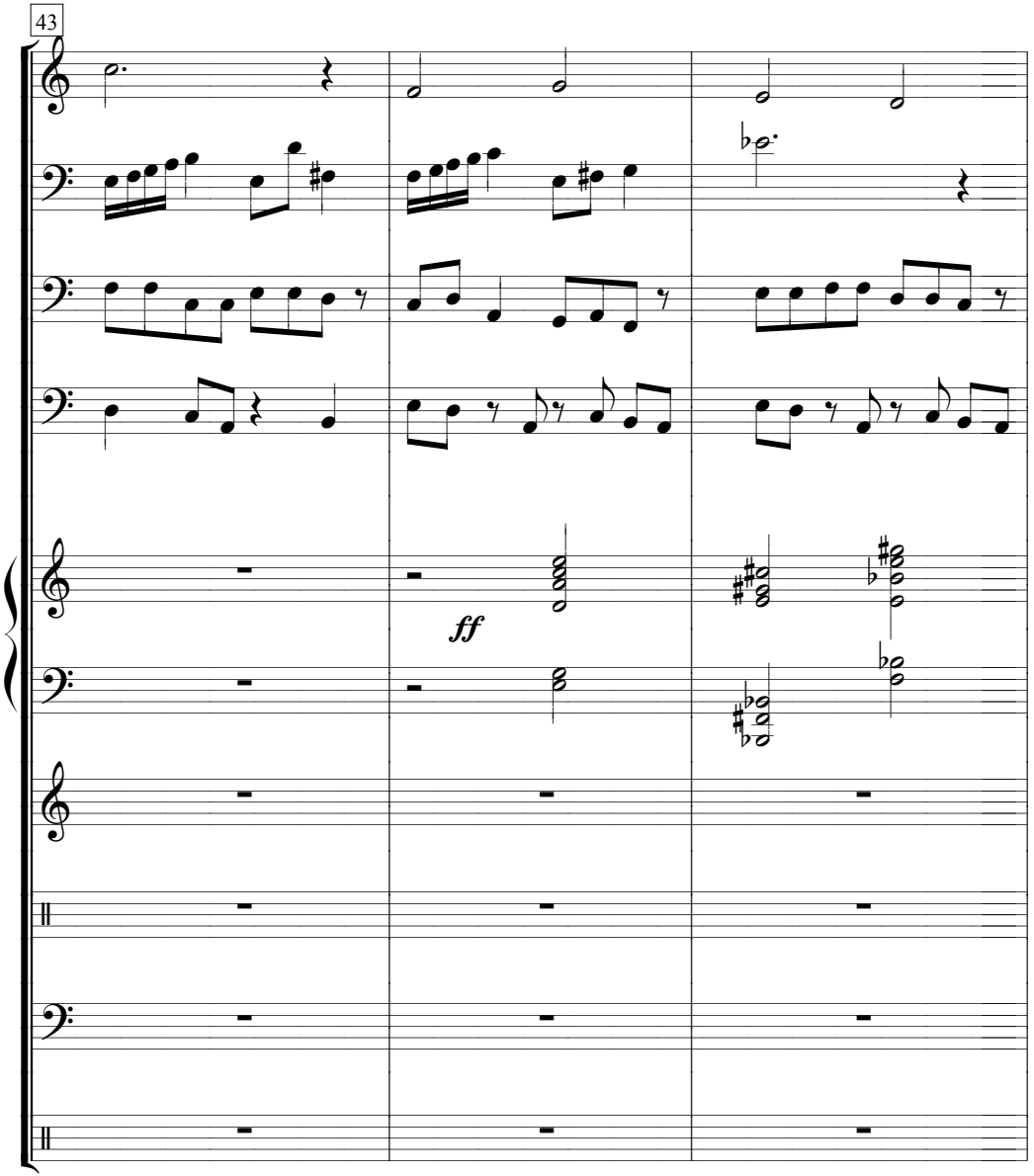
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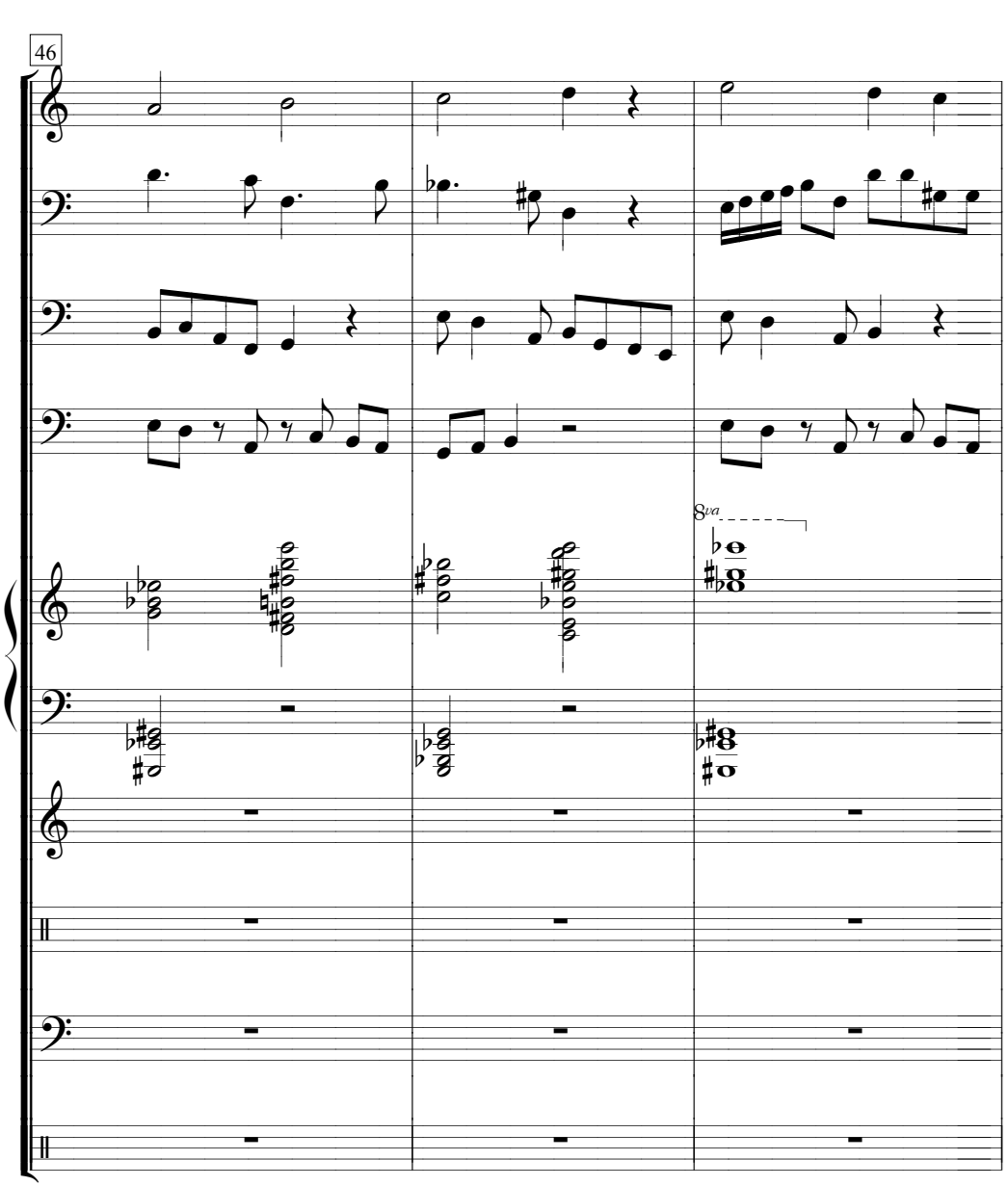
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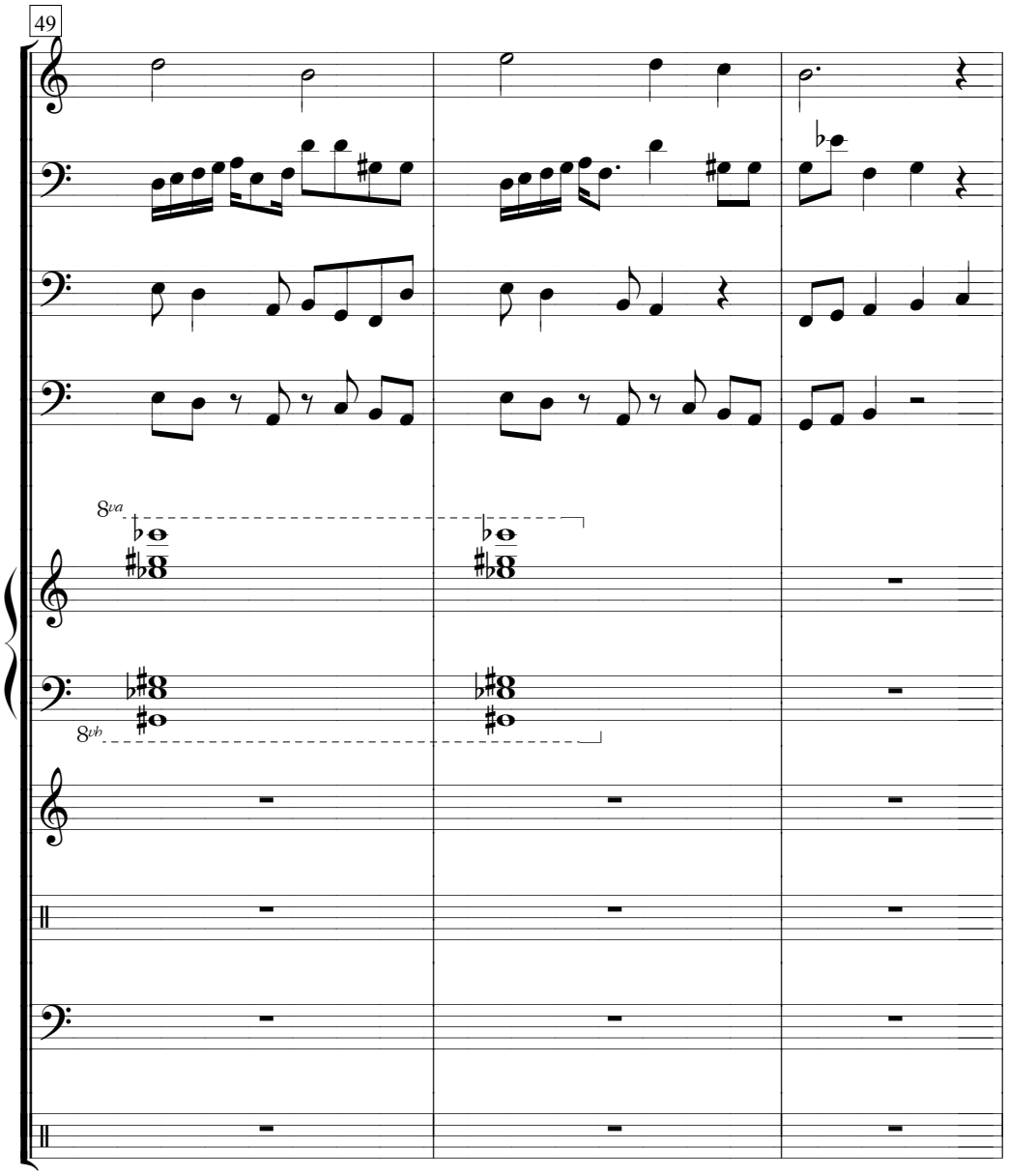
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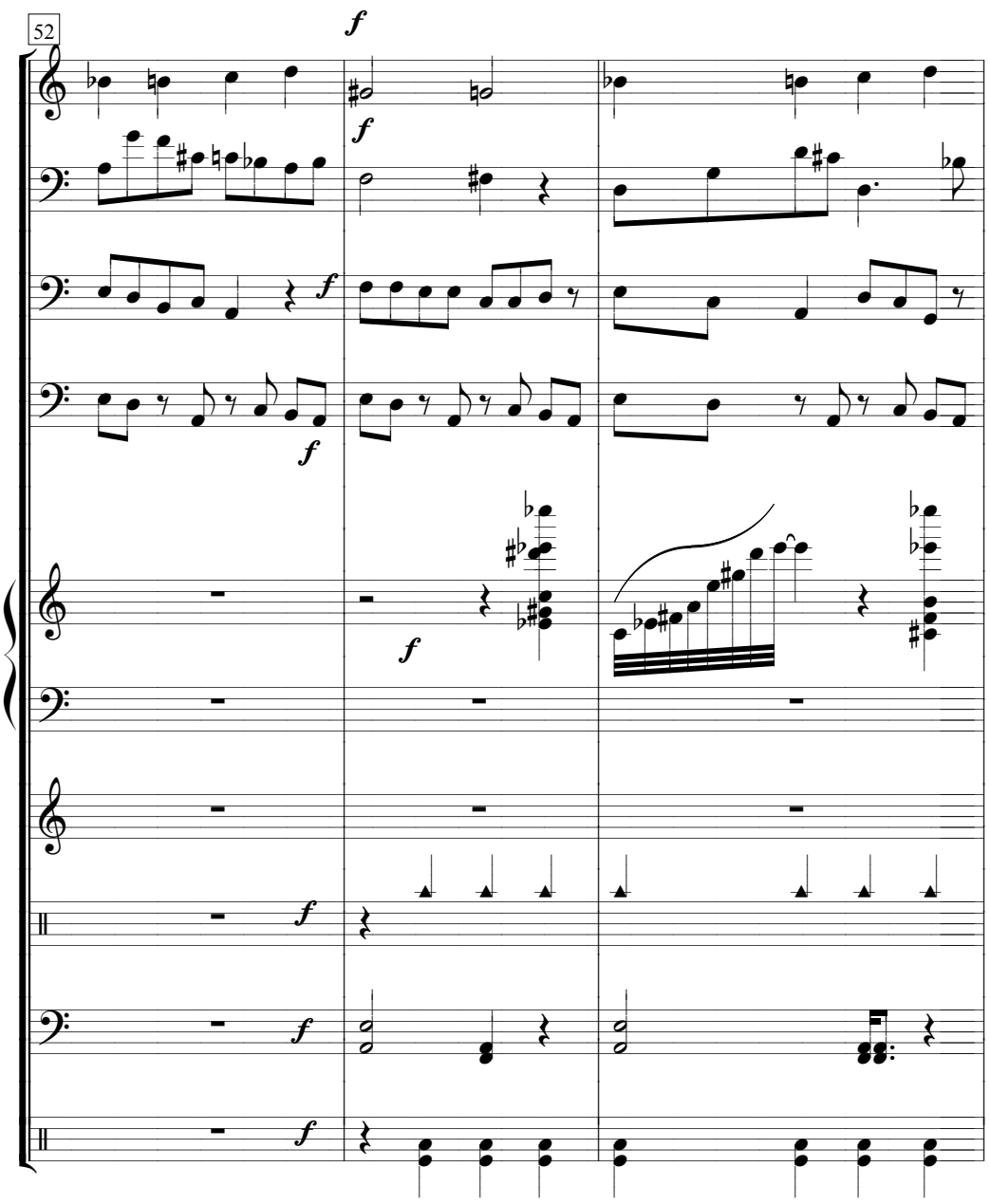
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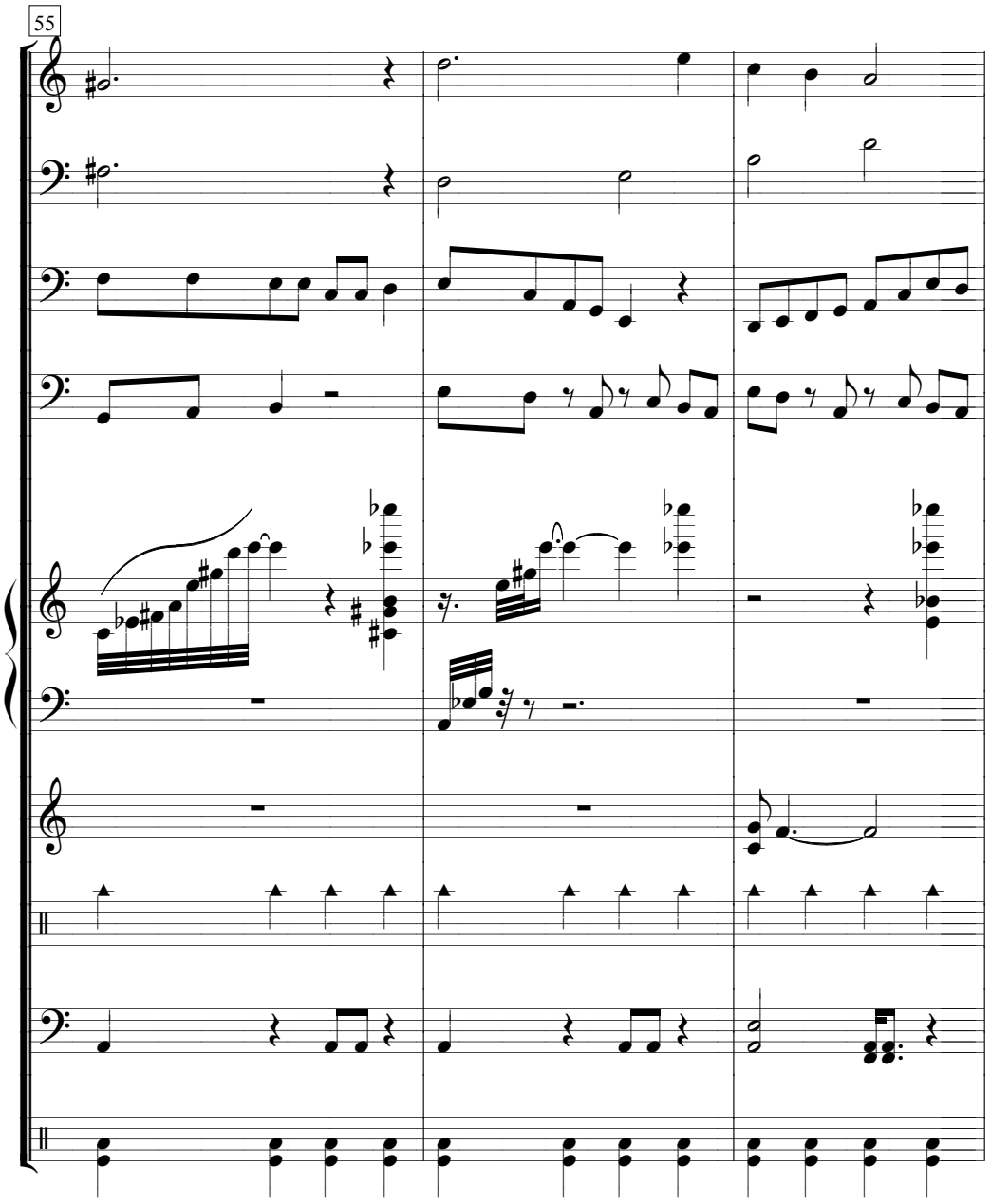
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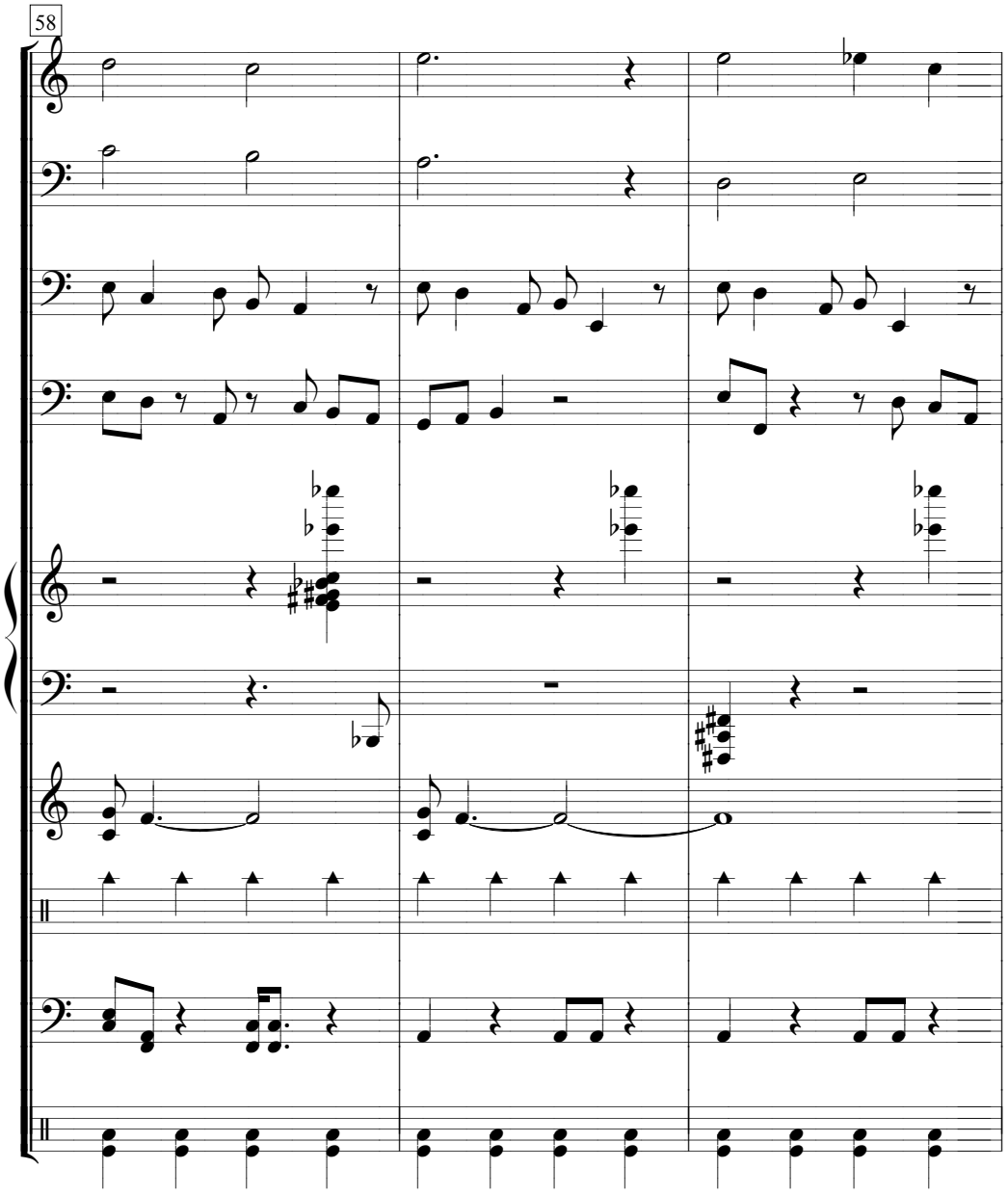
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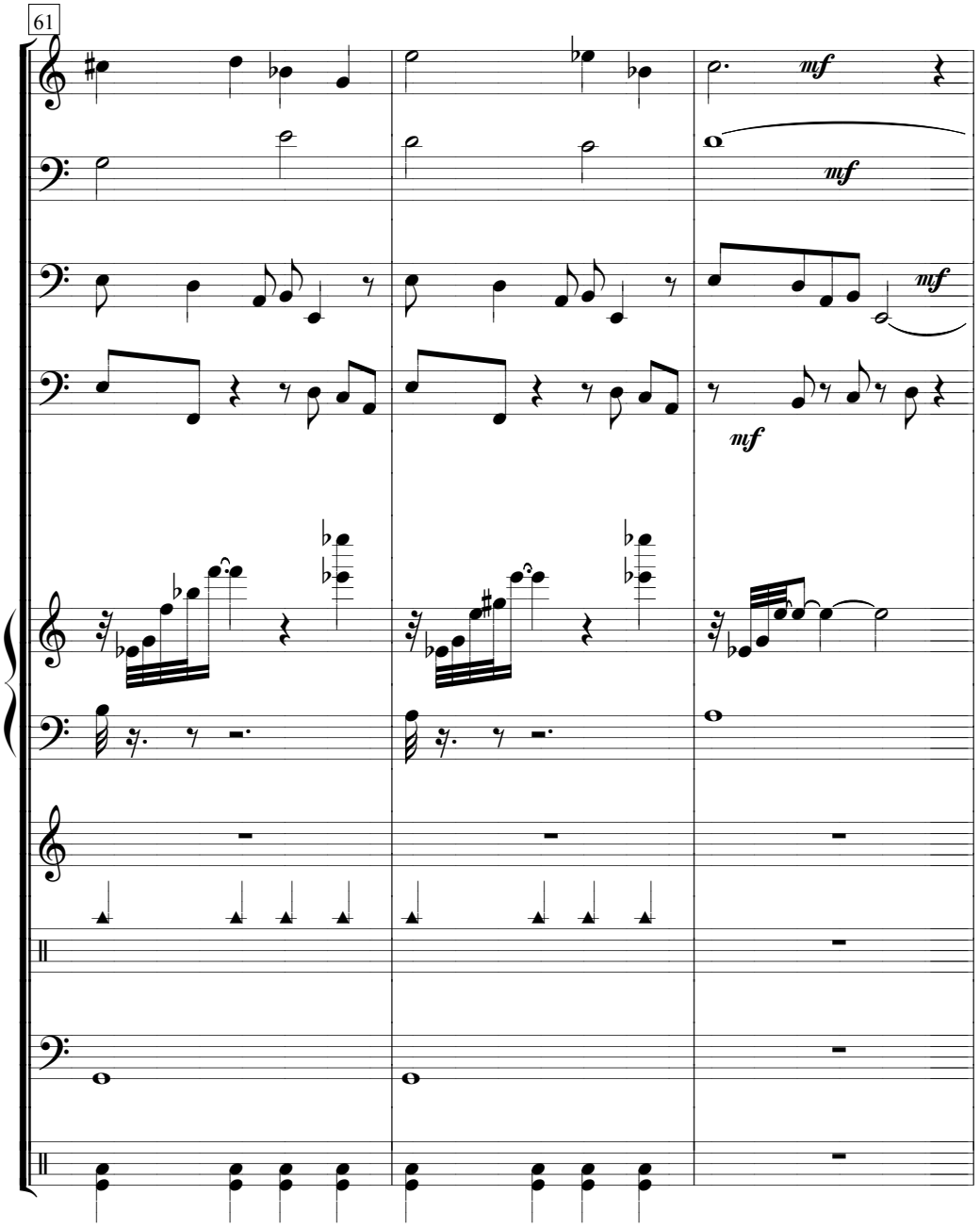
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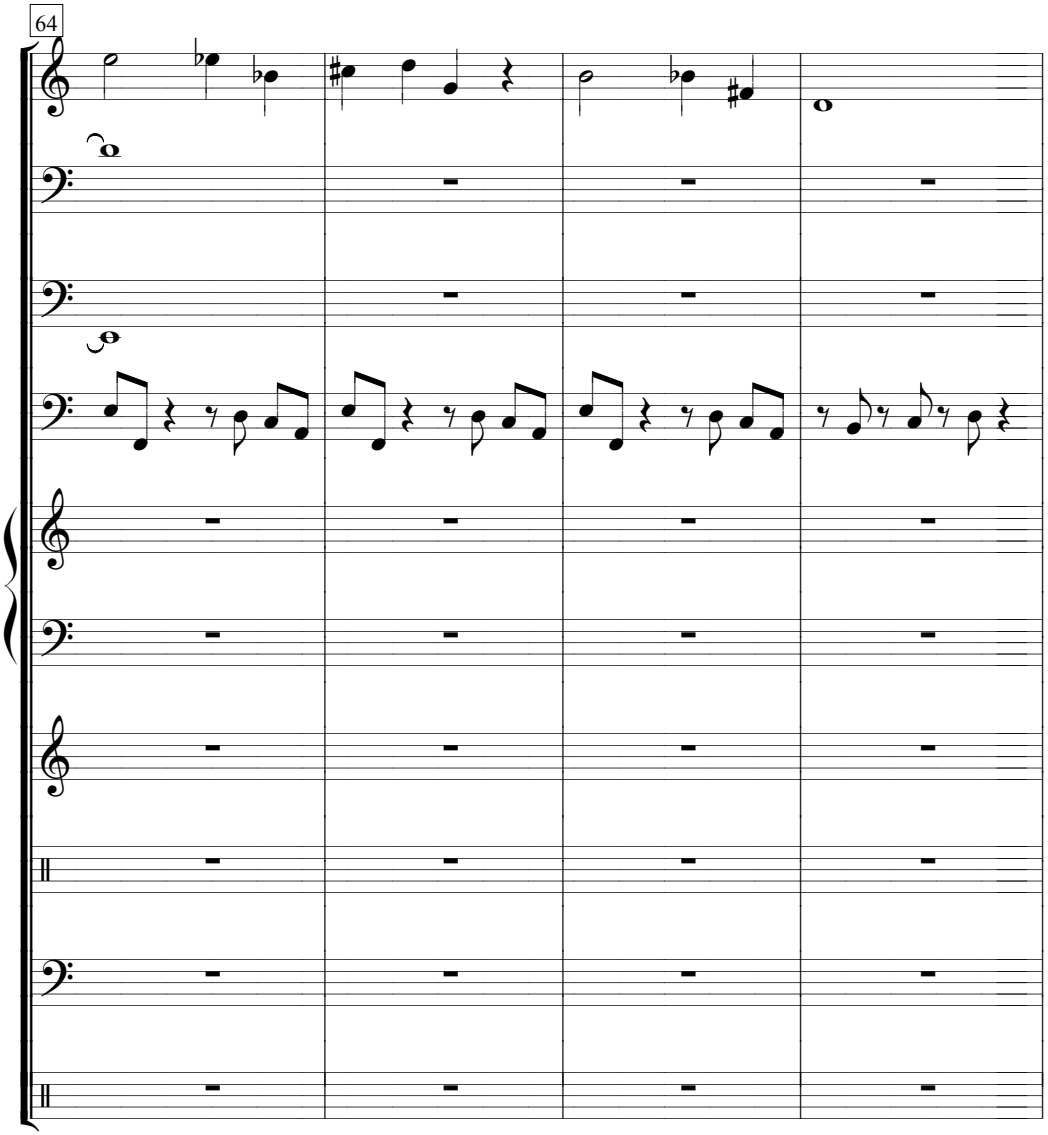
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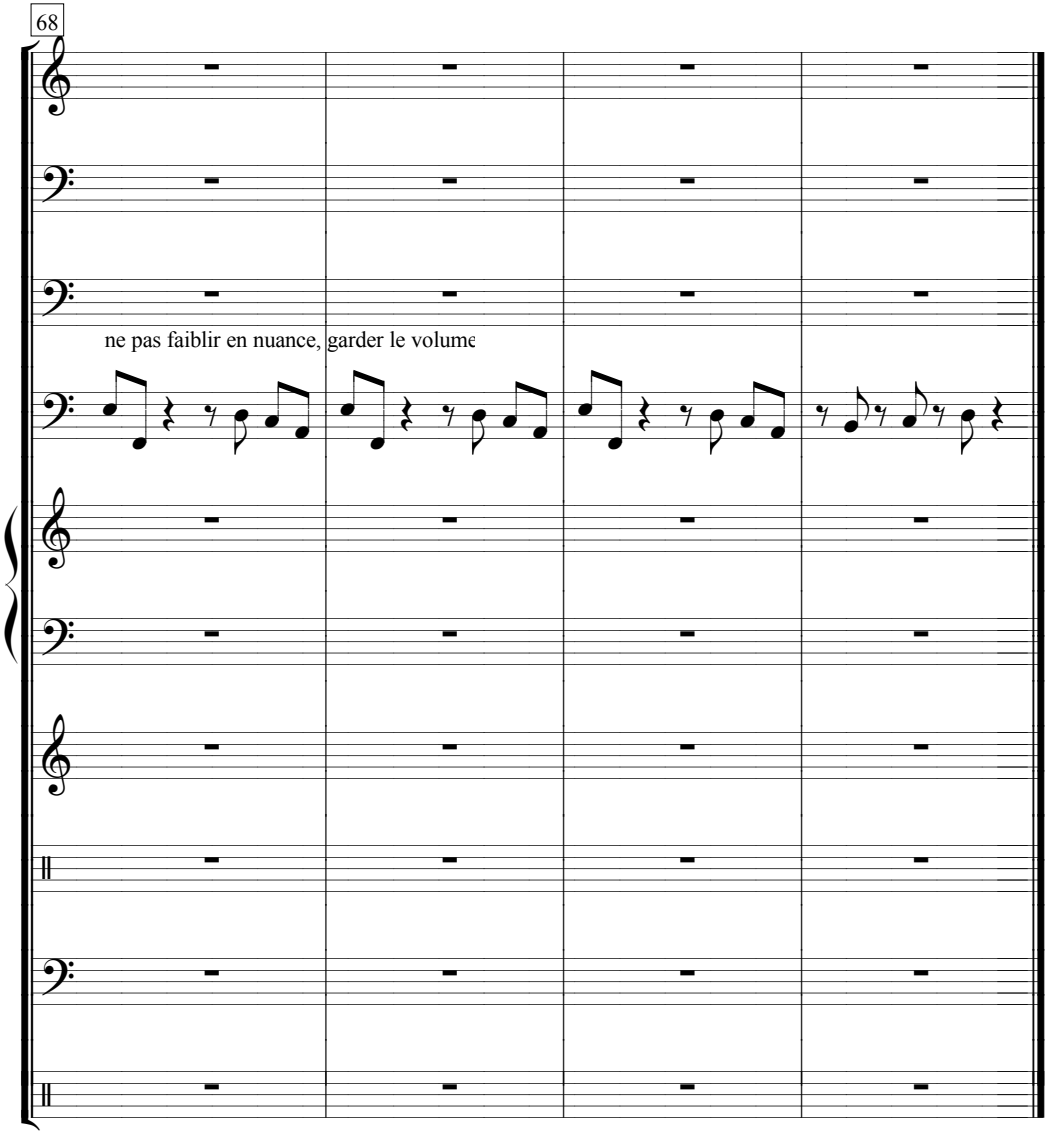

68
ne pas faiblir en nuance, garder le volume

Magique 5

13 magiques

♩ = 100 garder le tempo

Jean Pierre Prudent

violon1

violon2

altos

les violoncelles jouent saccadé

vcelle1

vcelle2

hautbois

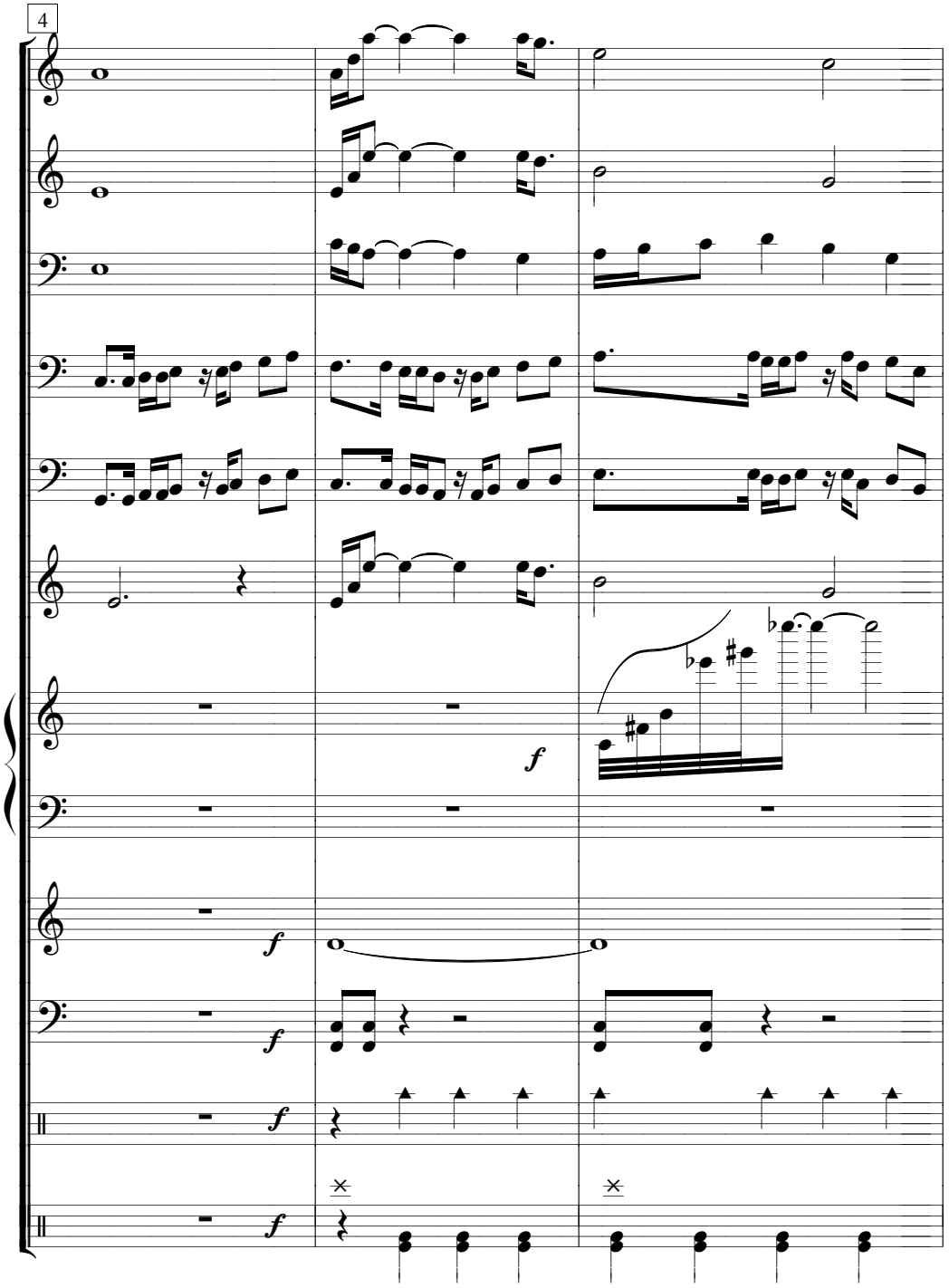
piano

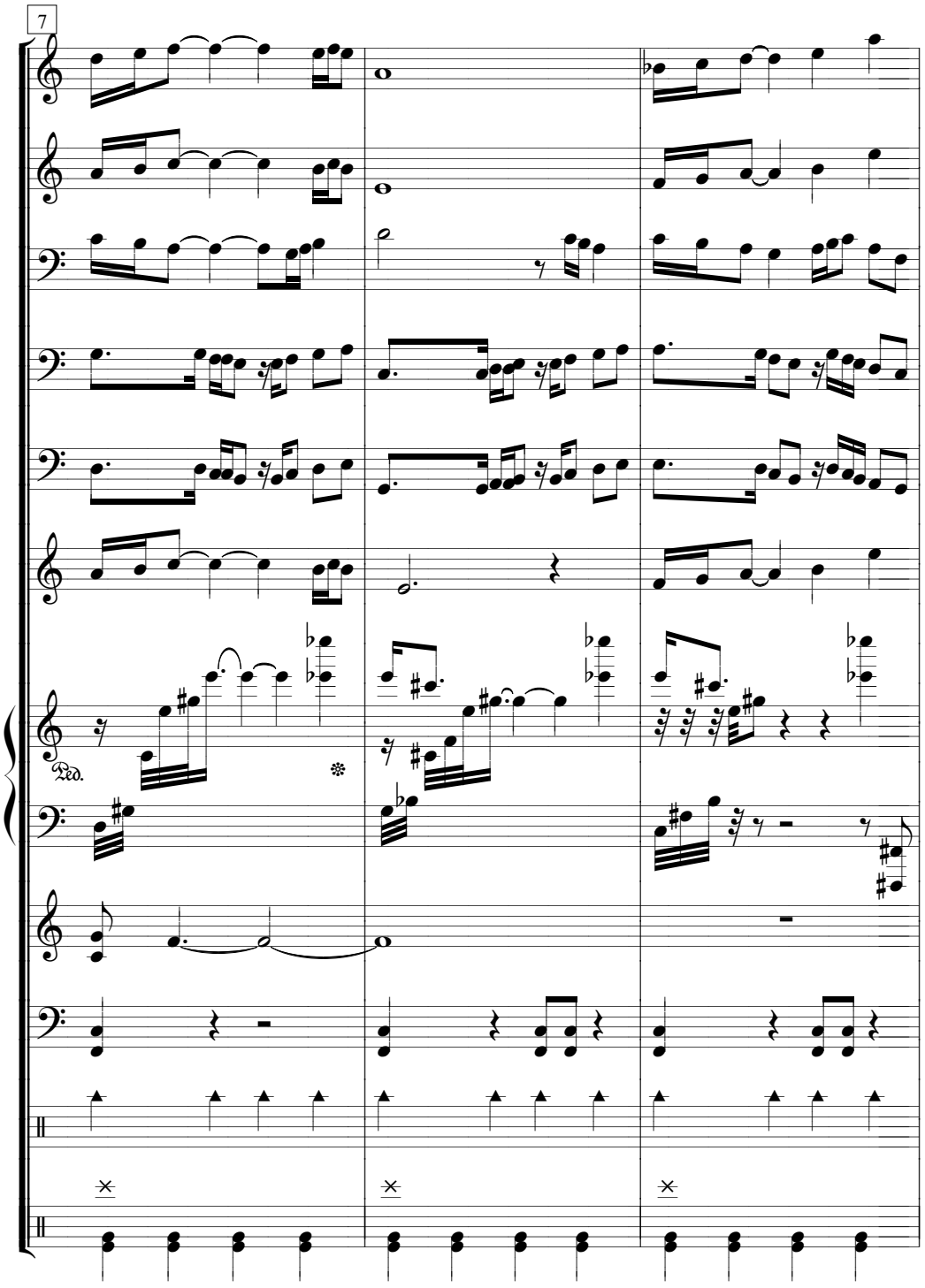
cloches

timbales

woodblock

cymballes/gcaisse

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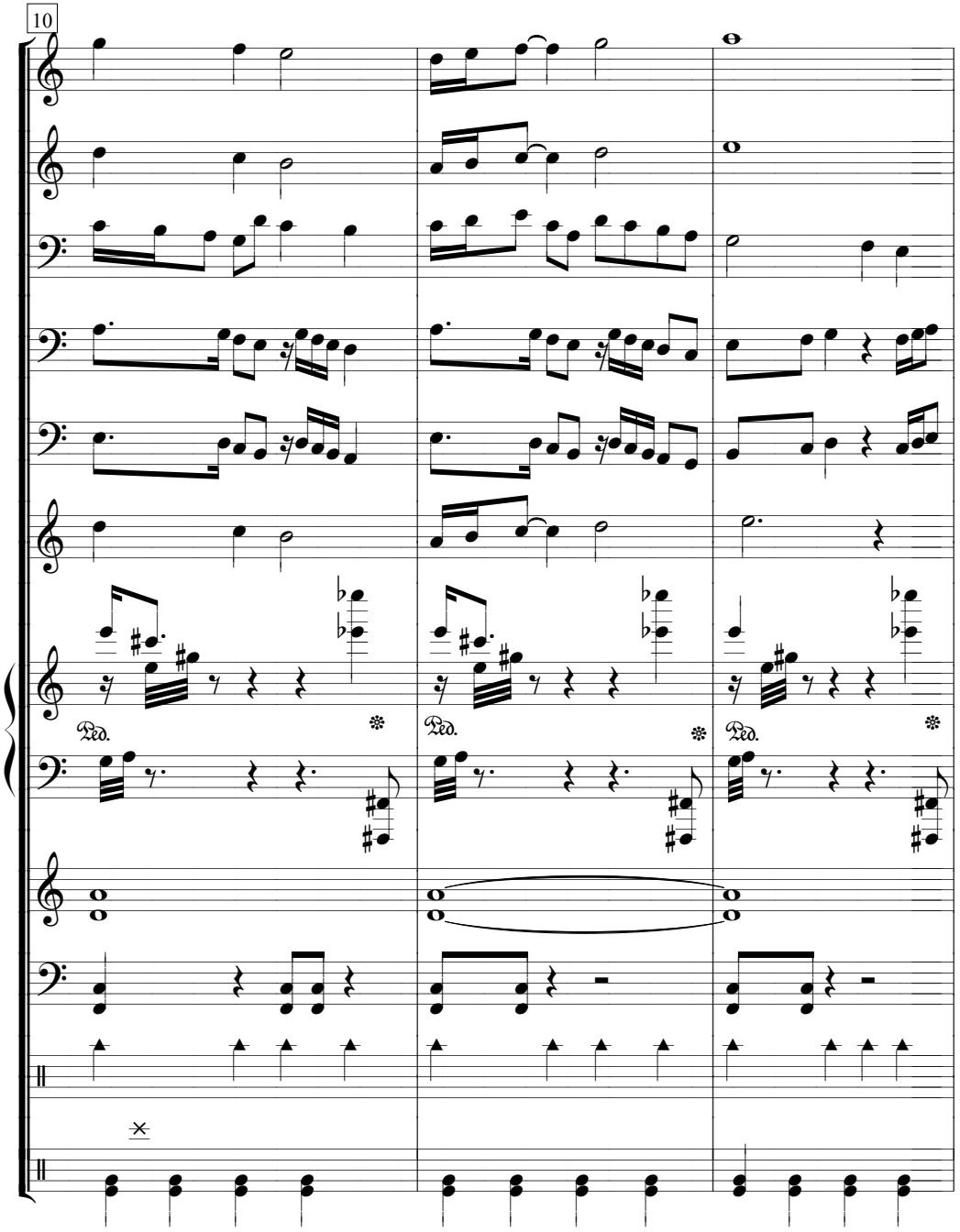
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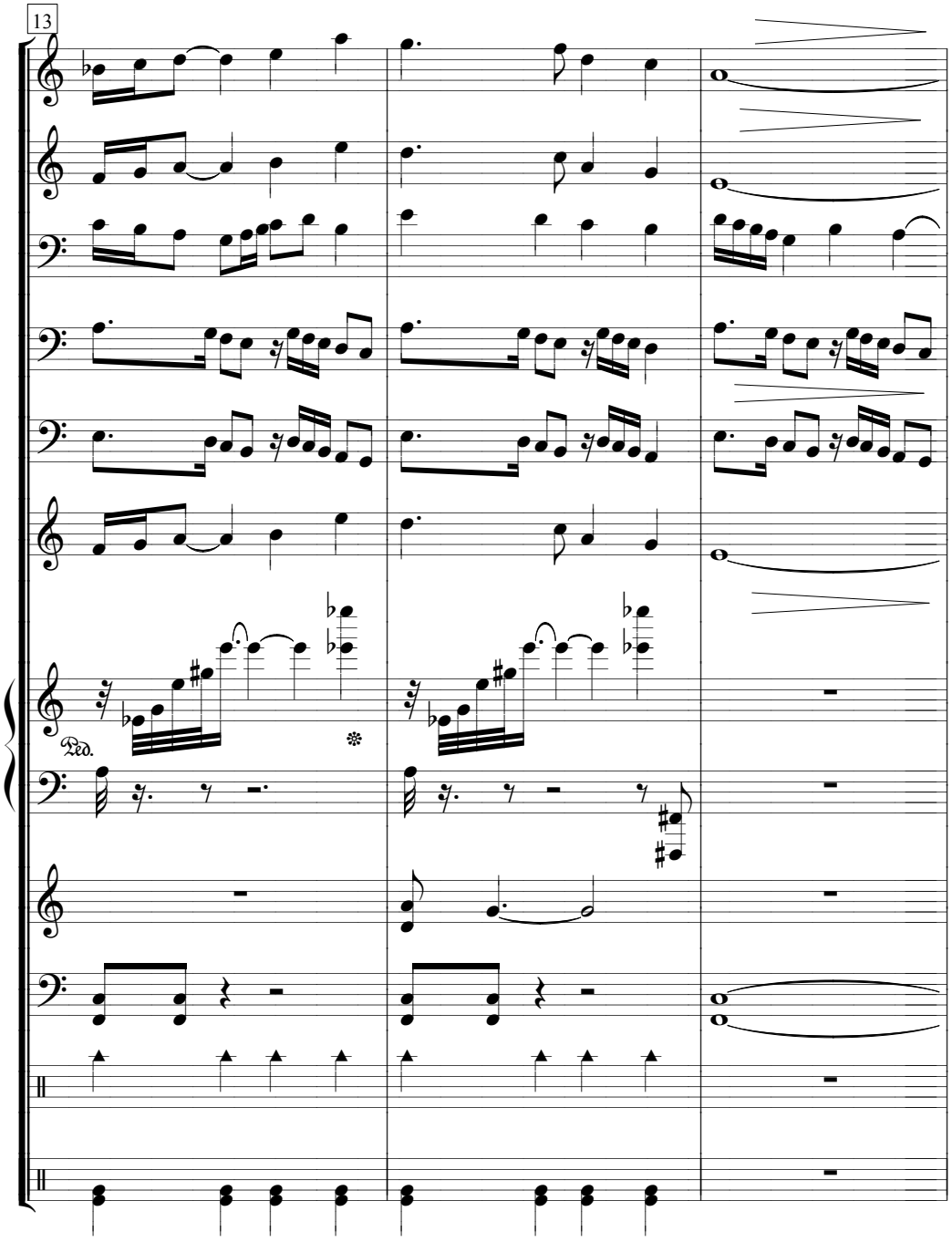
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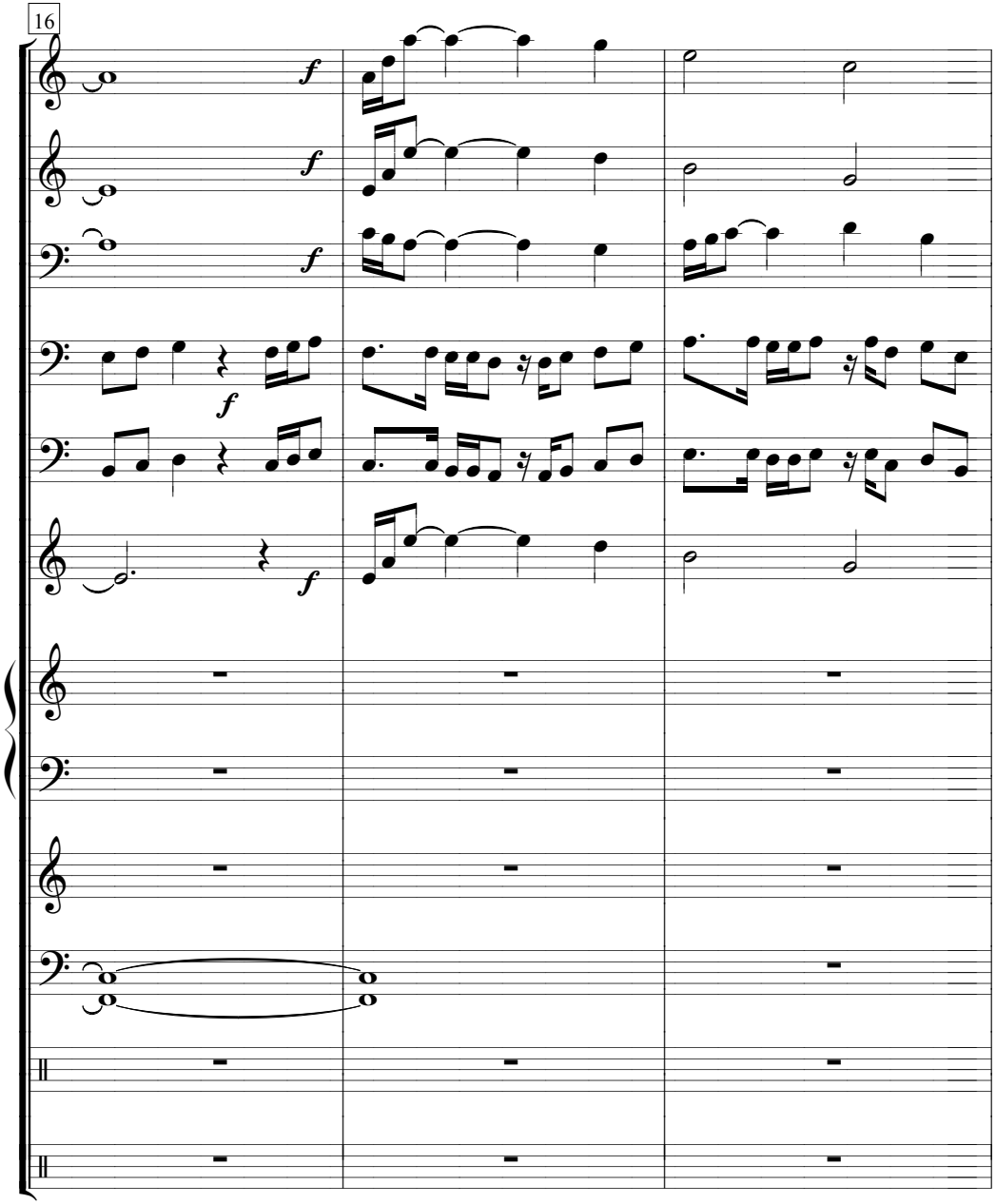
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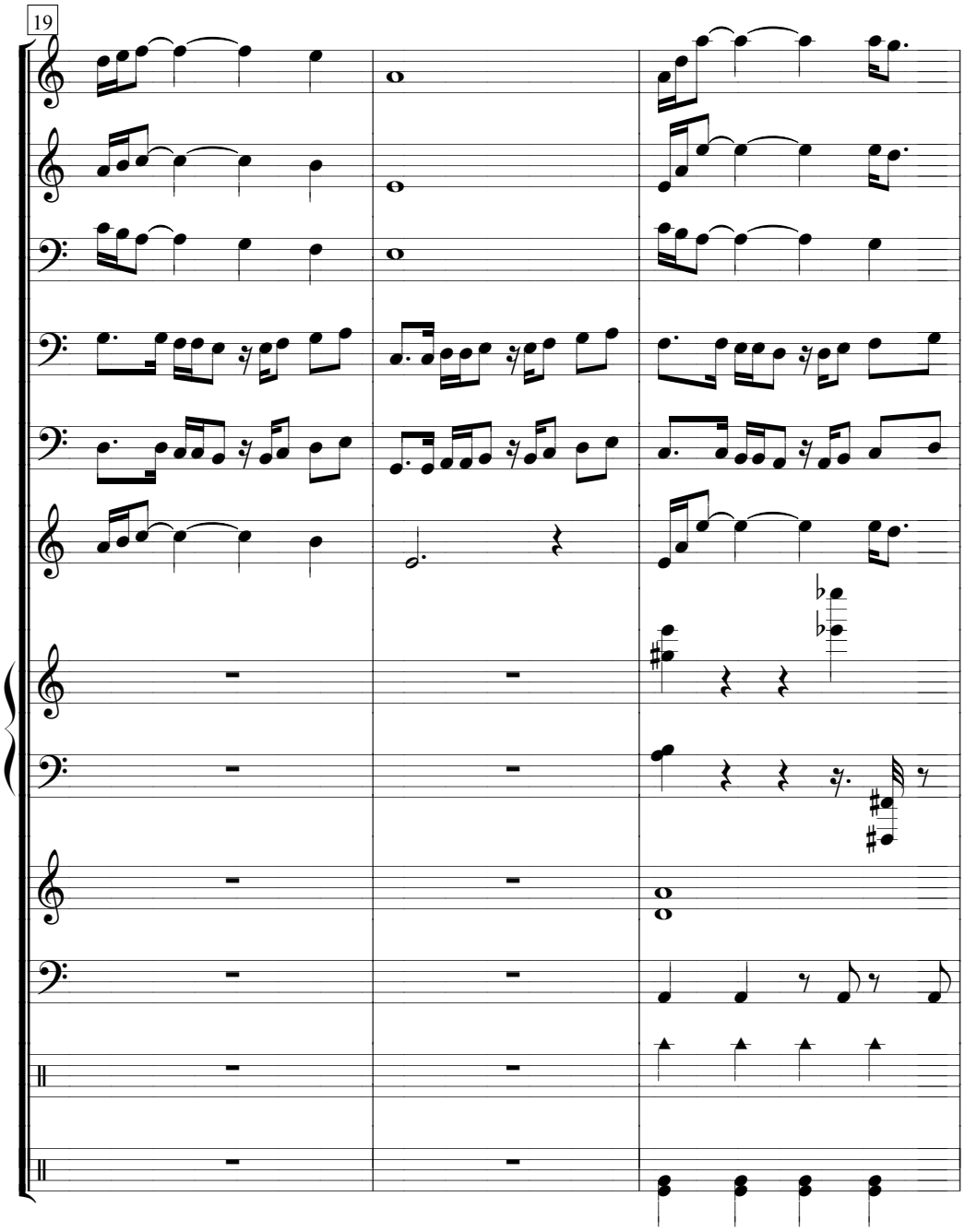
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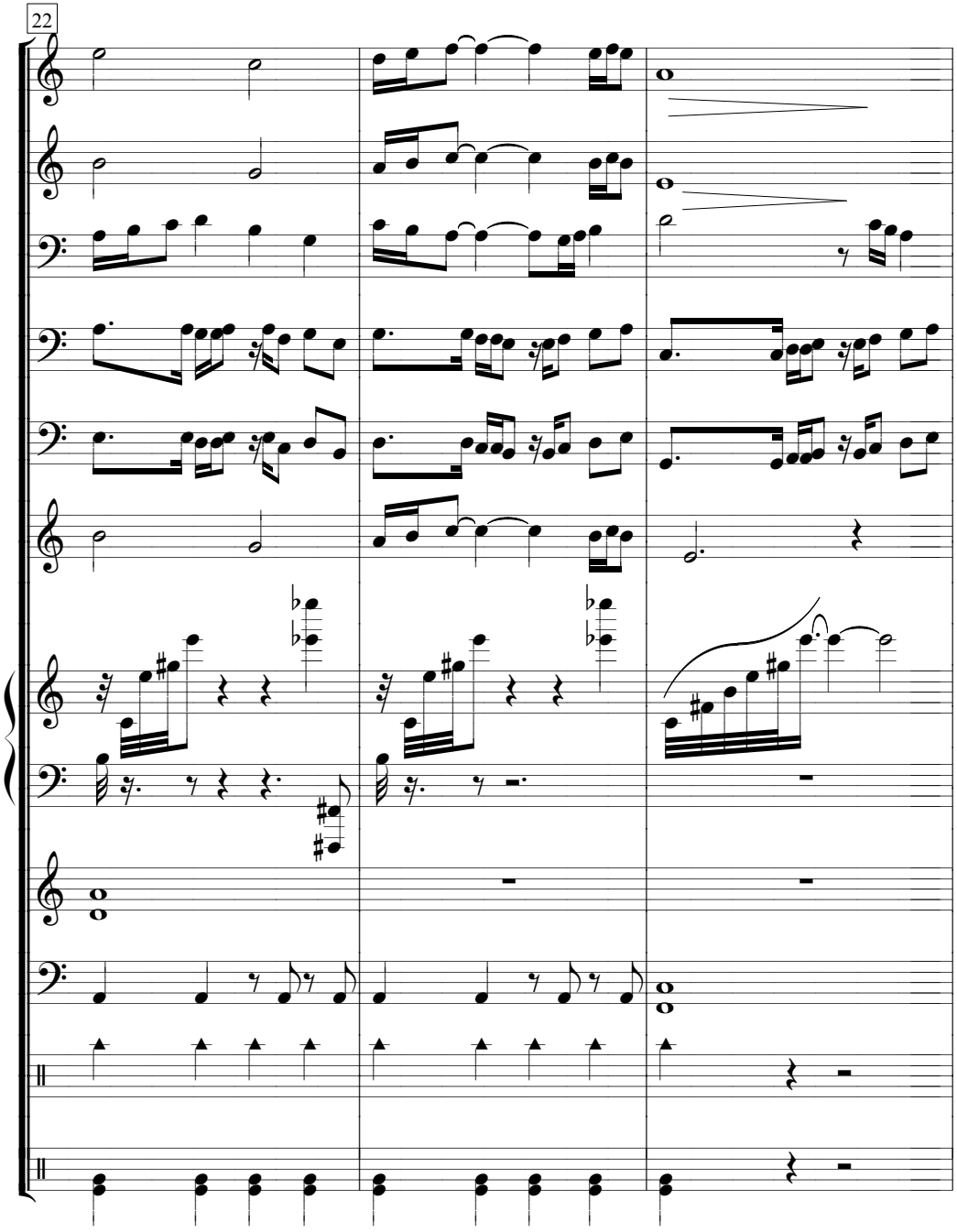
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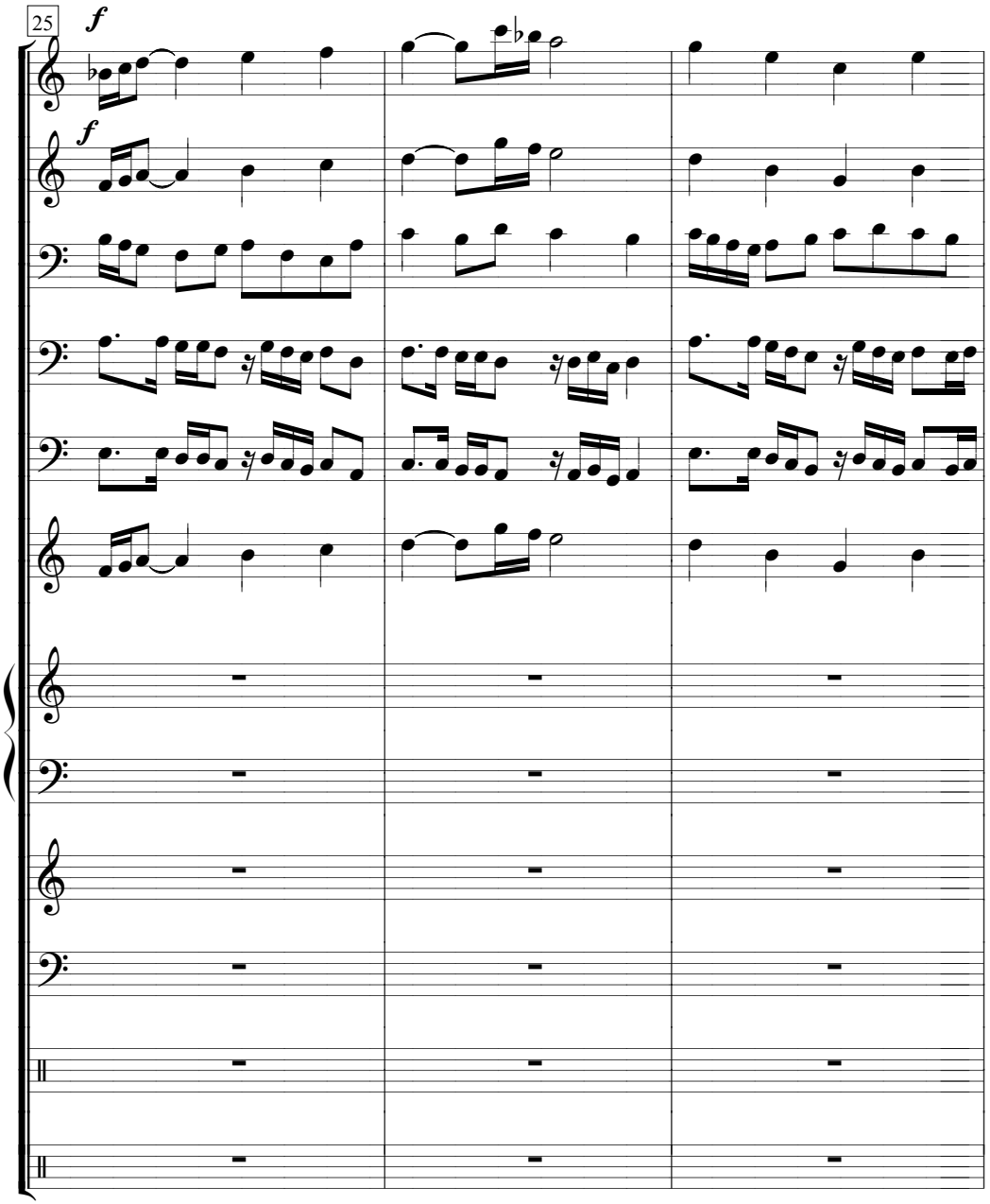
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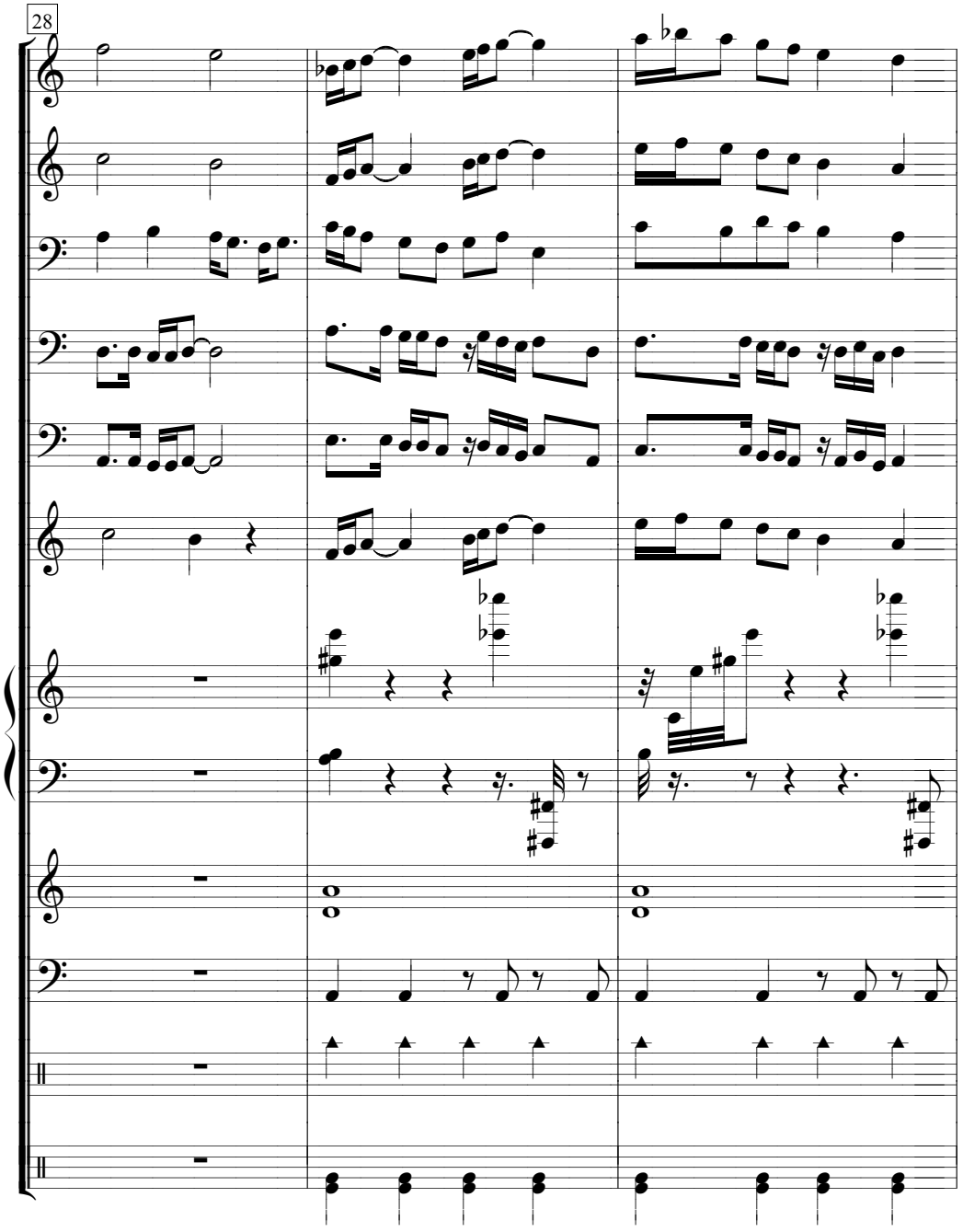
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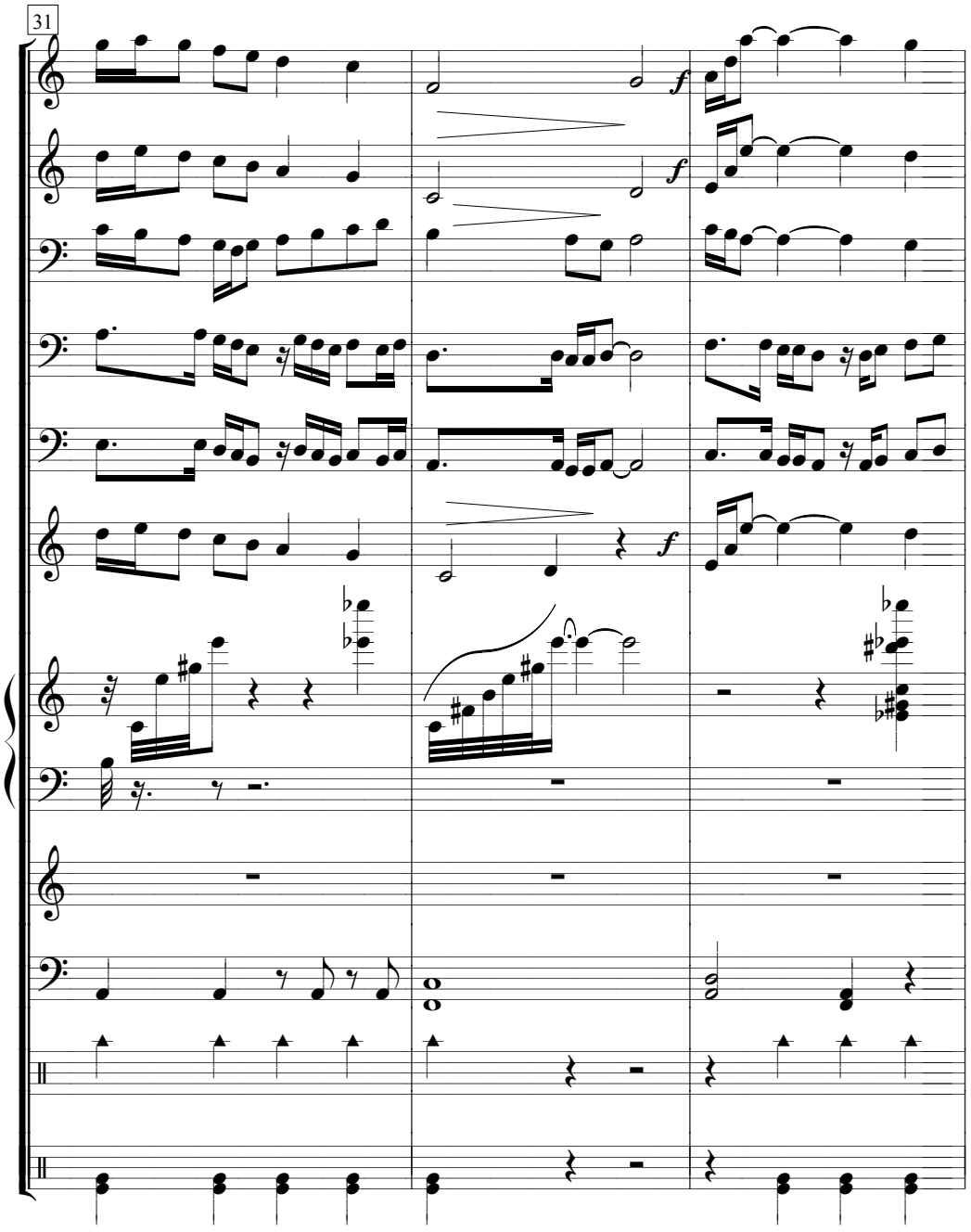
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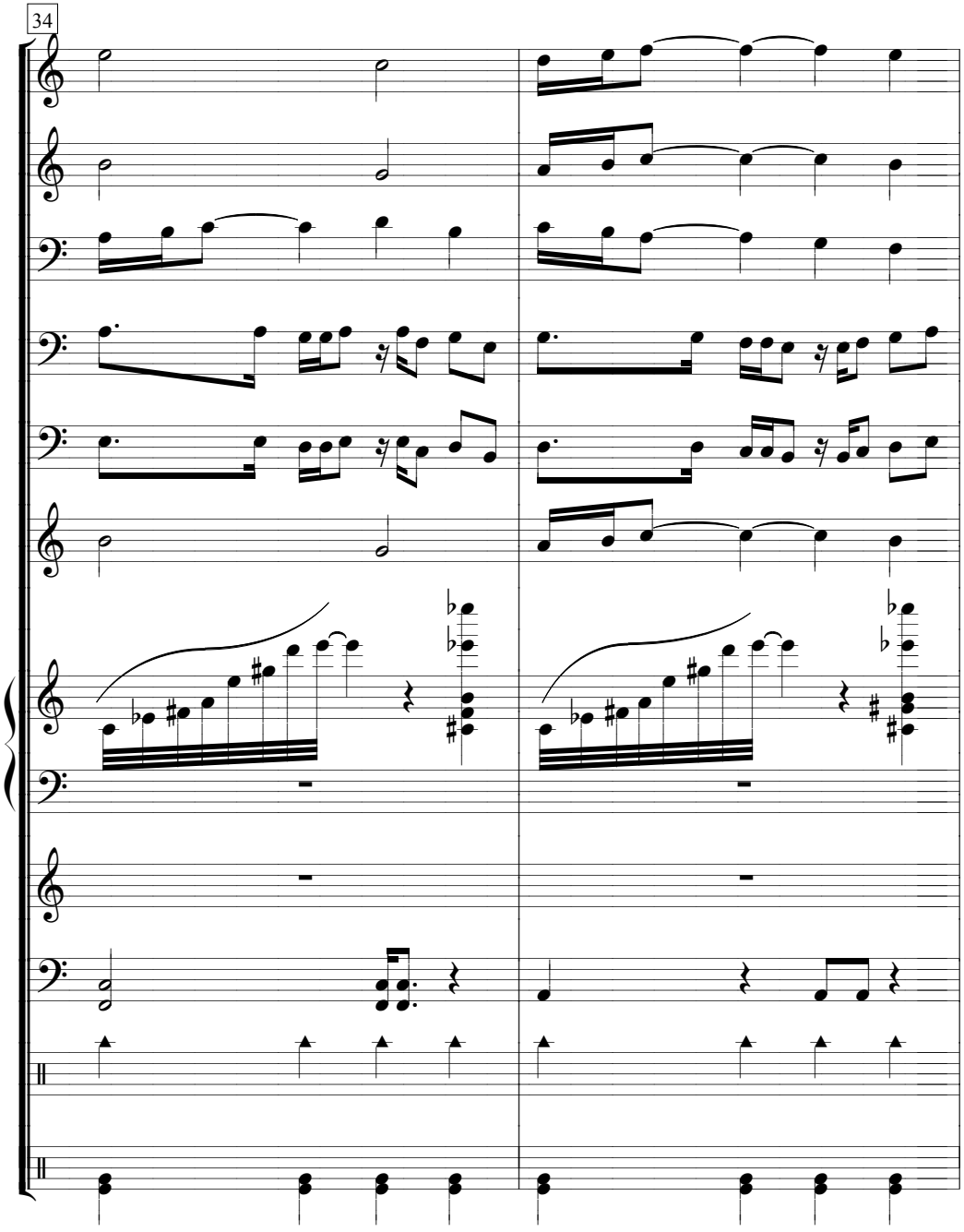
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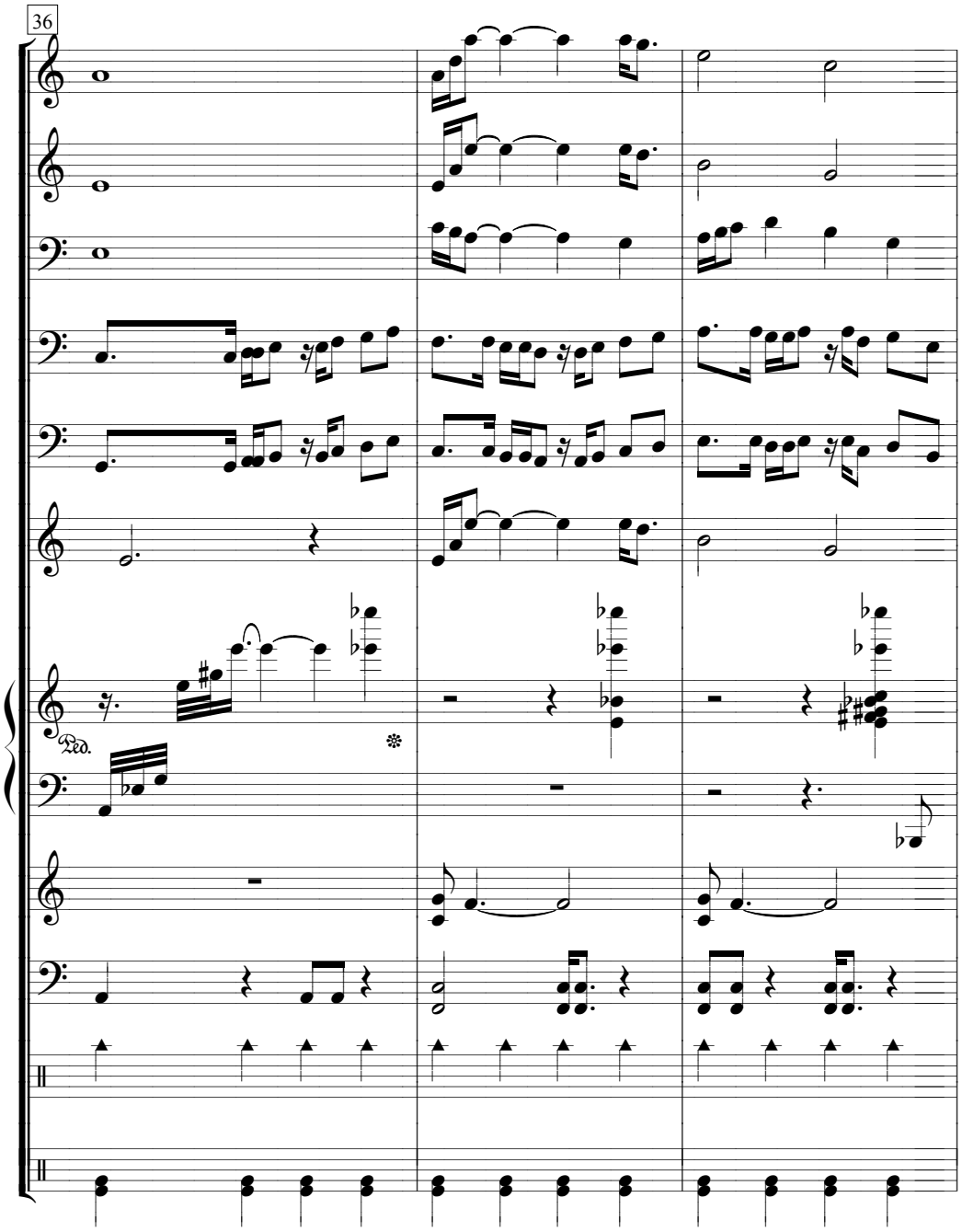
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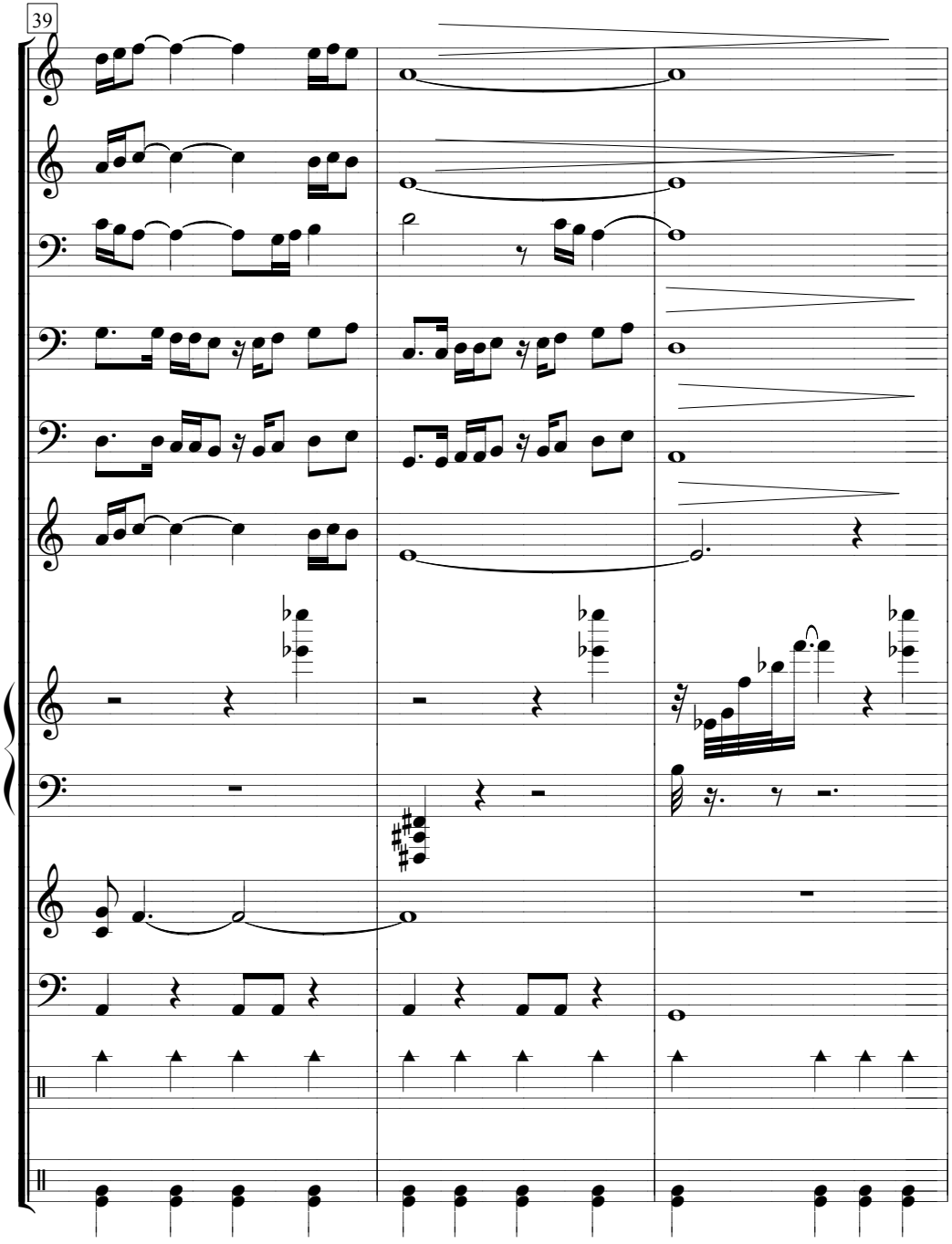
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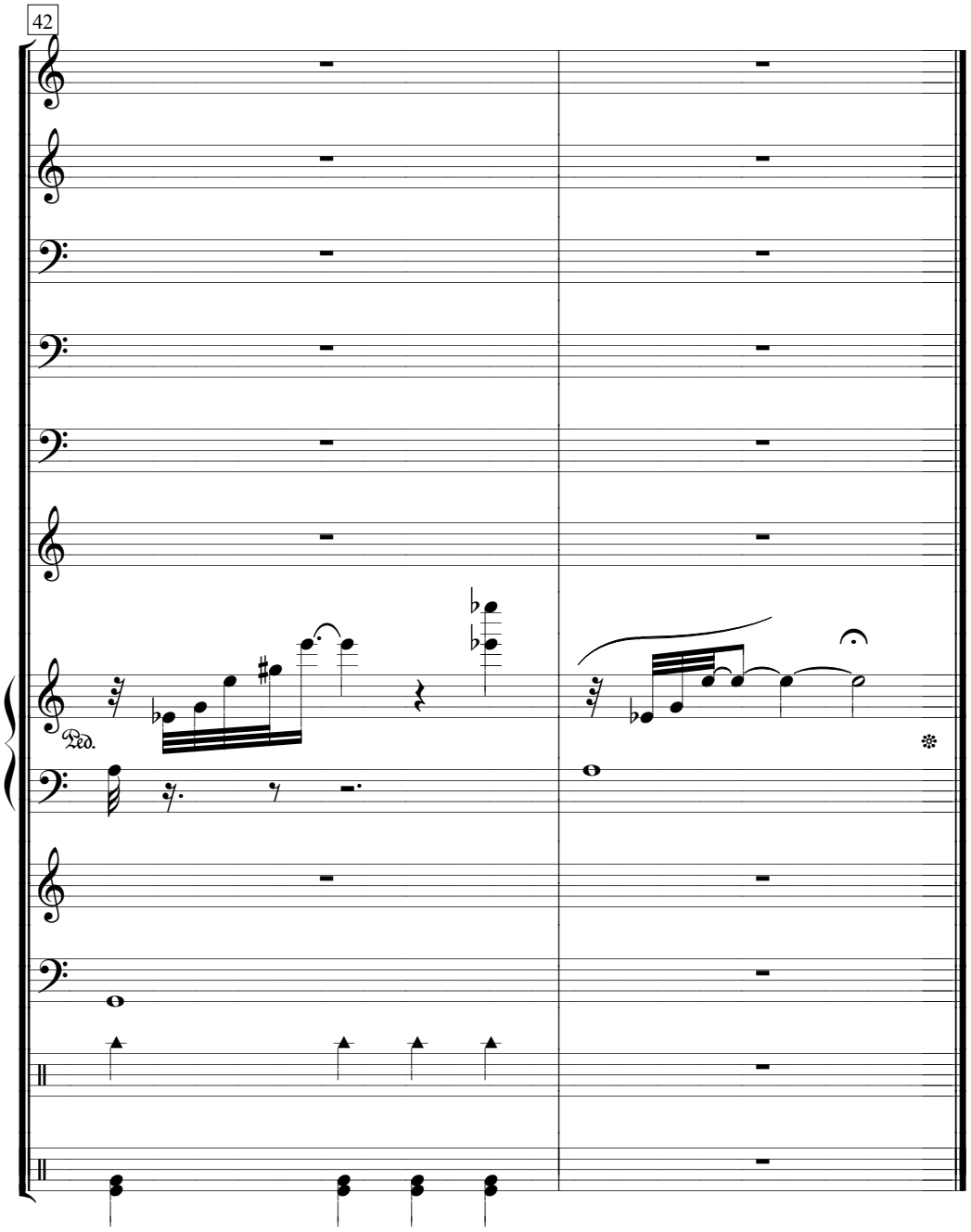
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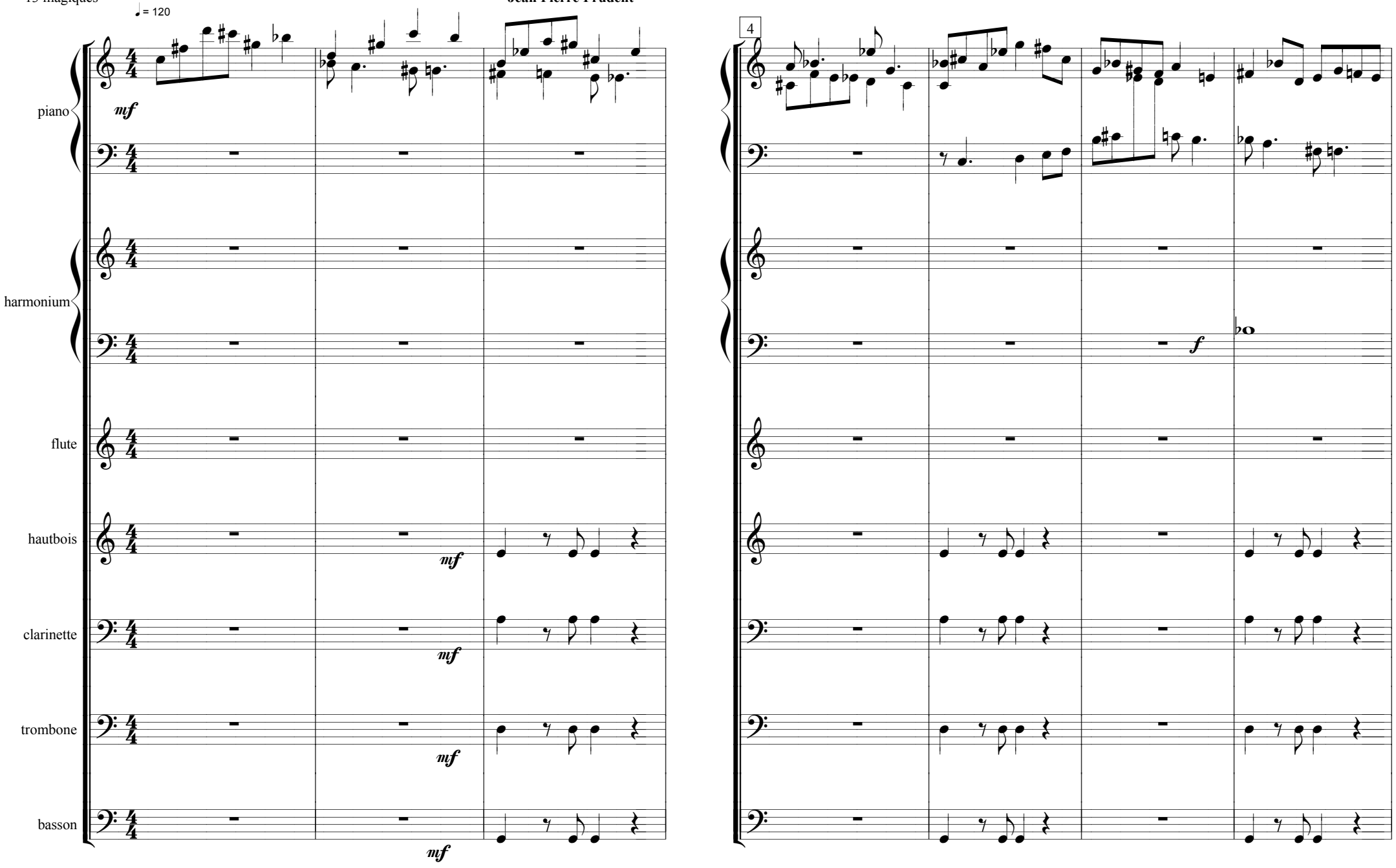
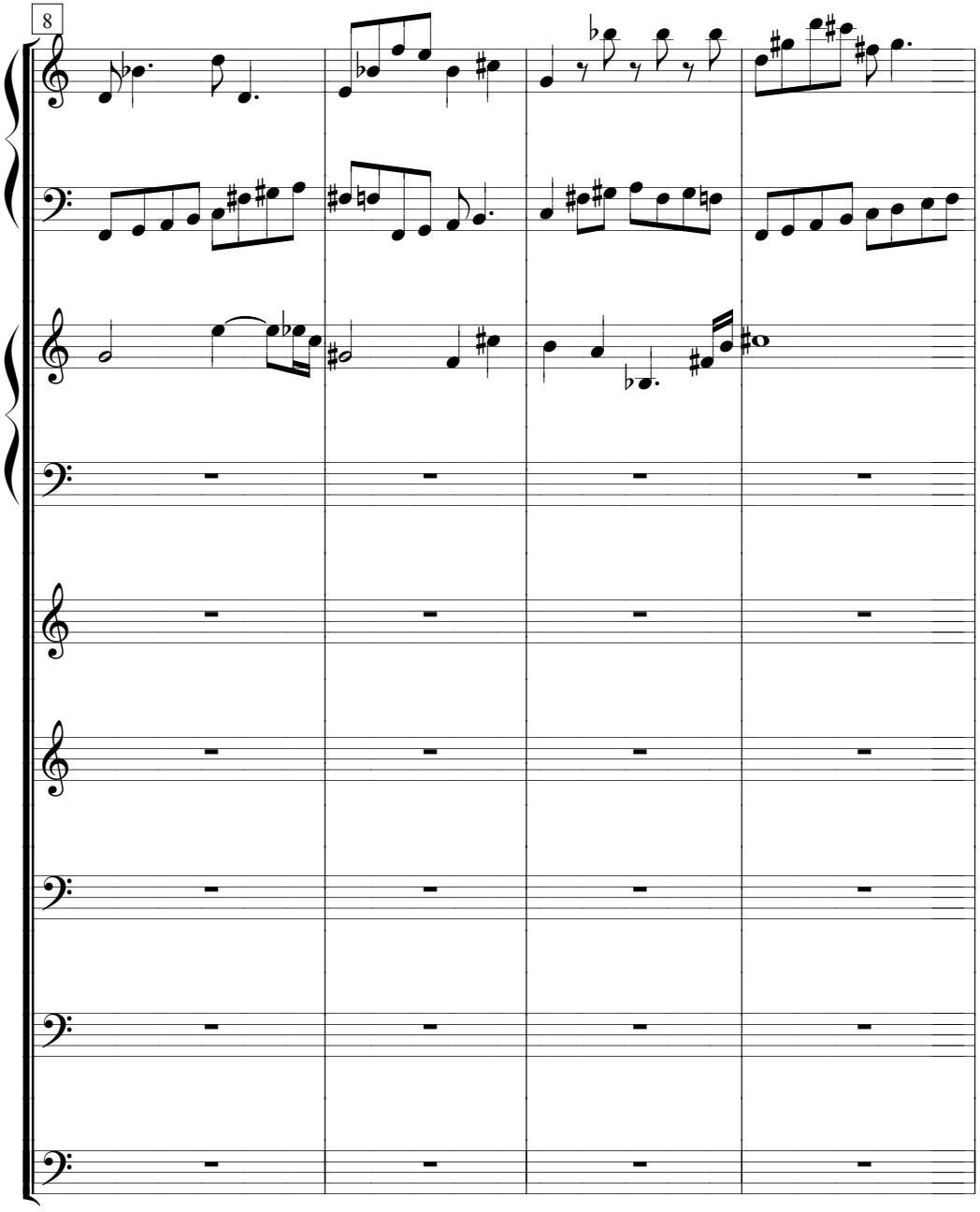
Magique 6

13 magiques

Jean Pierre Prudent

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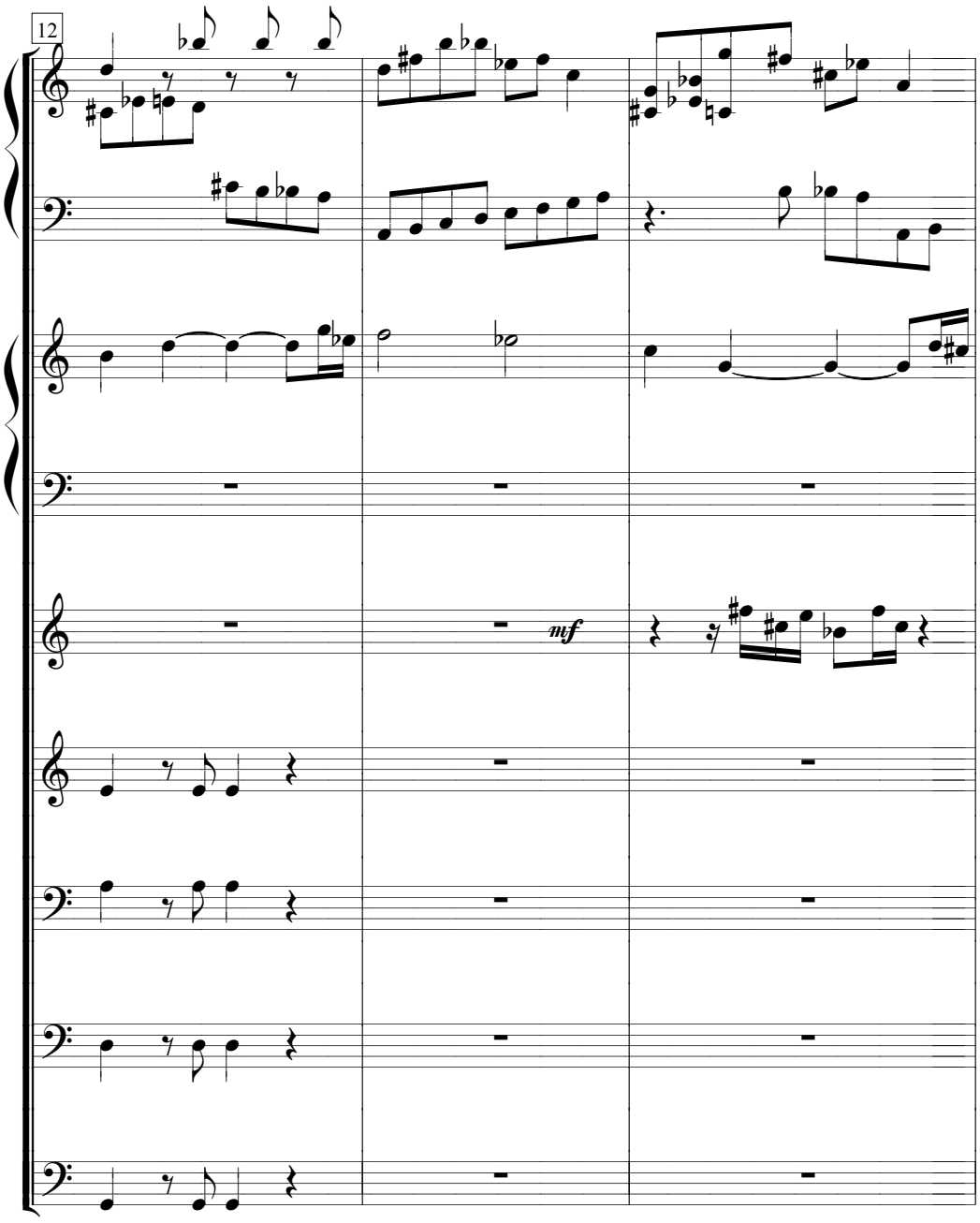
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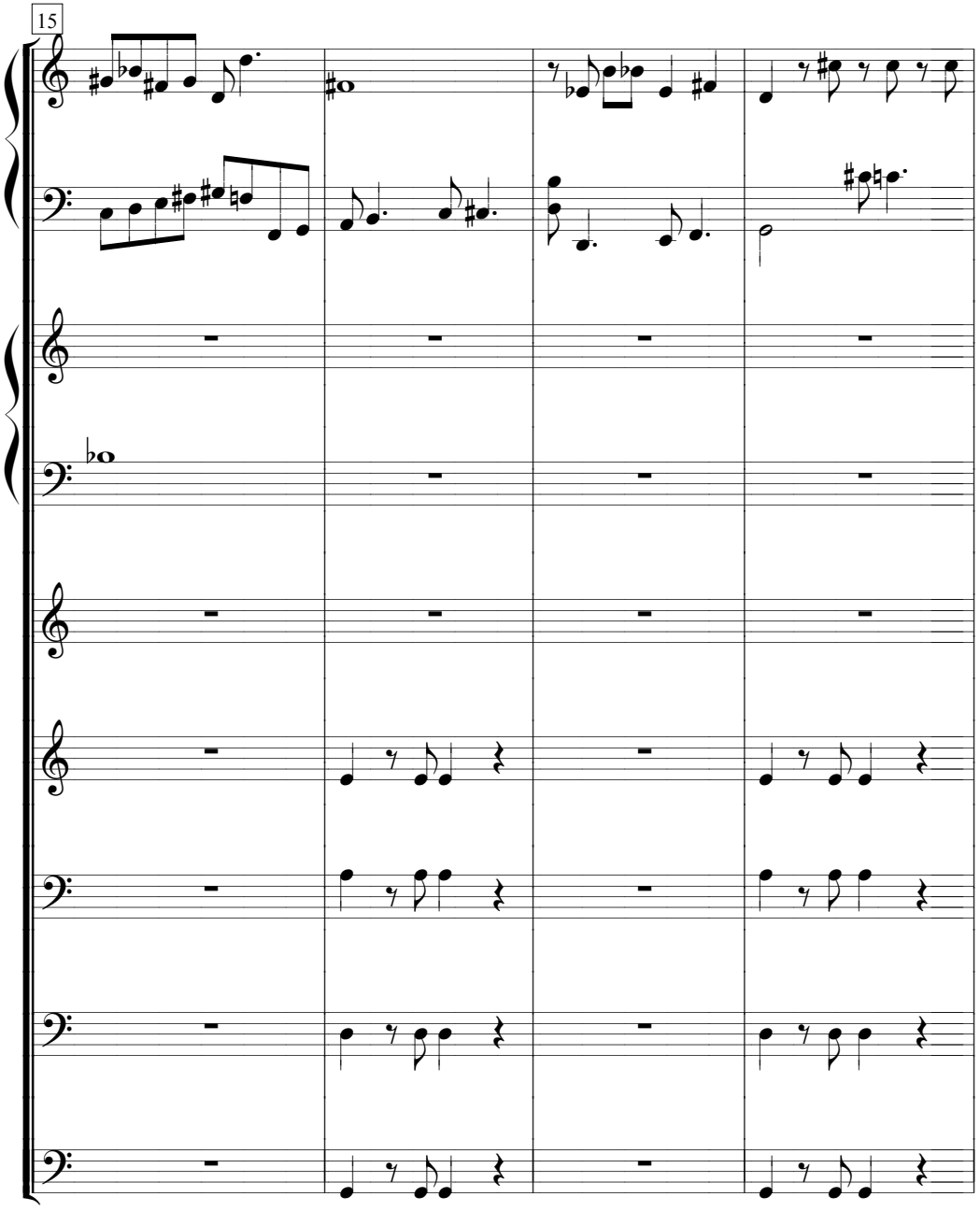
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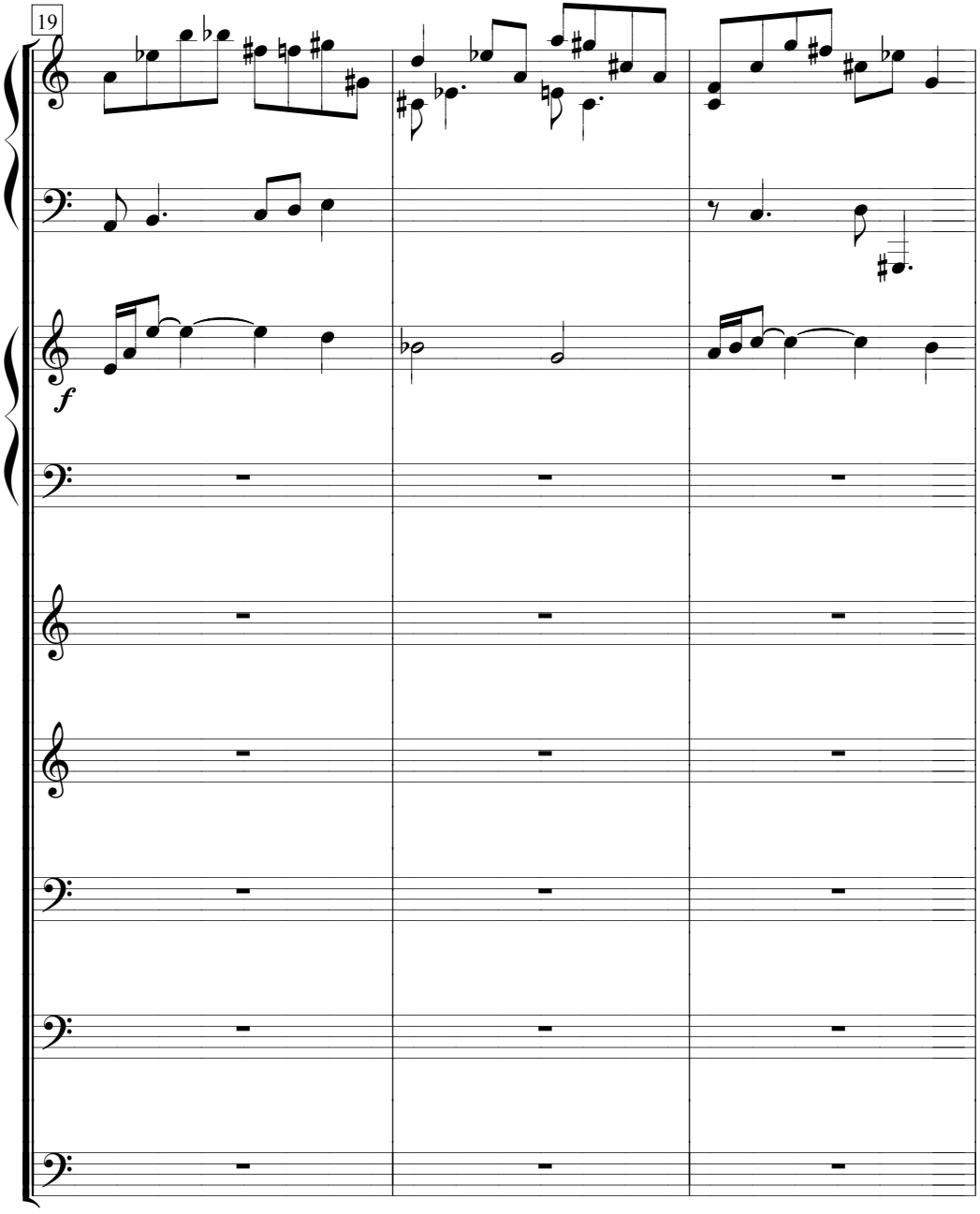
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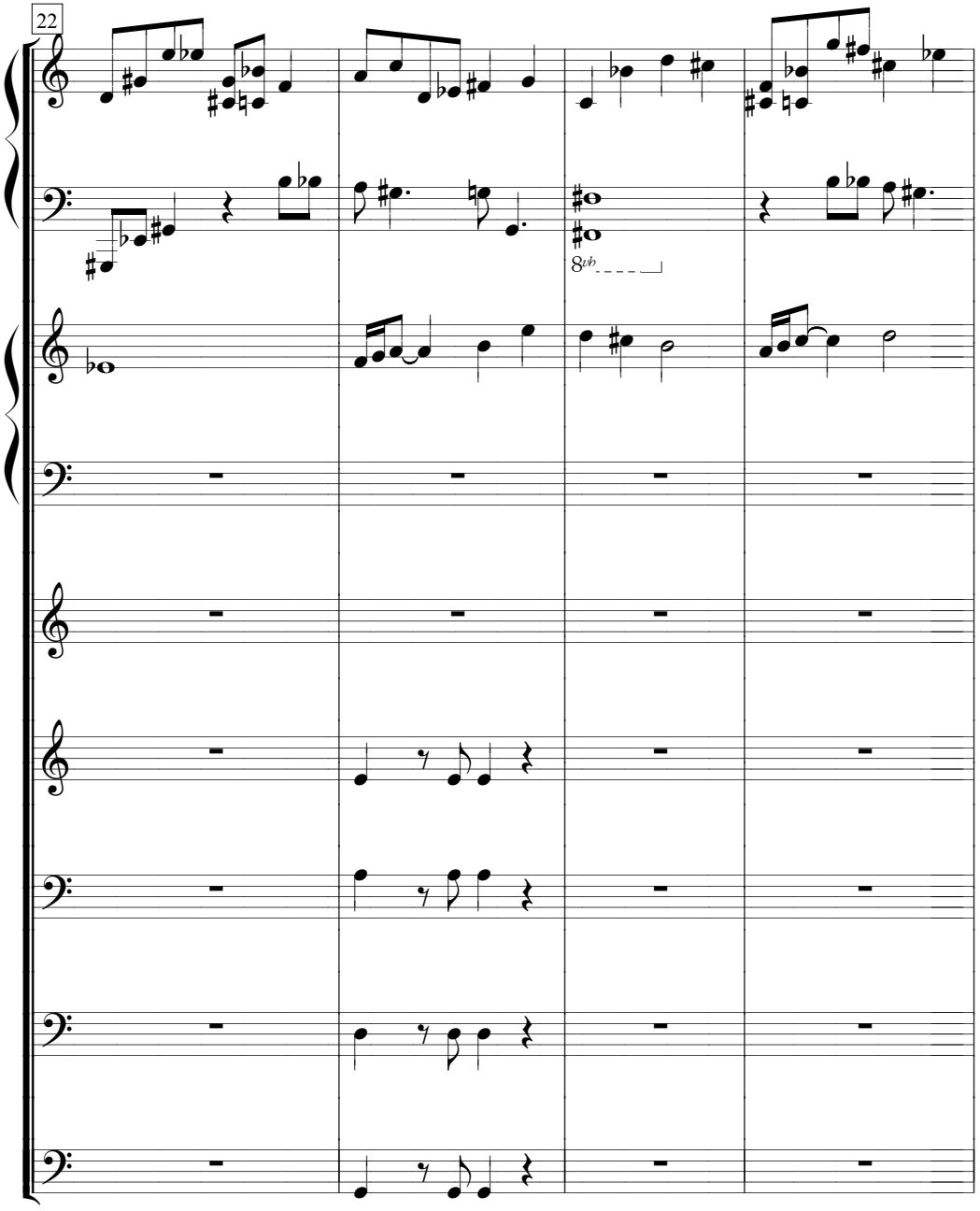
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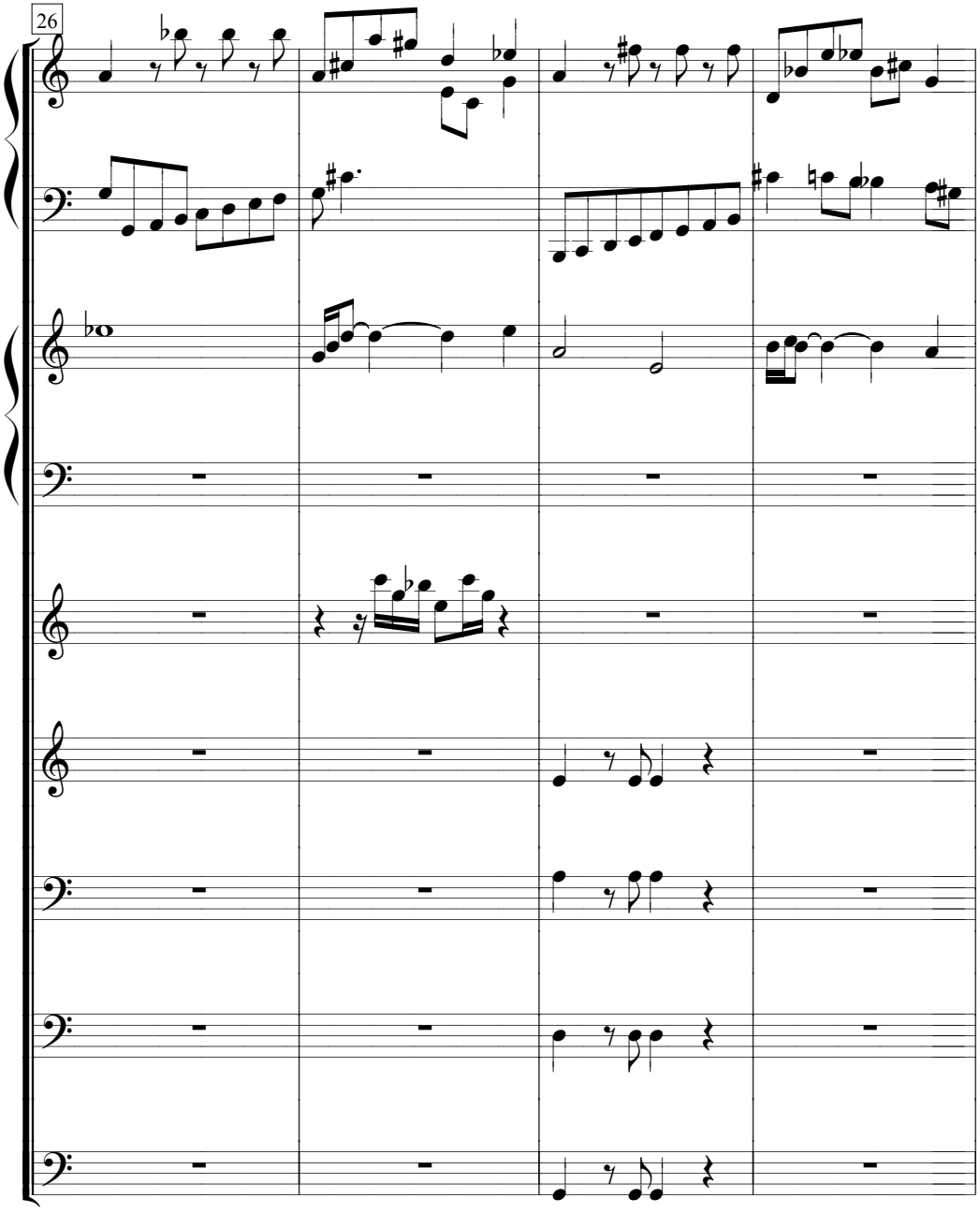
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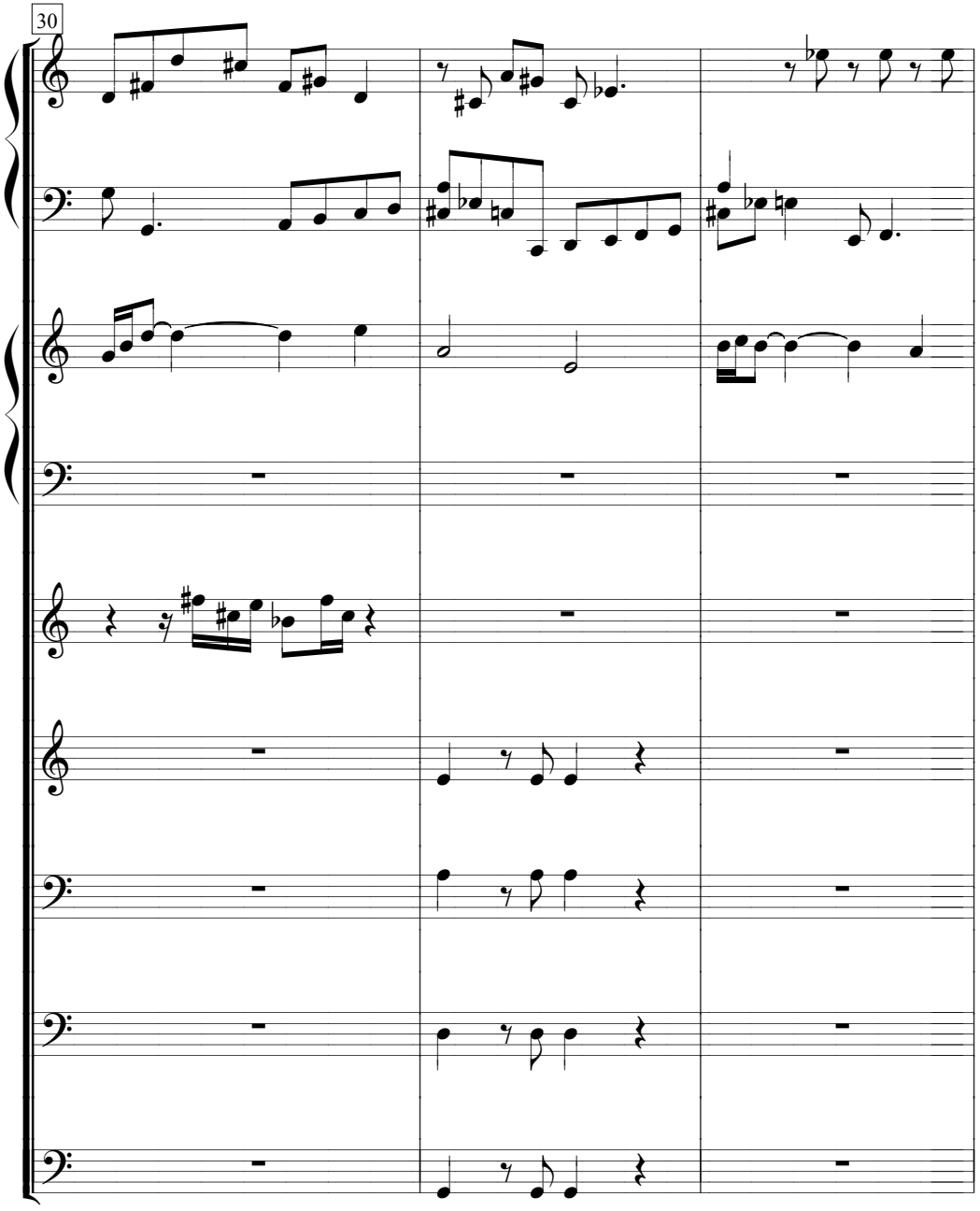
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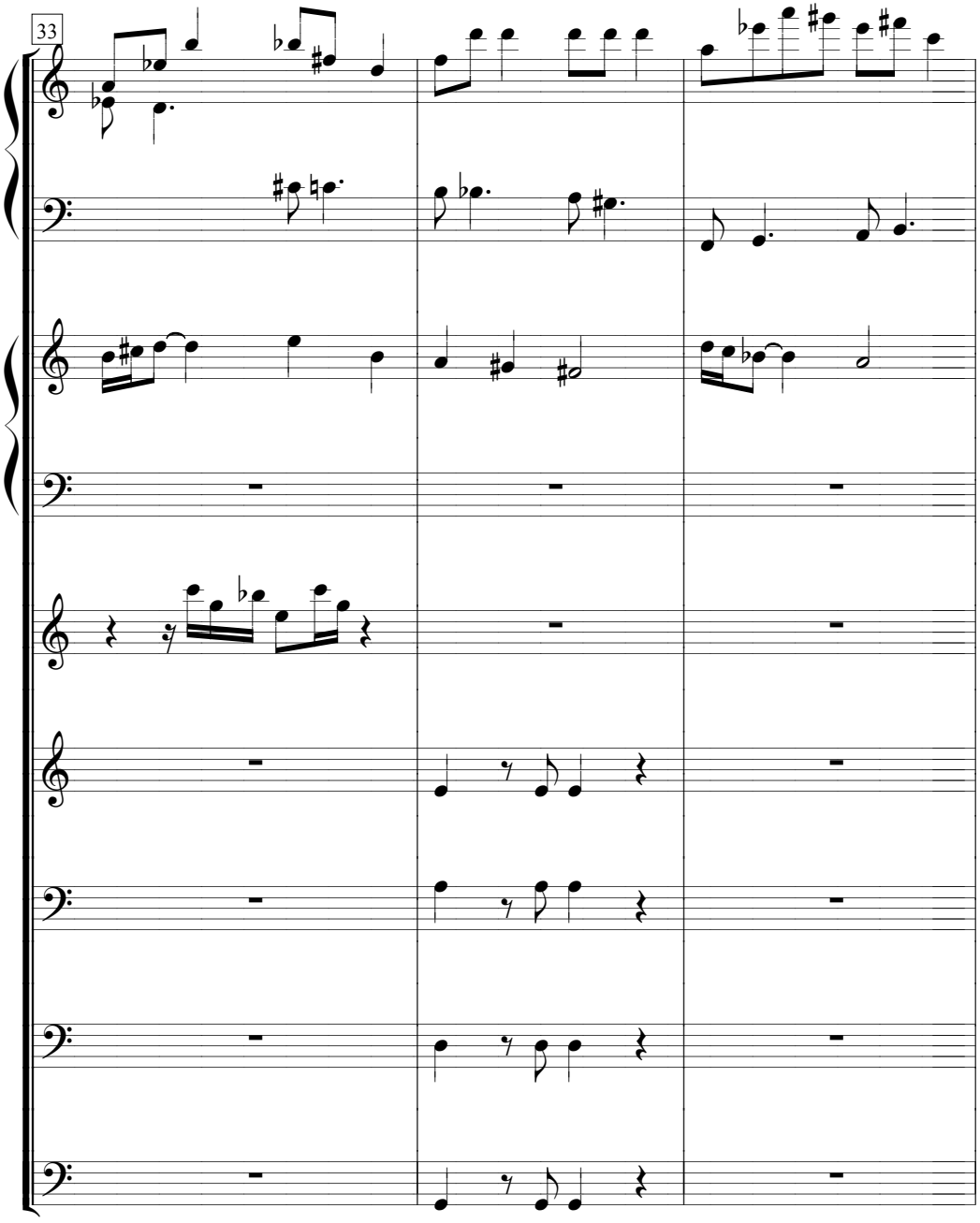
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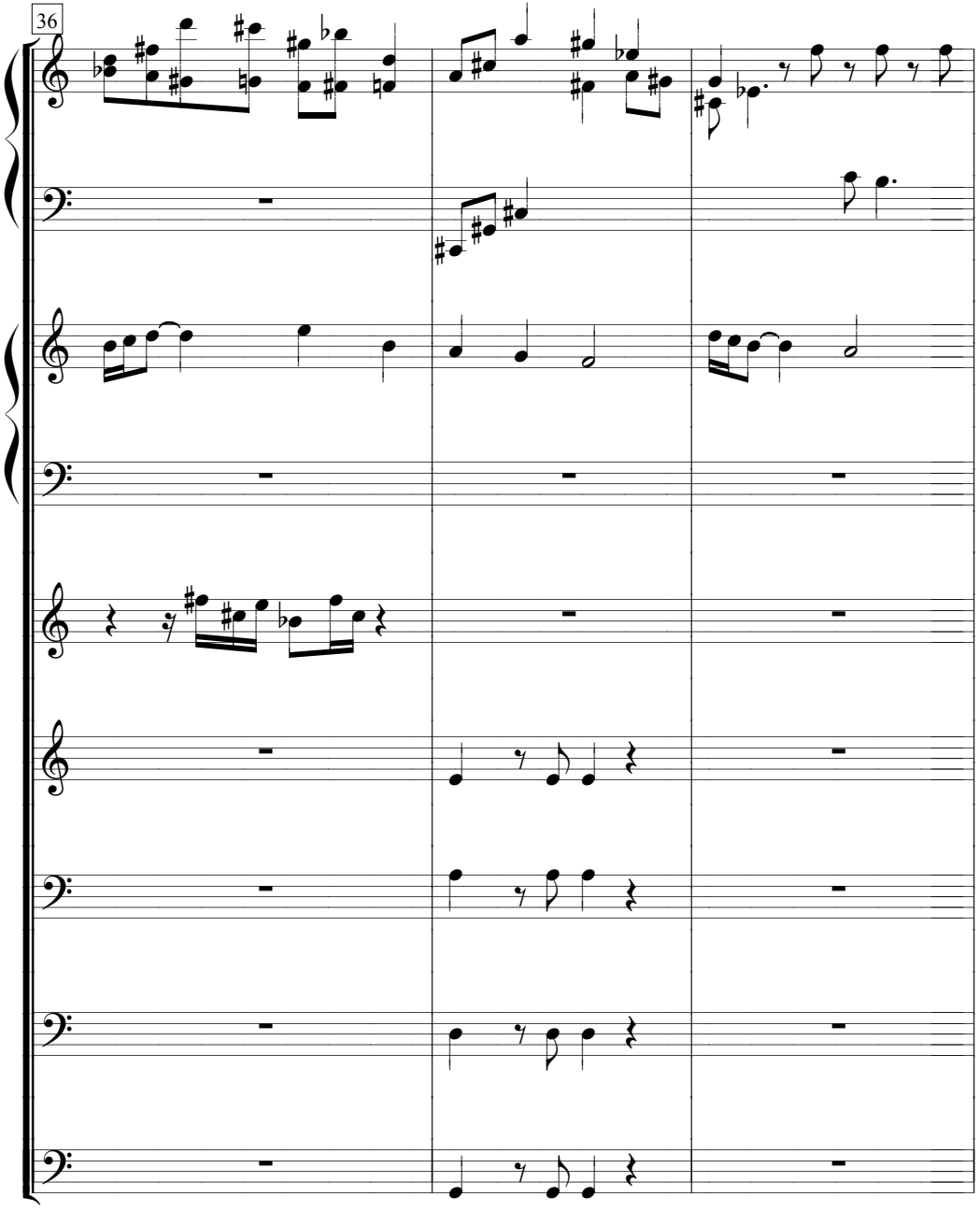
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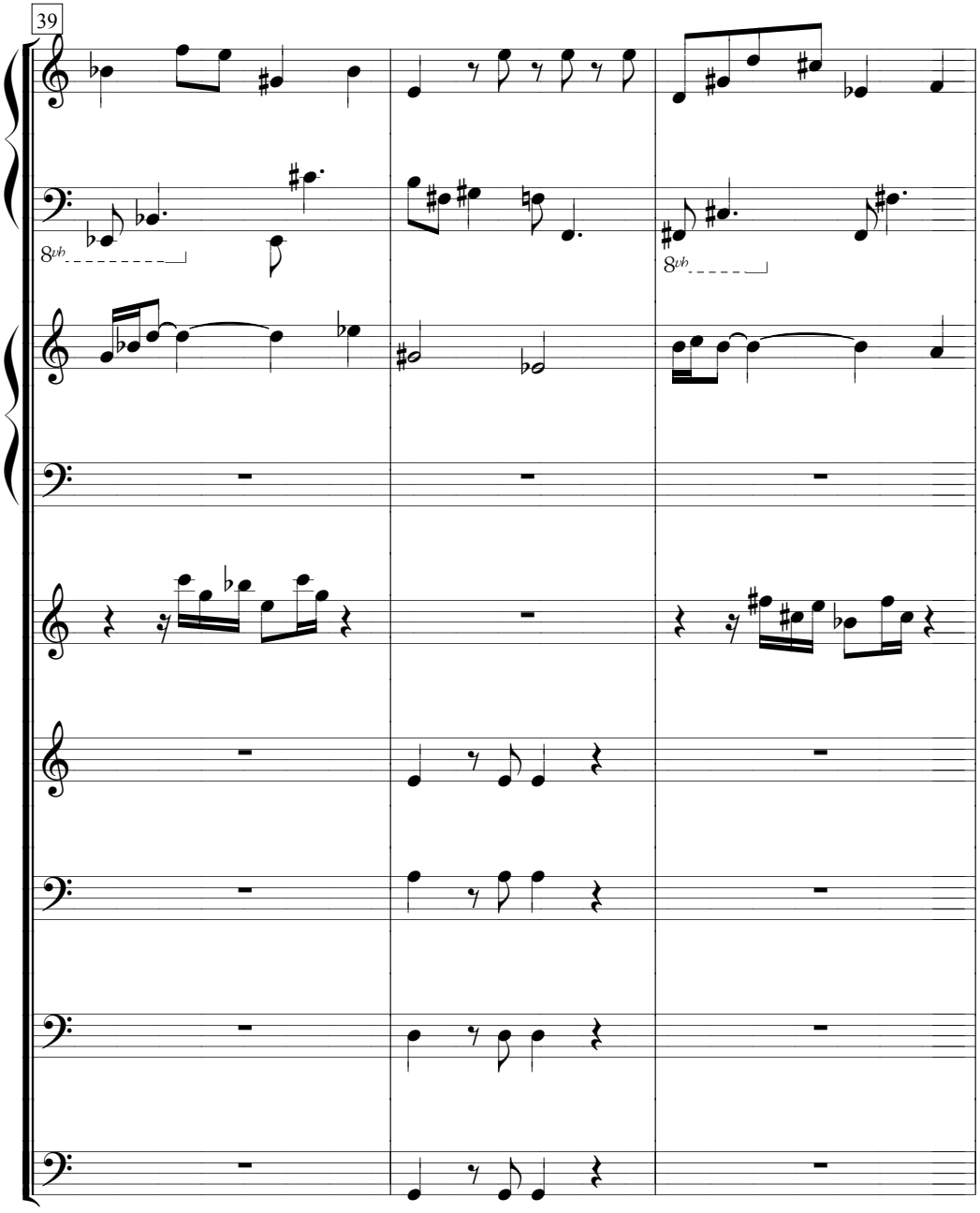
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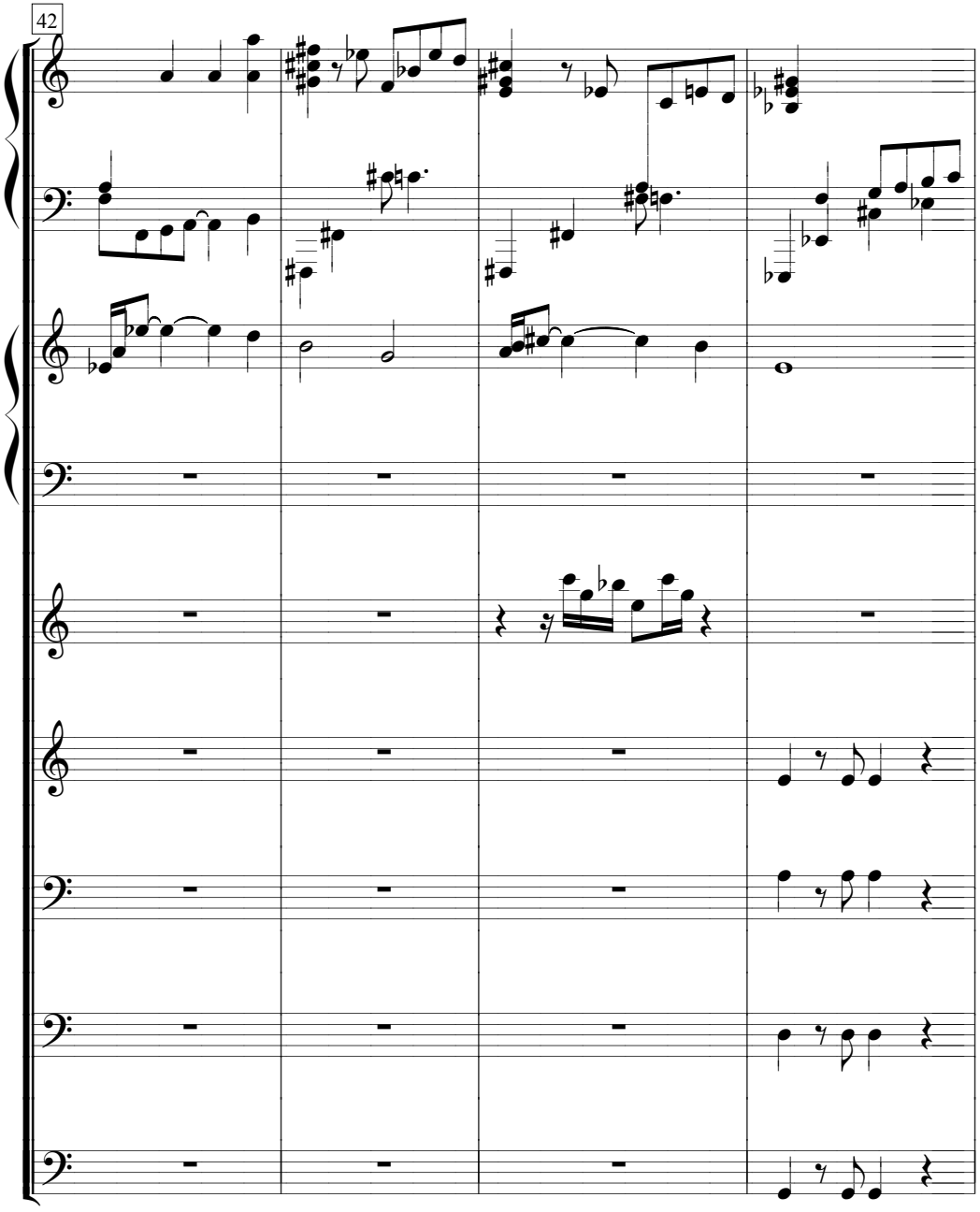
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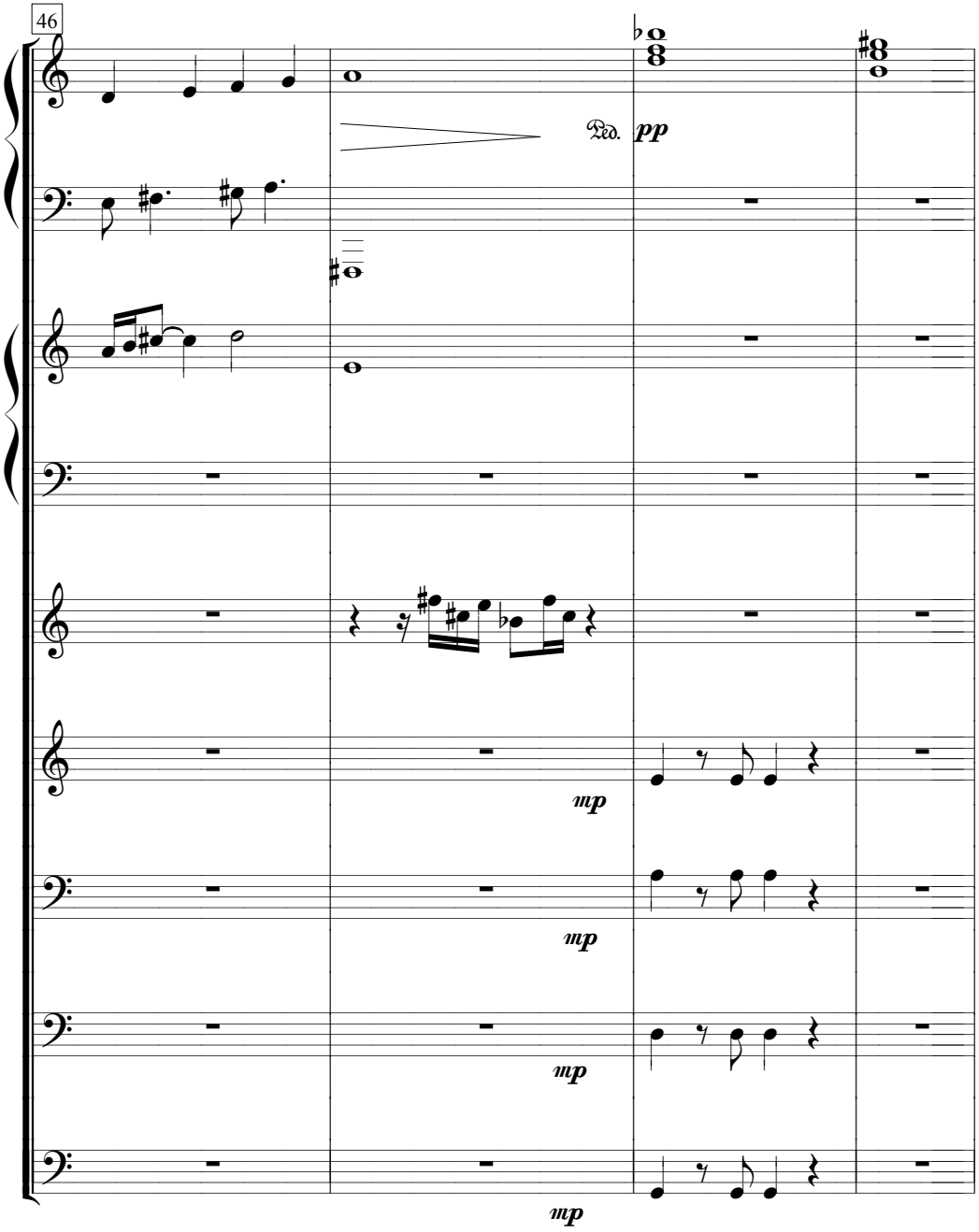
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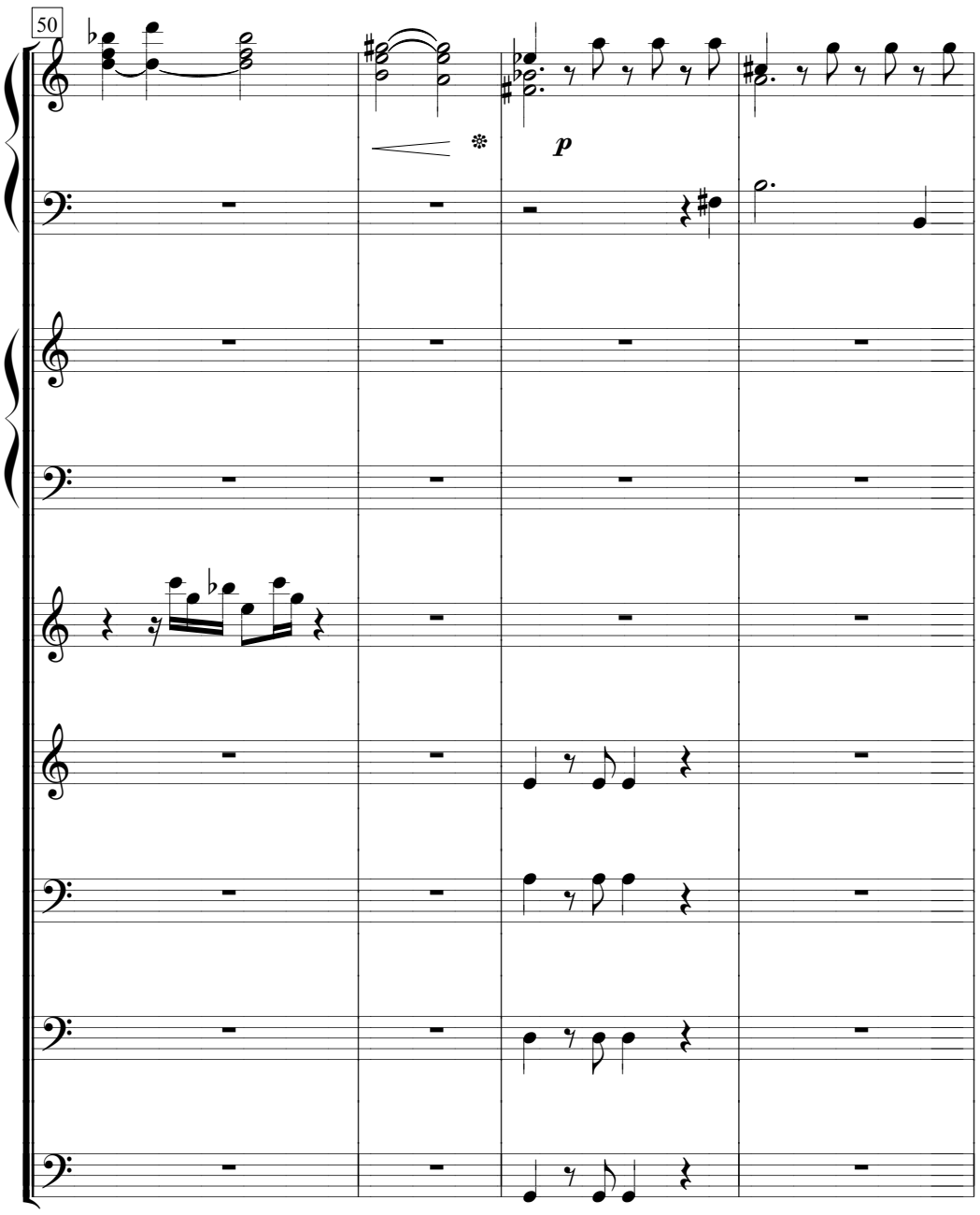
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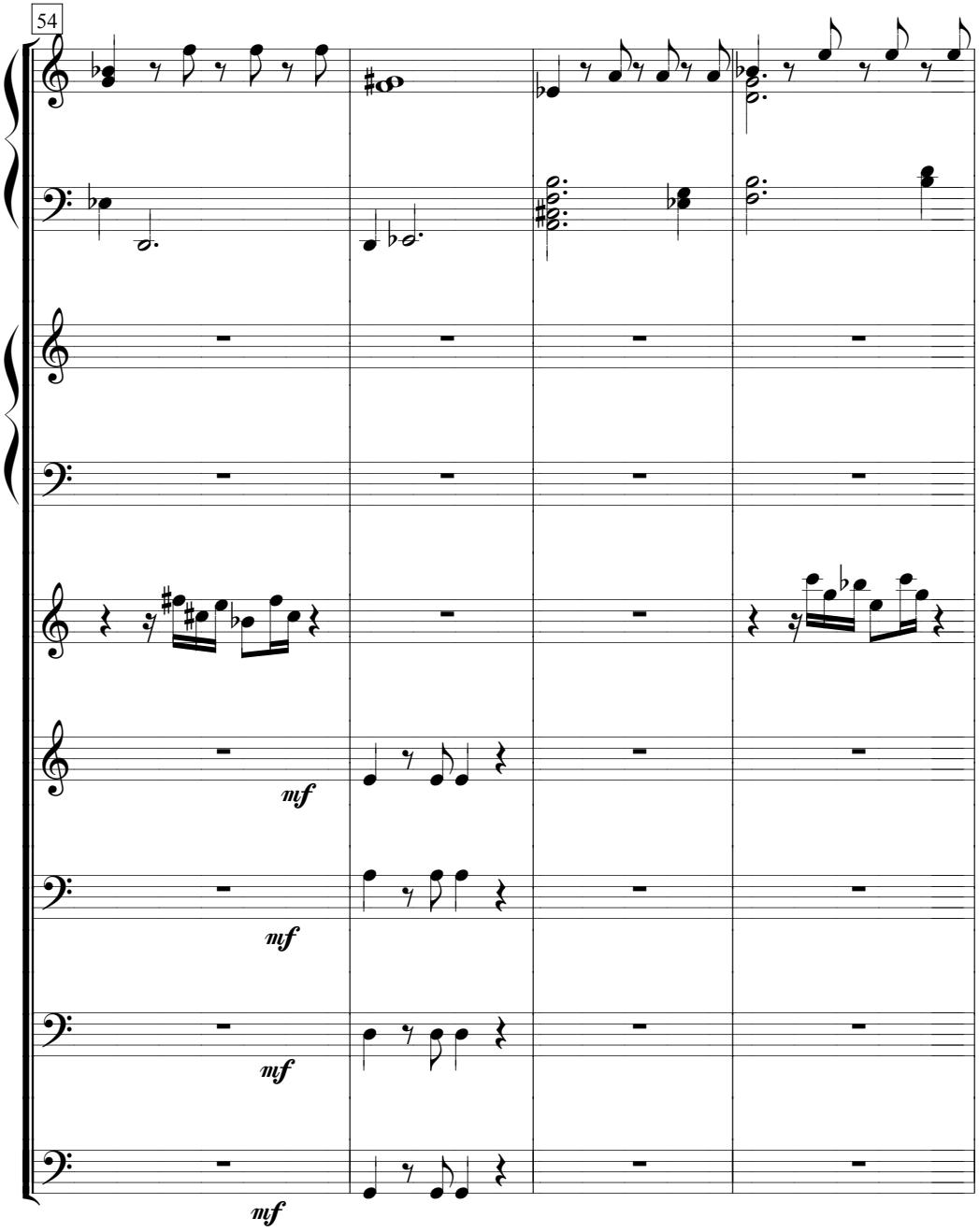
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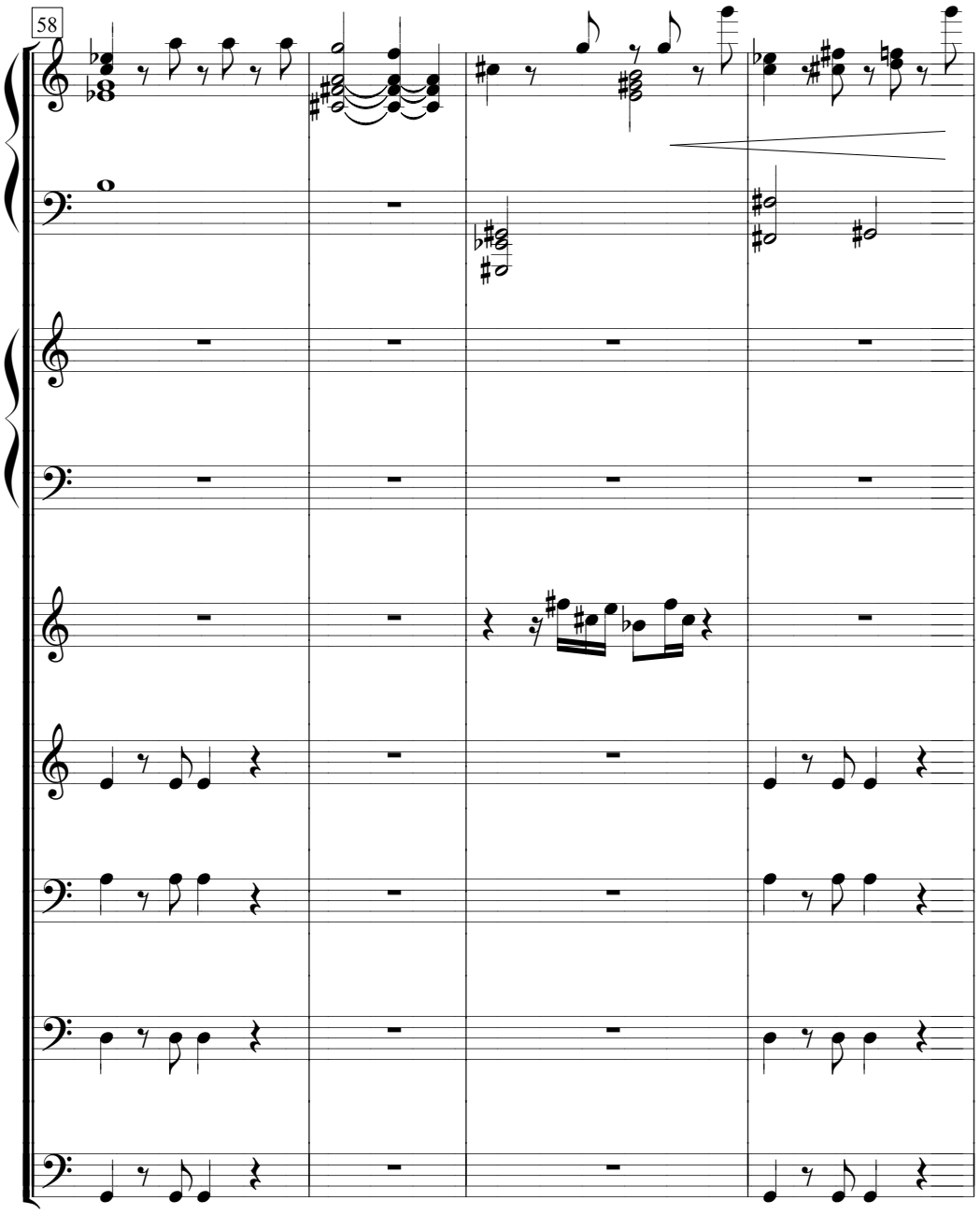
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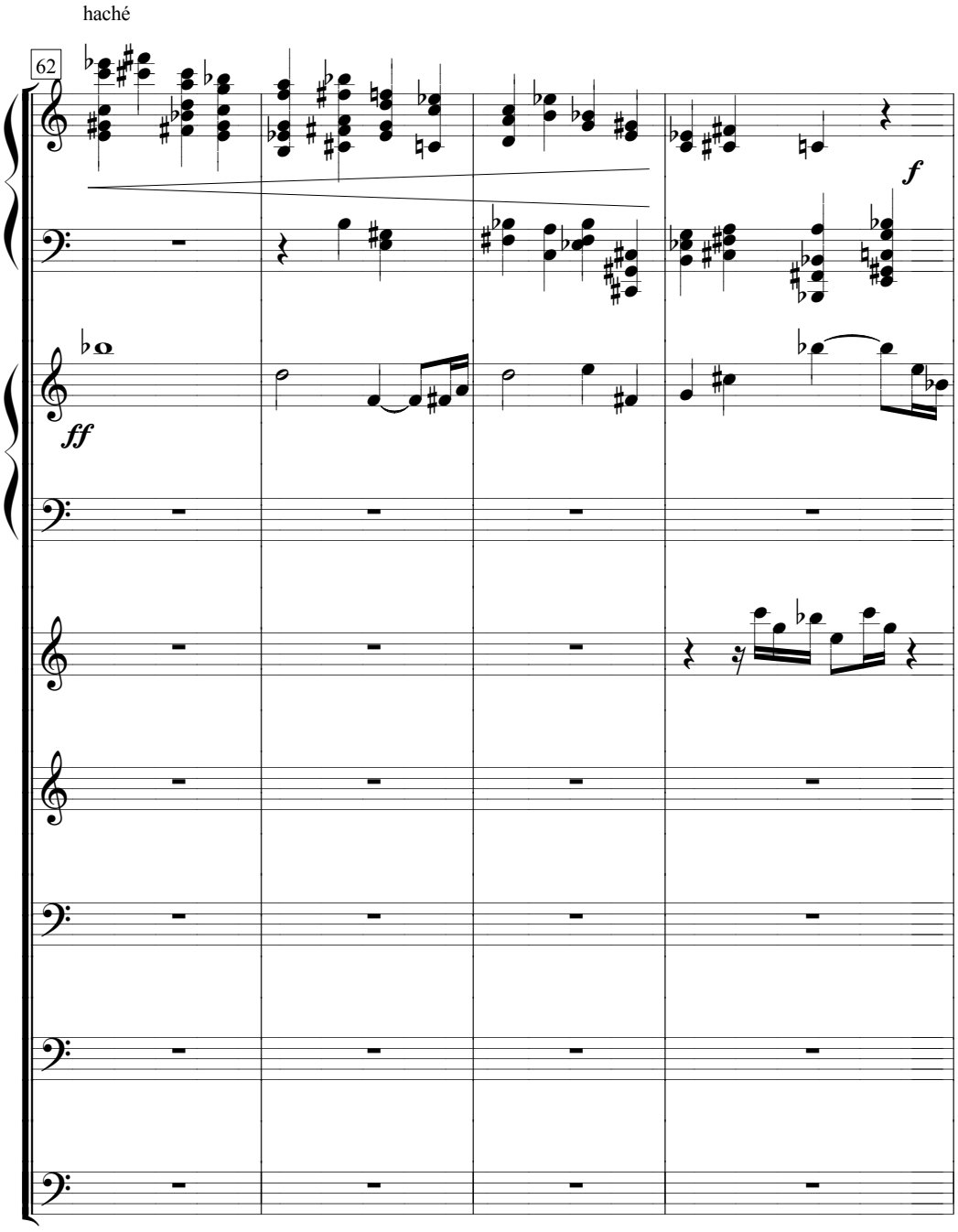
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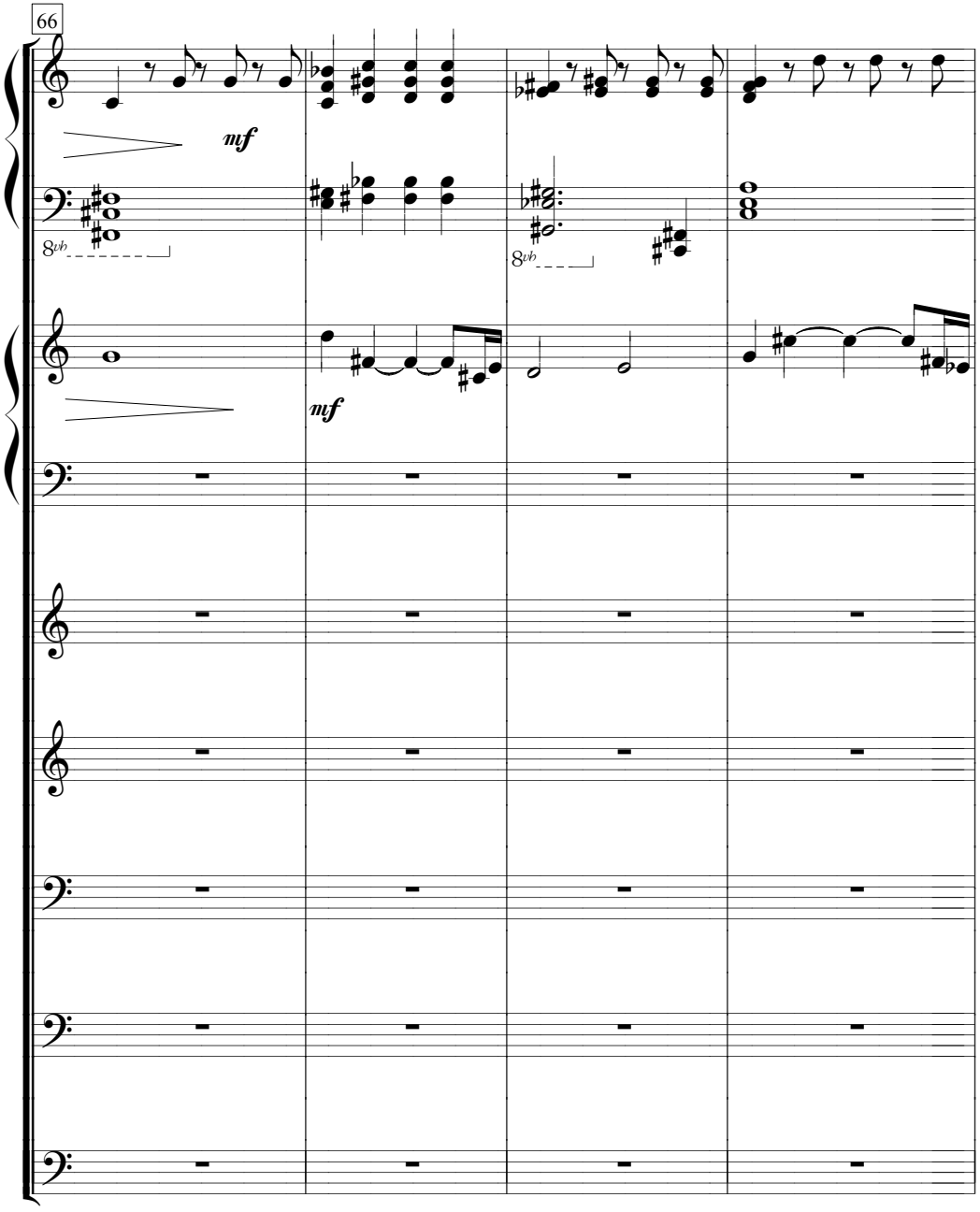
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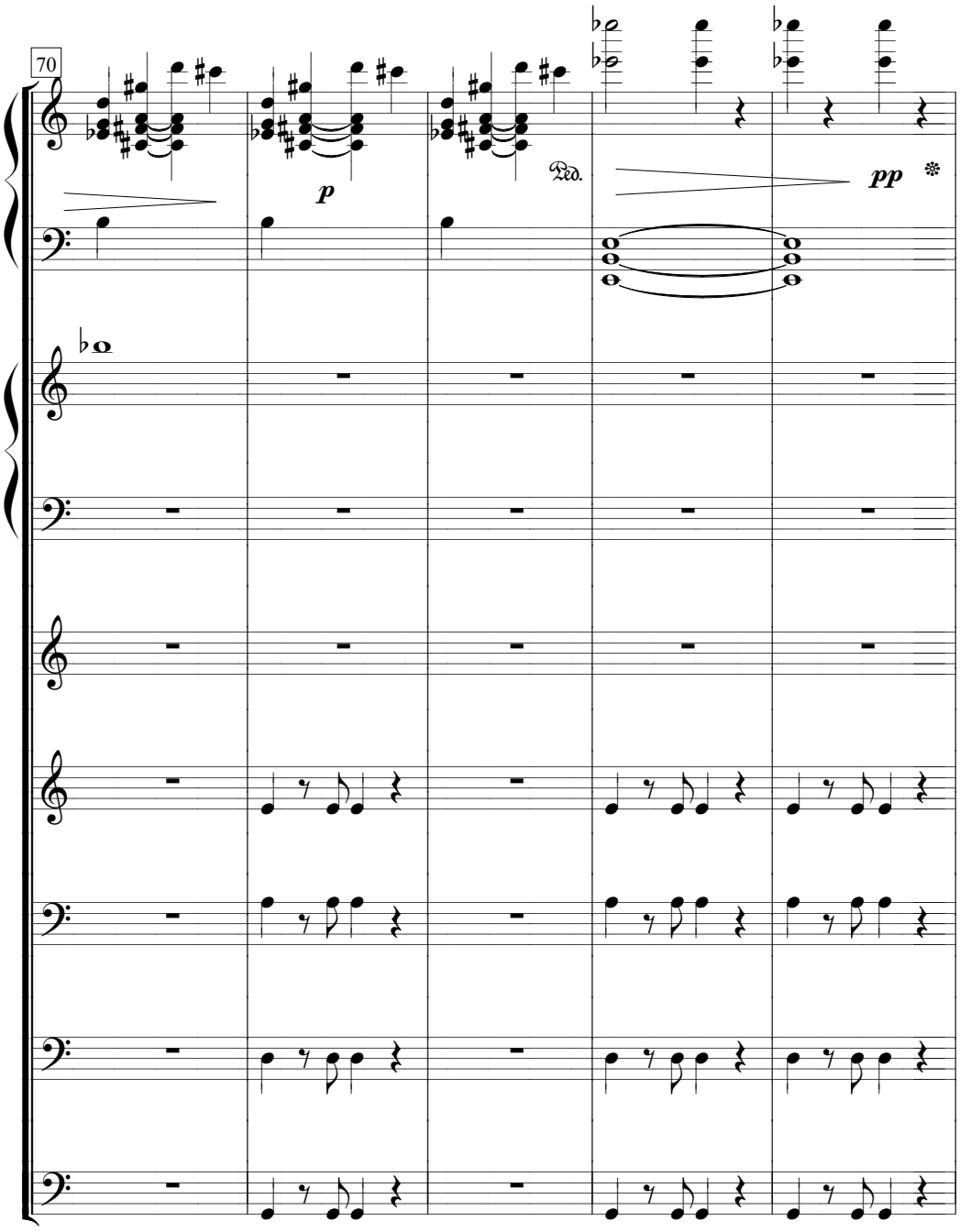
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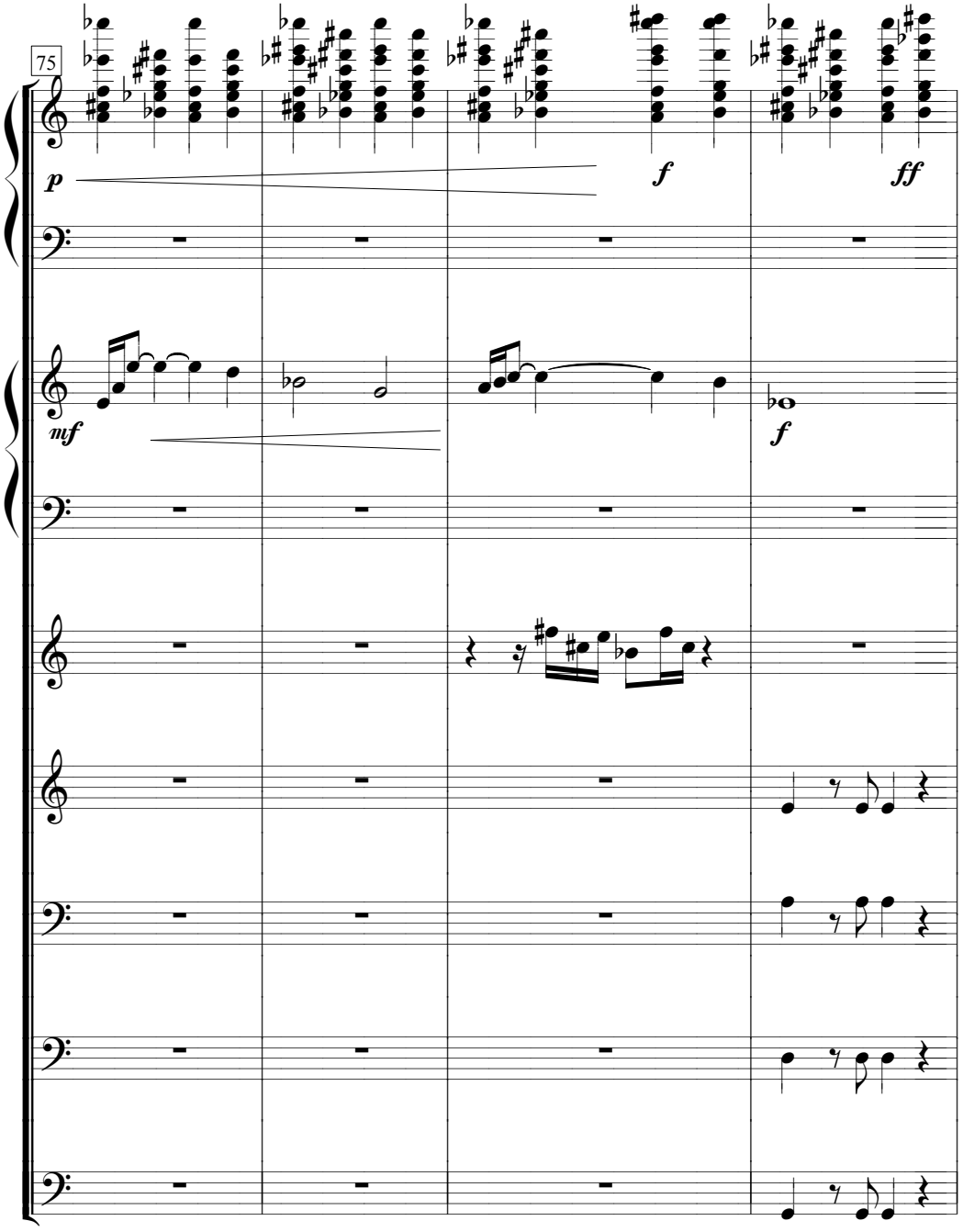
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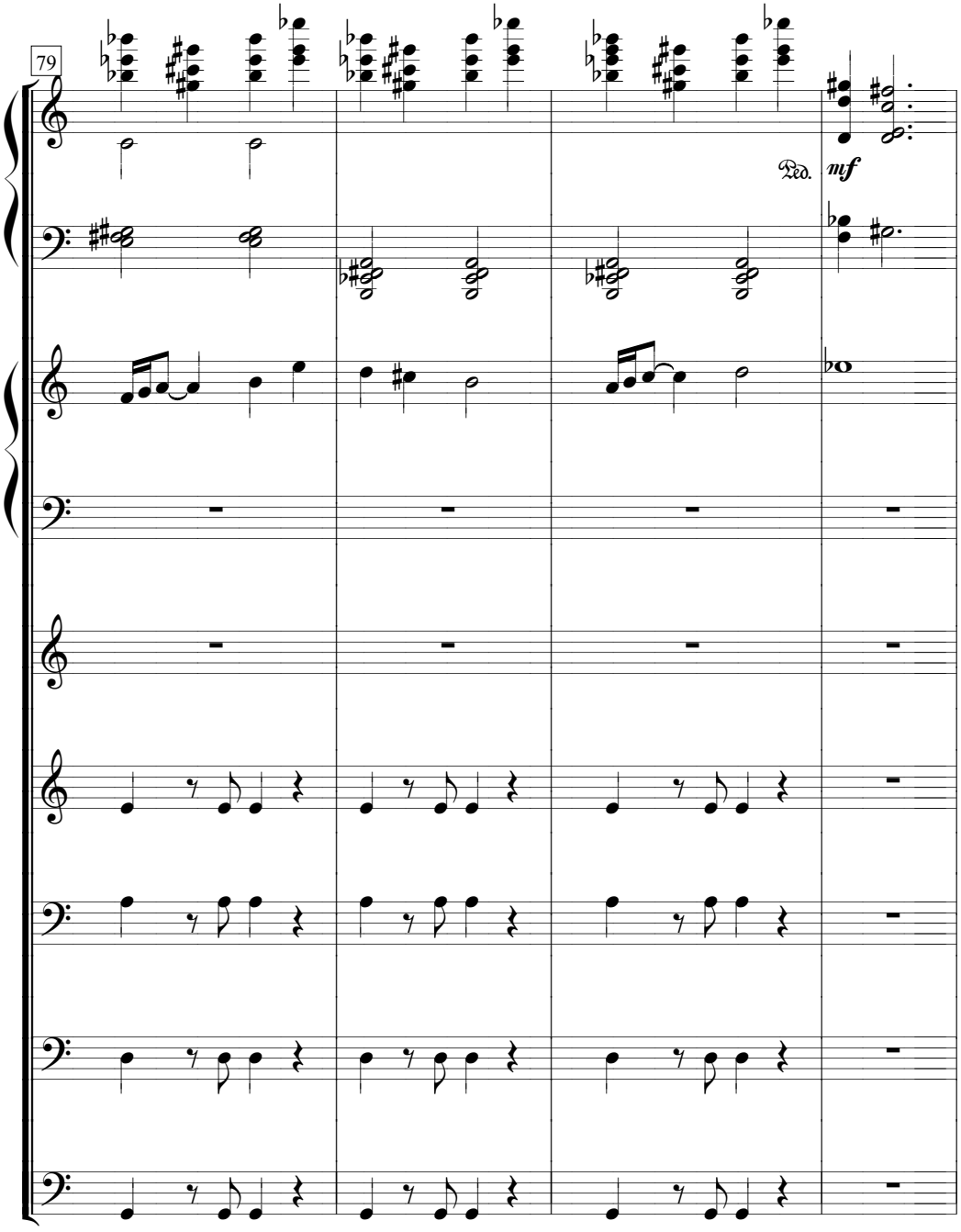
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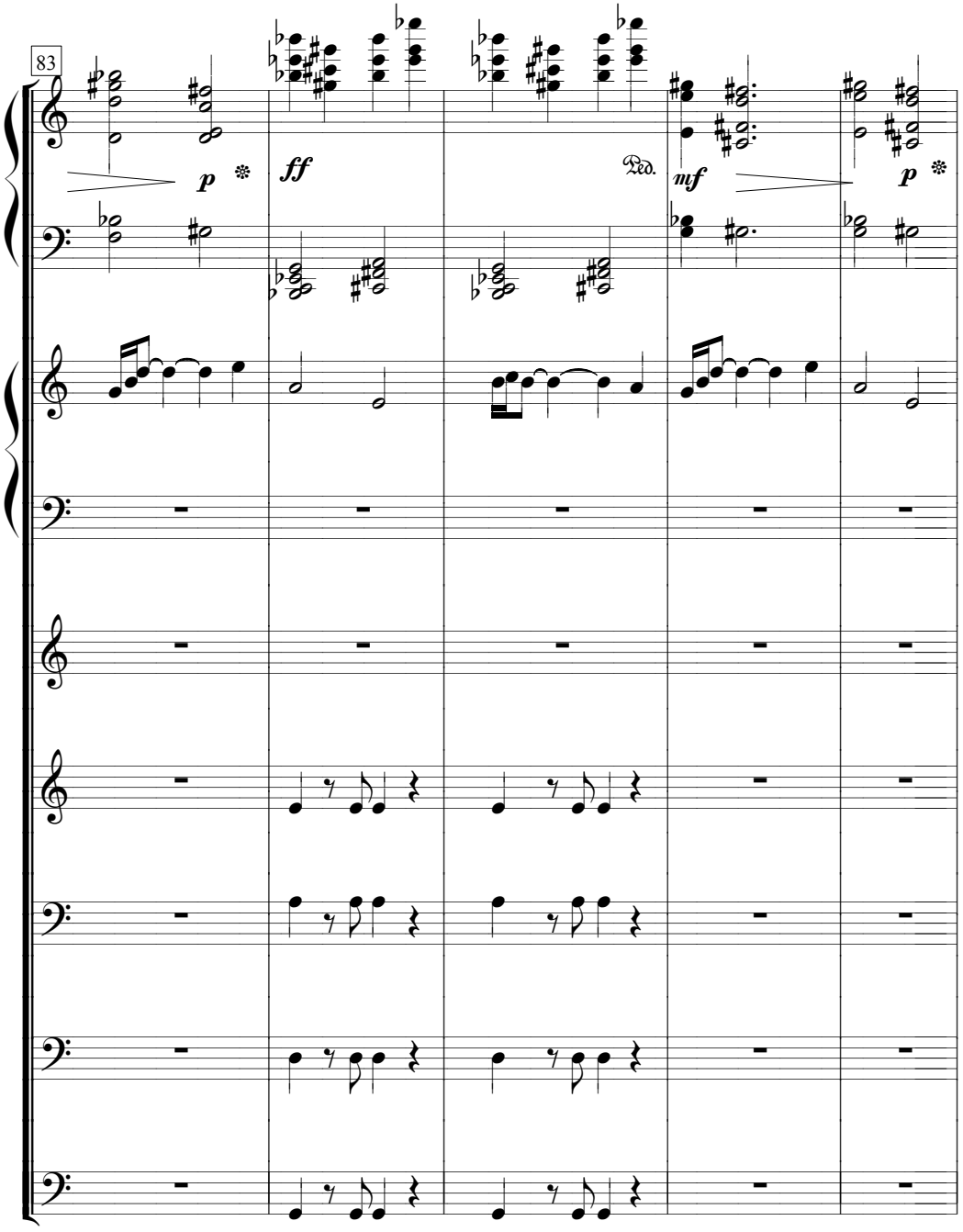
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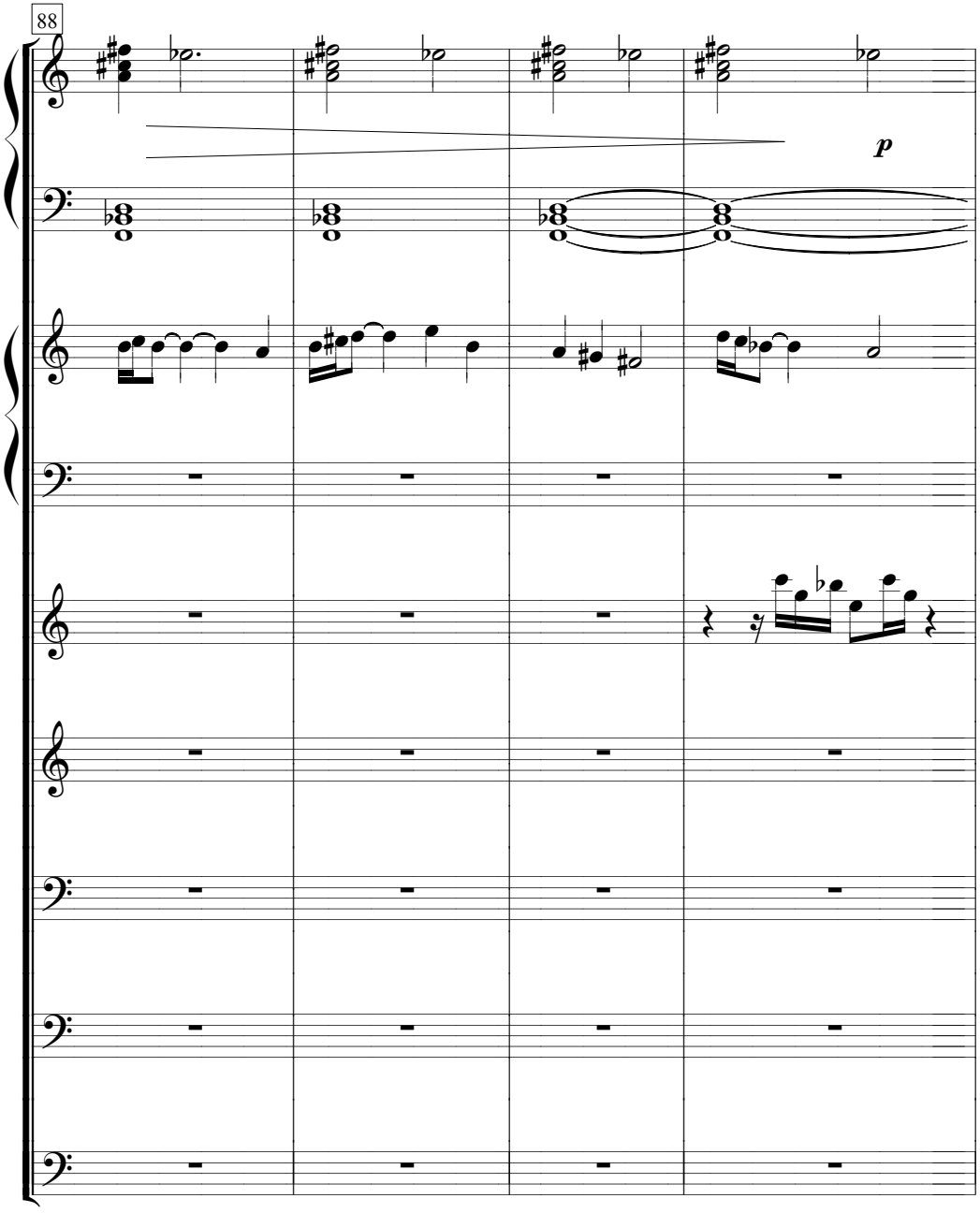
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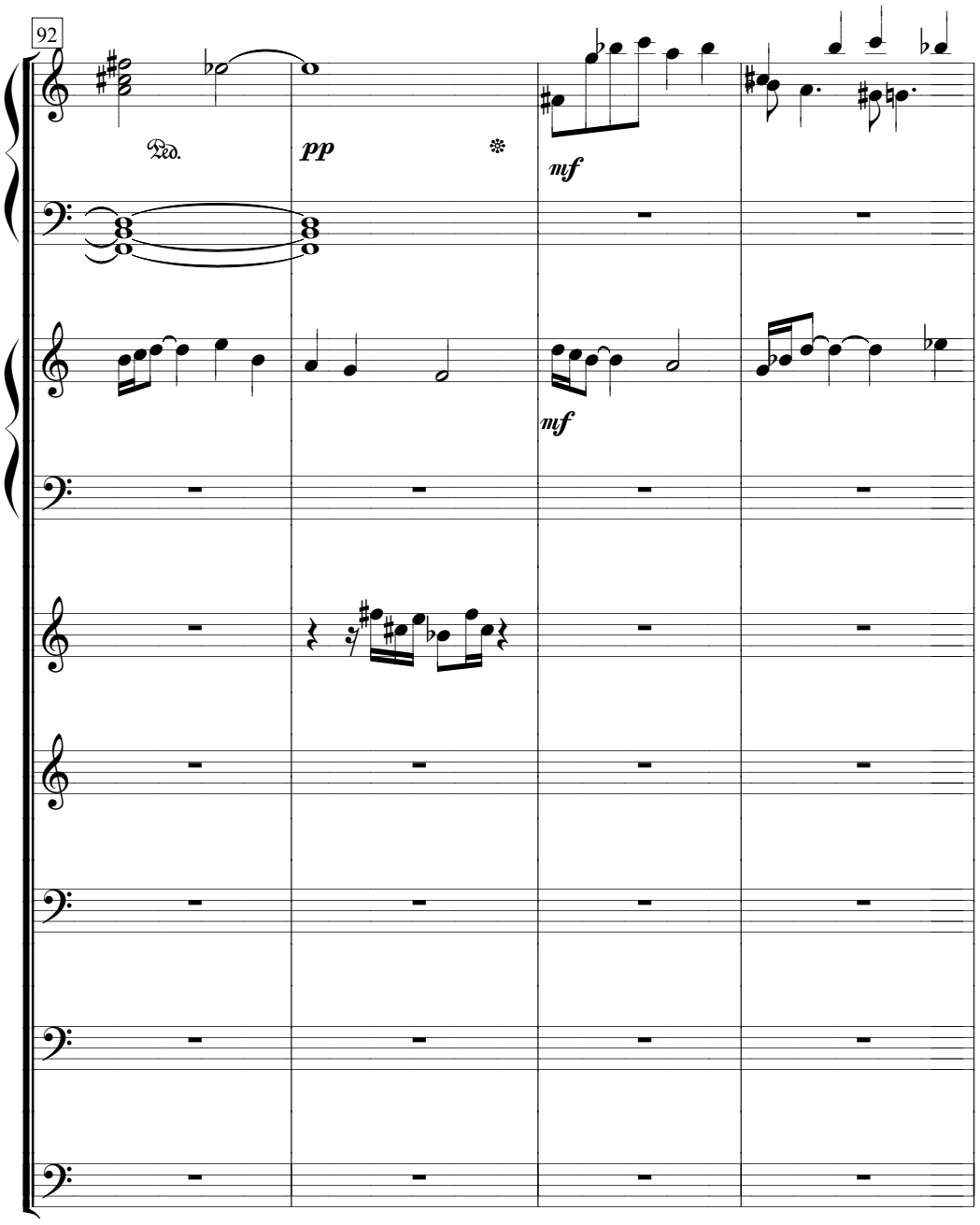
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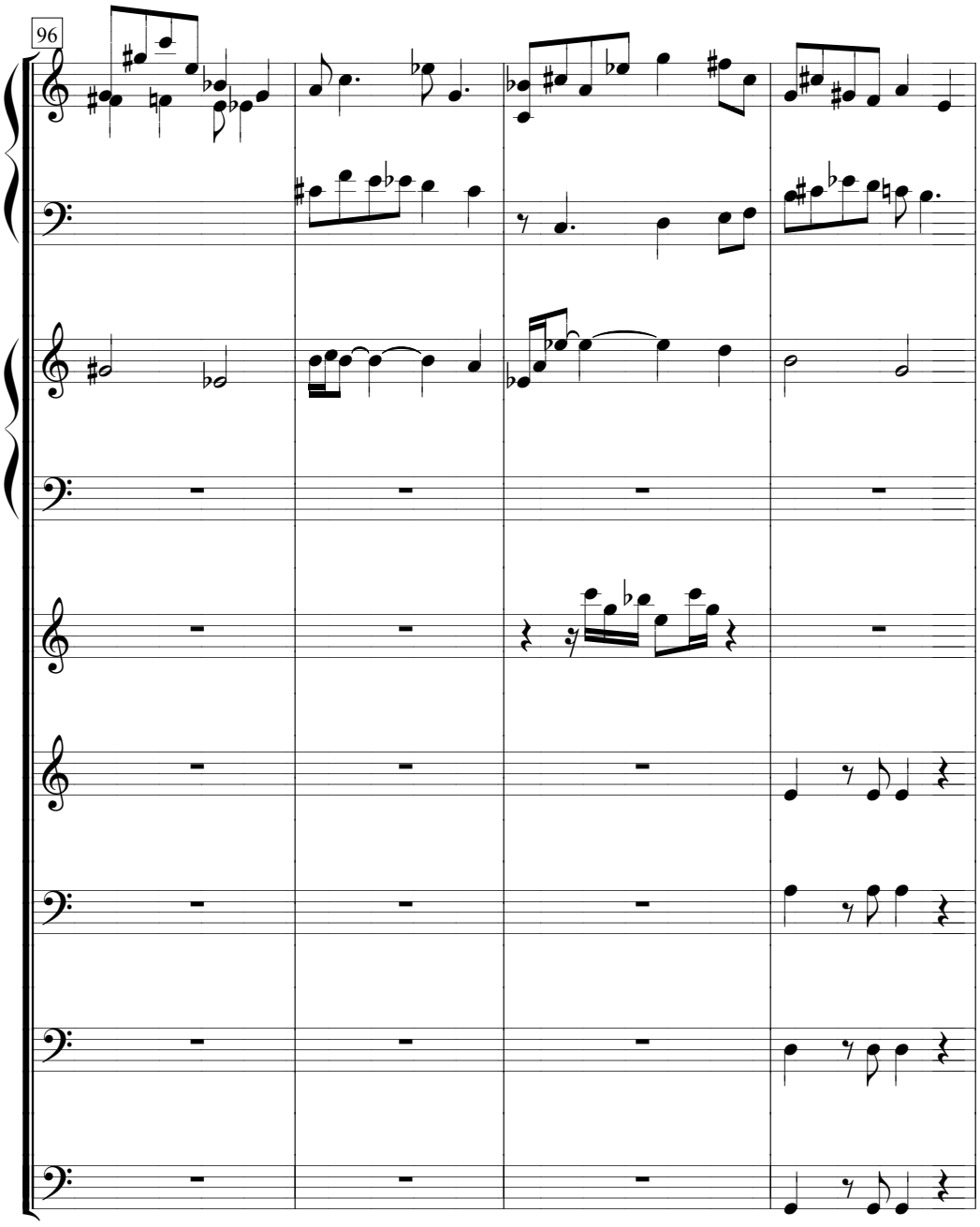
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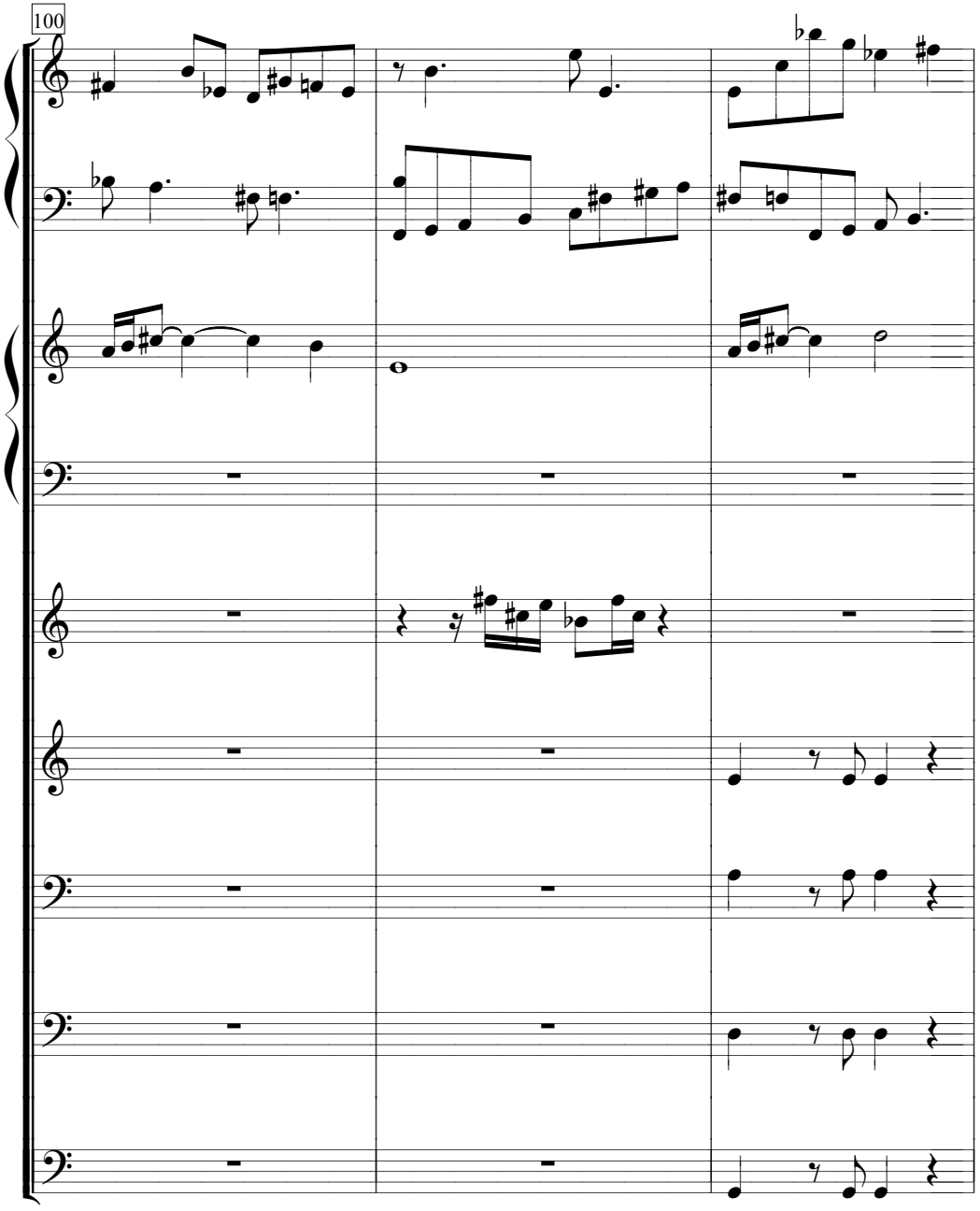
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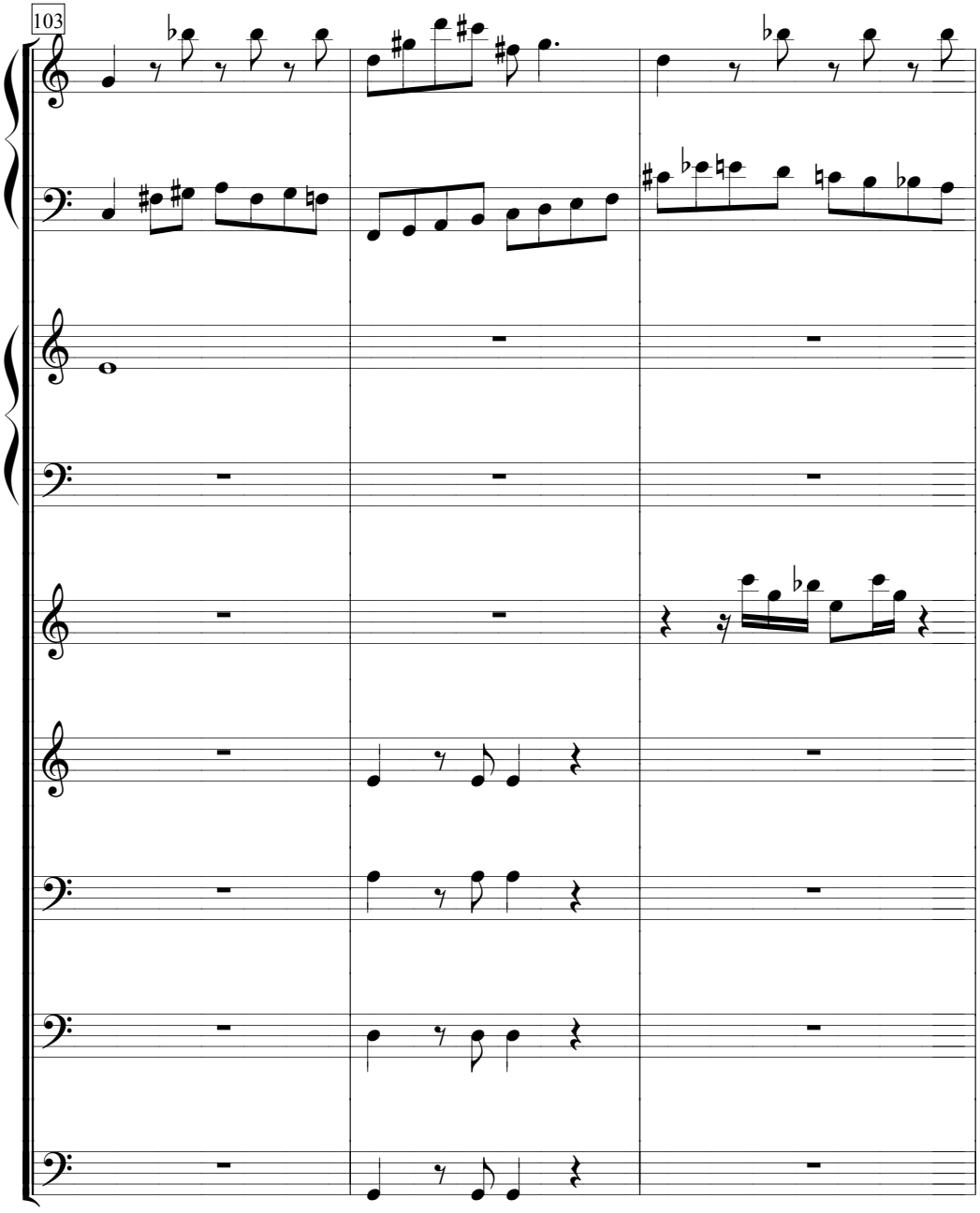
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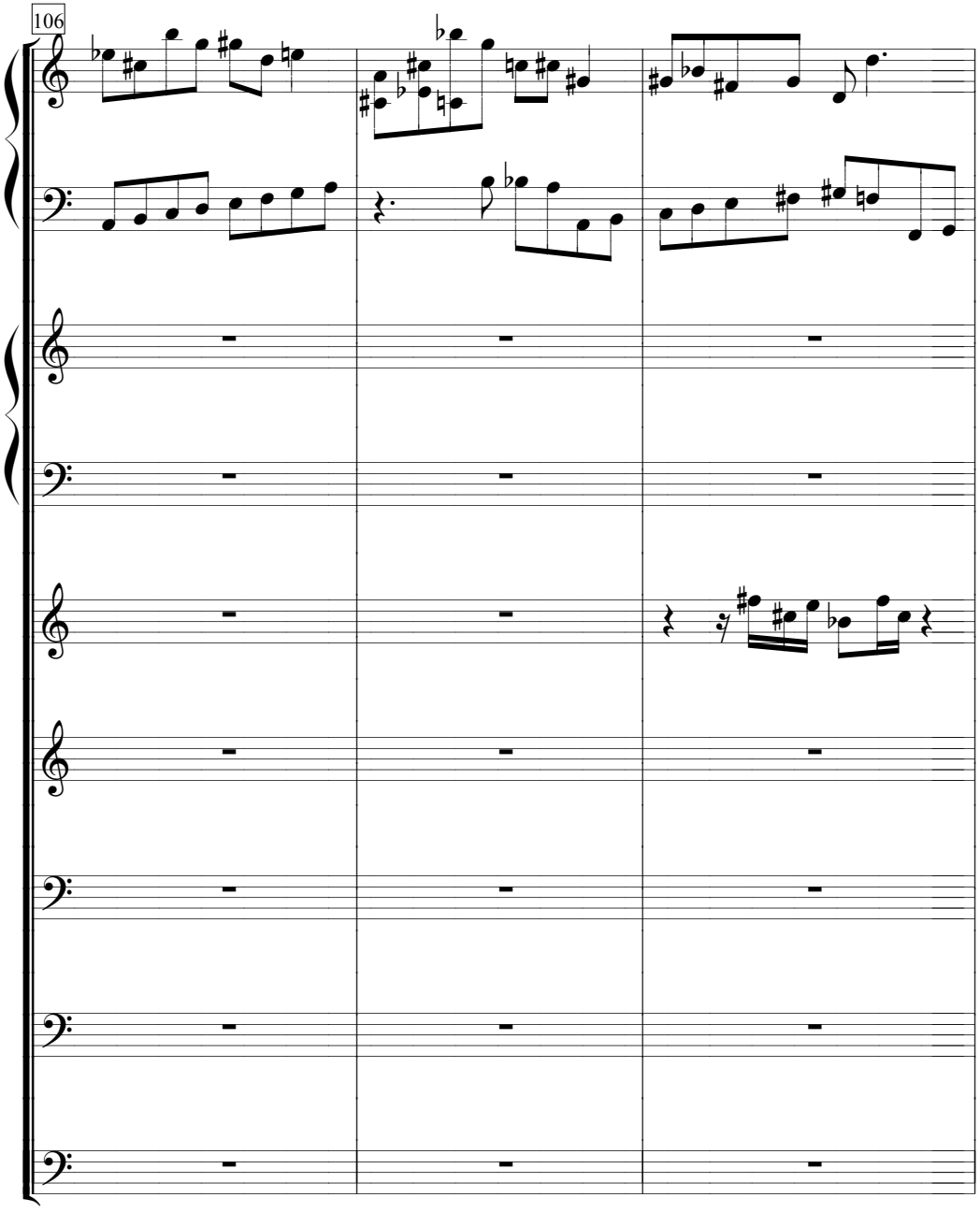
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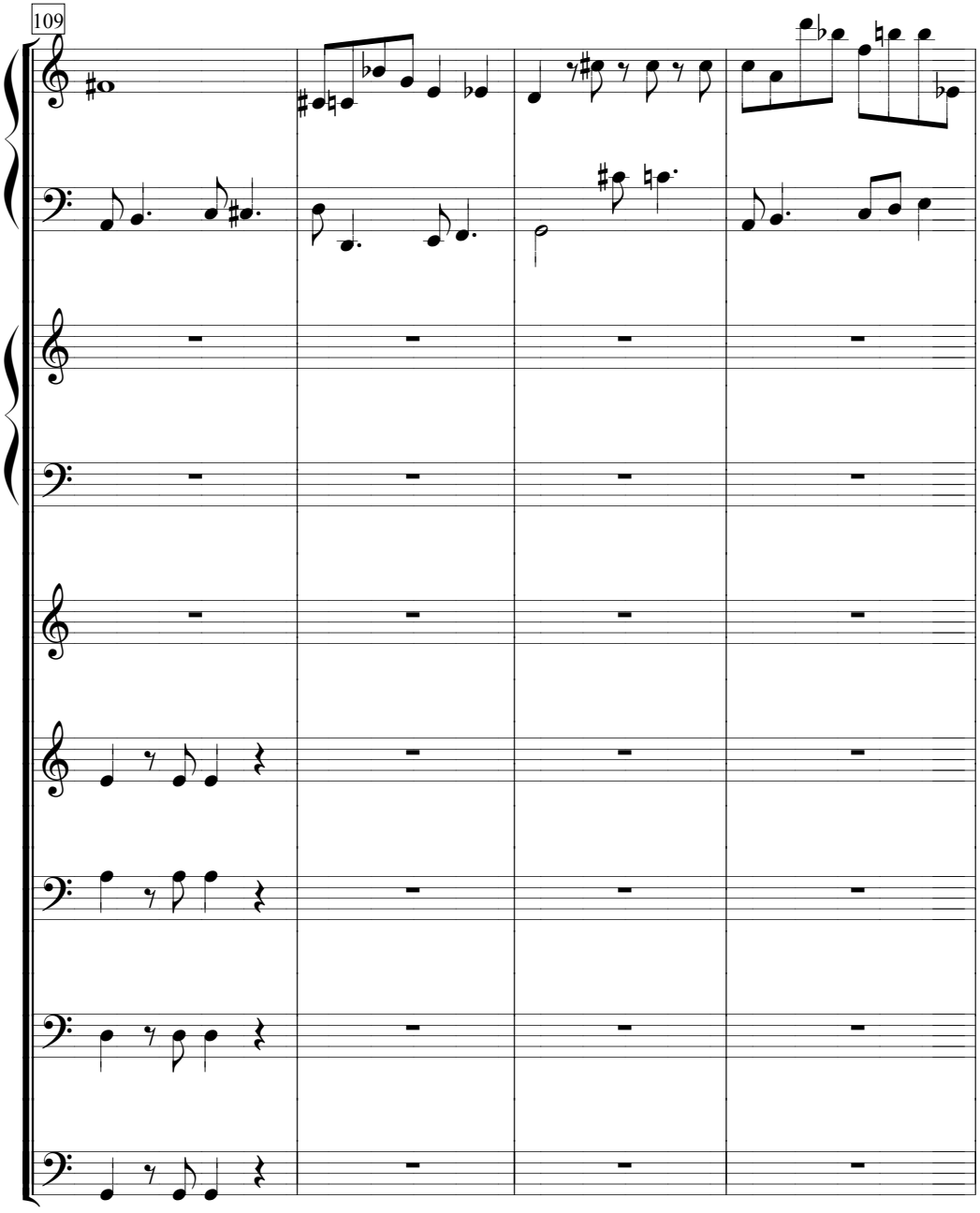
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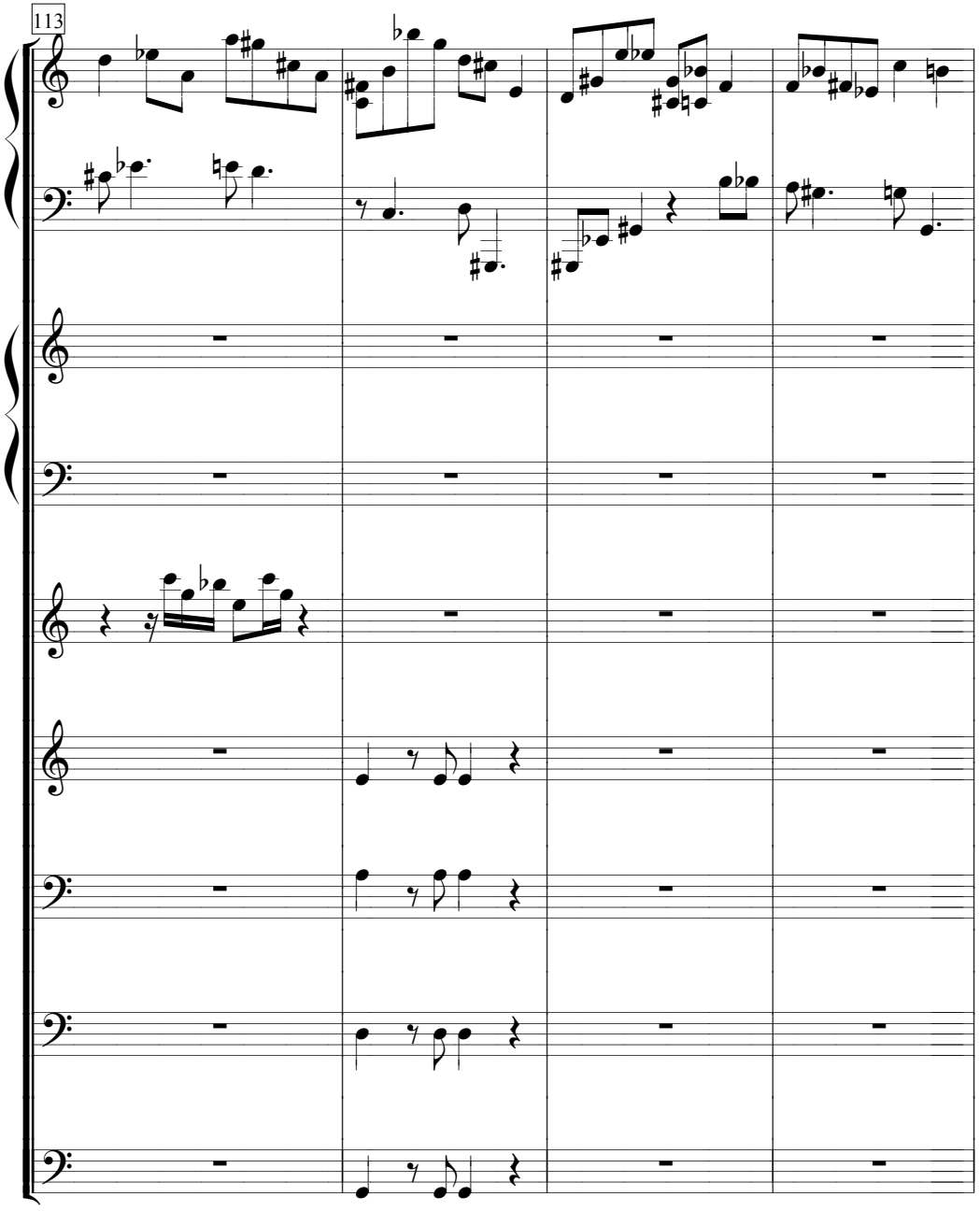
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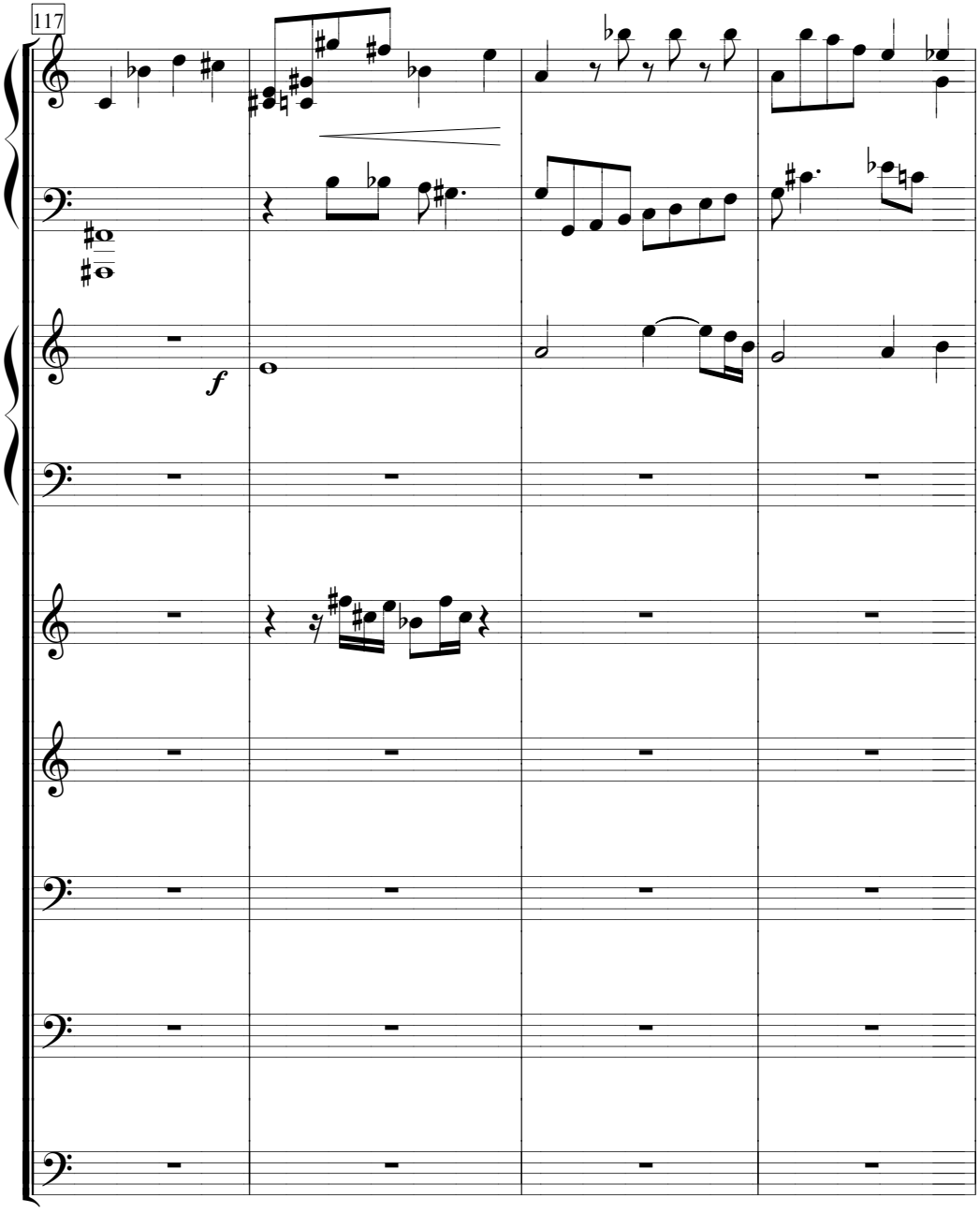
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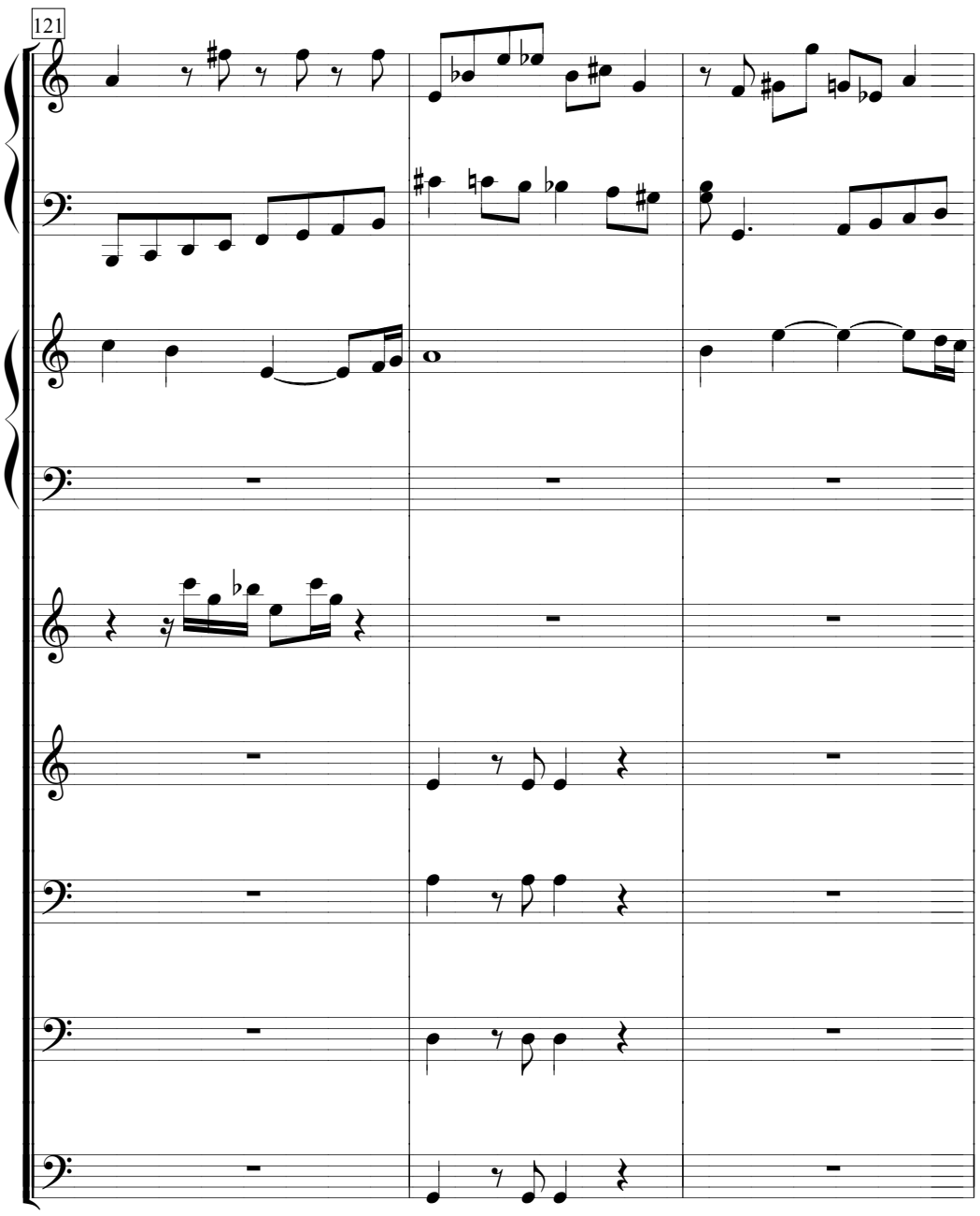
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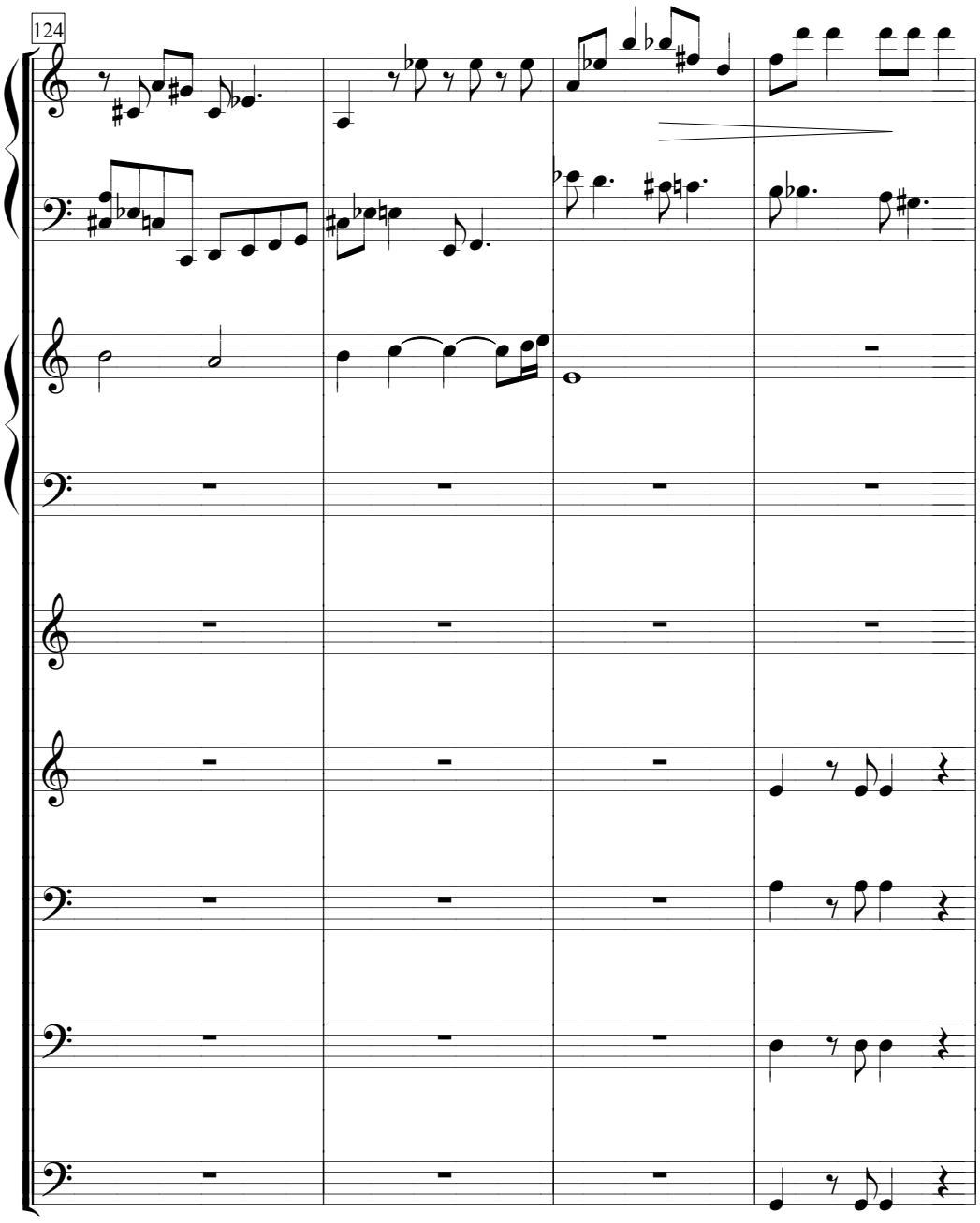
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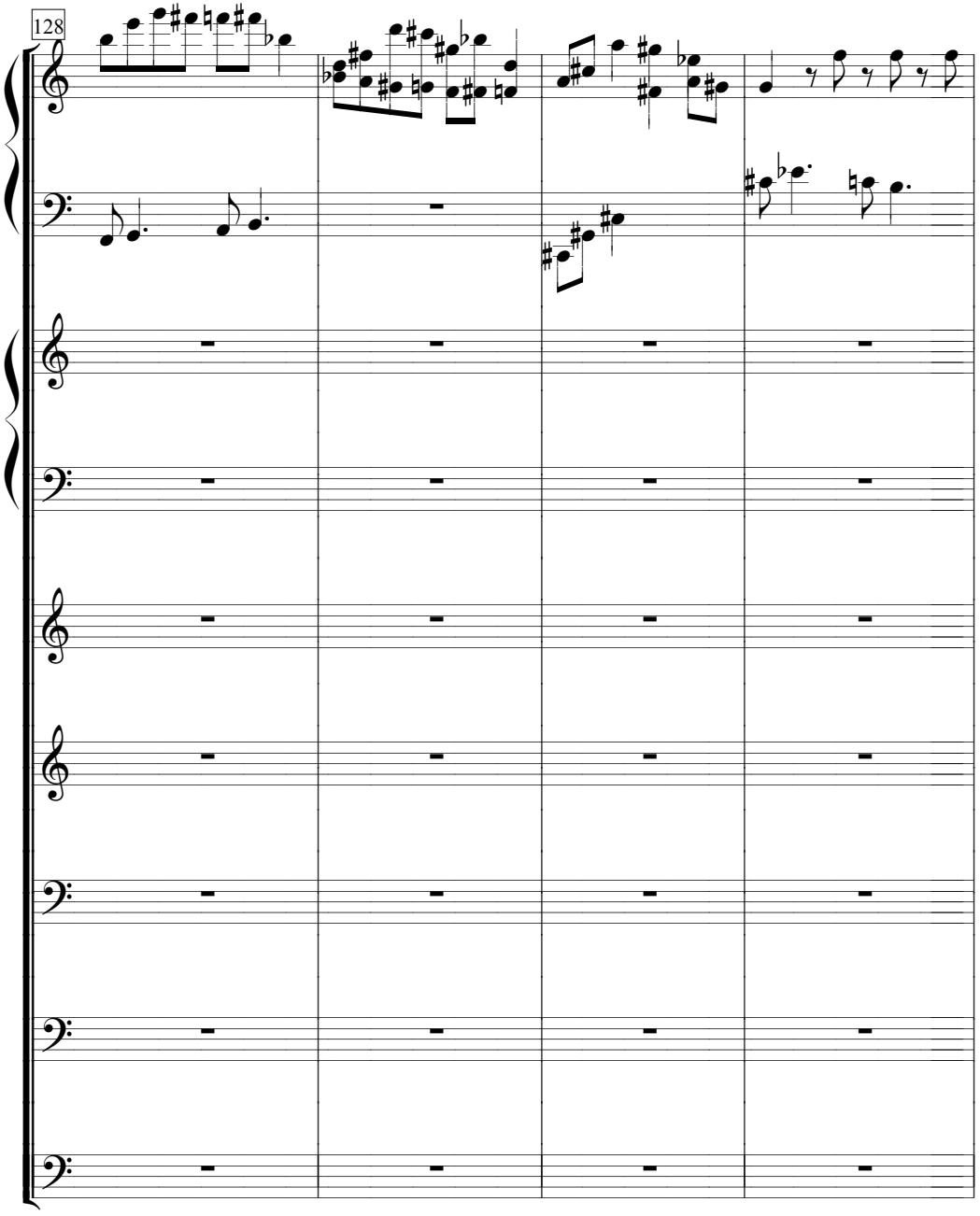
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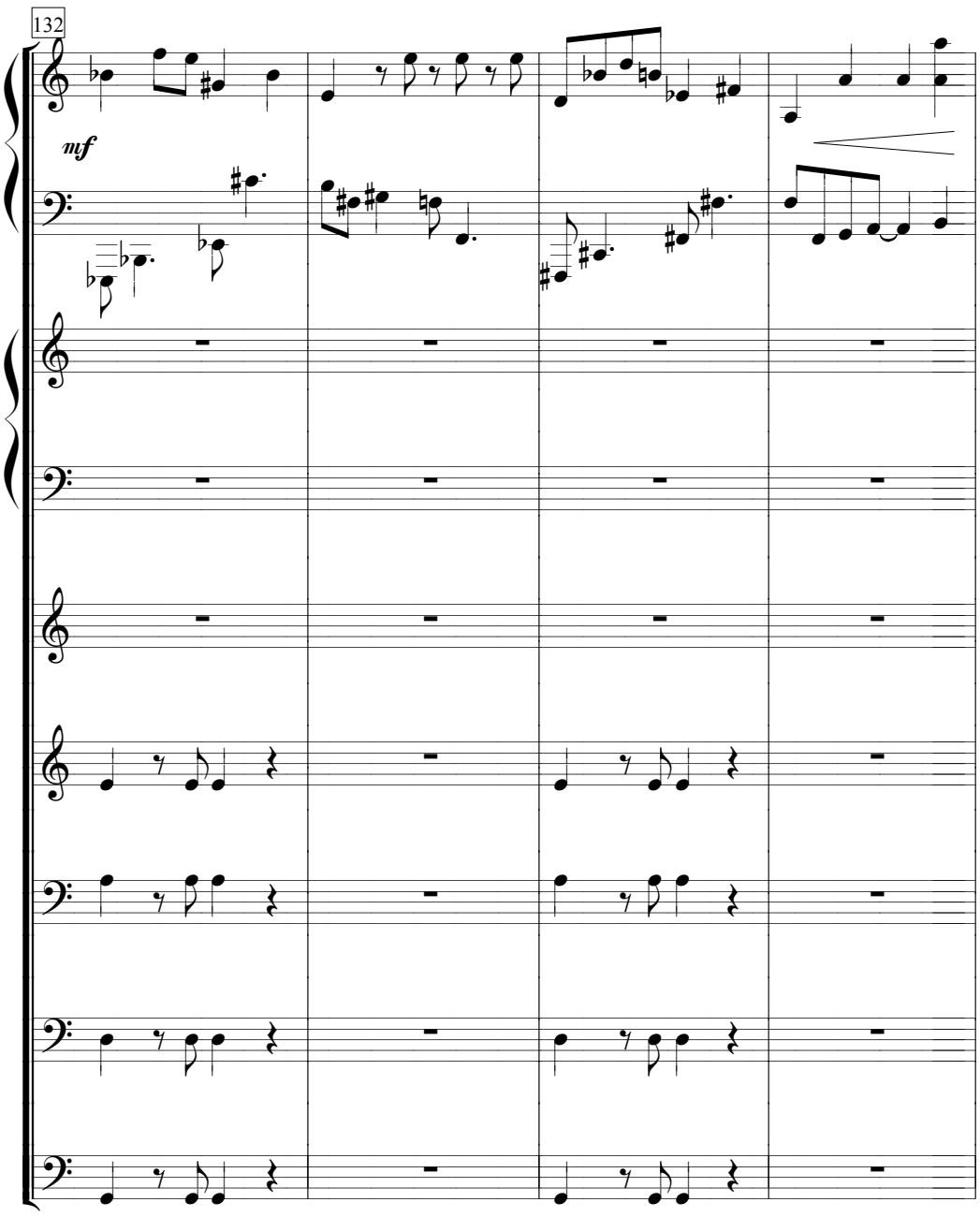
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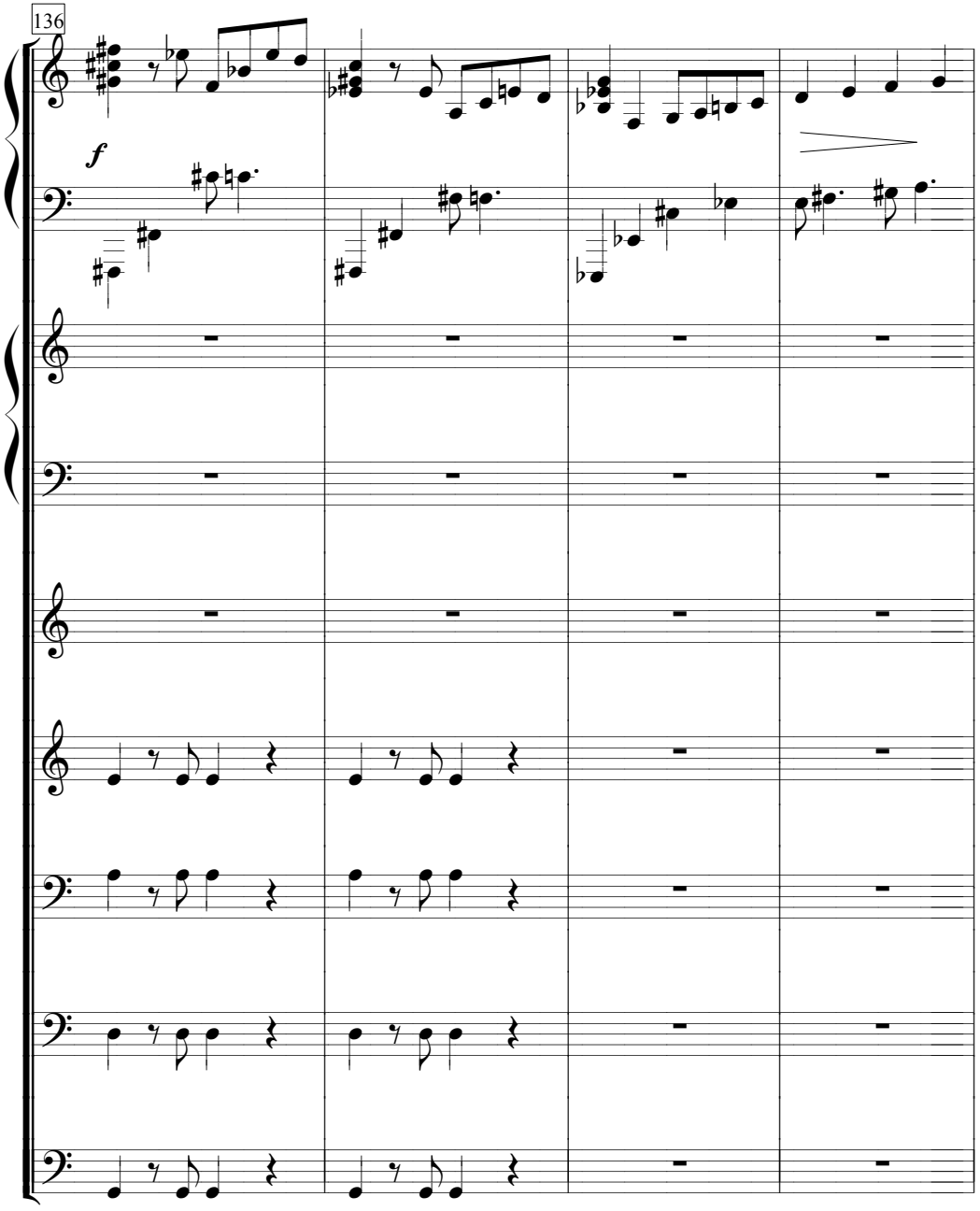
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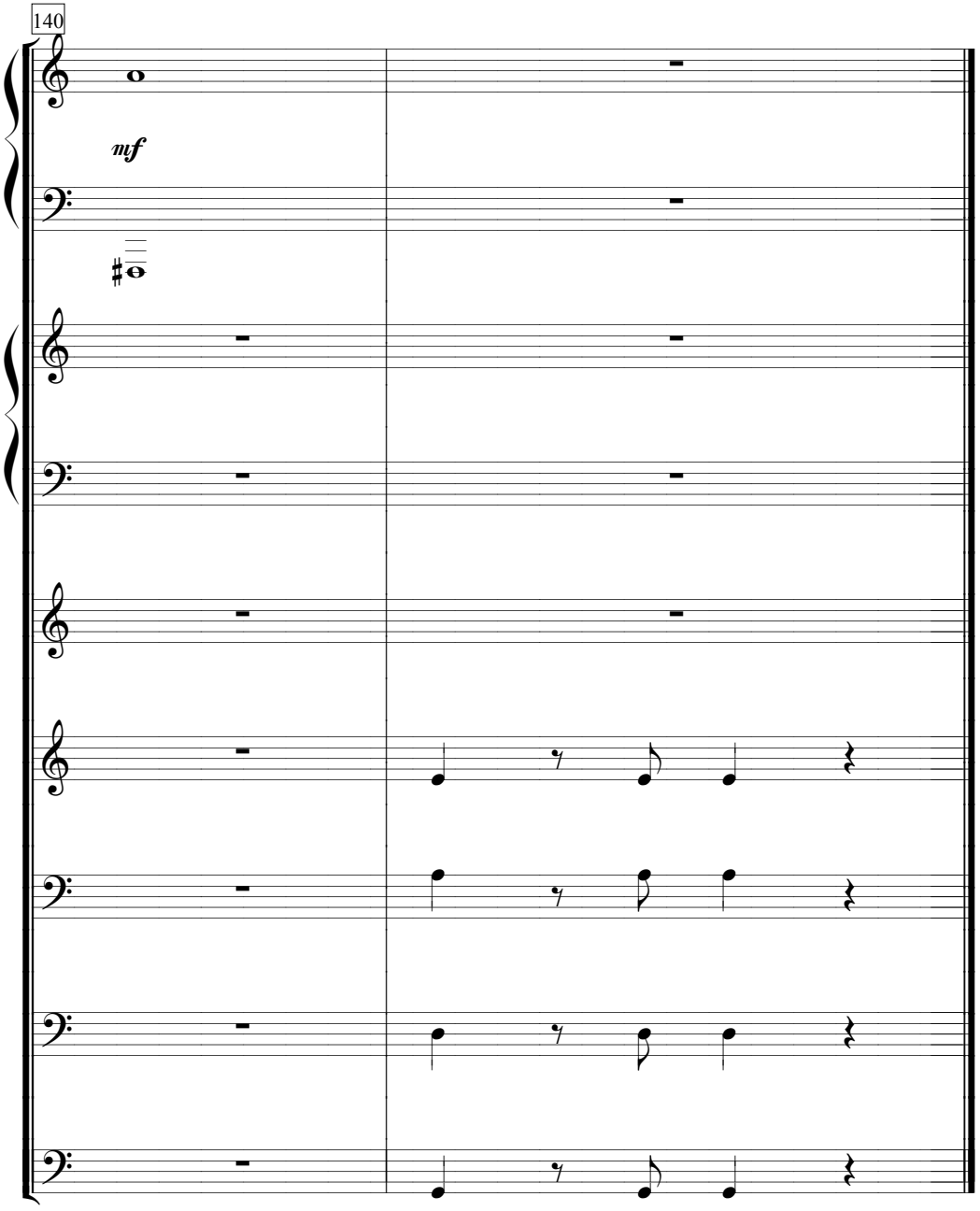
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Magique 7

13 magiques

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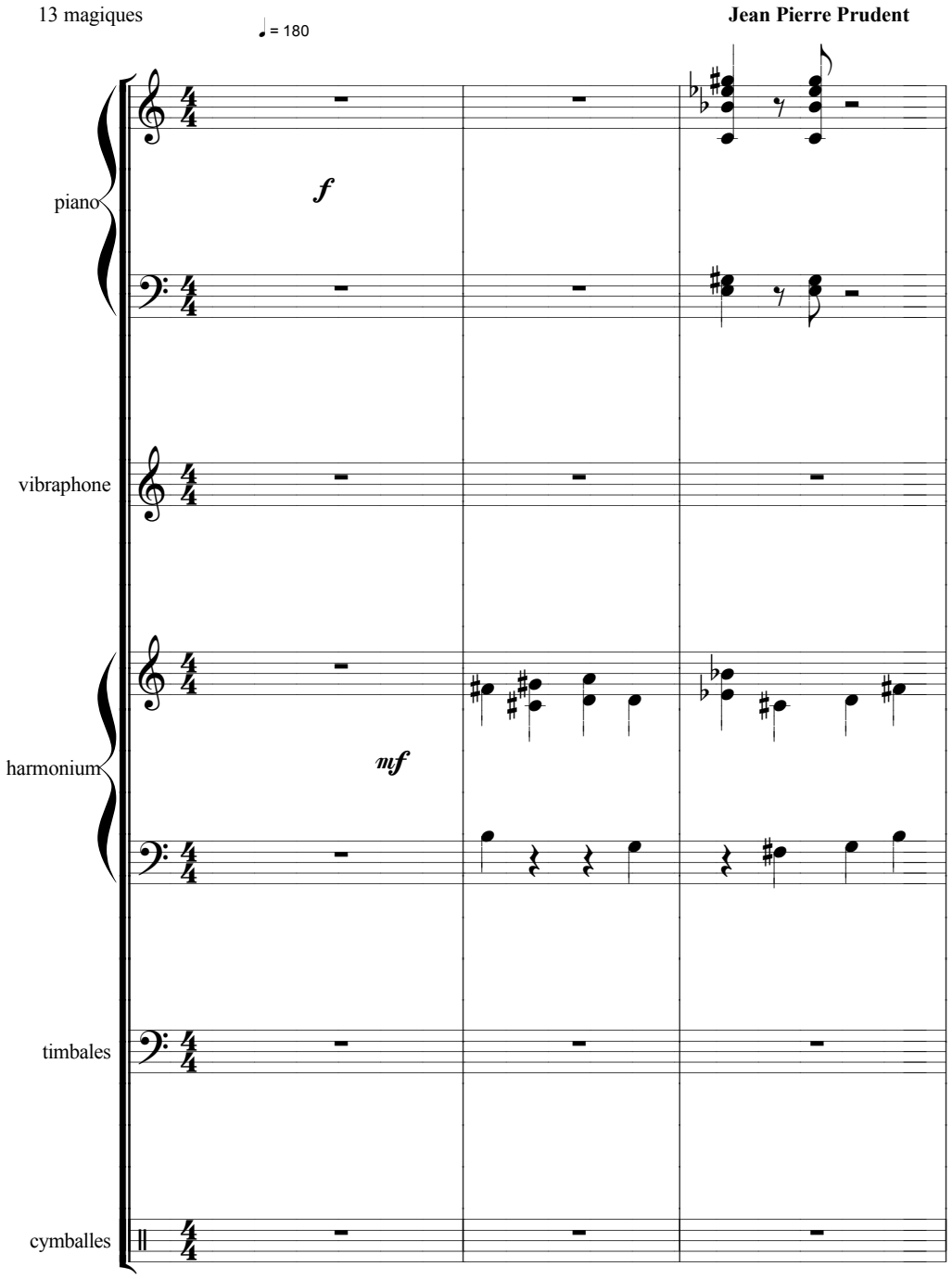

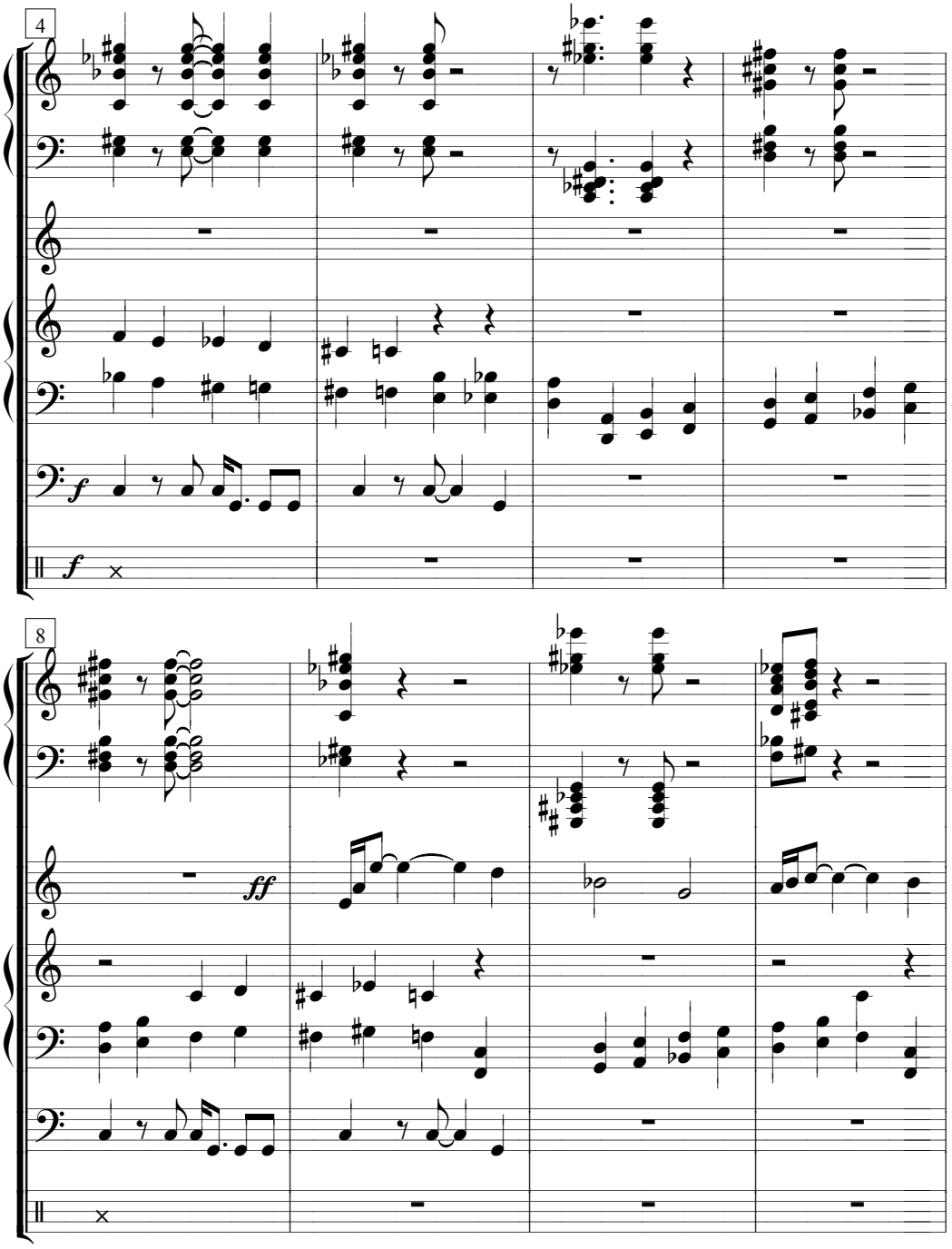

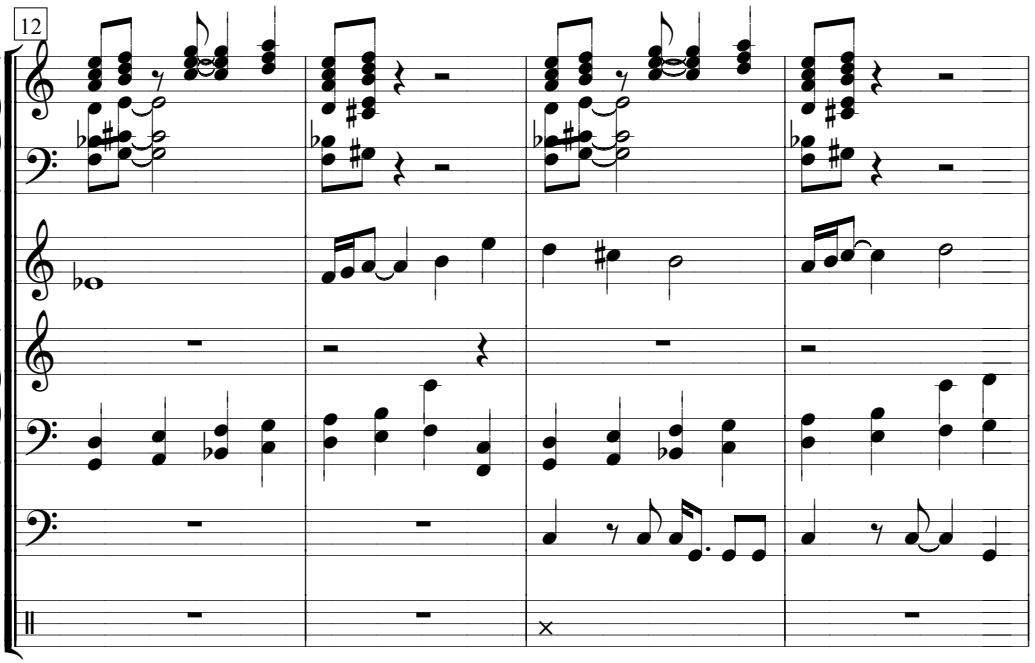
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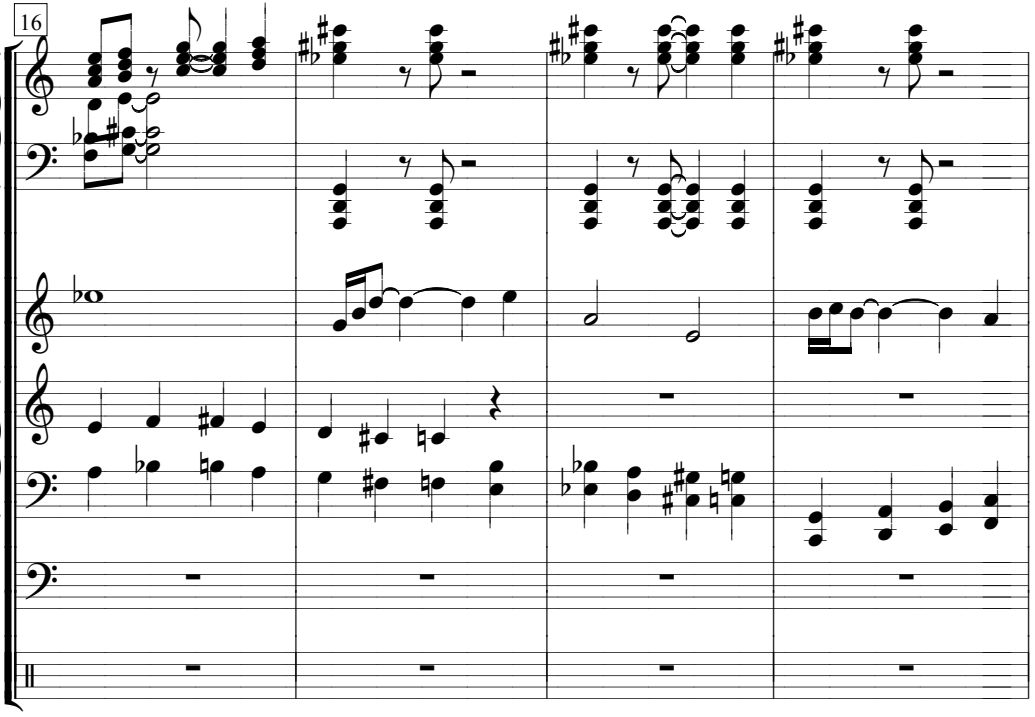
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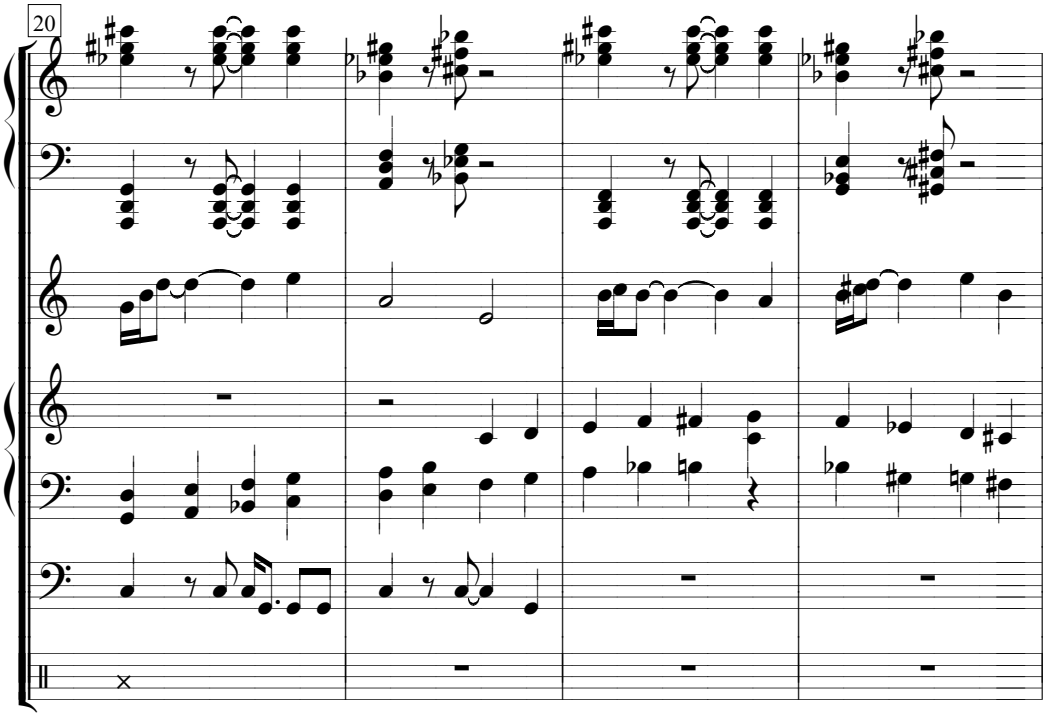
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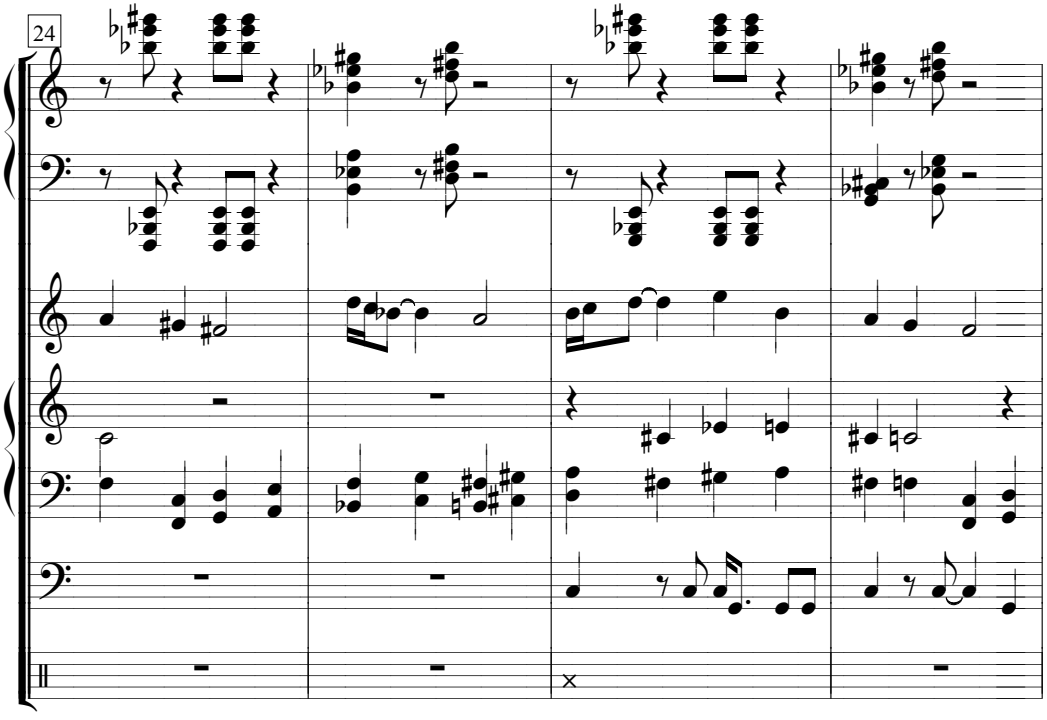
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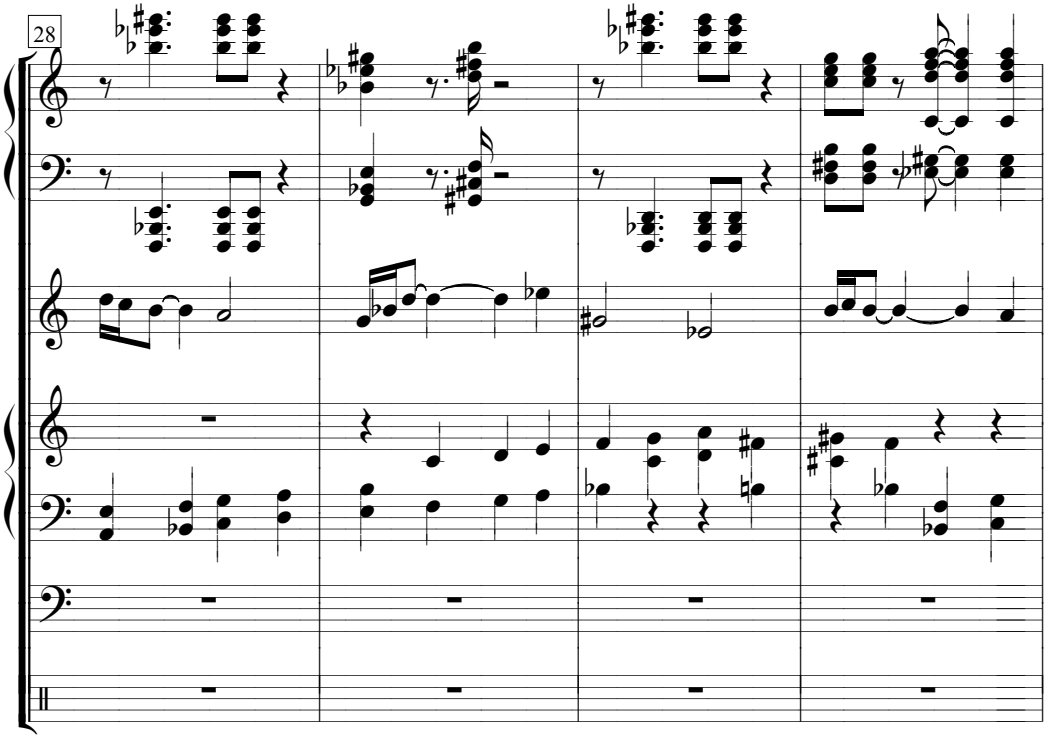
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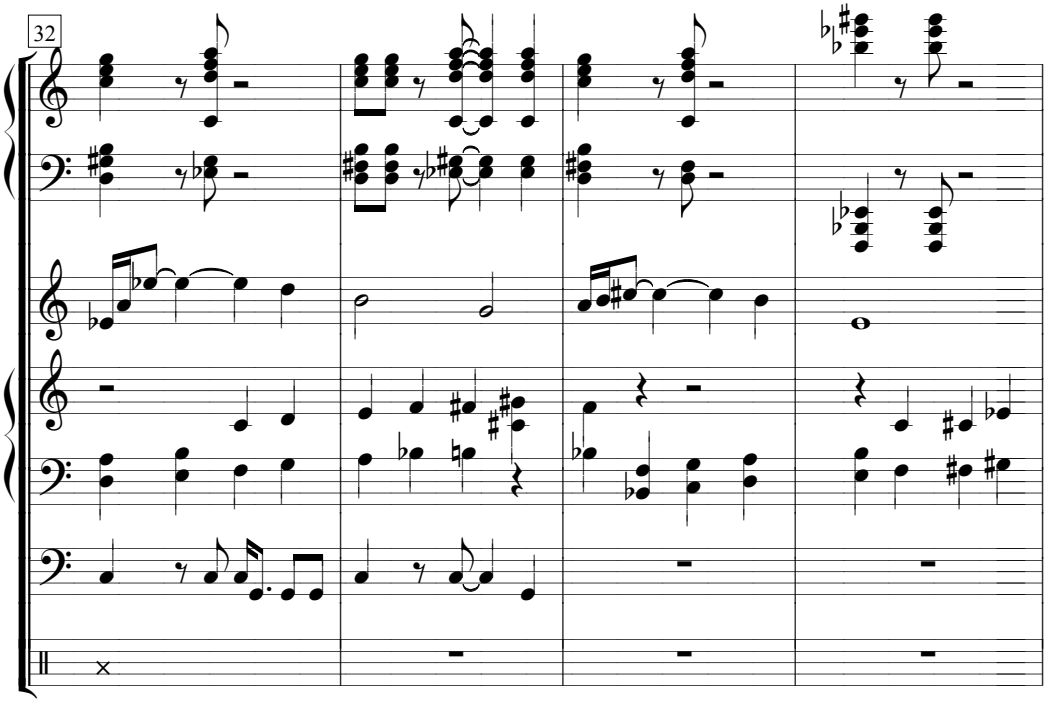
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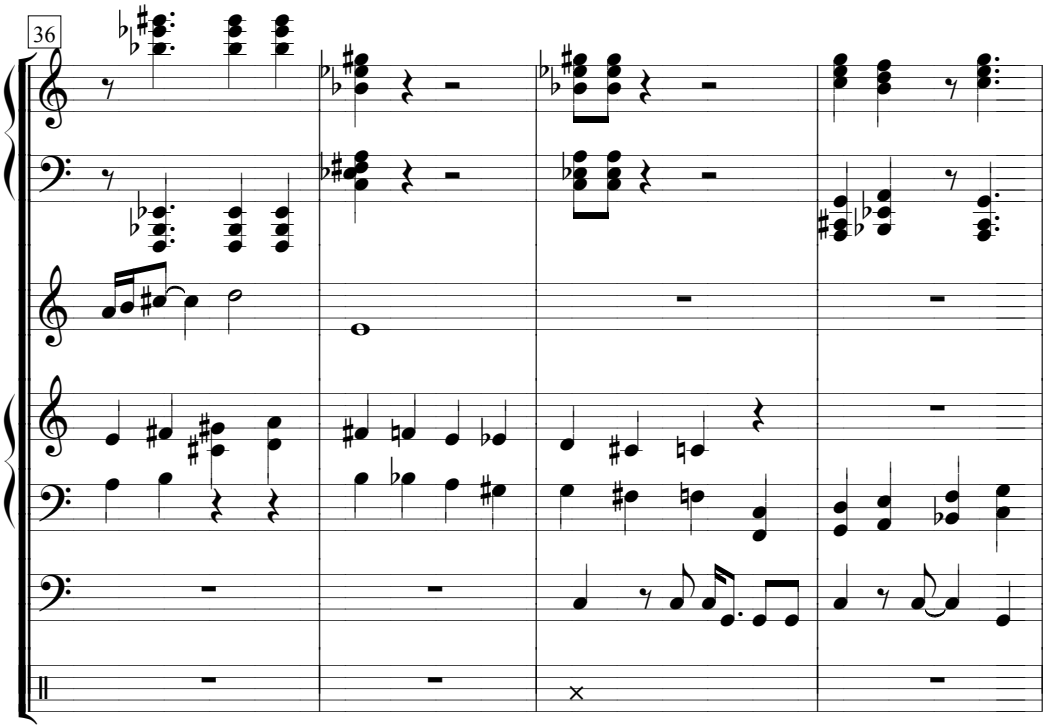
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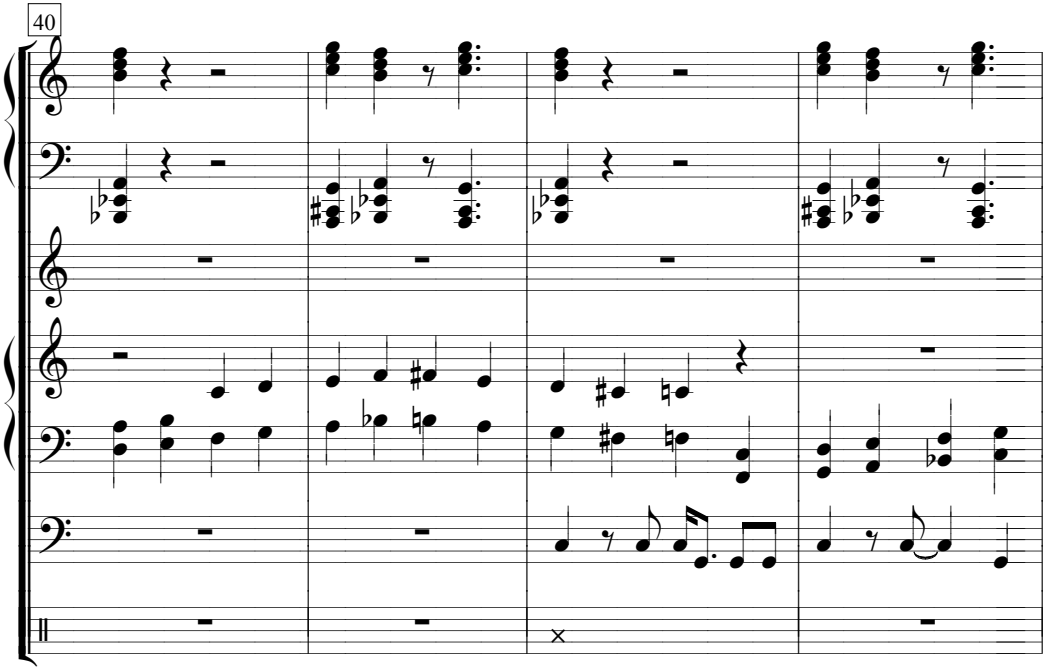
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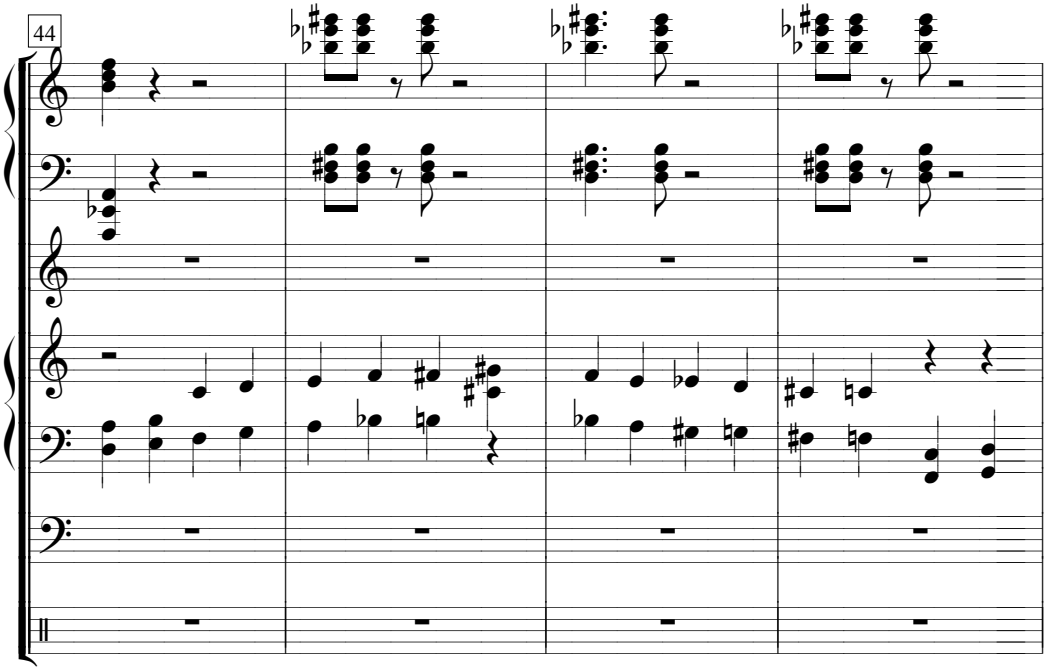
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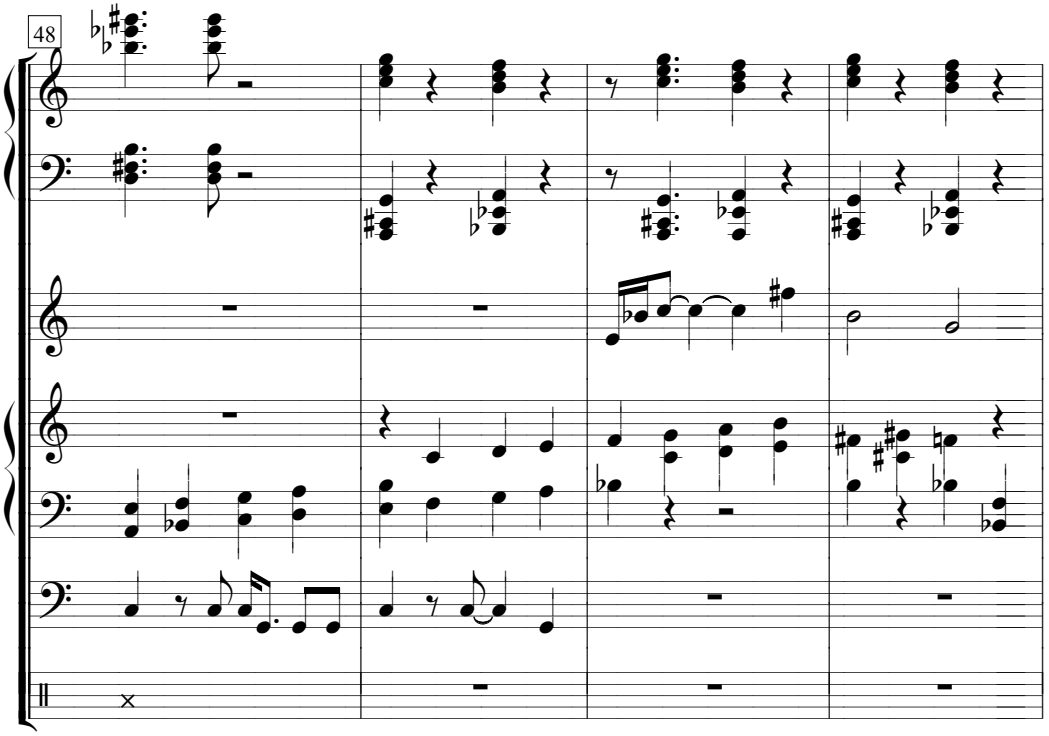
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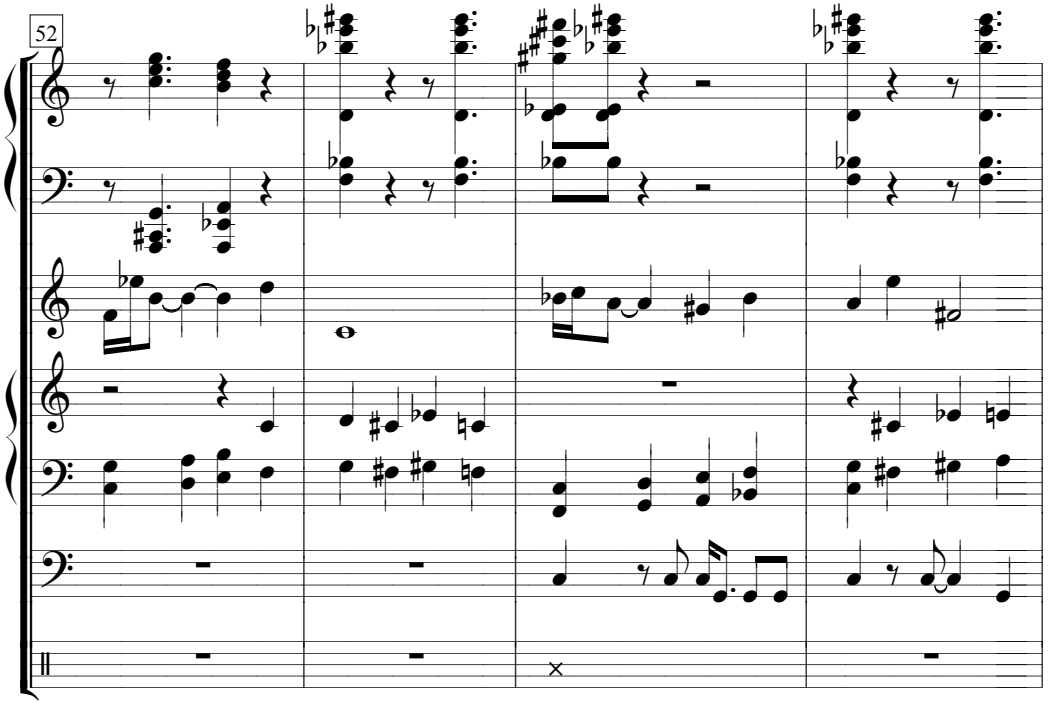
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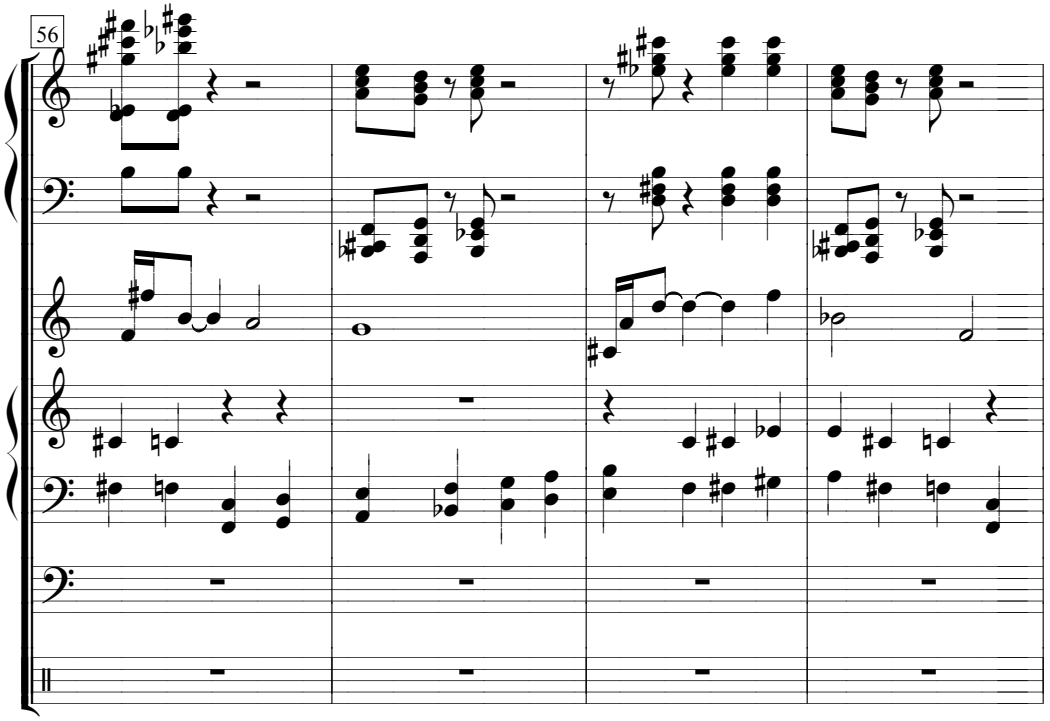
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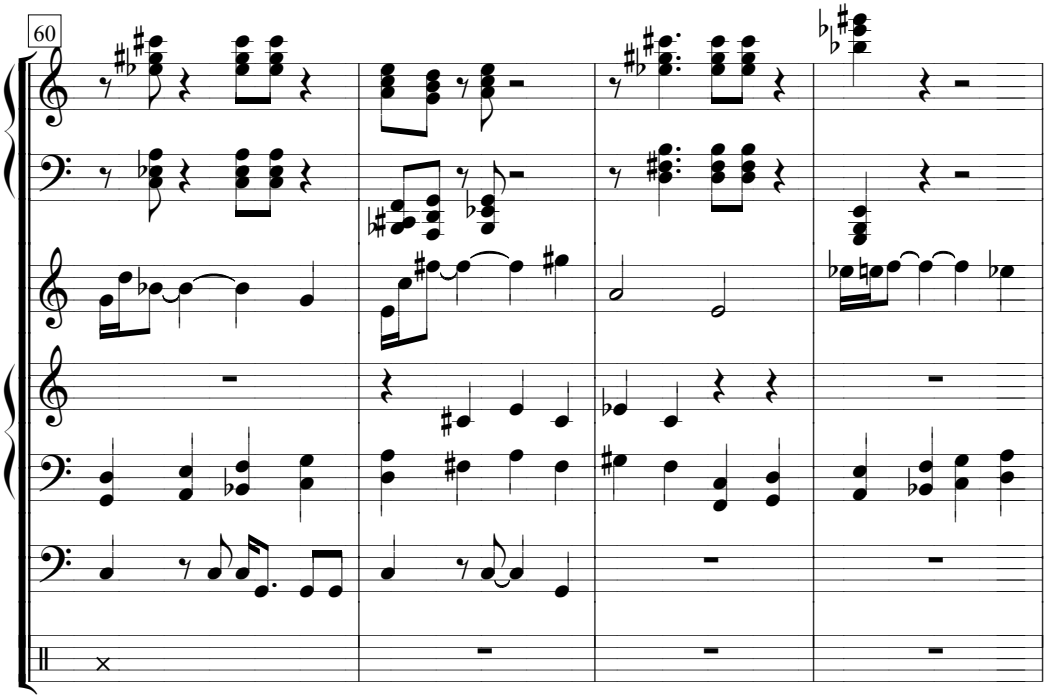
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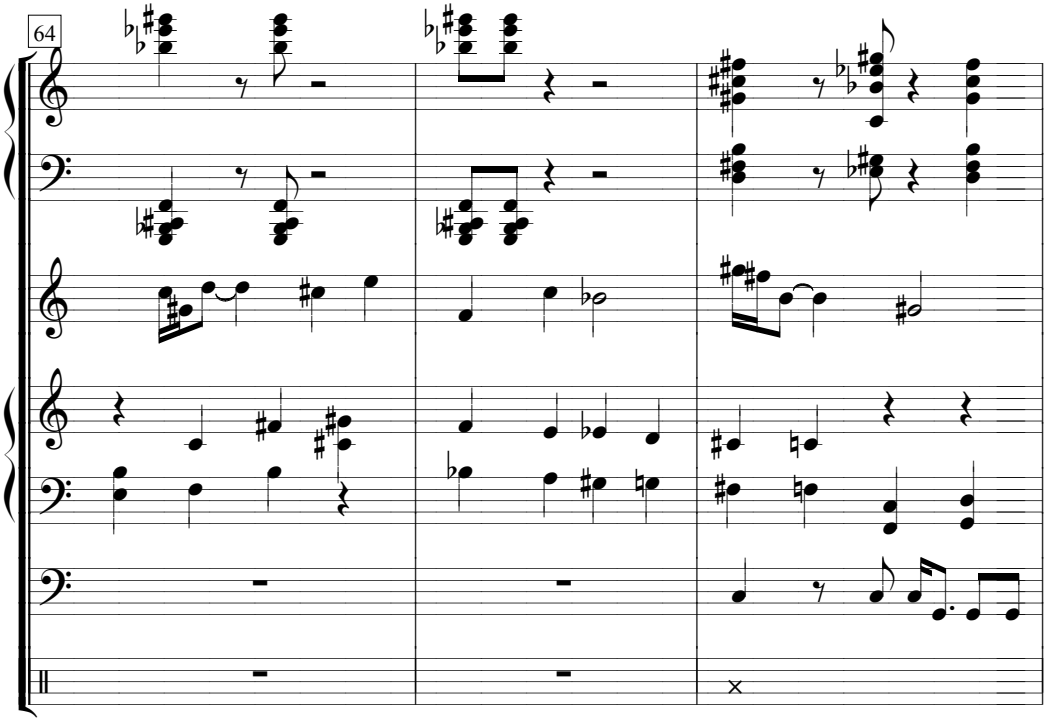
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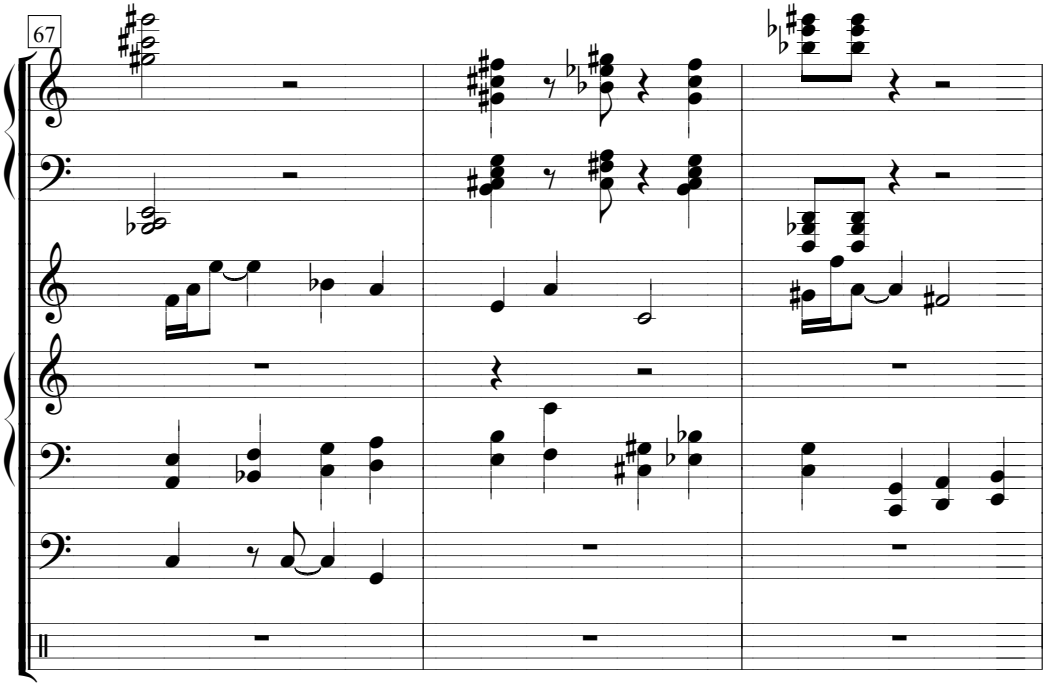
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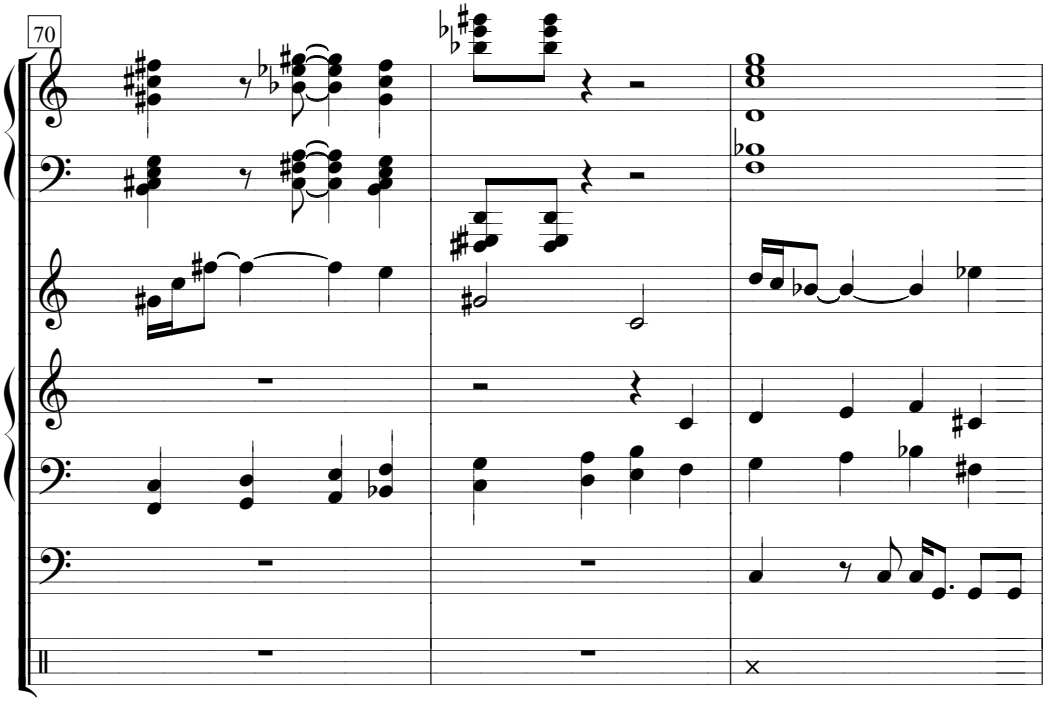
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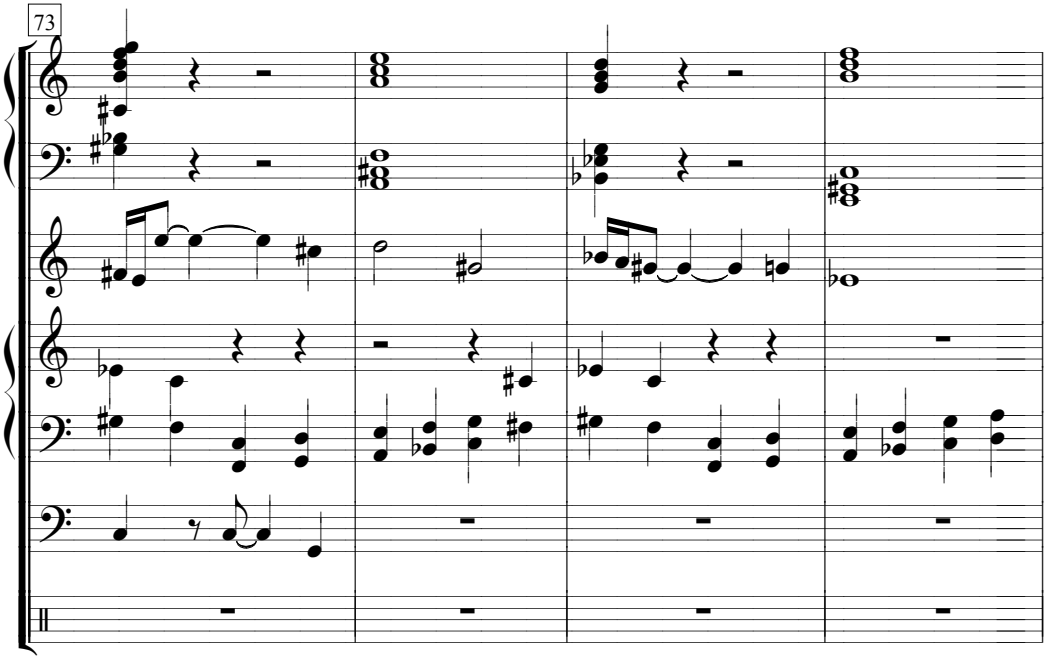
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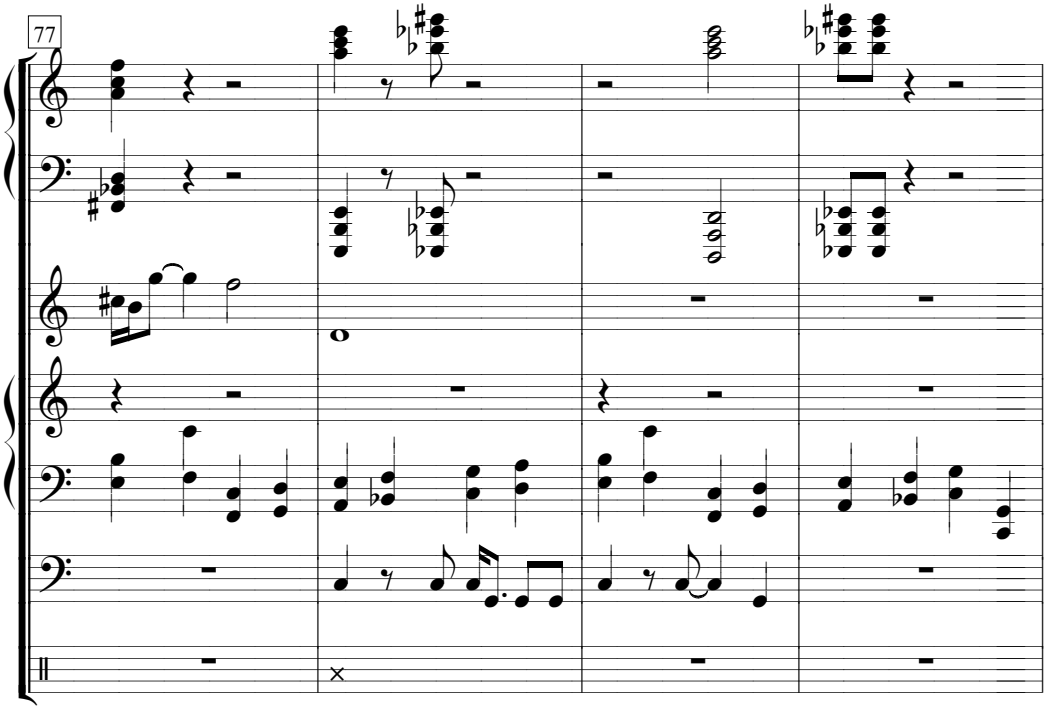
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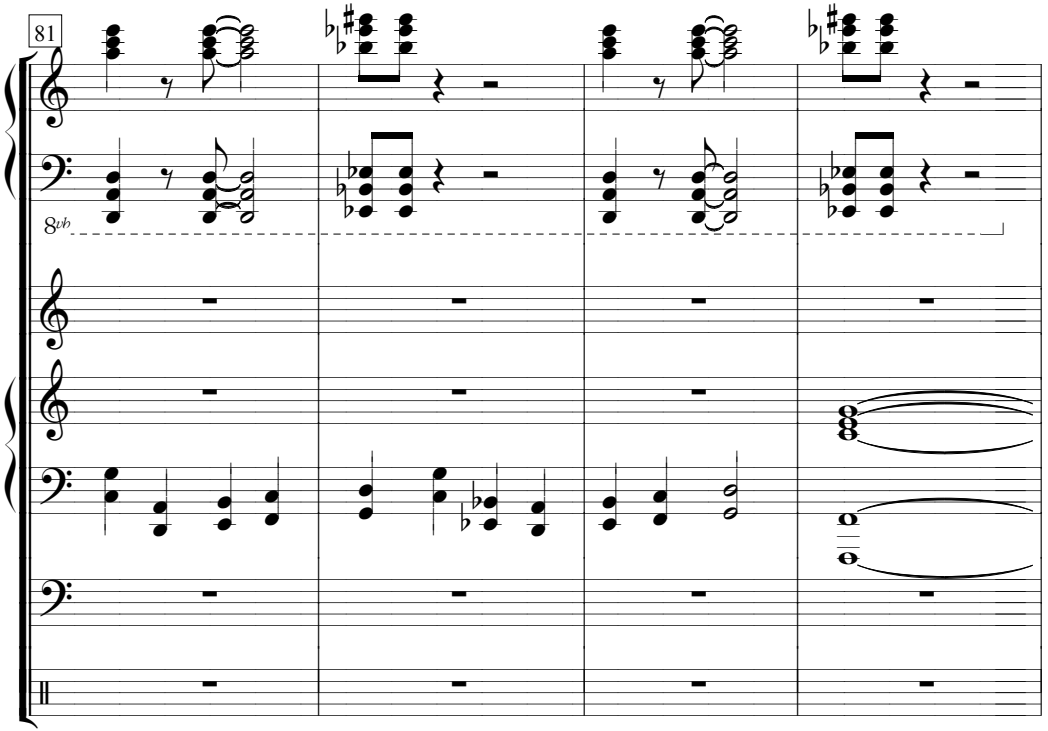
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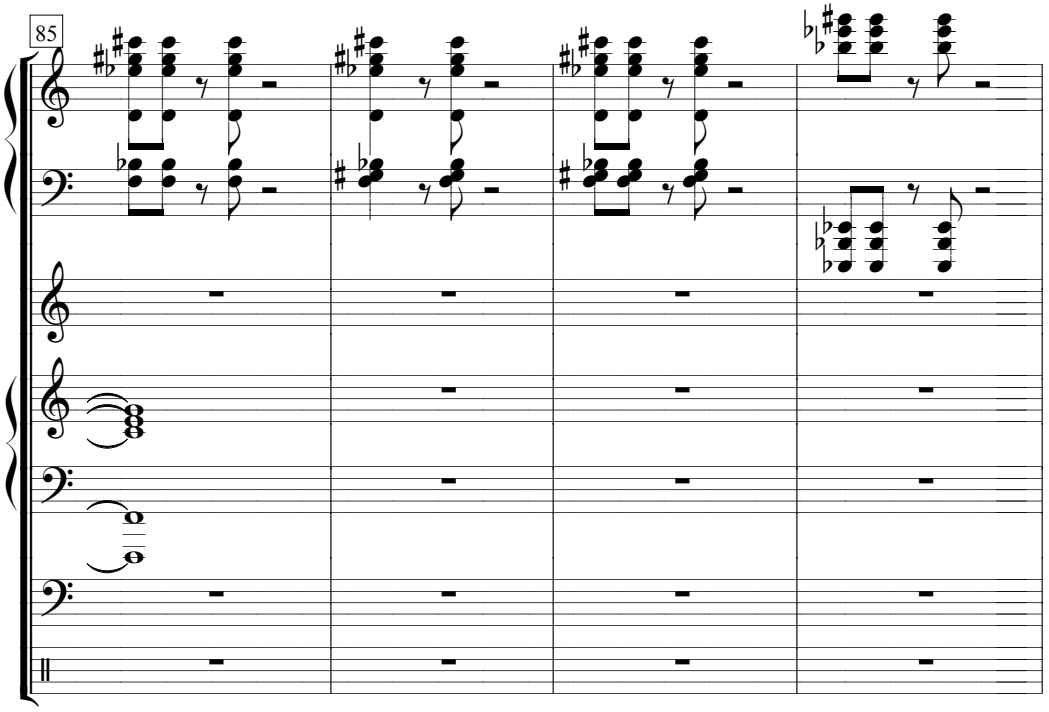
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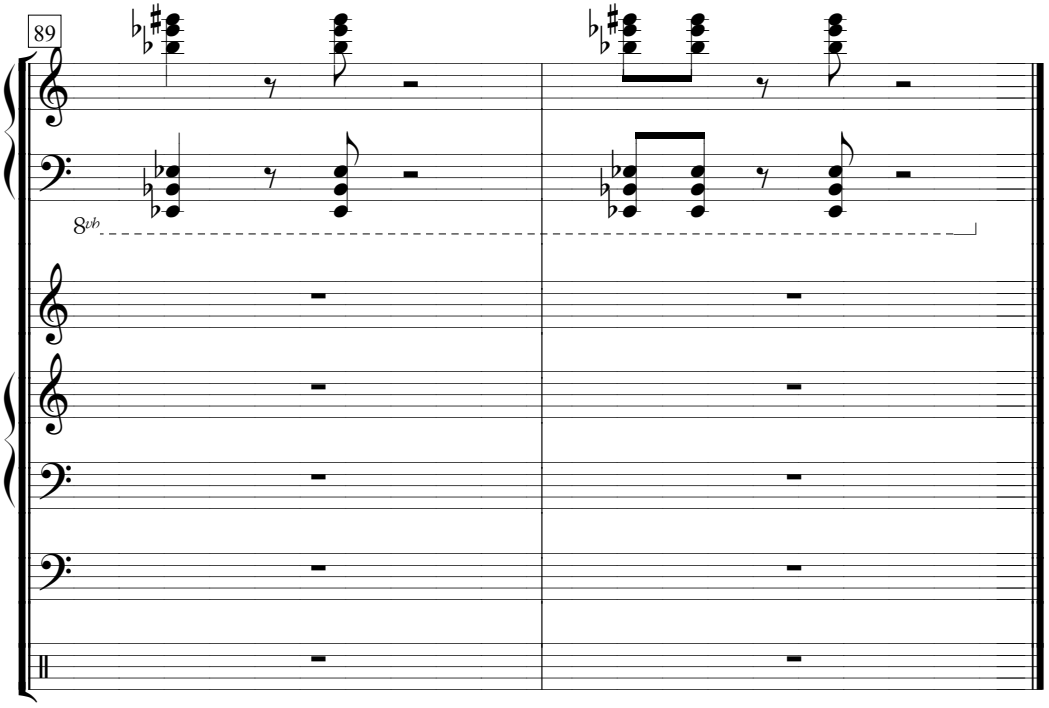
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Magique 8

13 magiques

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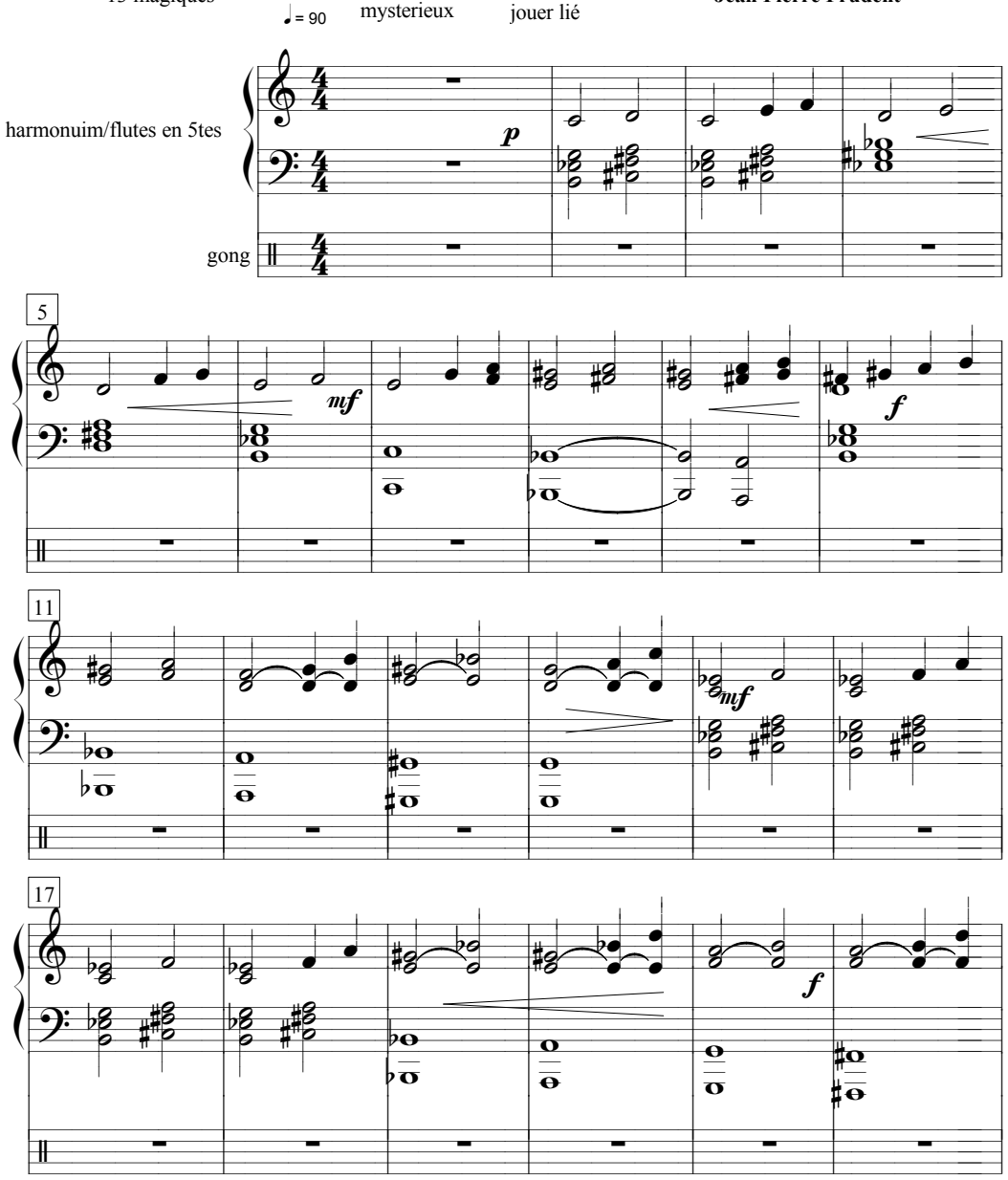

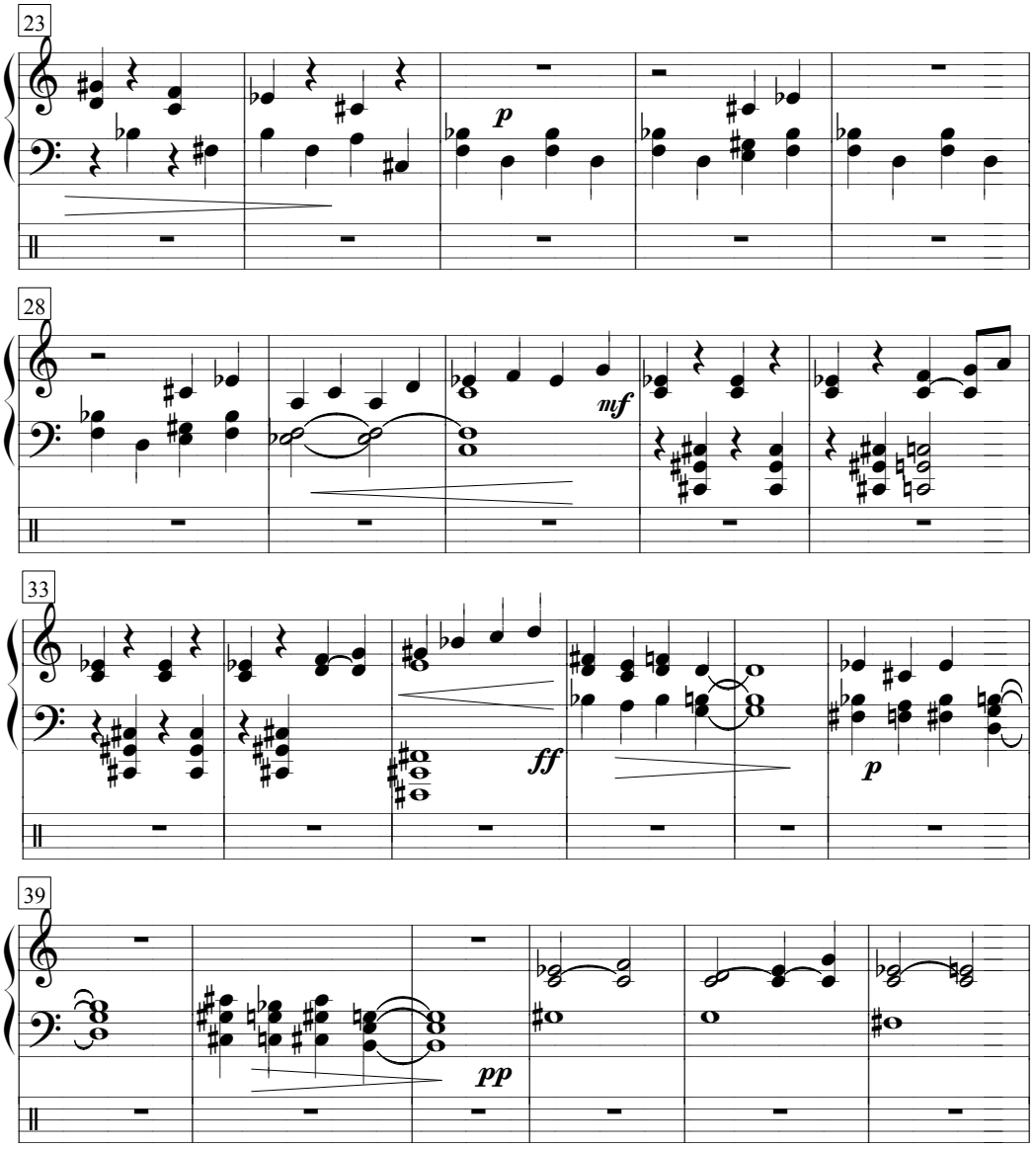

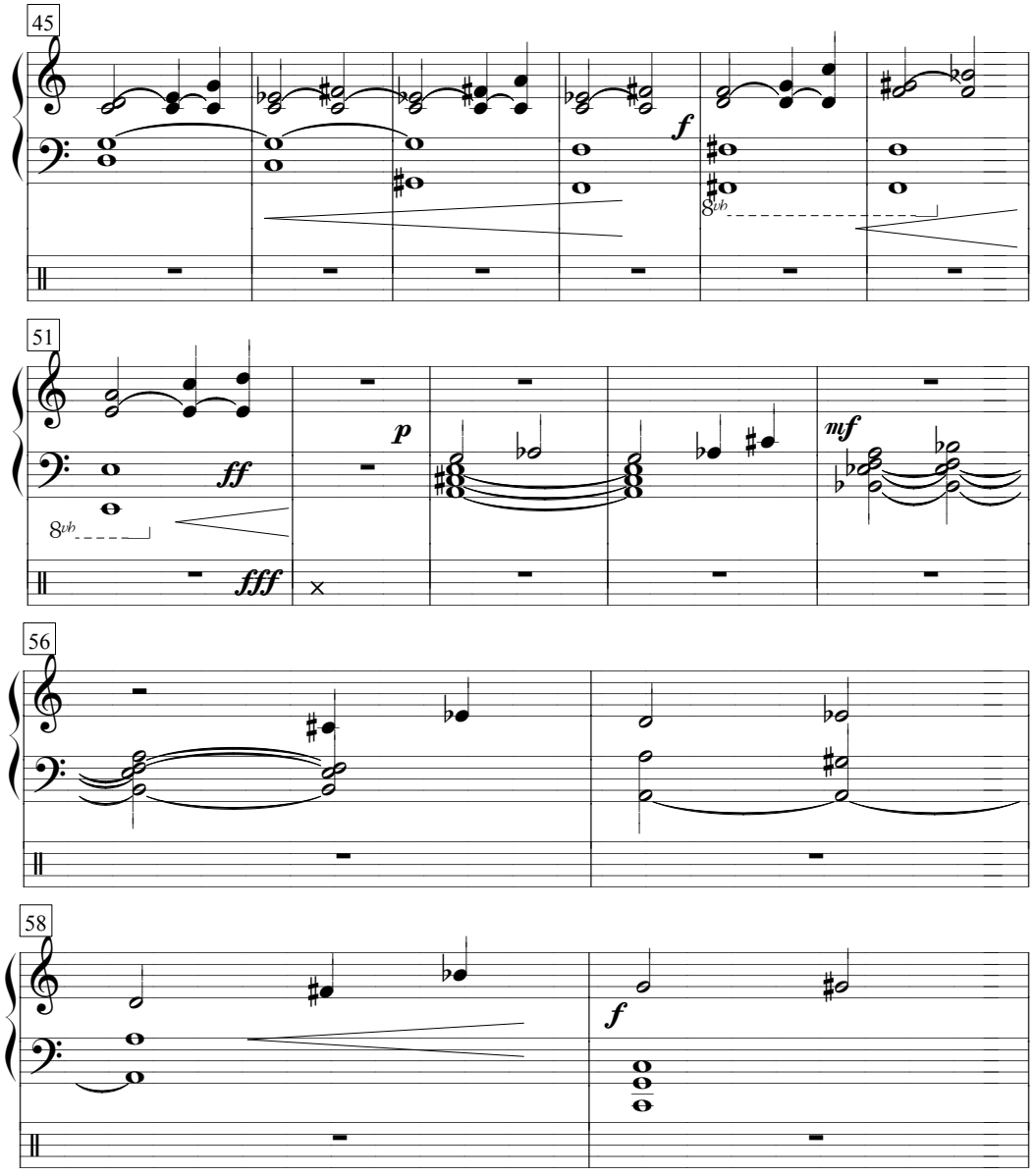
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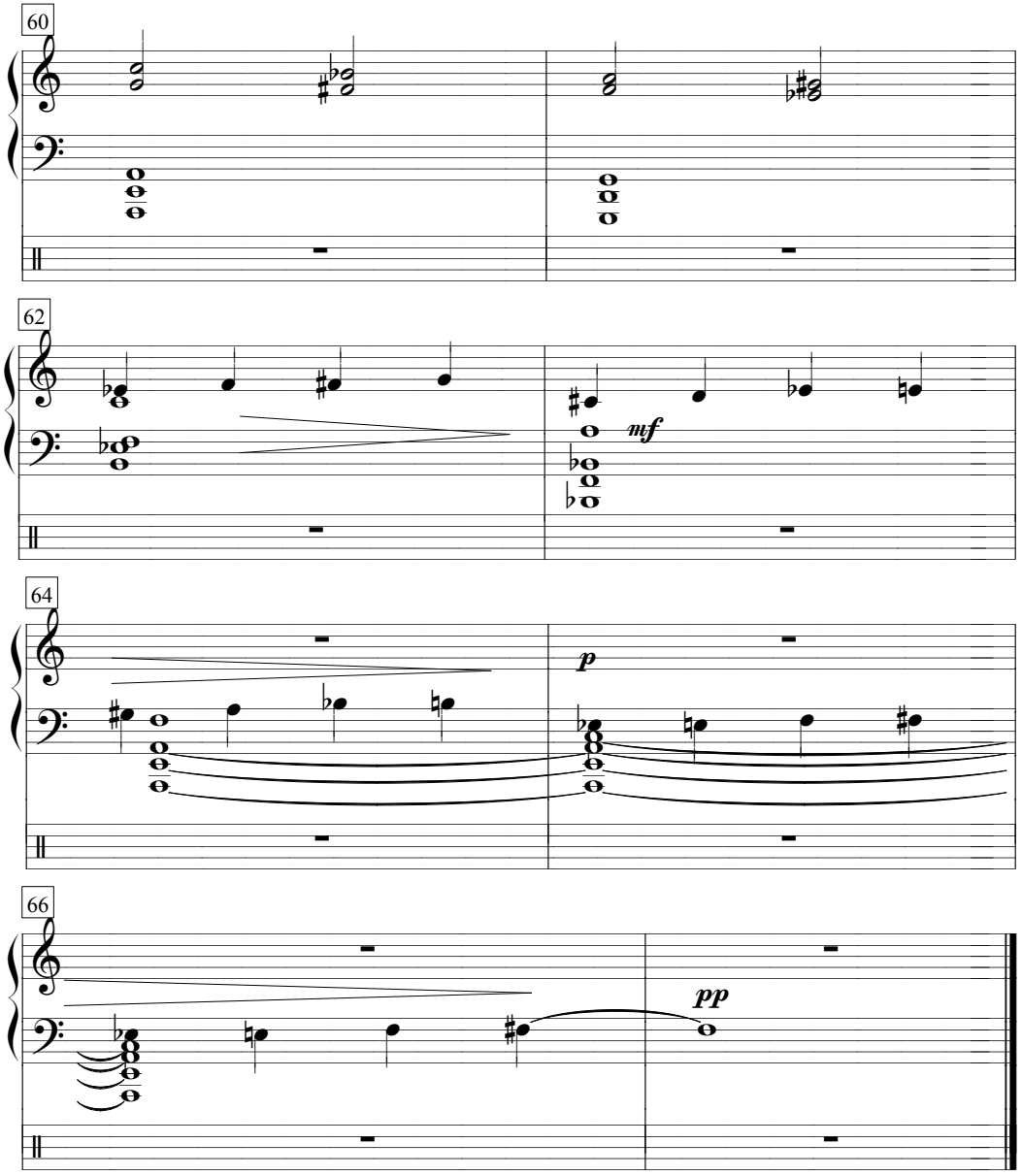
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64
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Magique 9

13 magiques

♩ = 90

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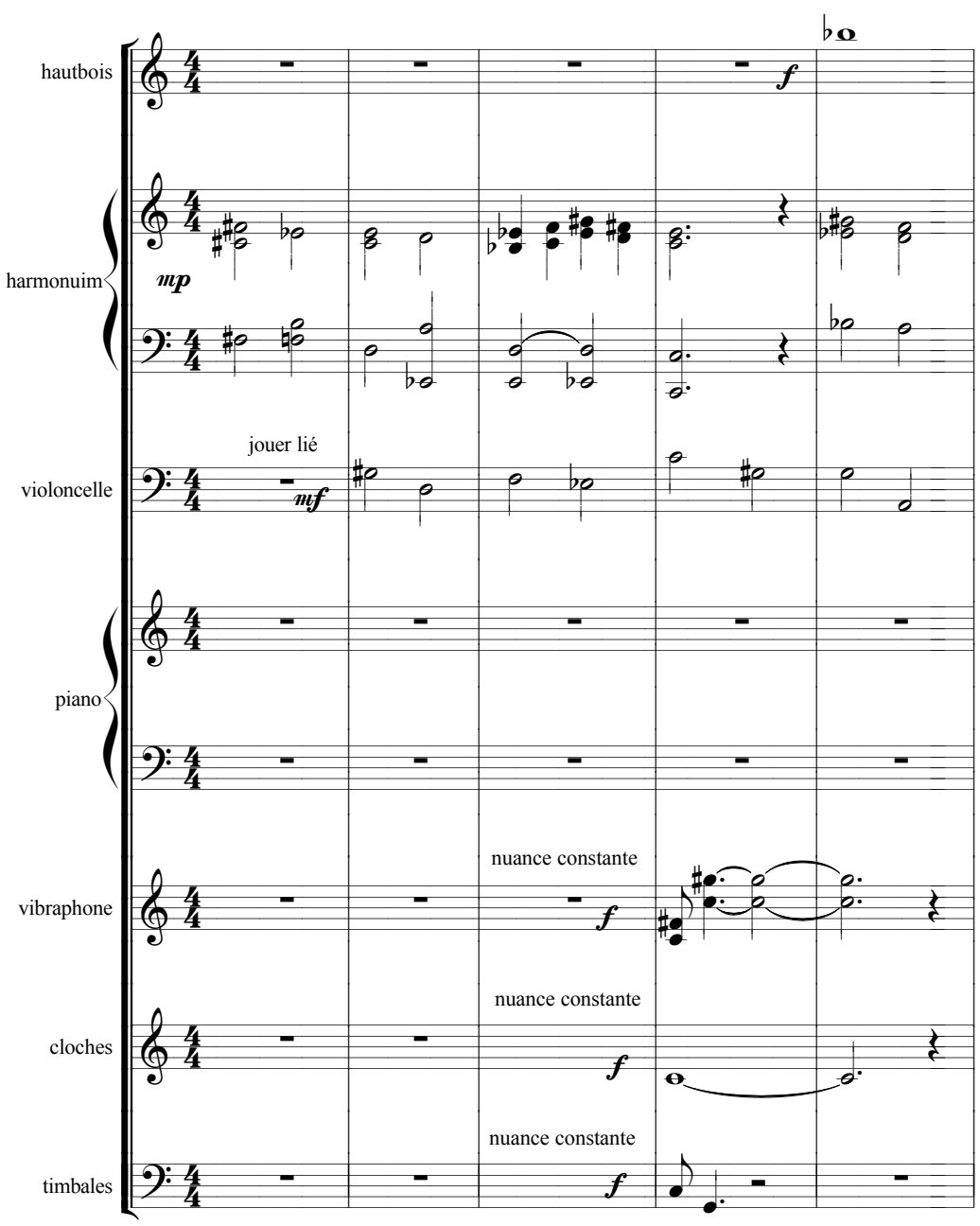

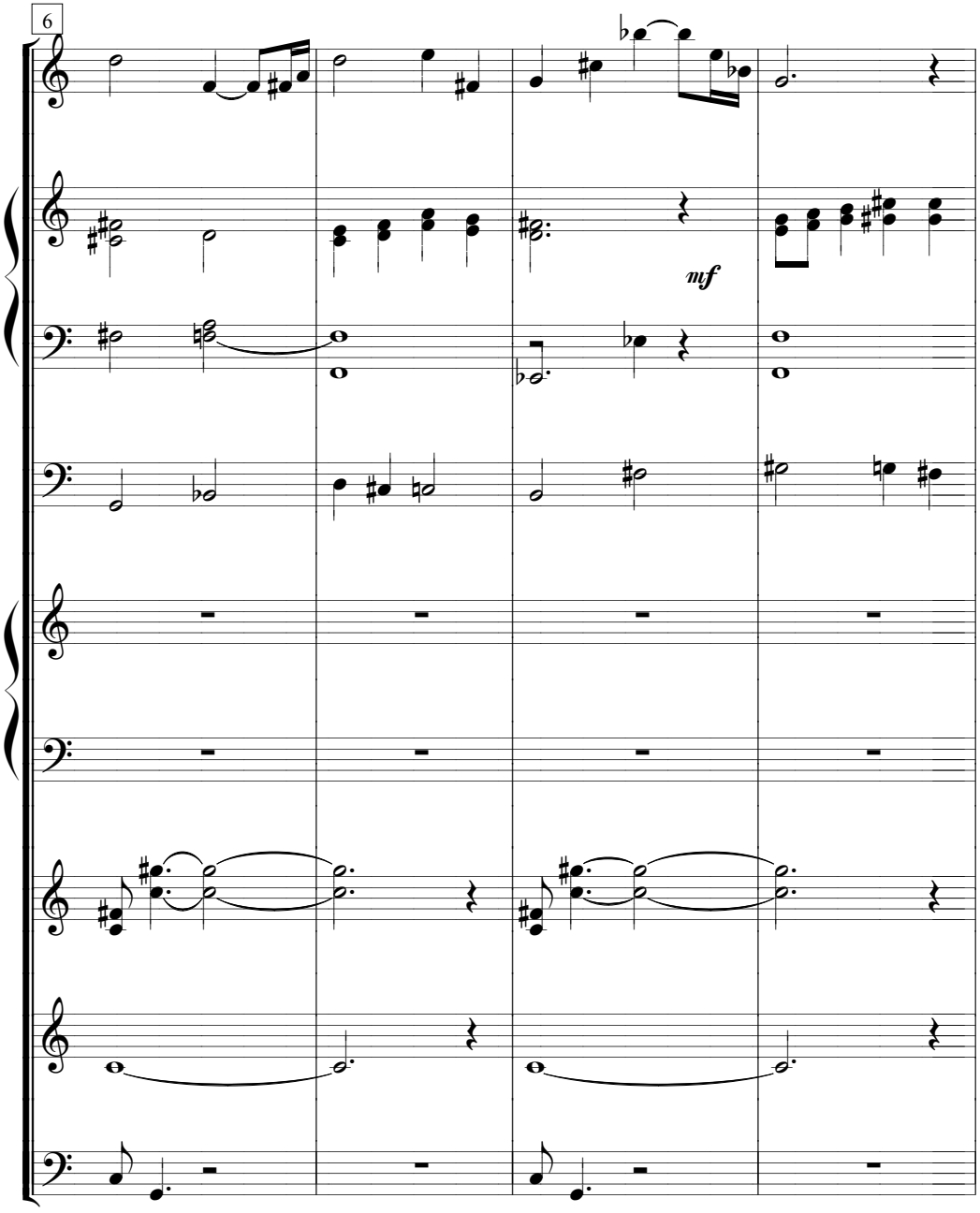

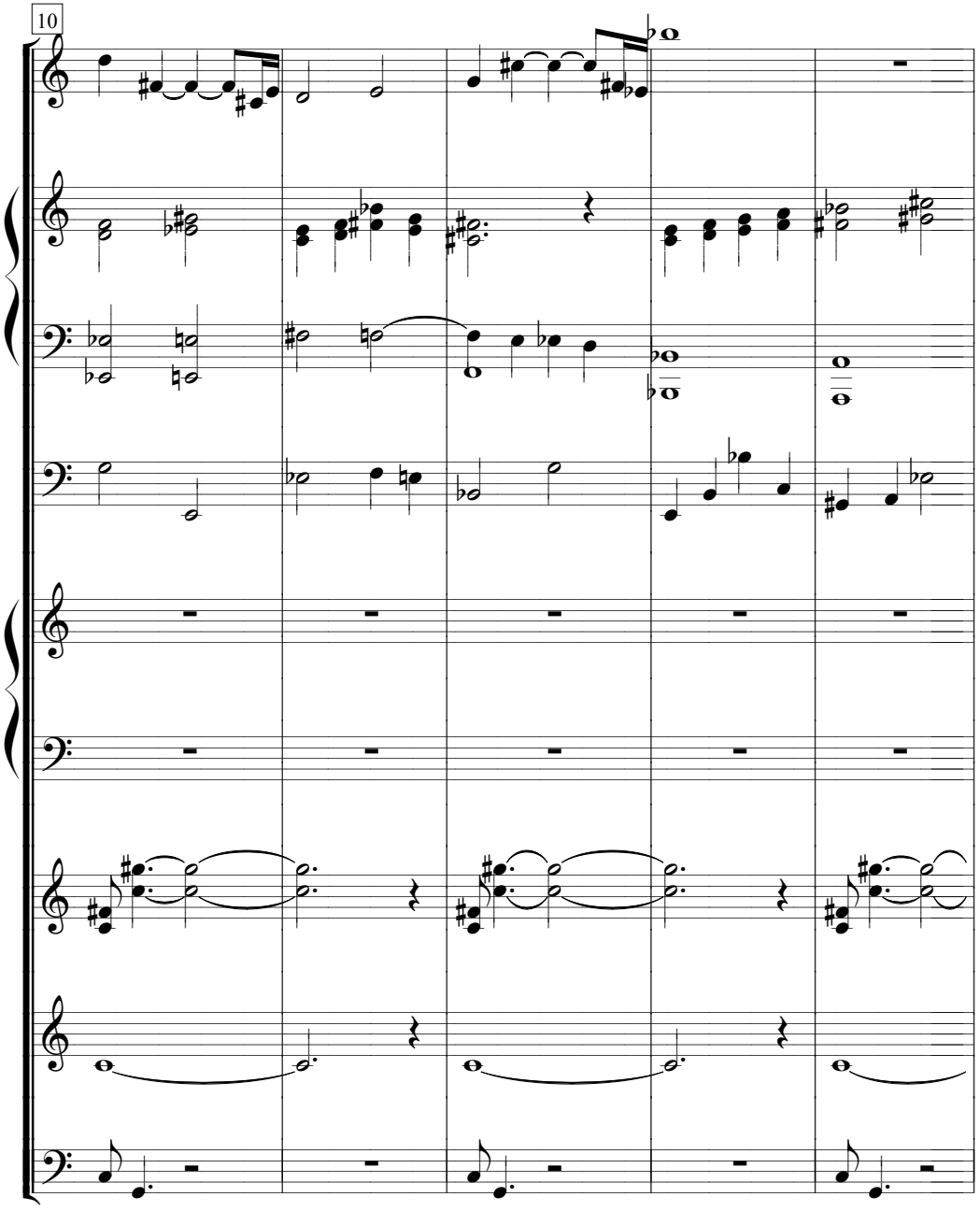
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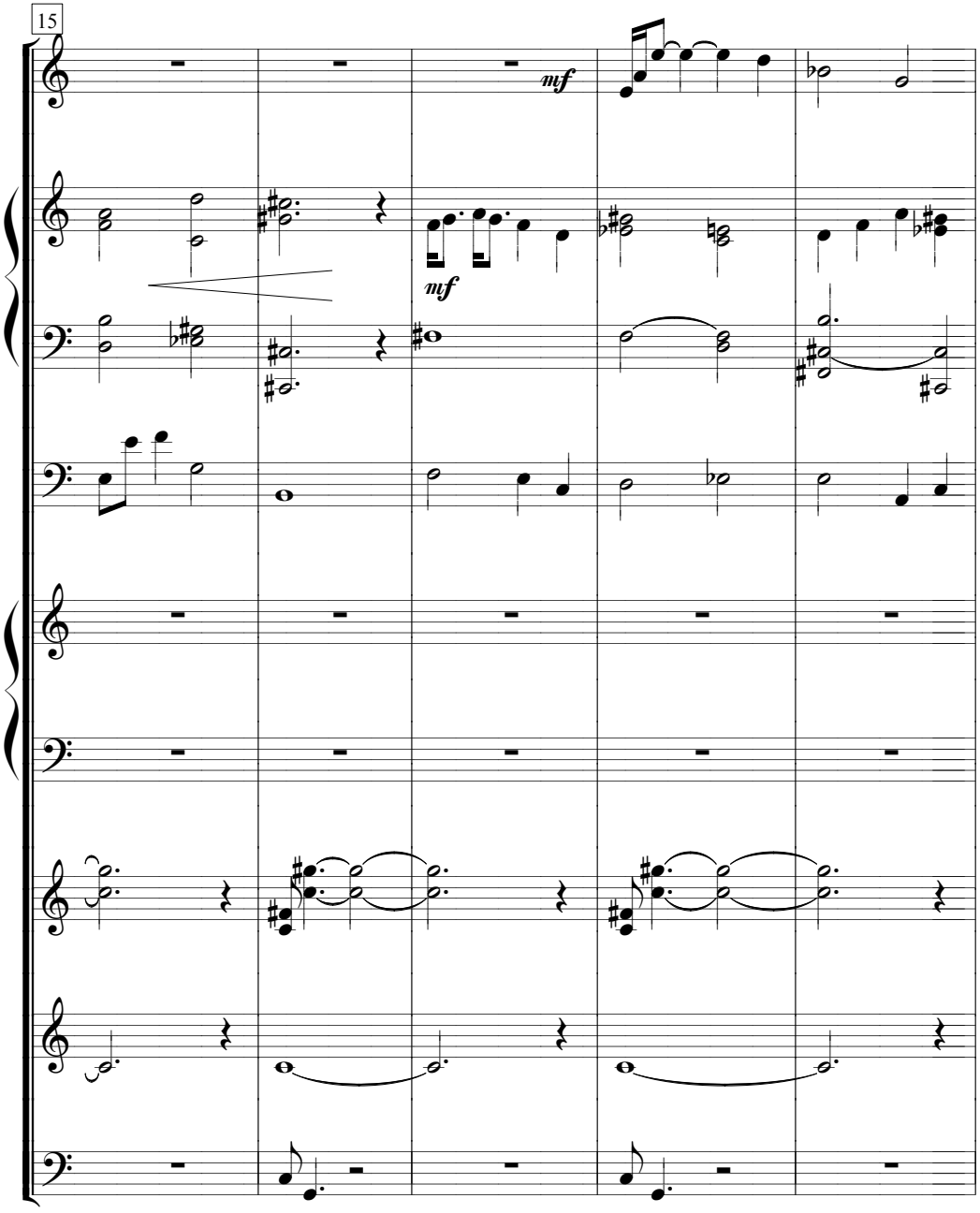
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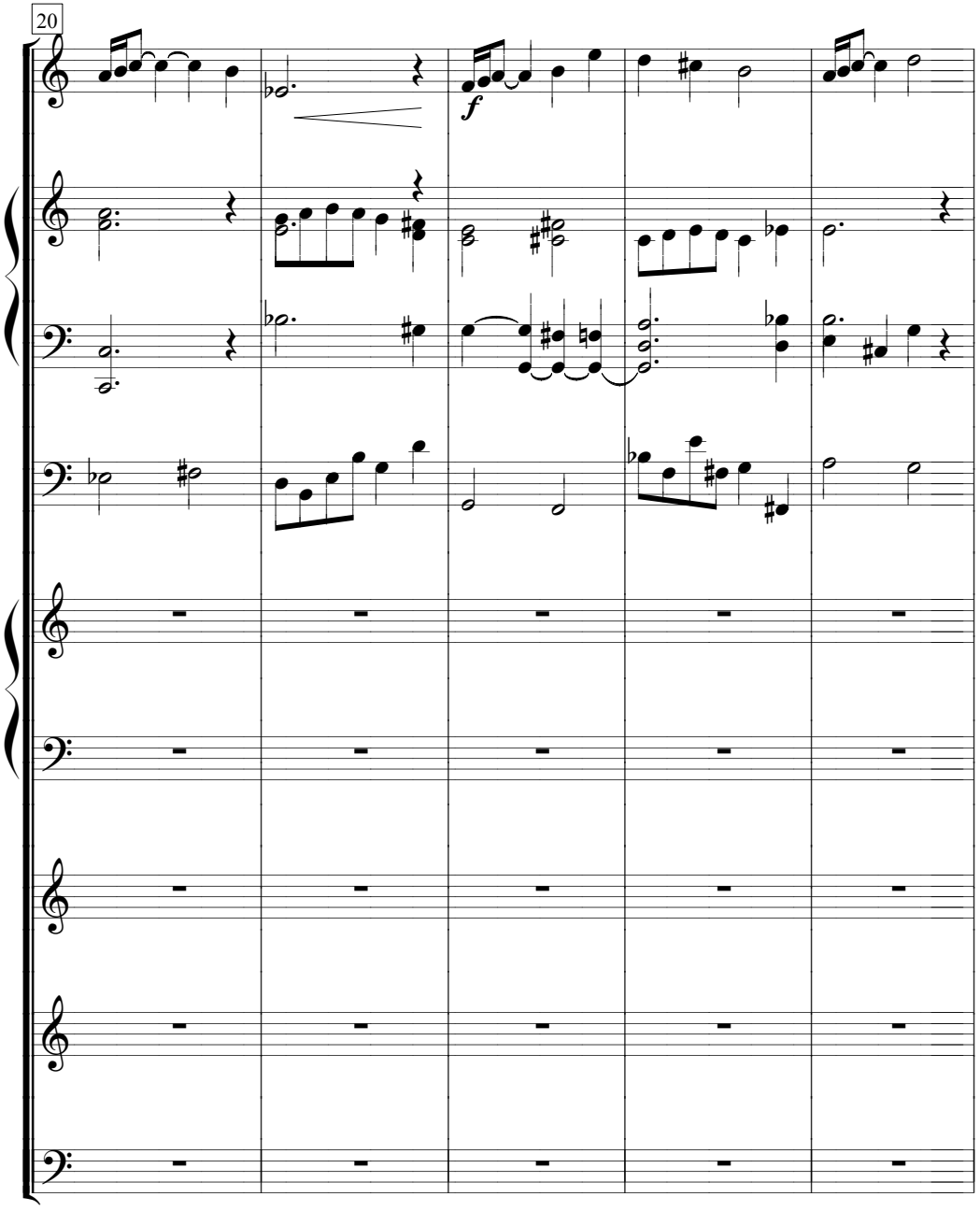
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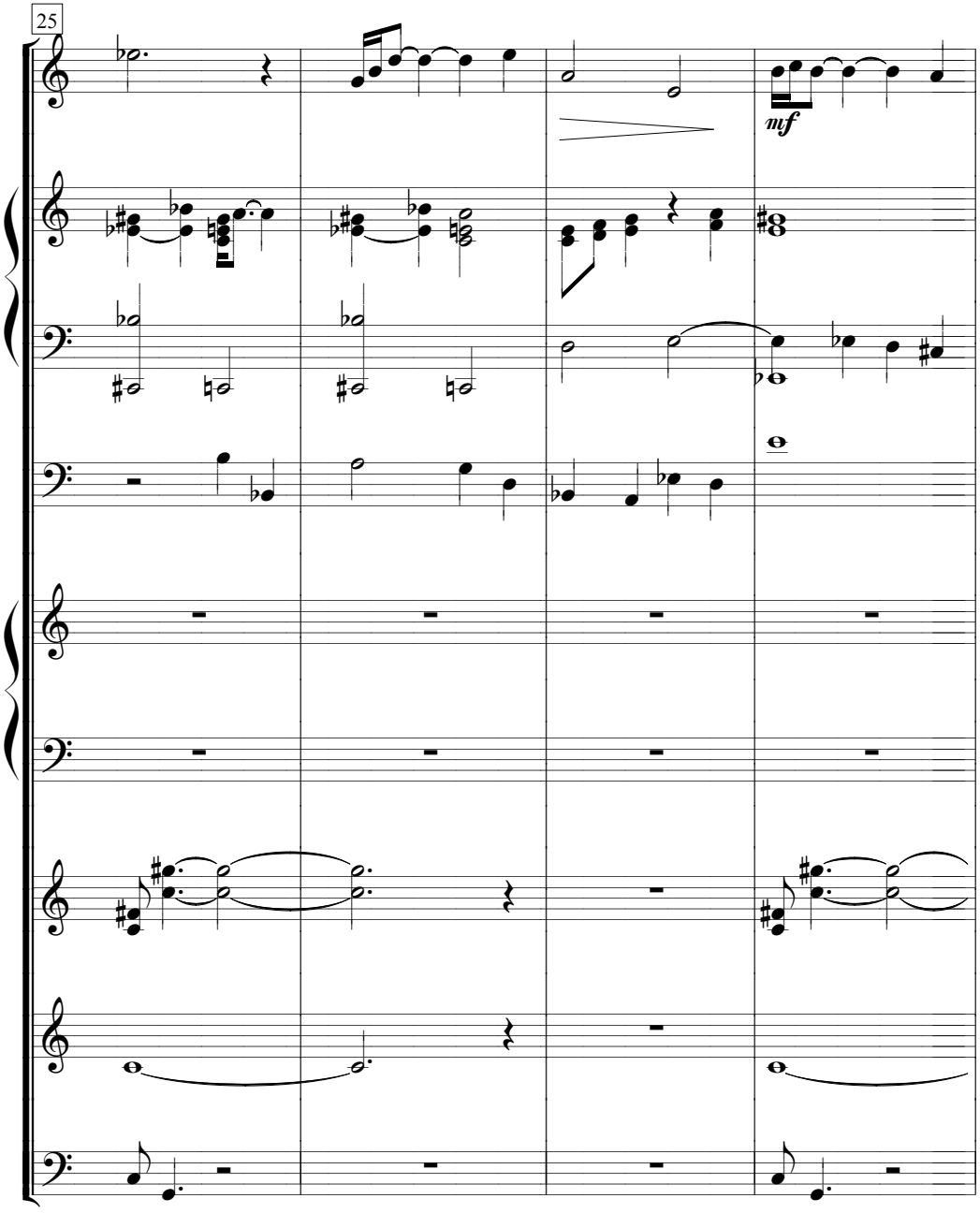
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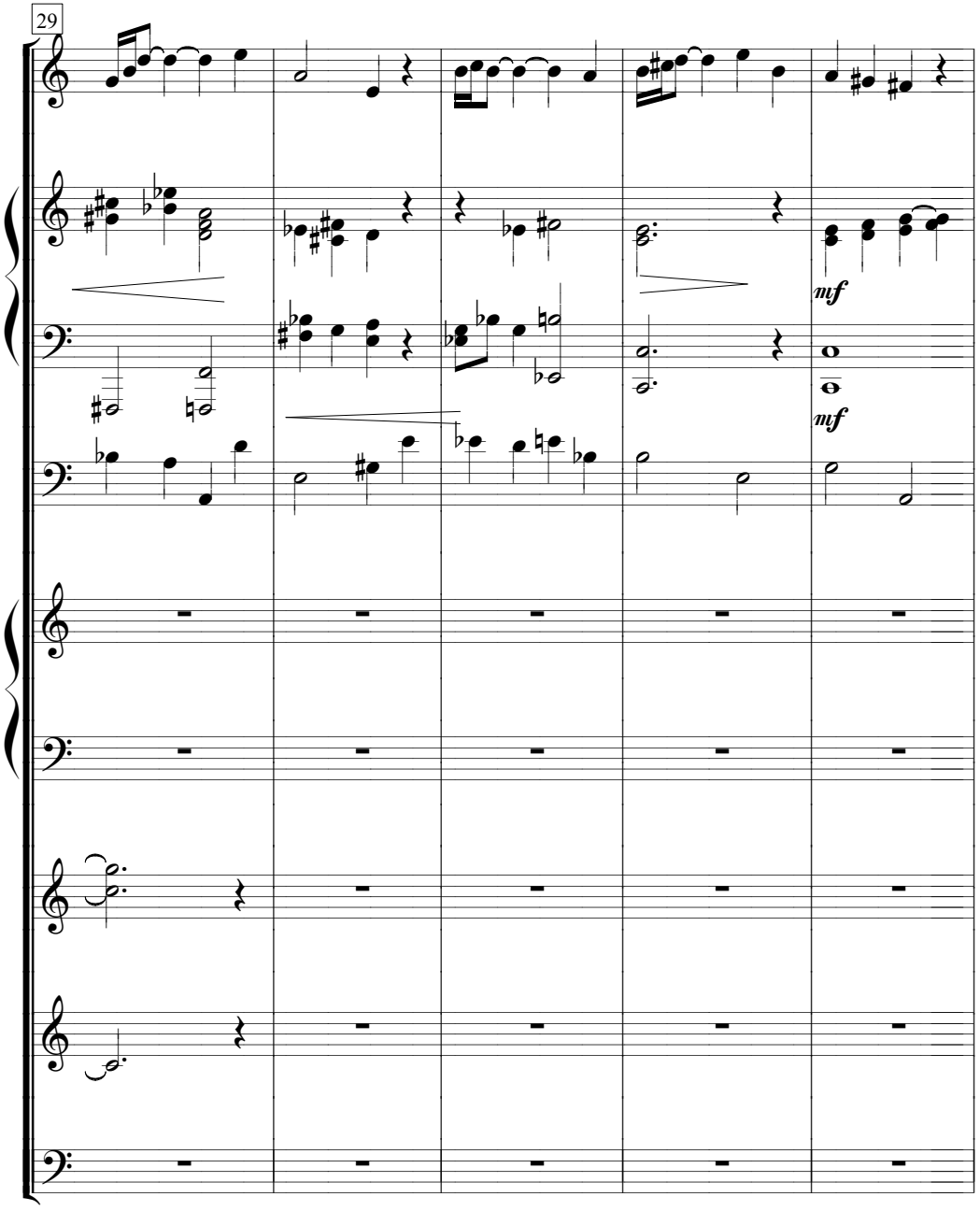
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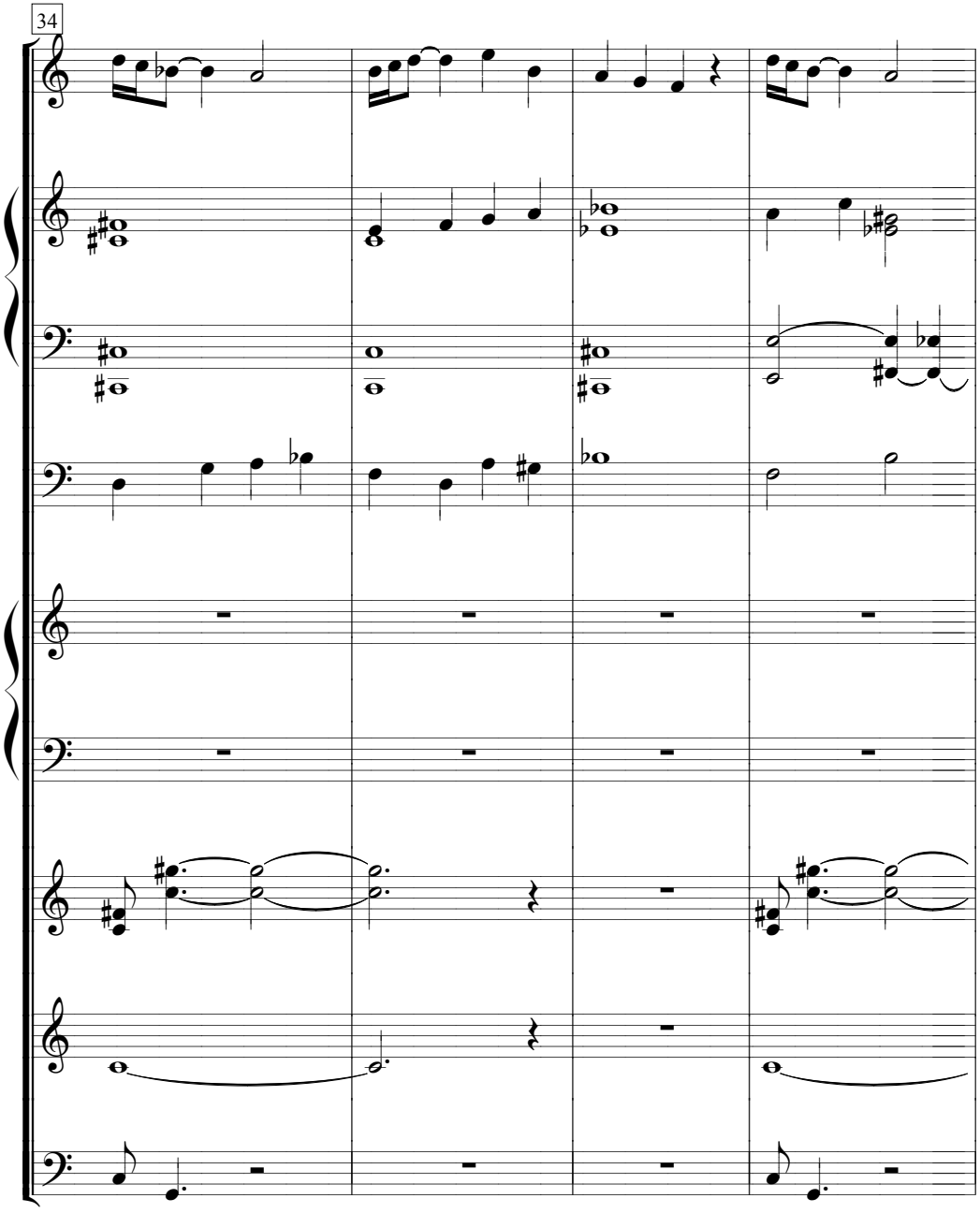
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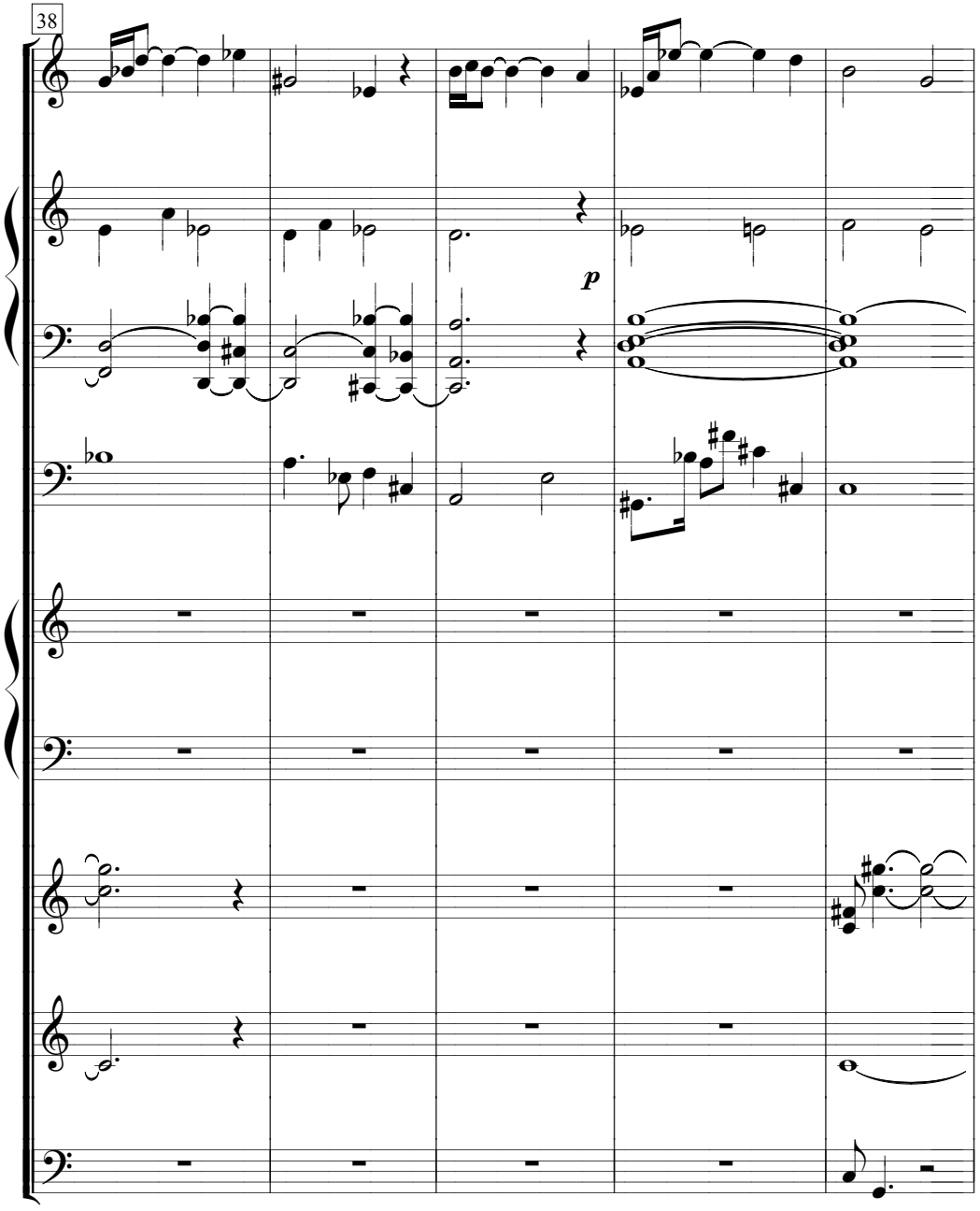
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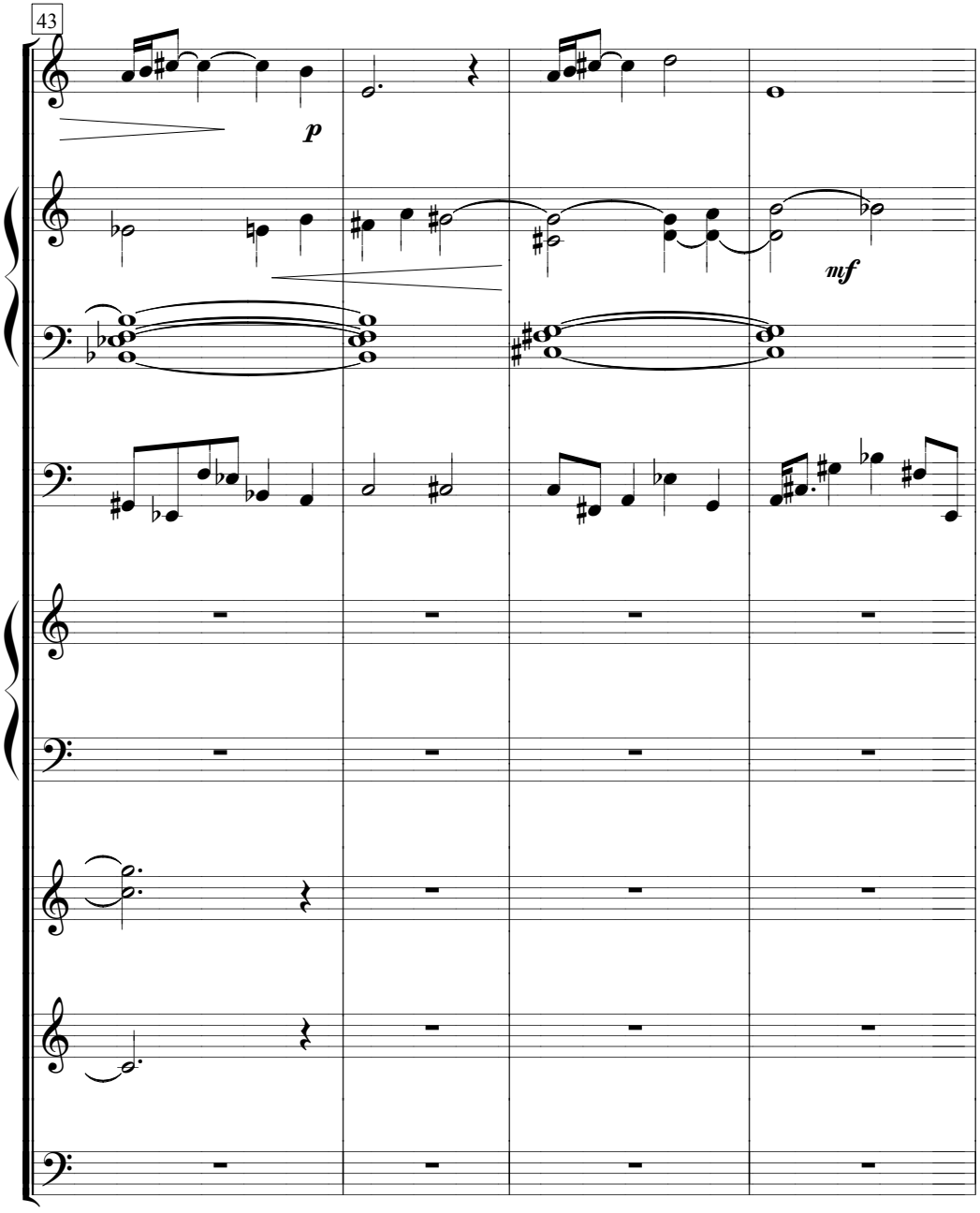
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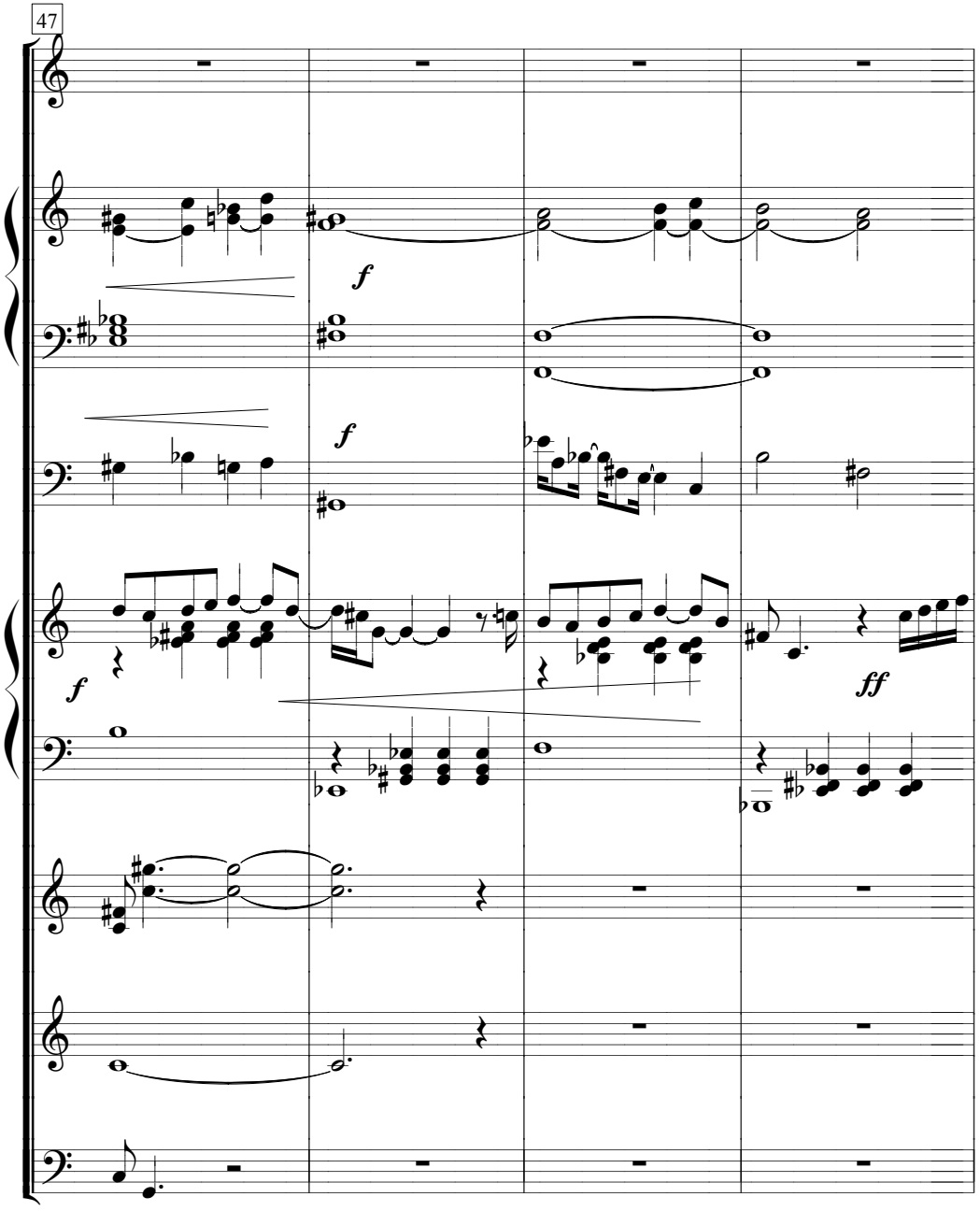
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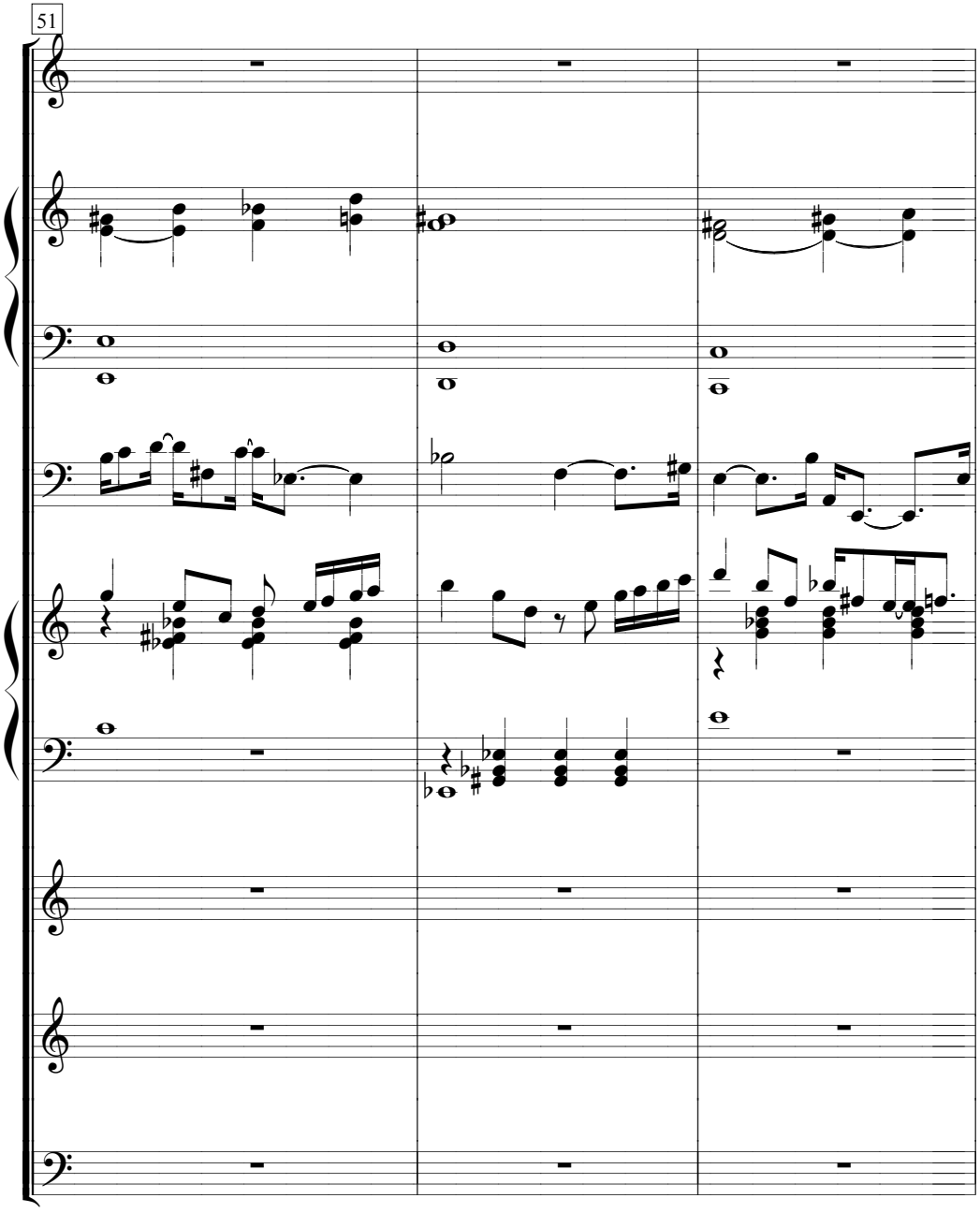
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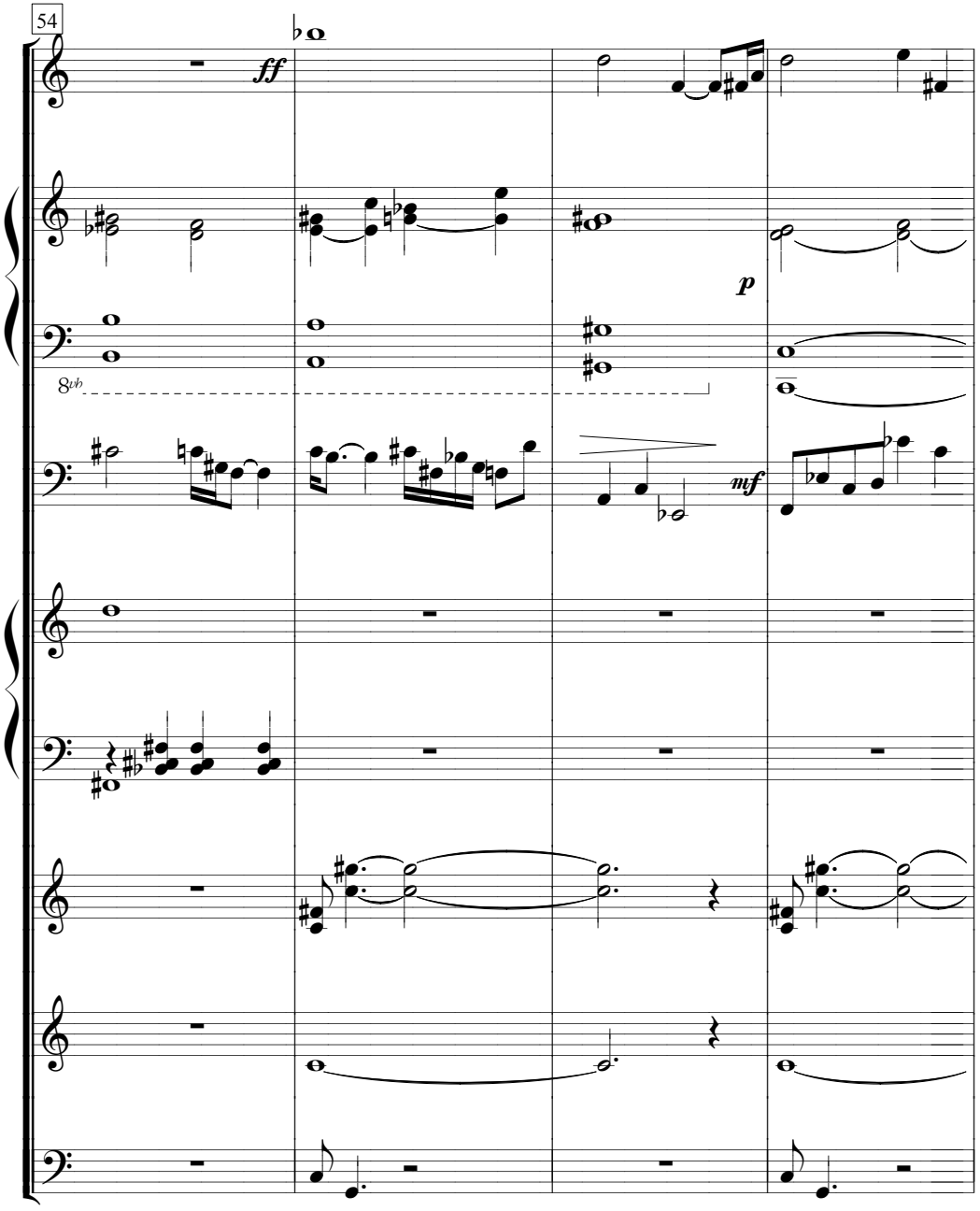
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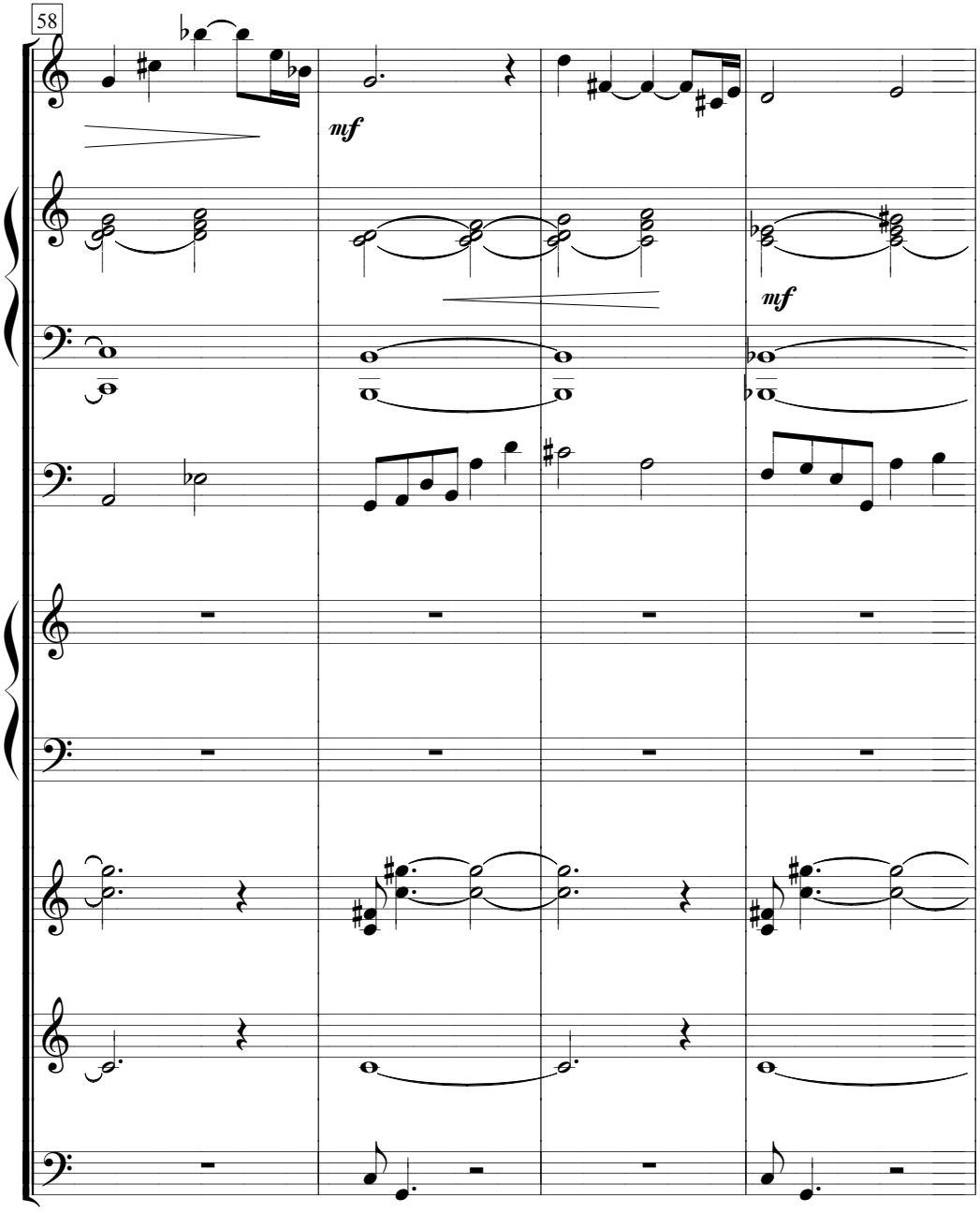
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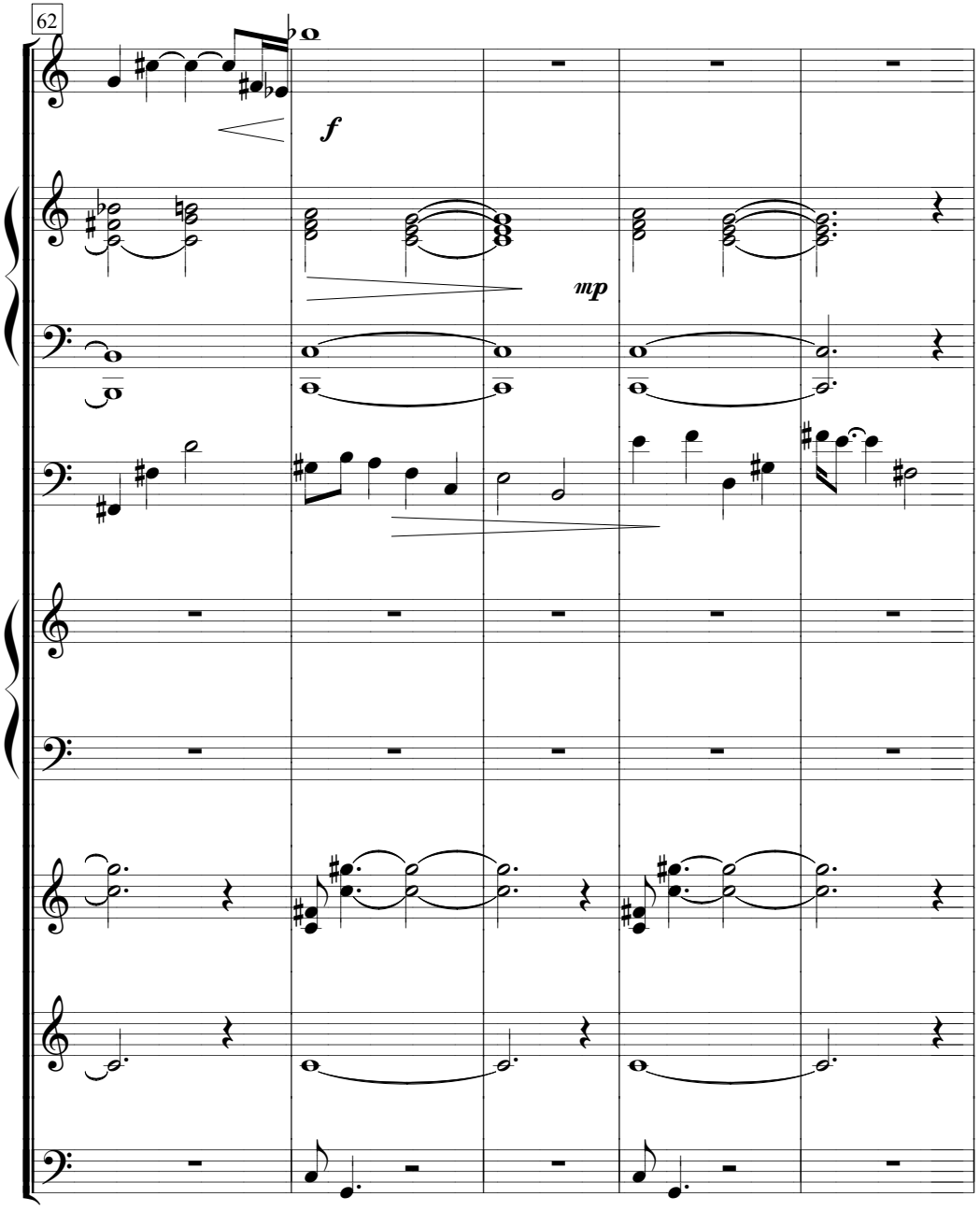
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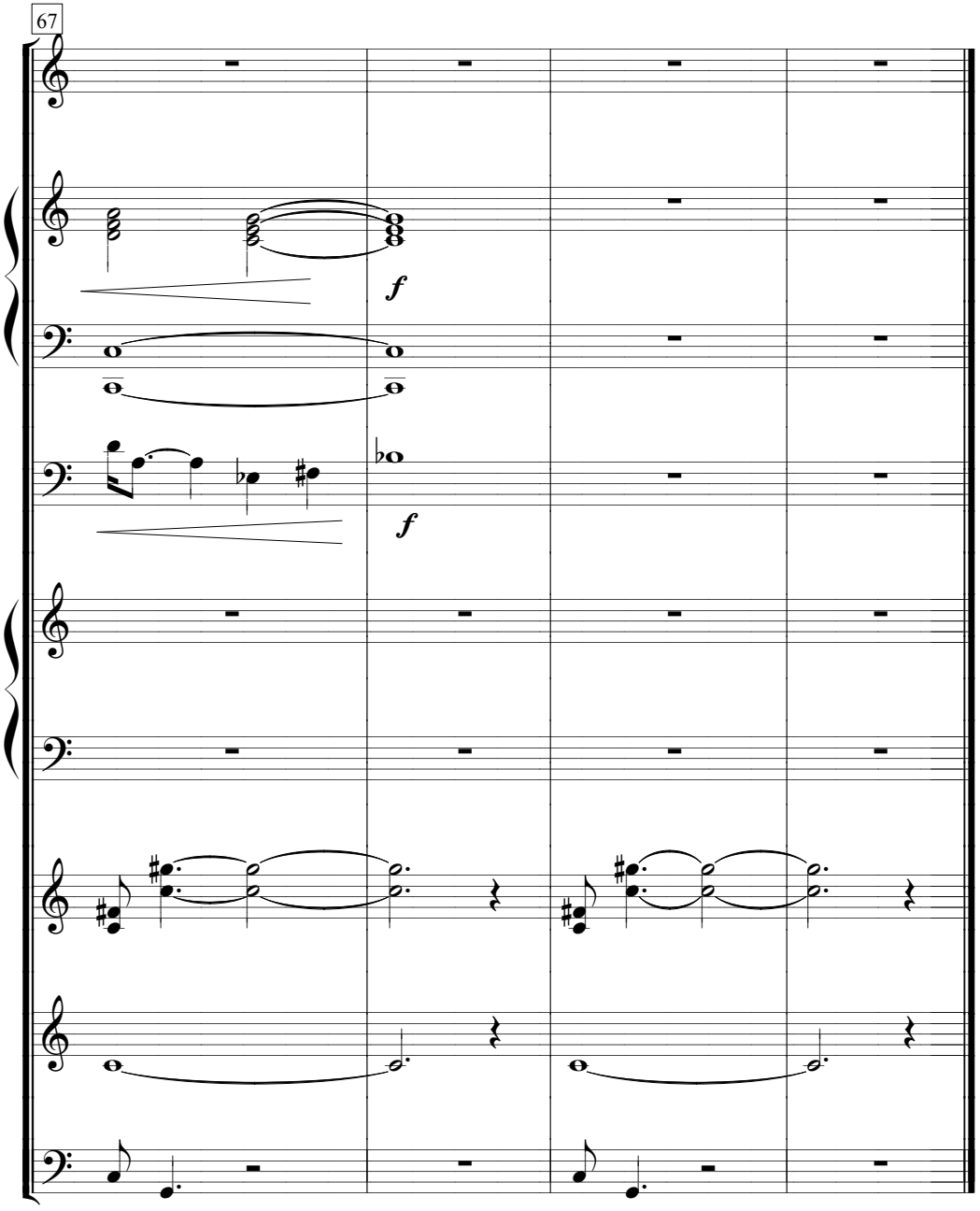
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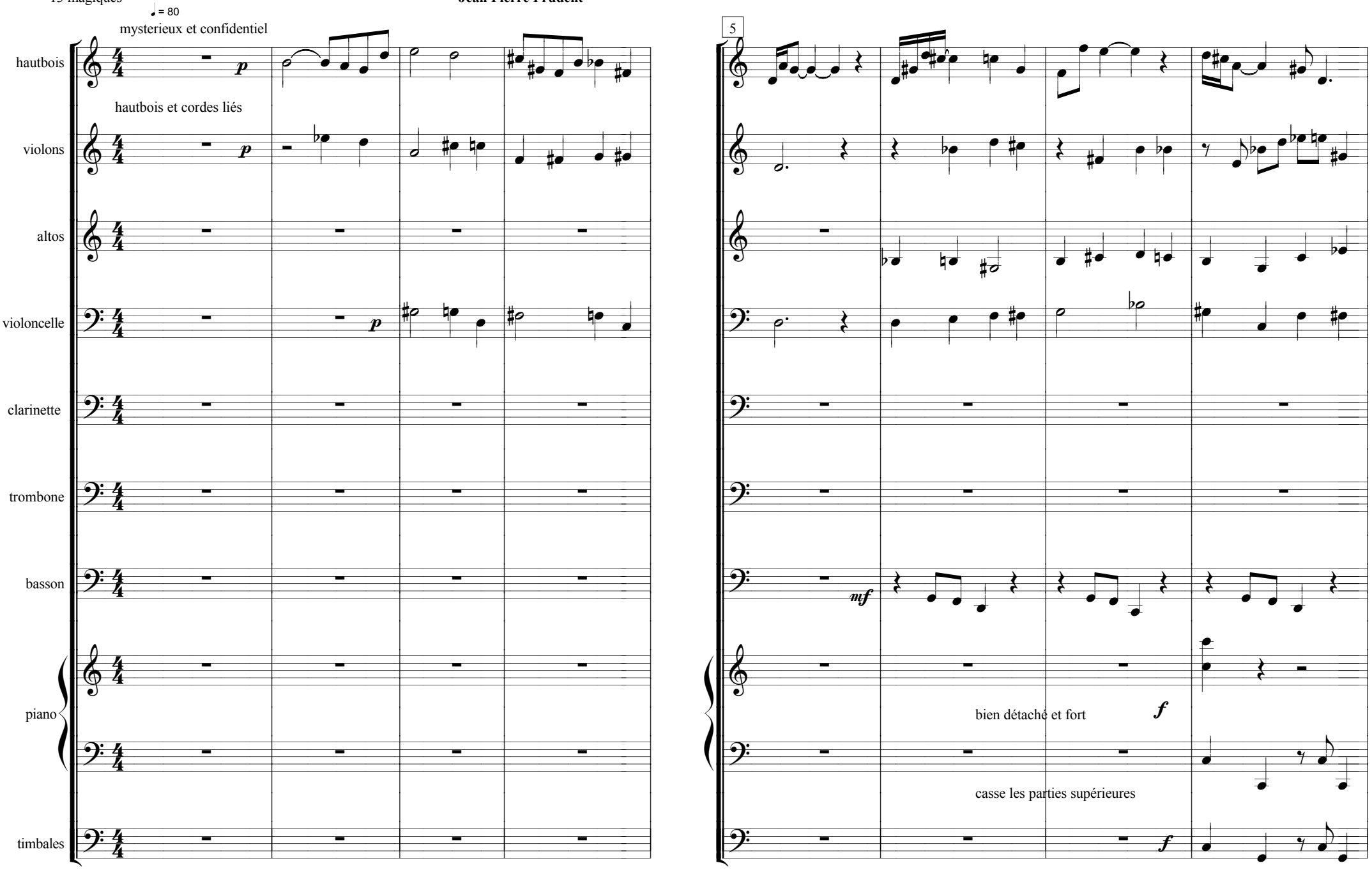
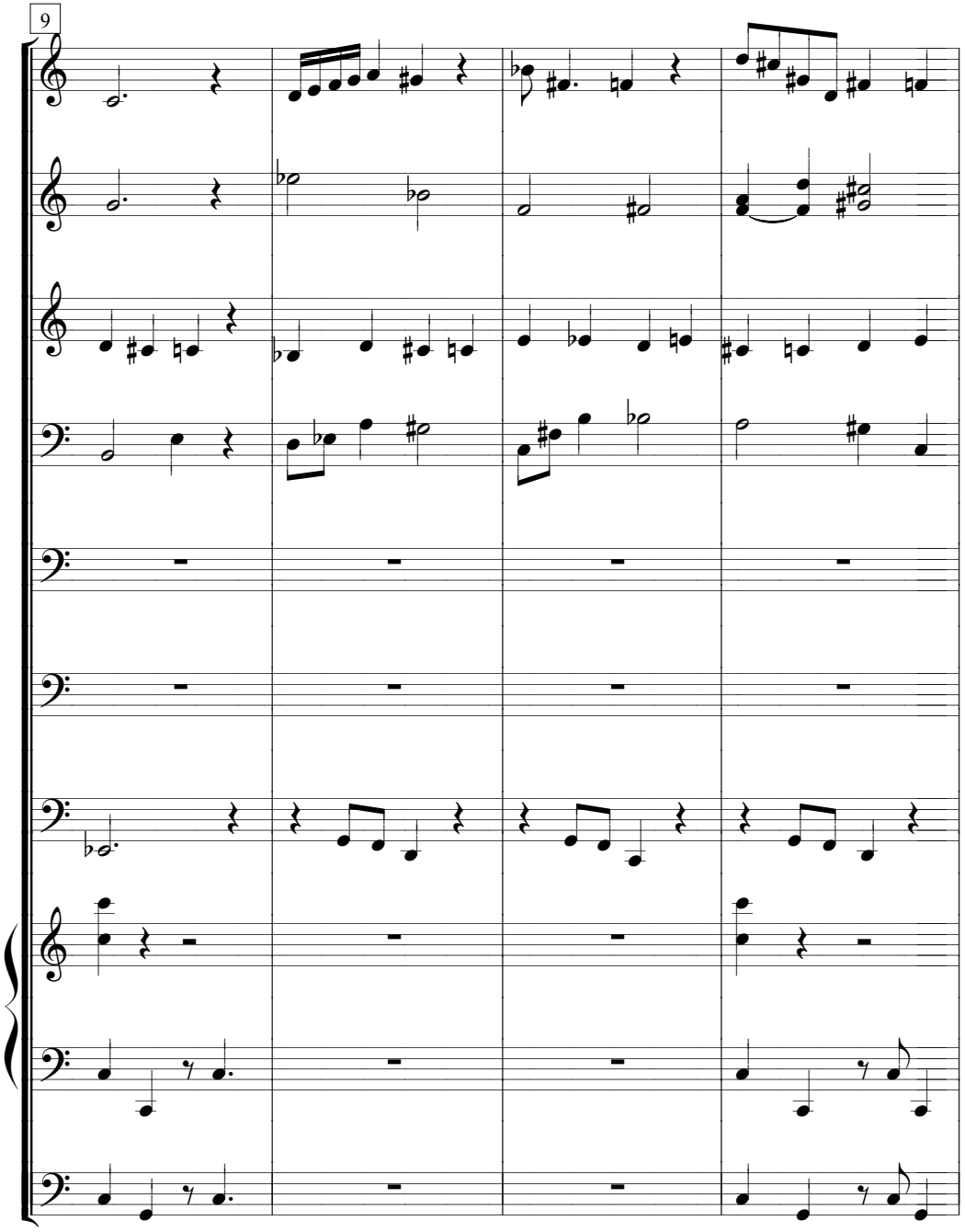
Magique 10

13 magiques

Jean Pierre Prudent

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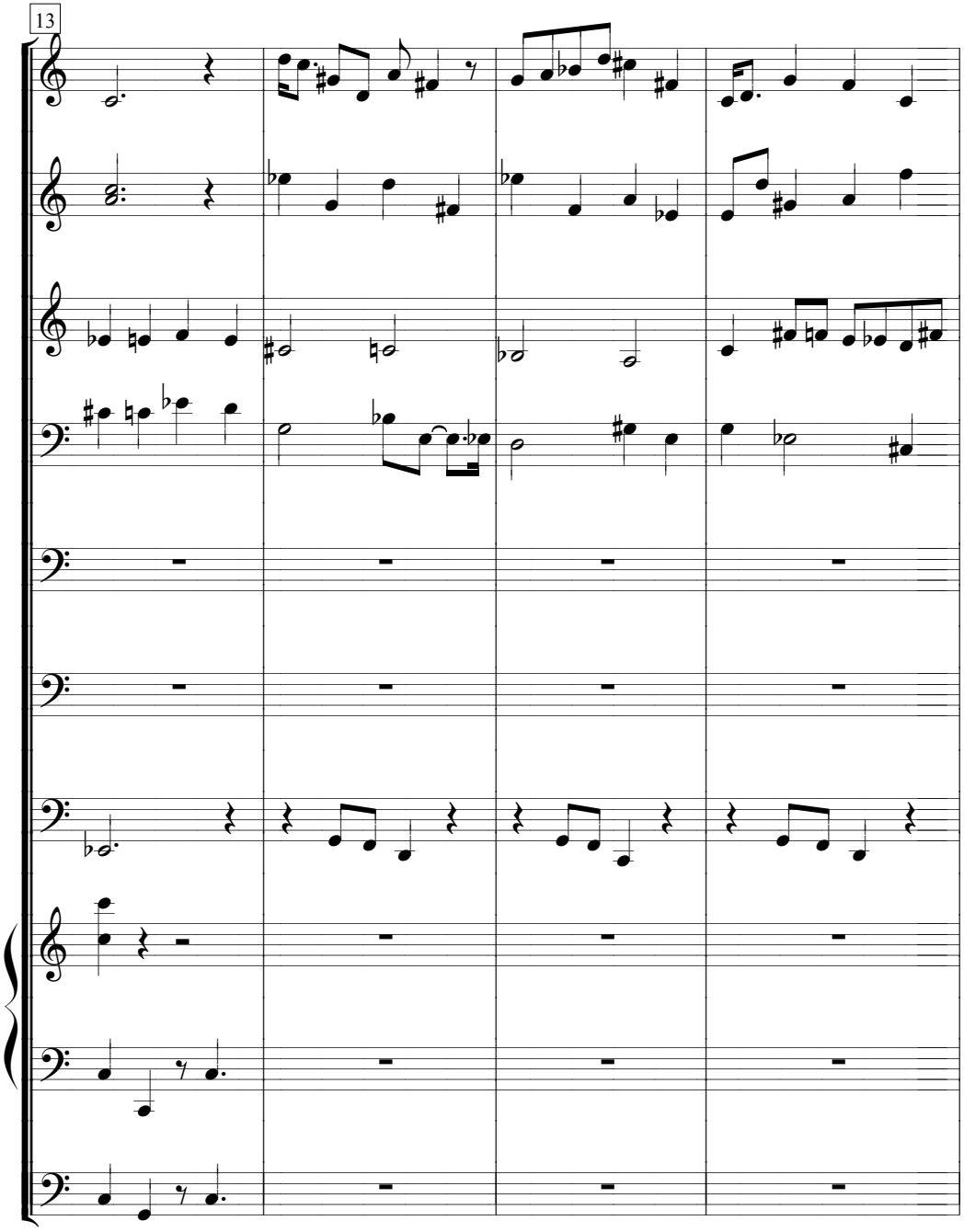
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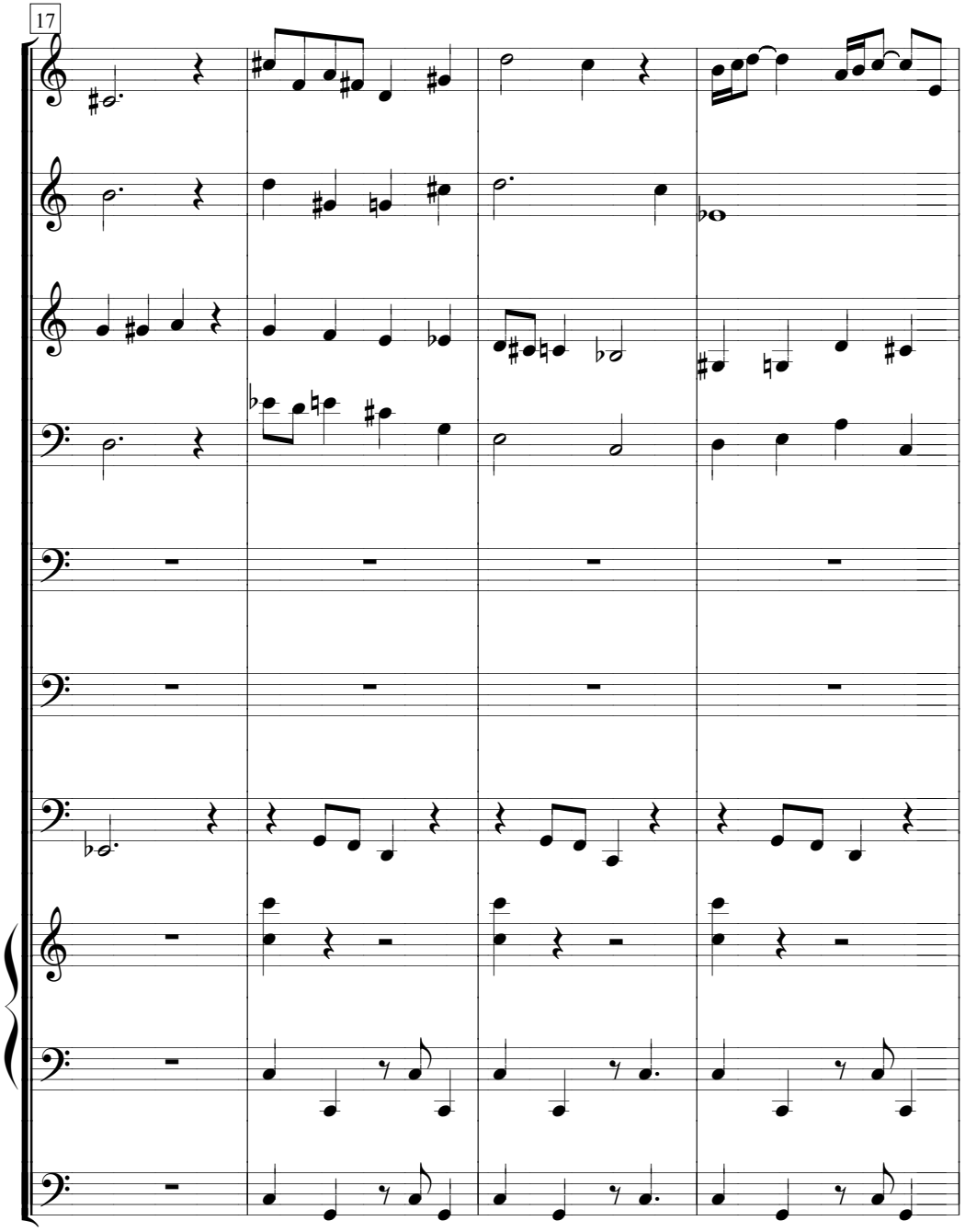
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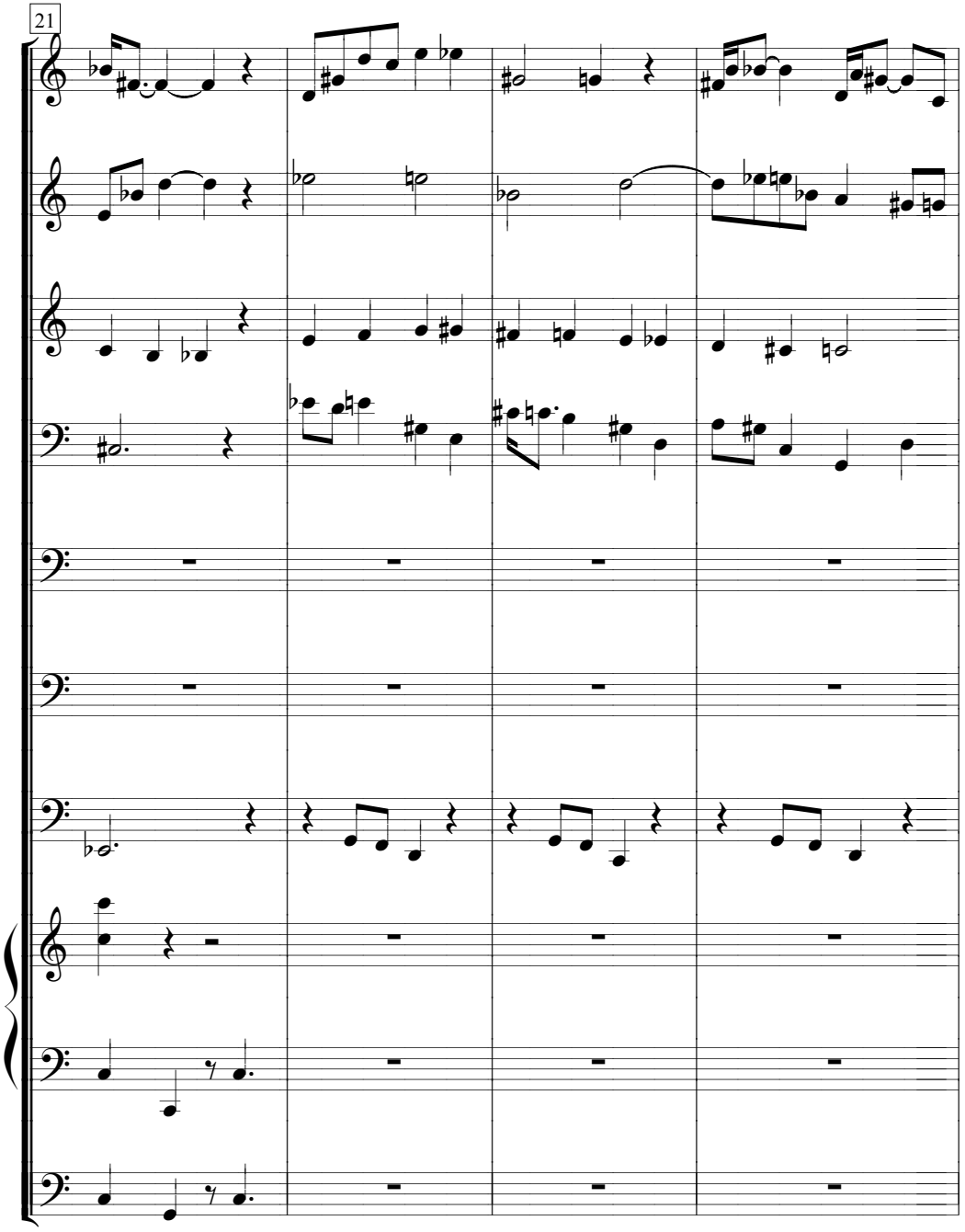
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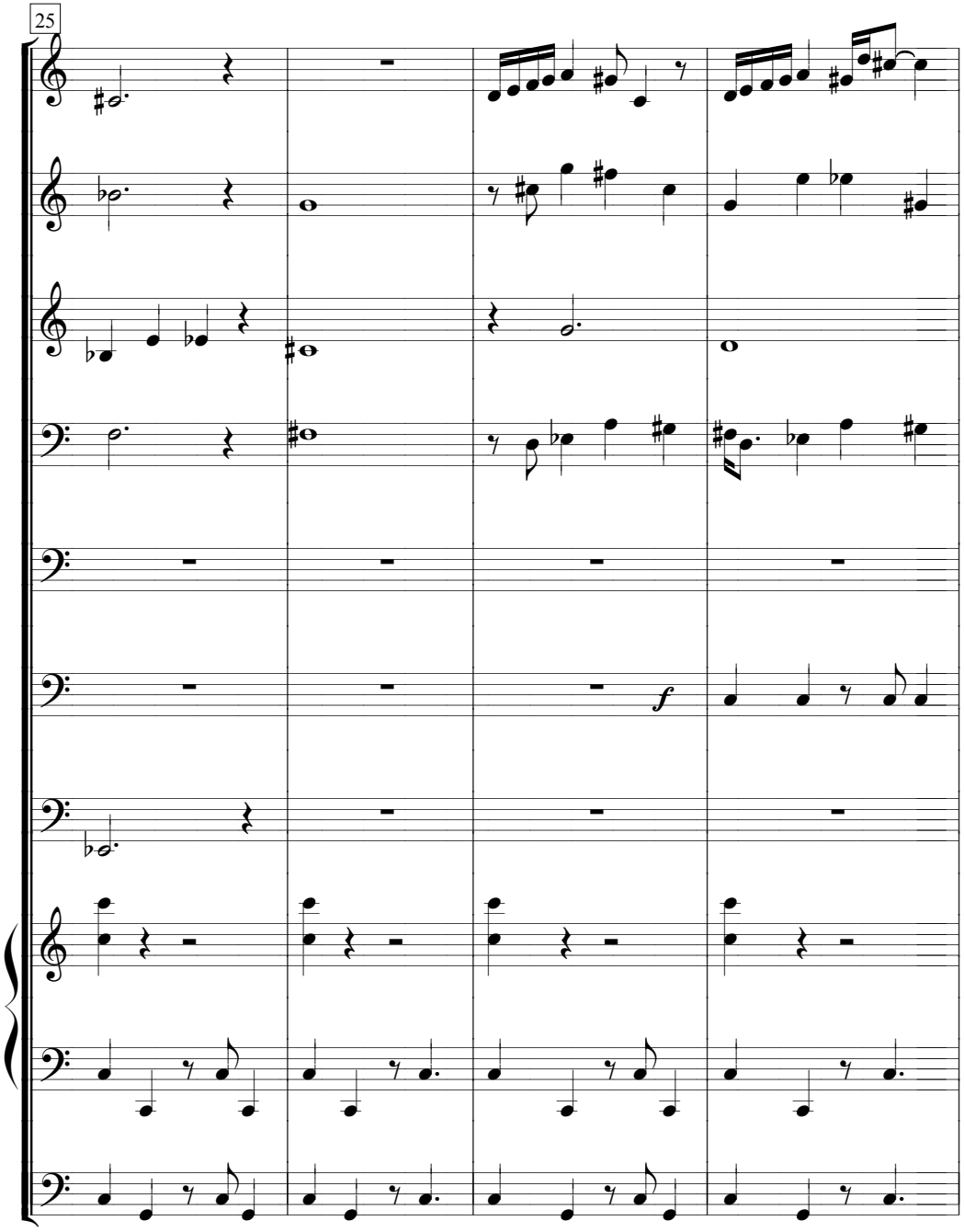
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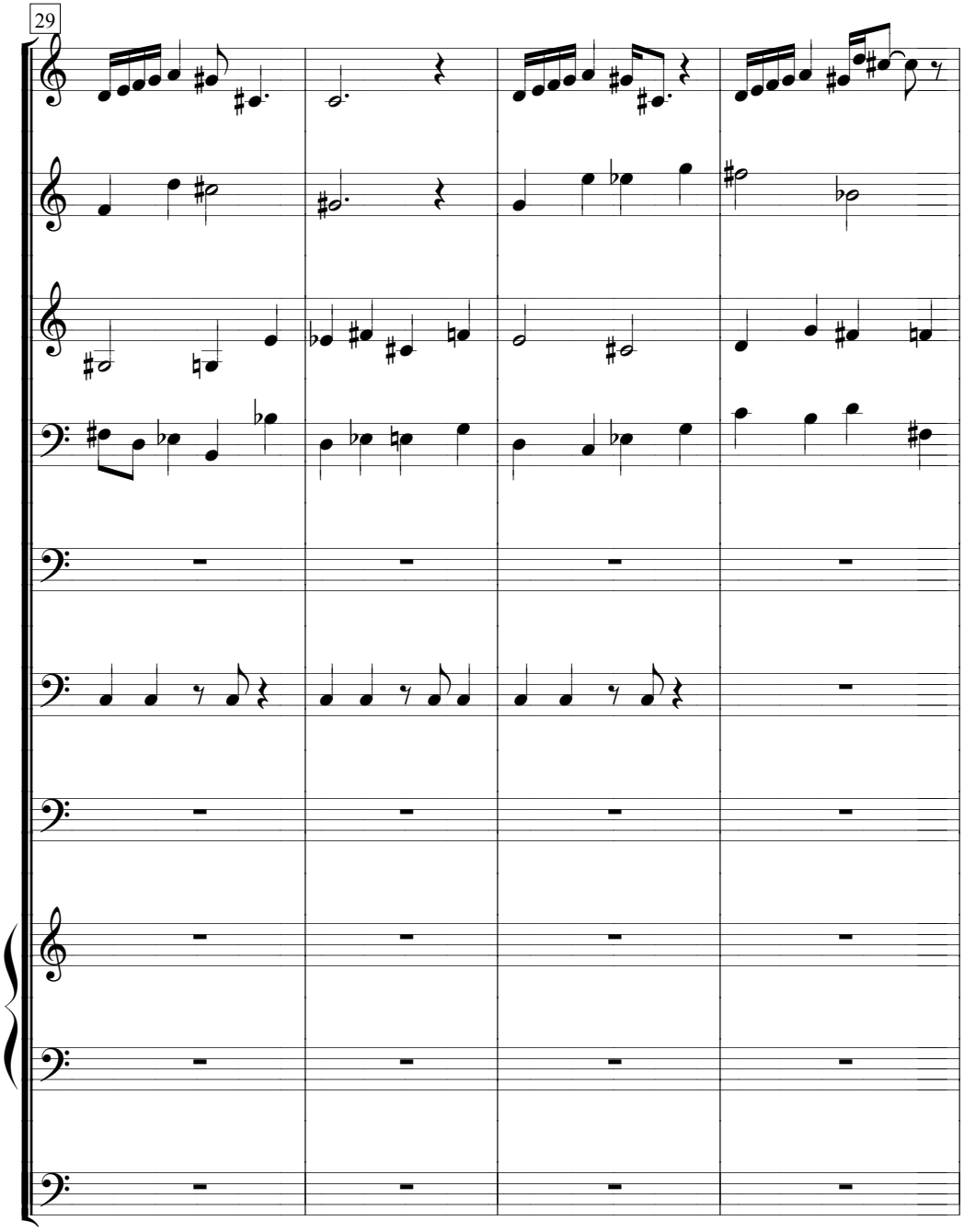
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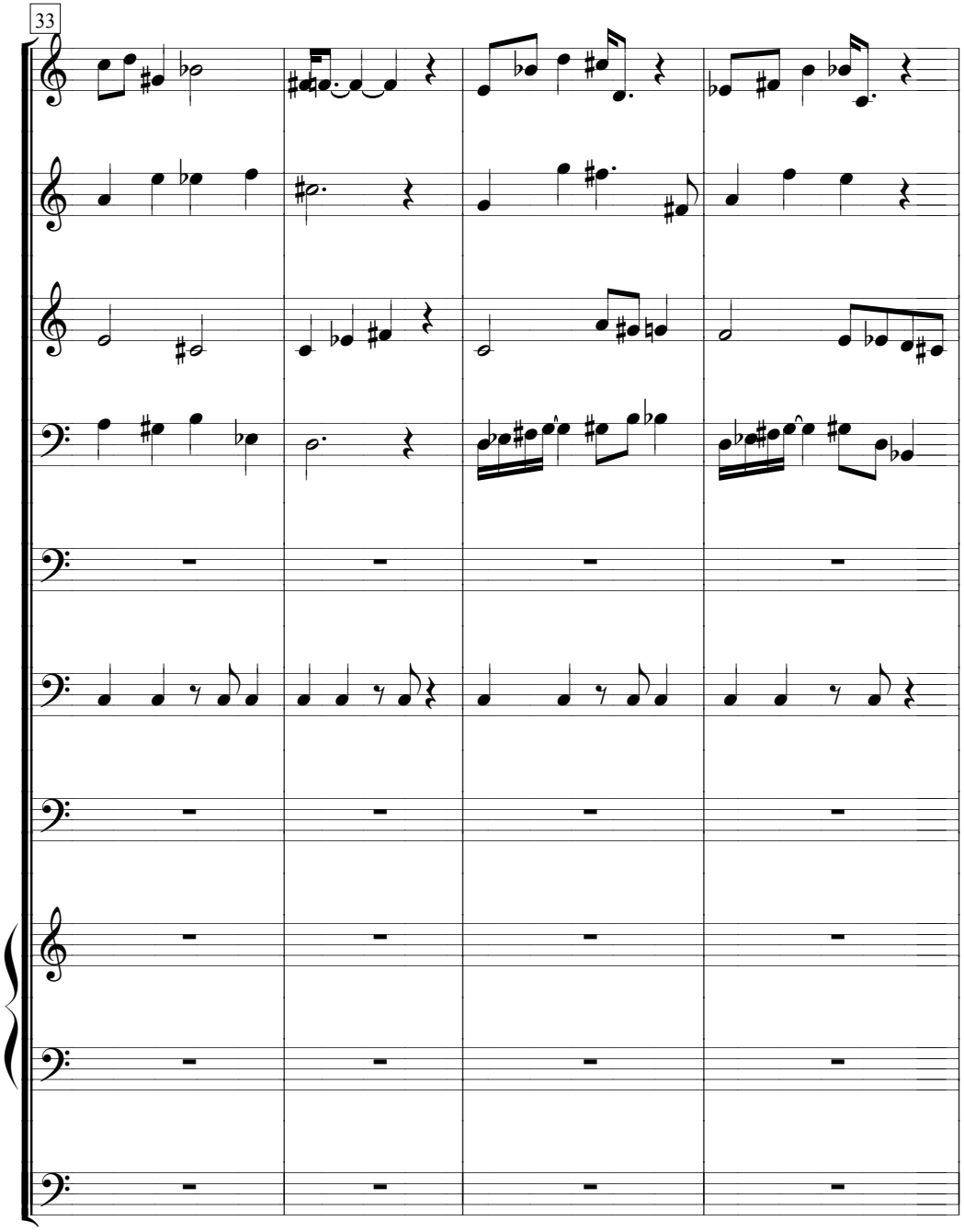
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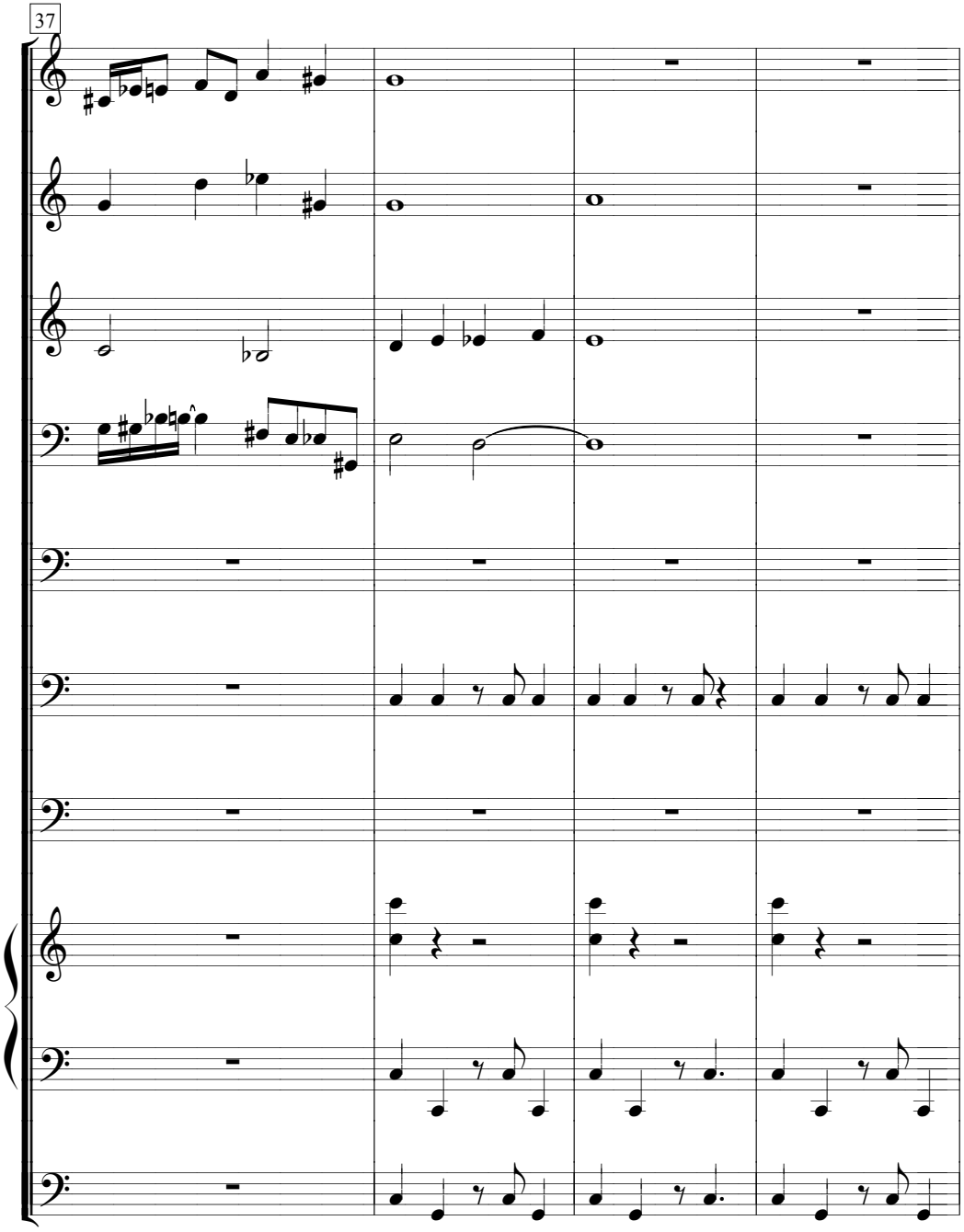
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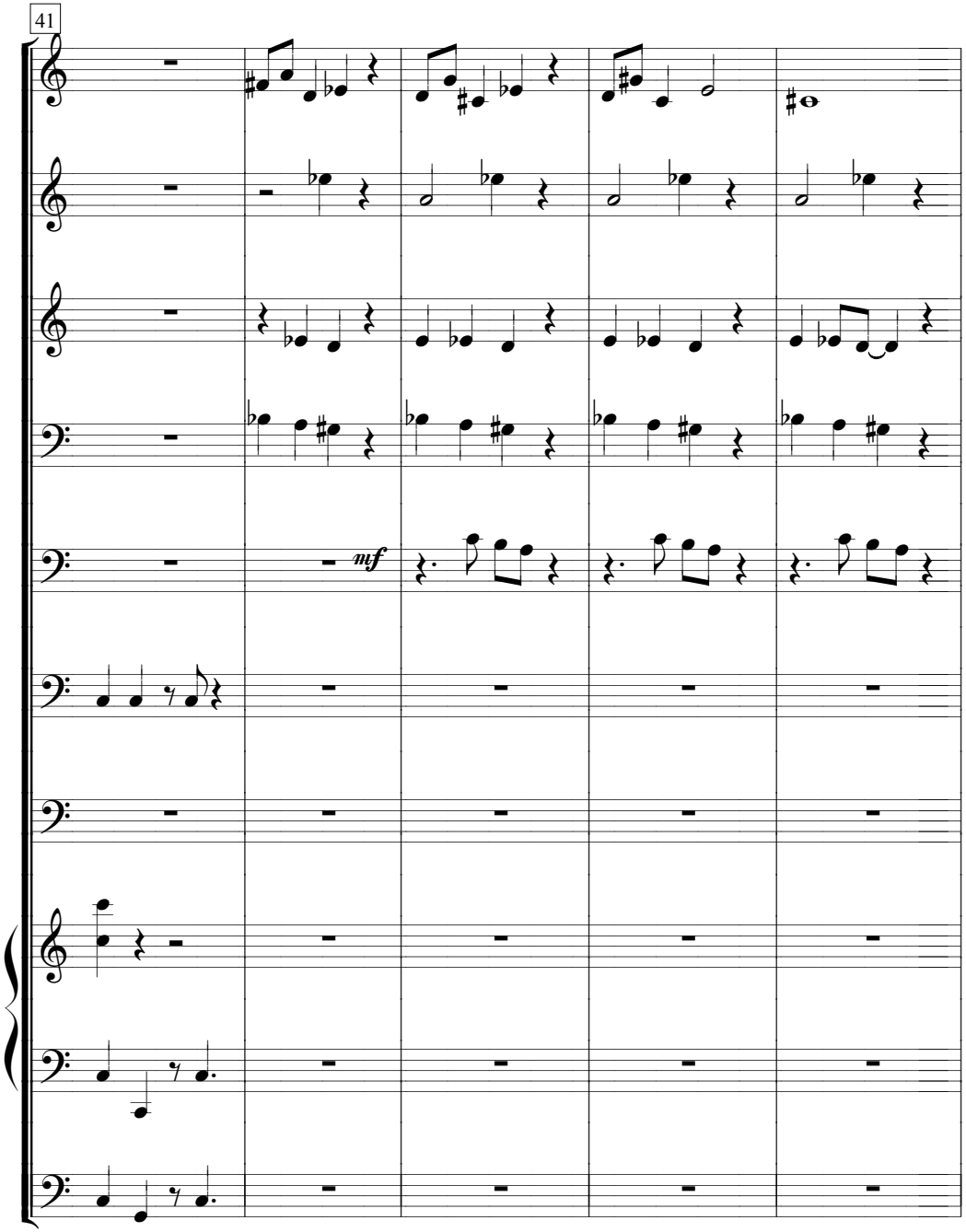
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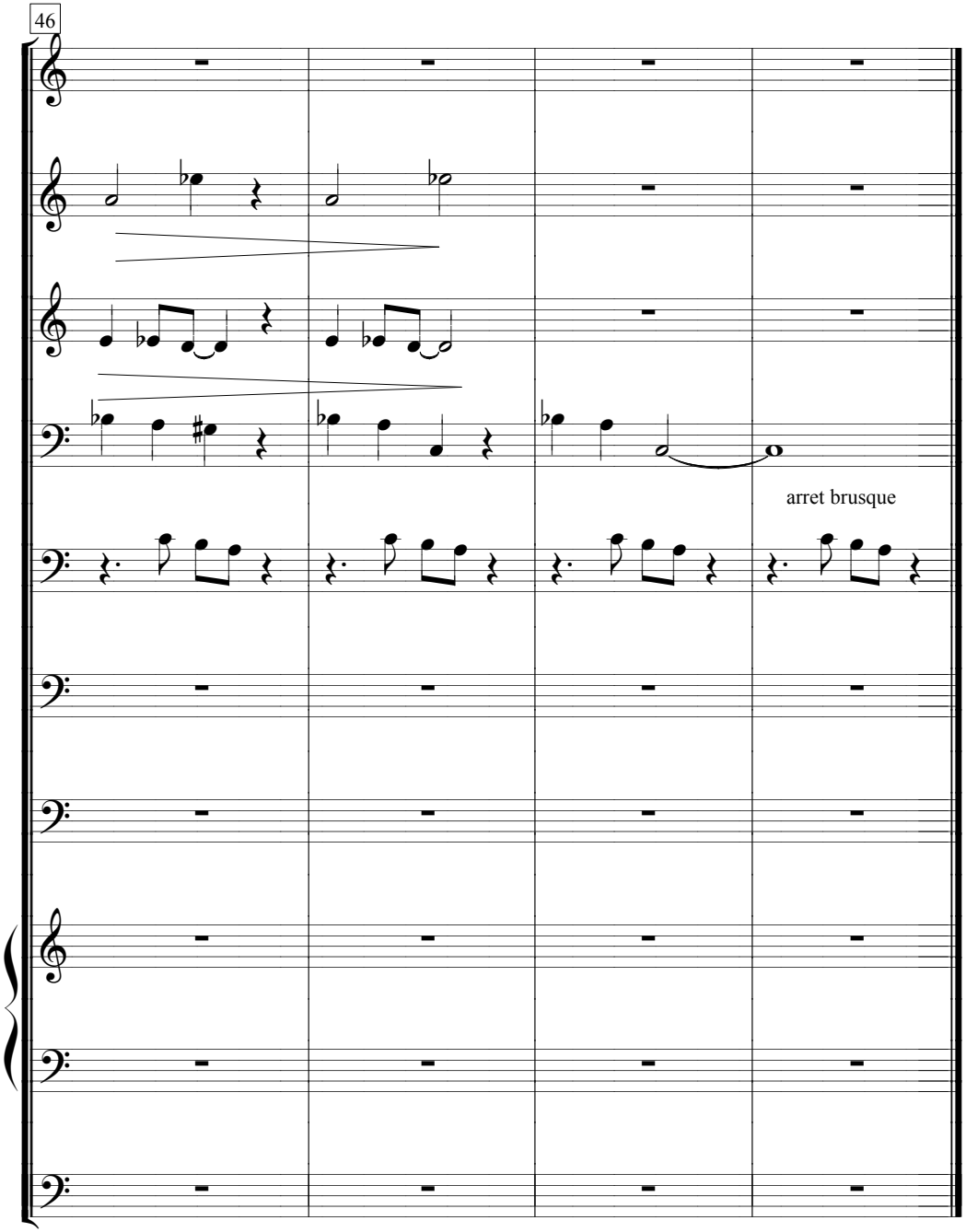
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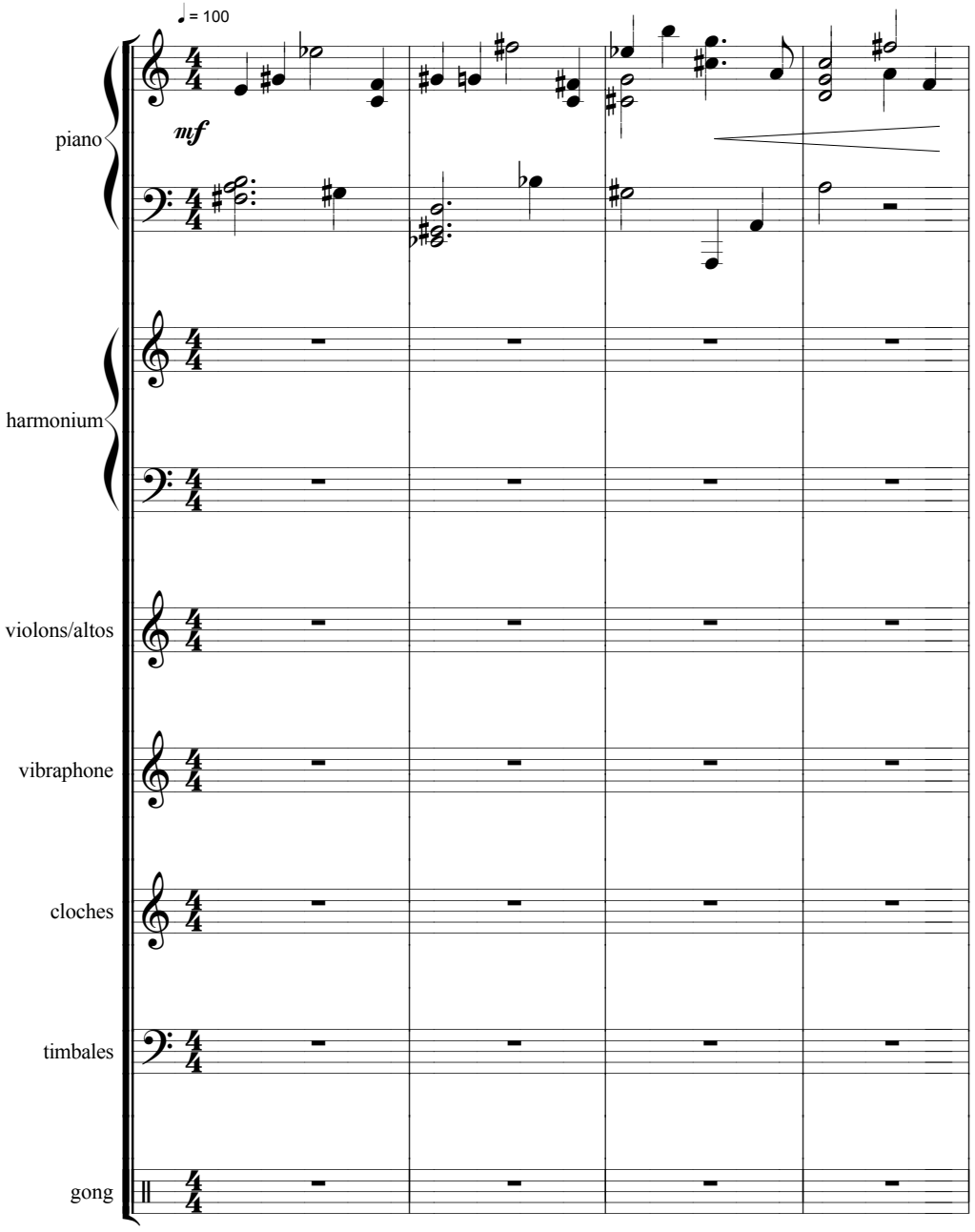
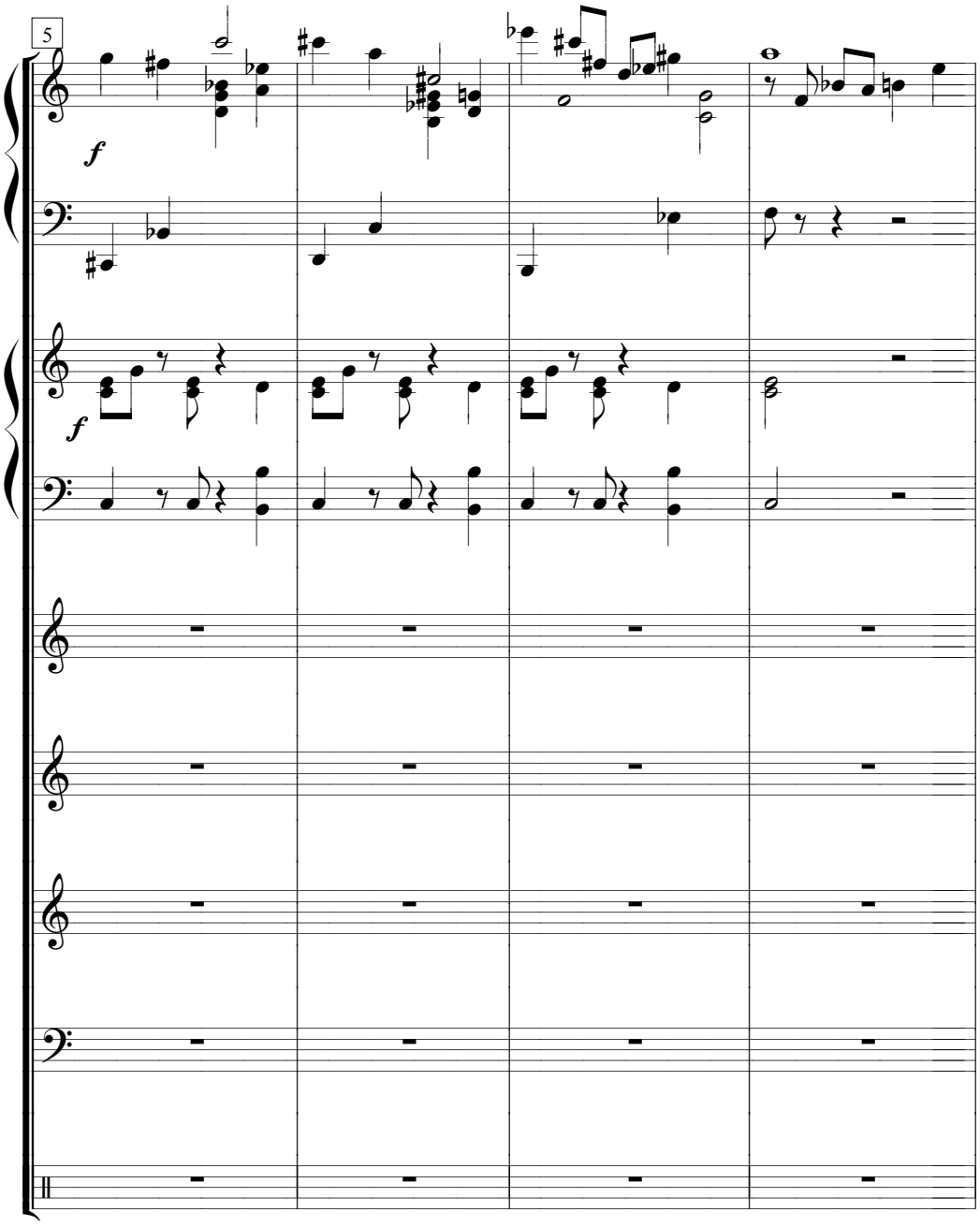
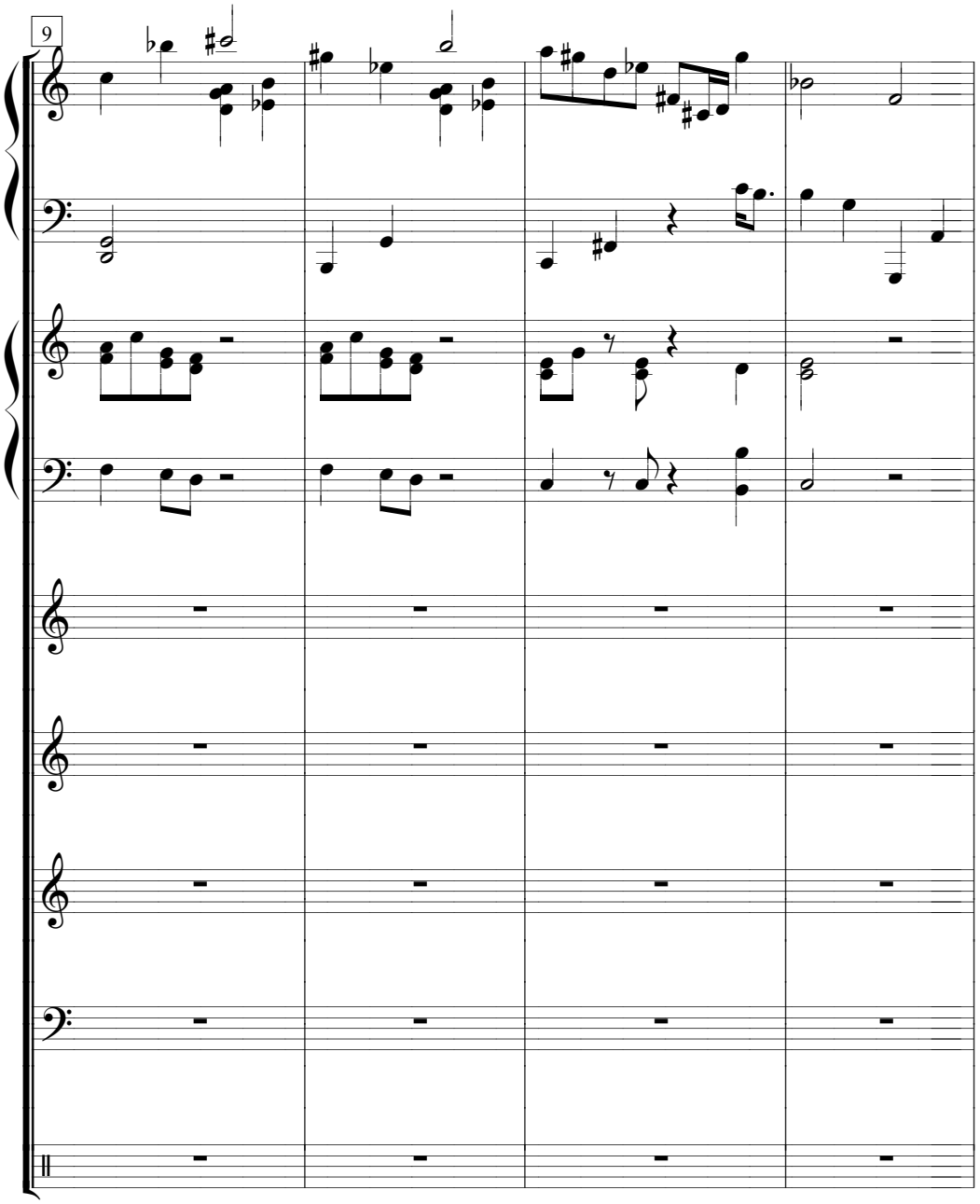
Magique 11

13 magiques

Jean Pierre Prudent



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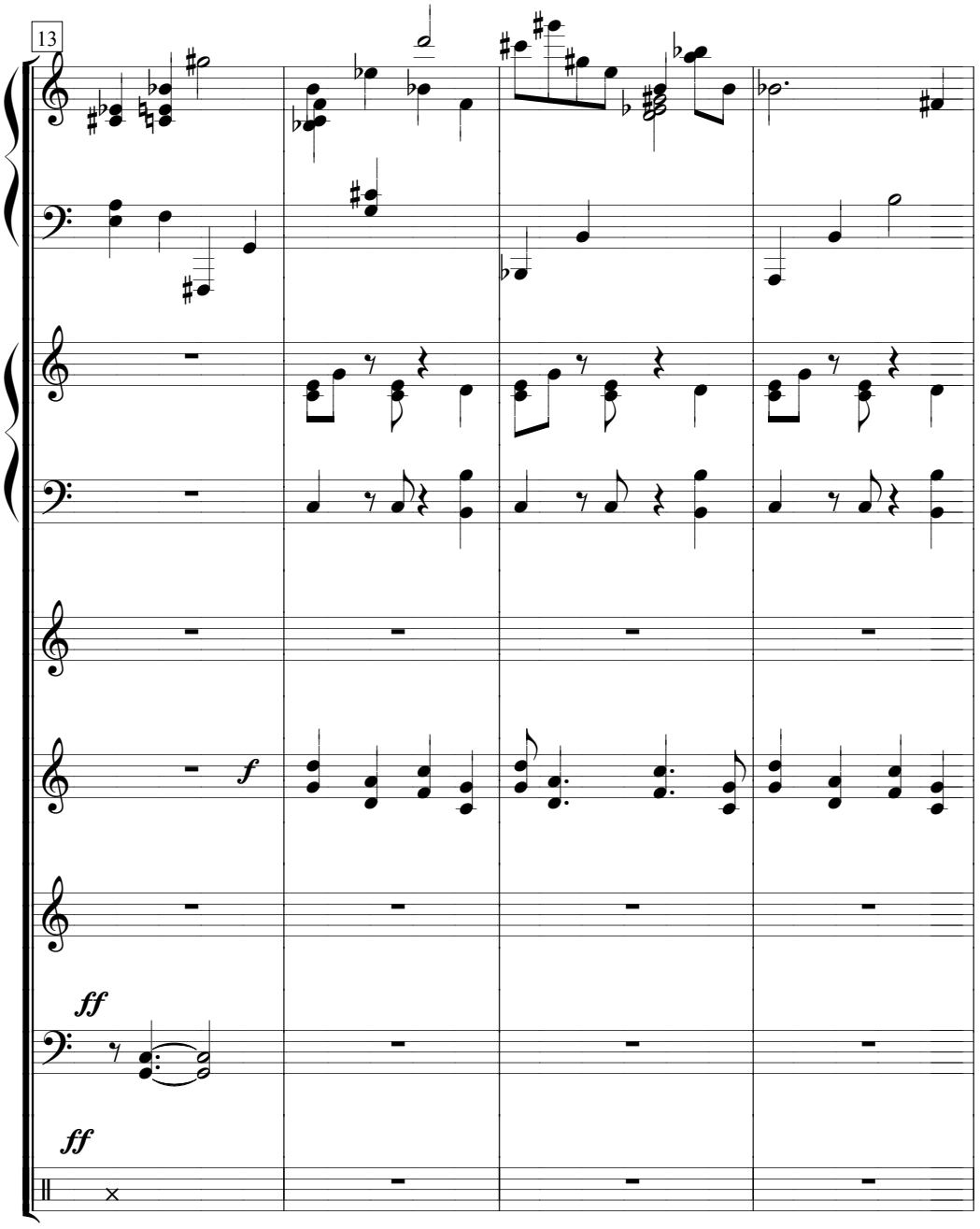
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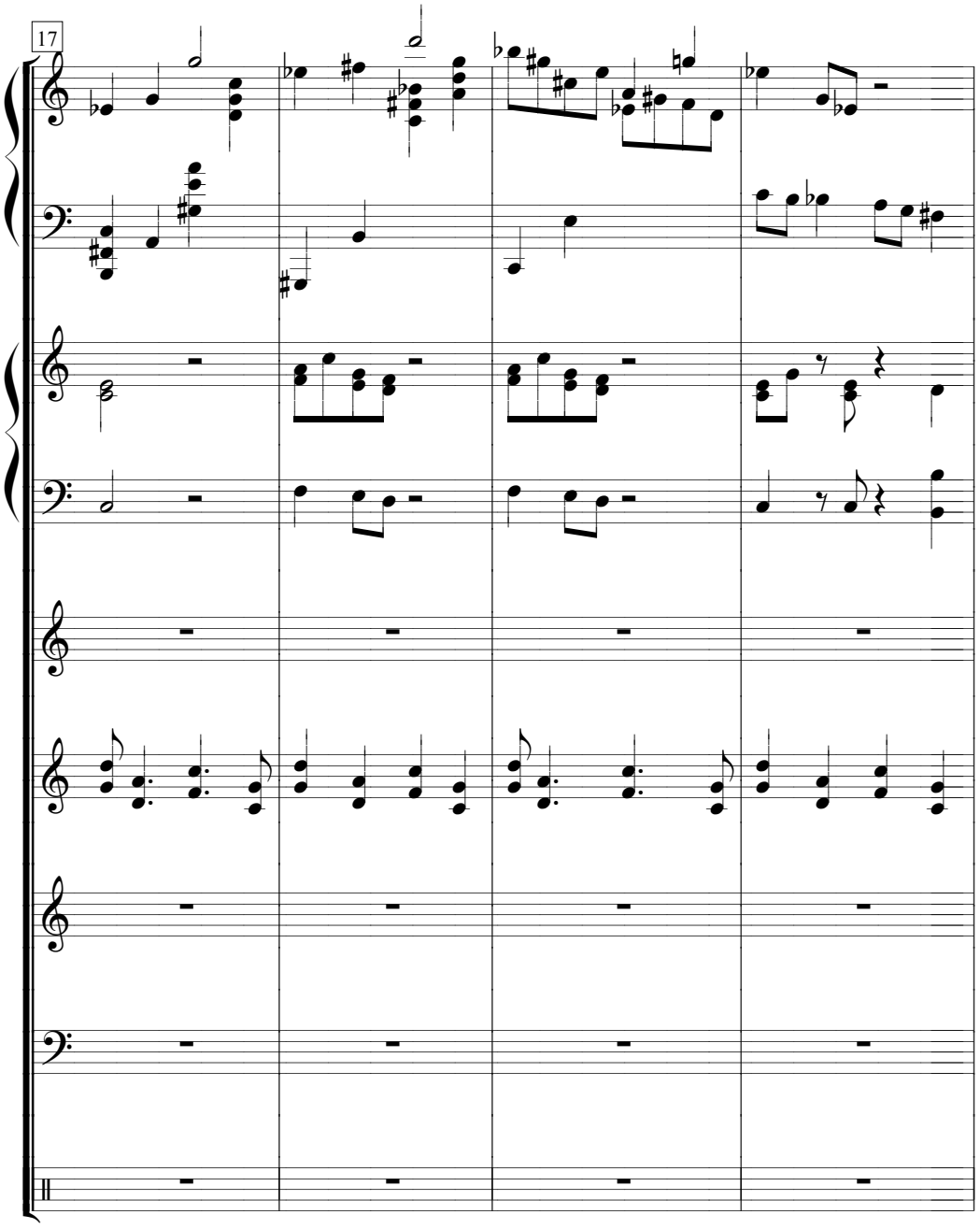
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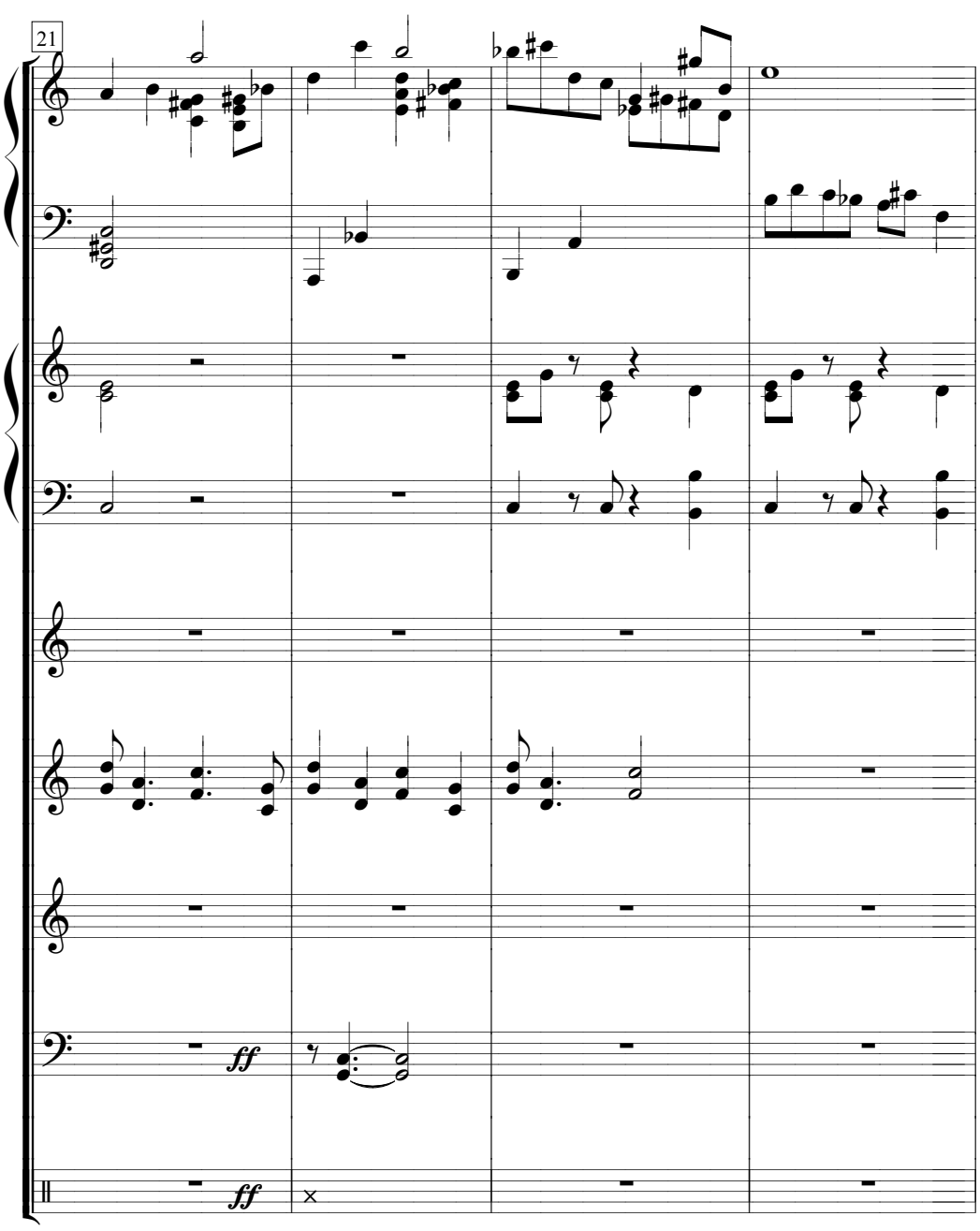
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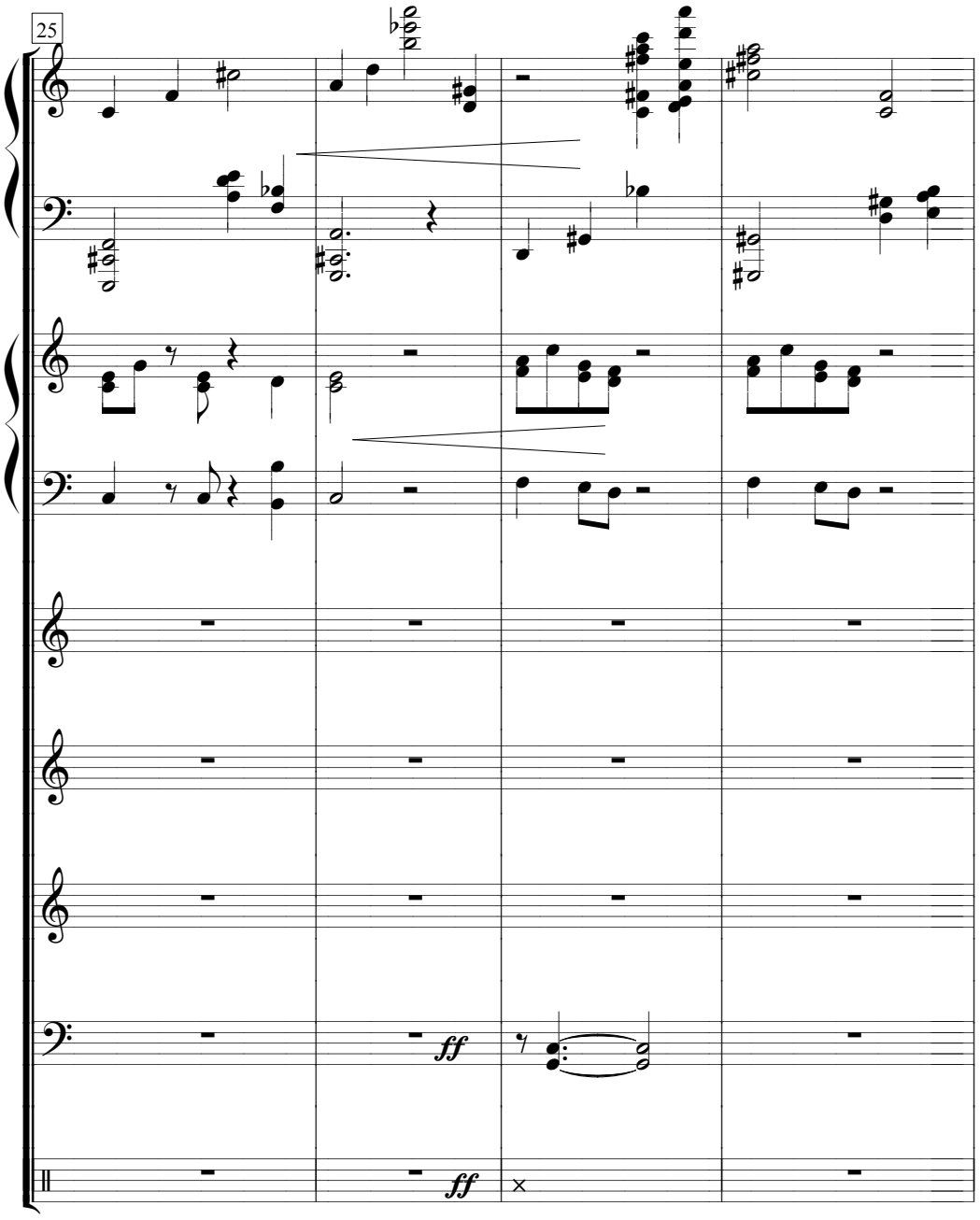
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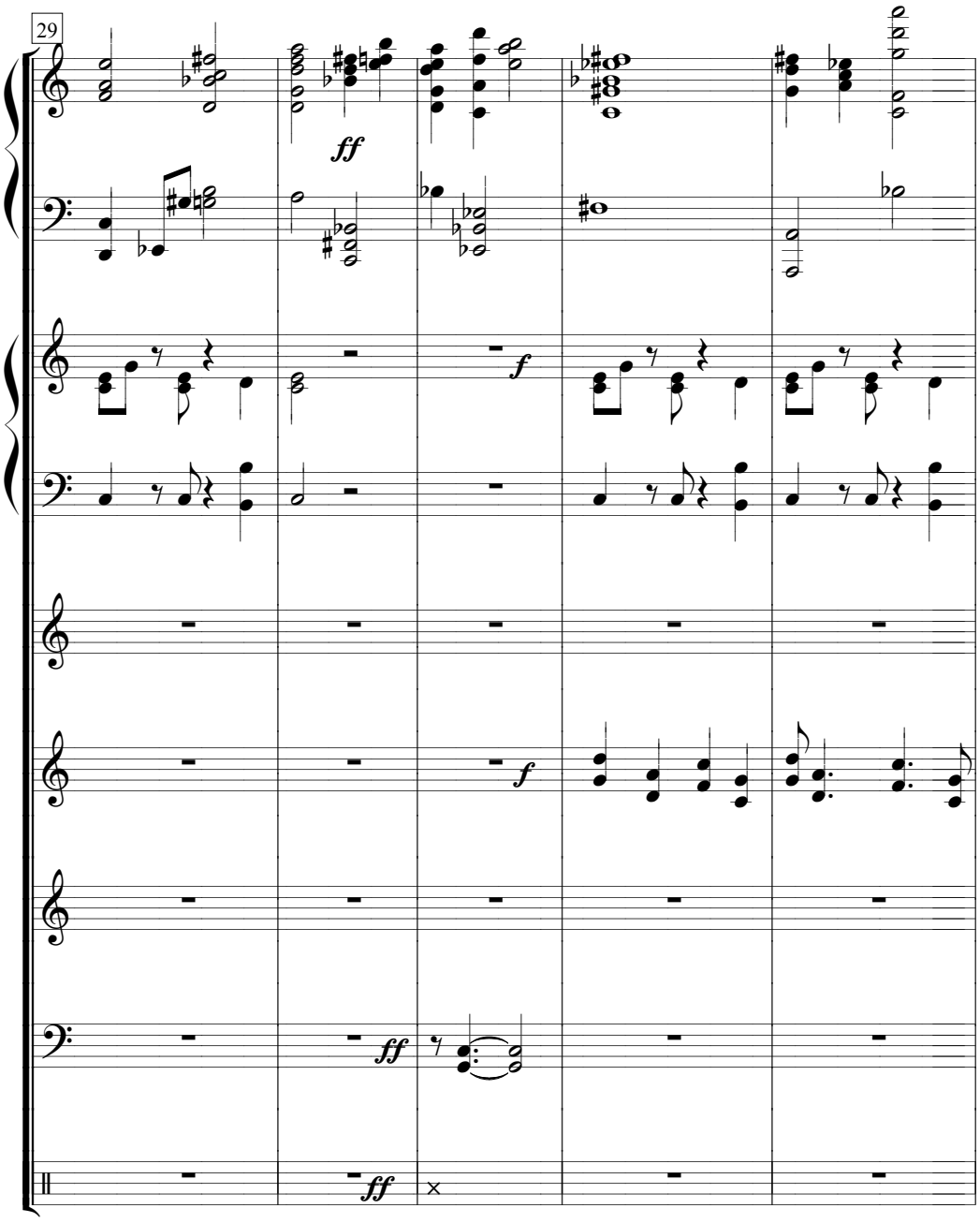
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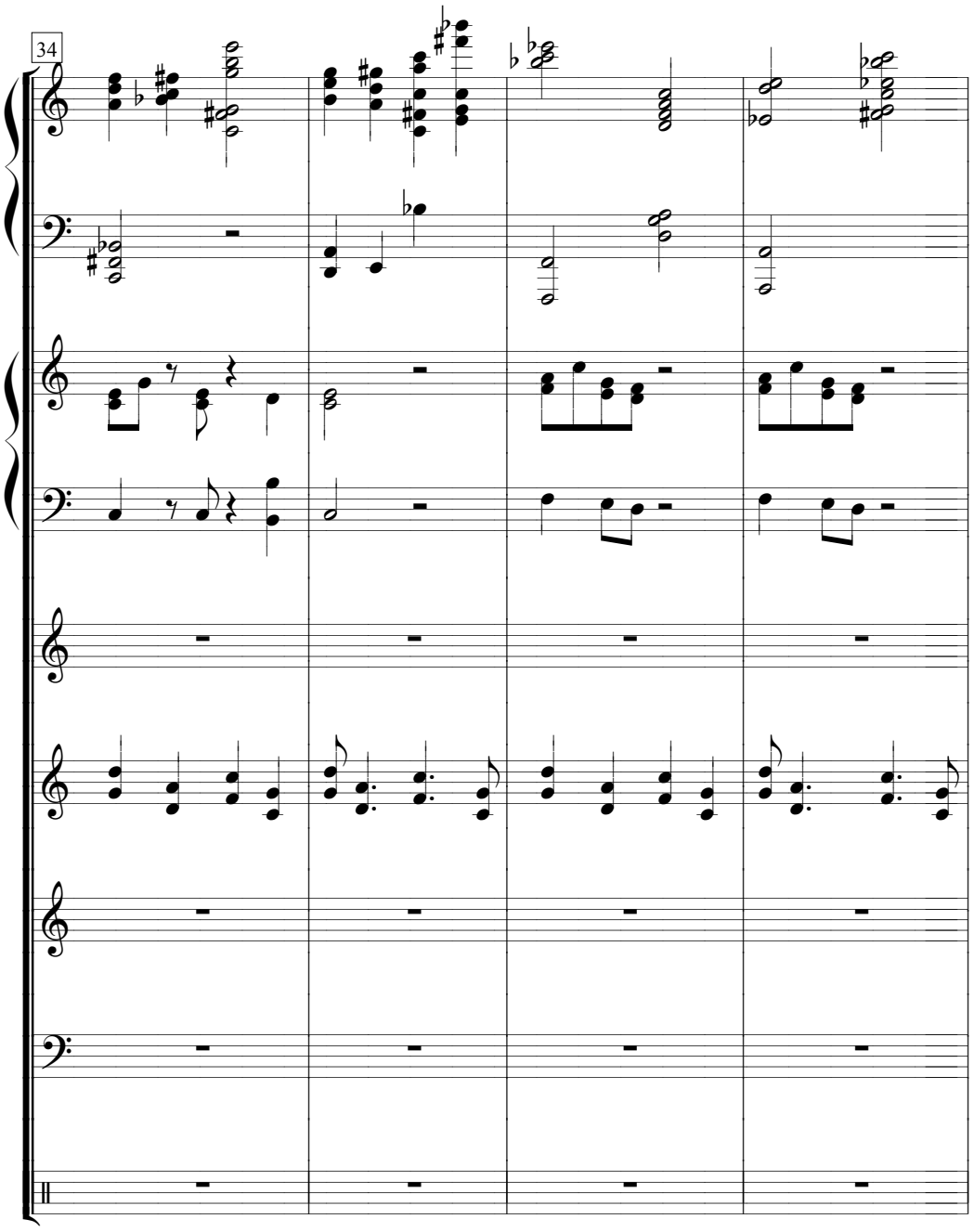
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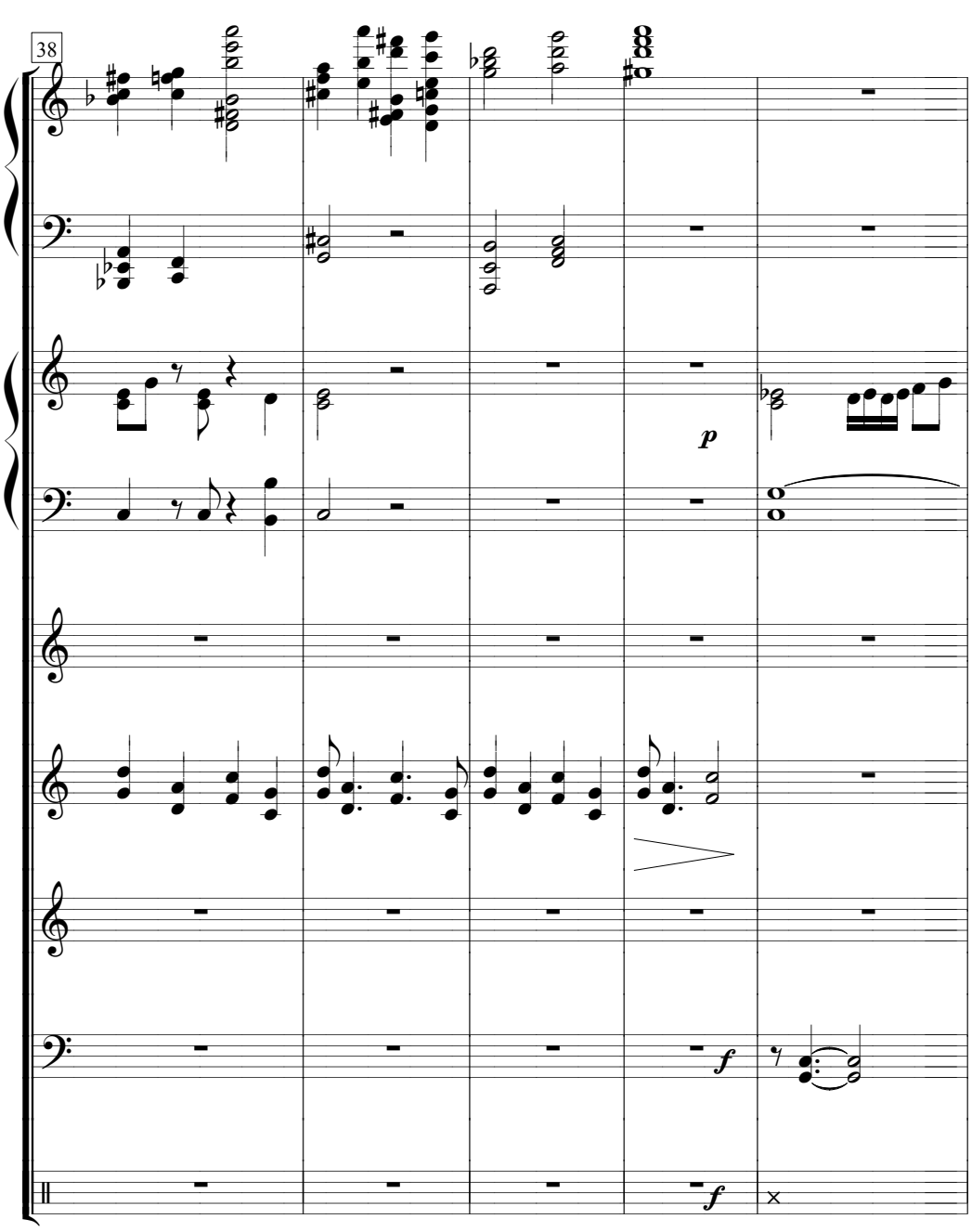
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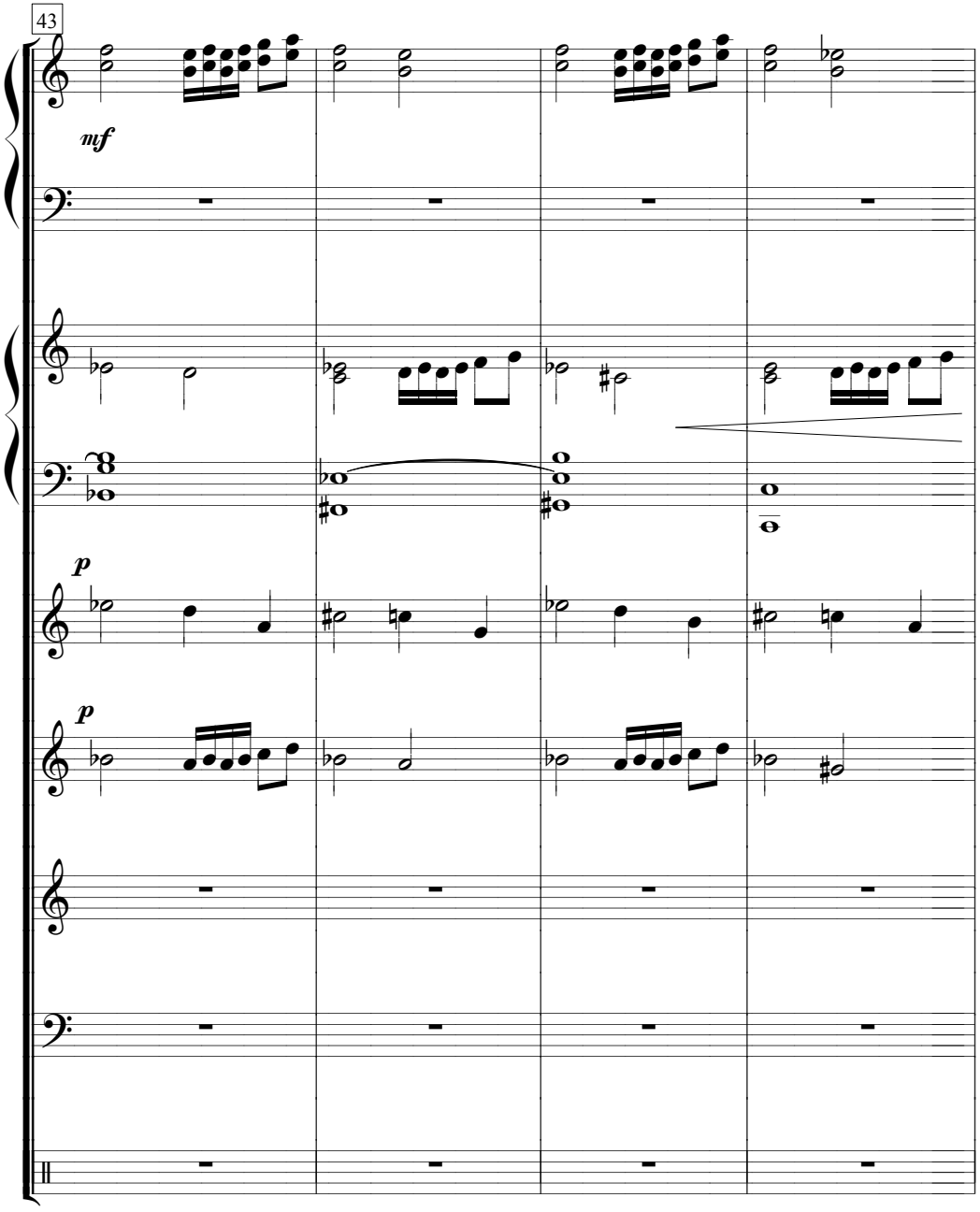
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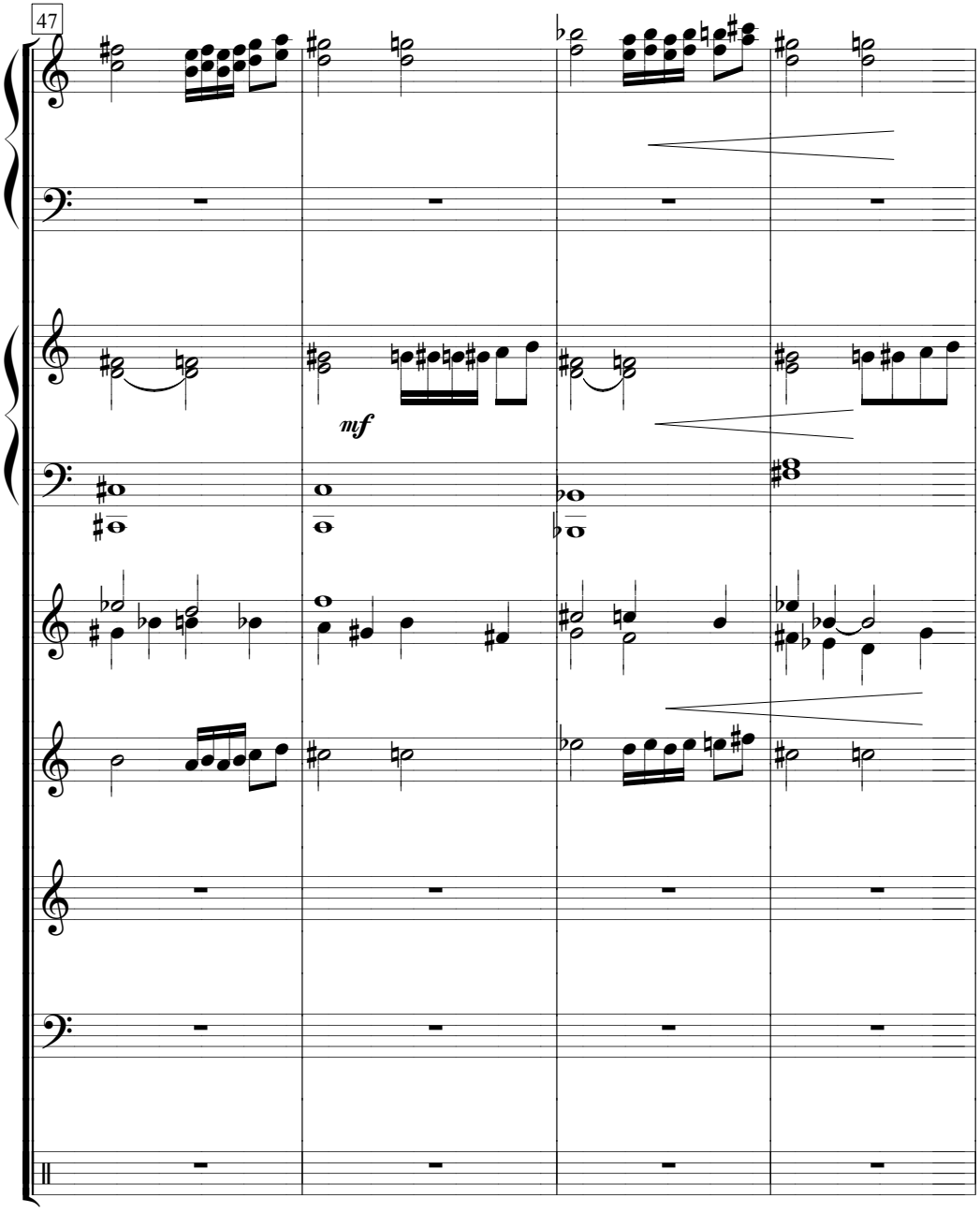
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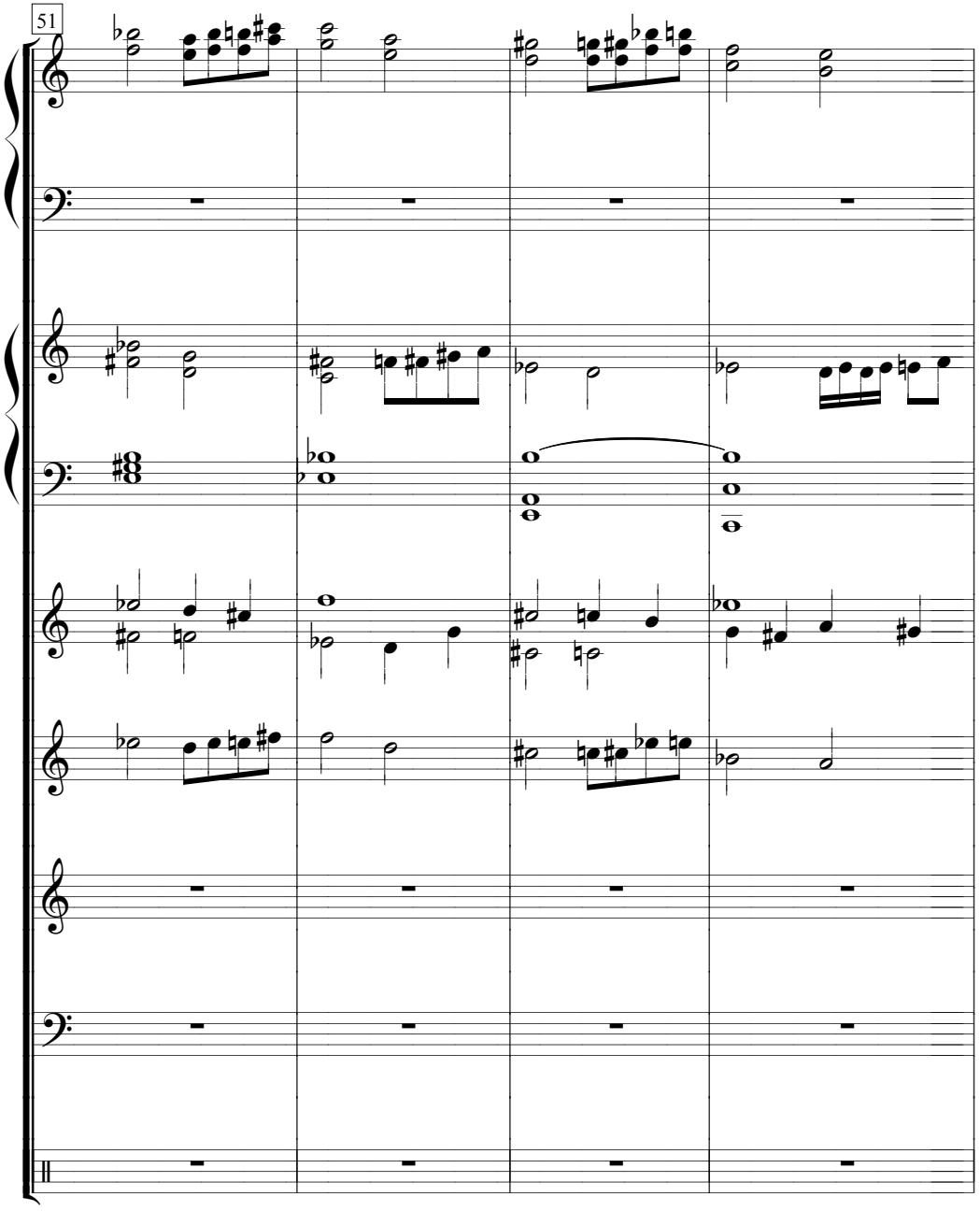
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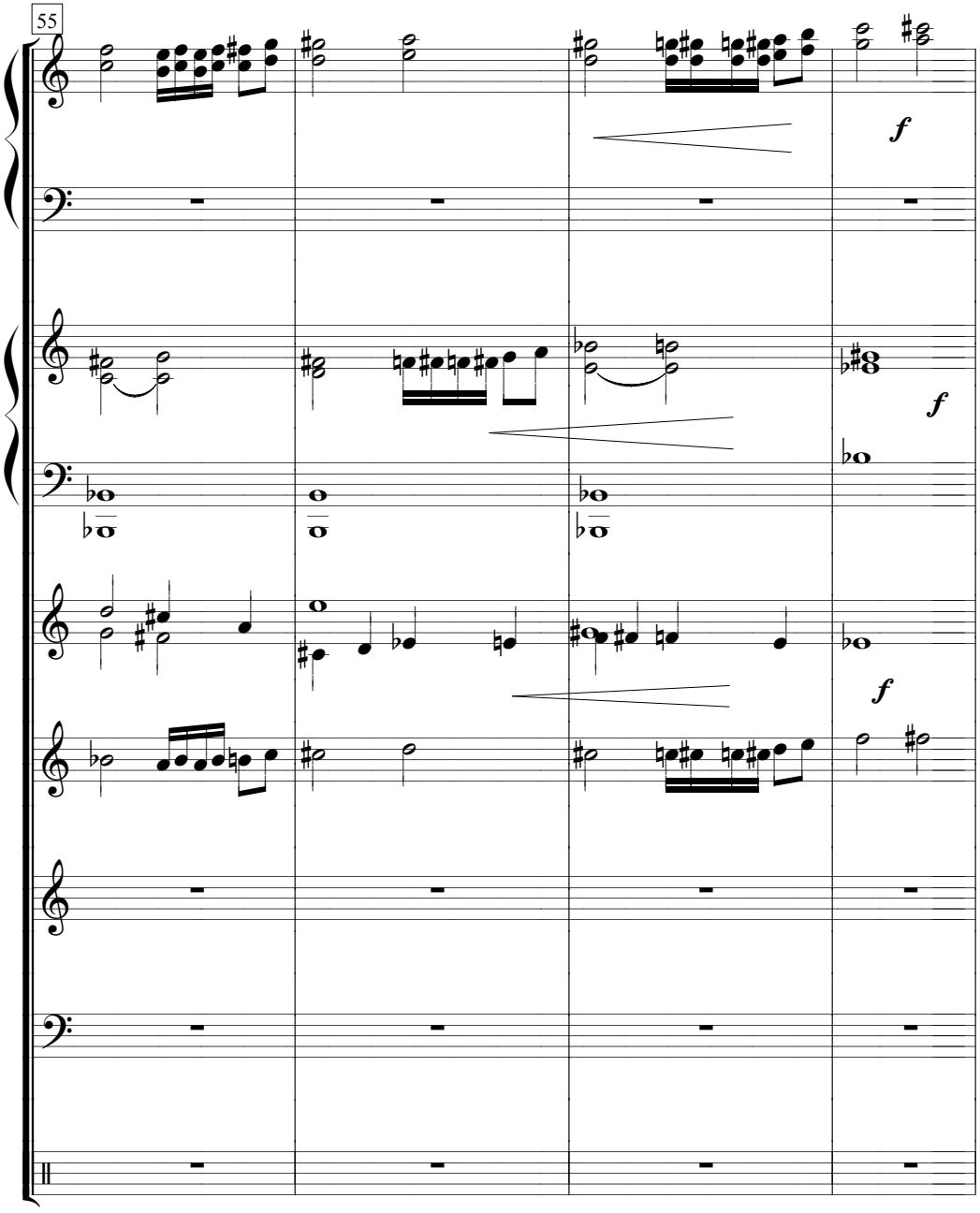
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très saccadé, haché

59

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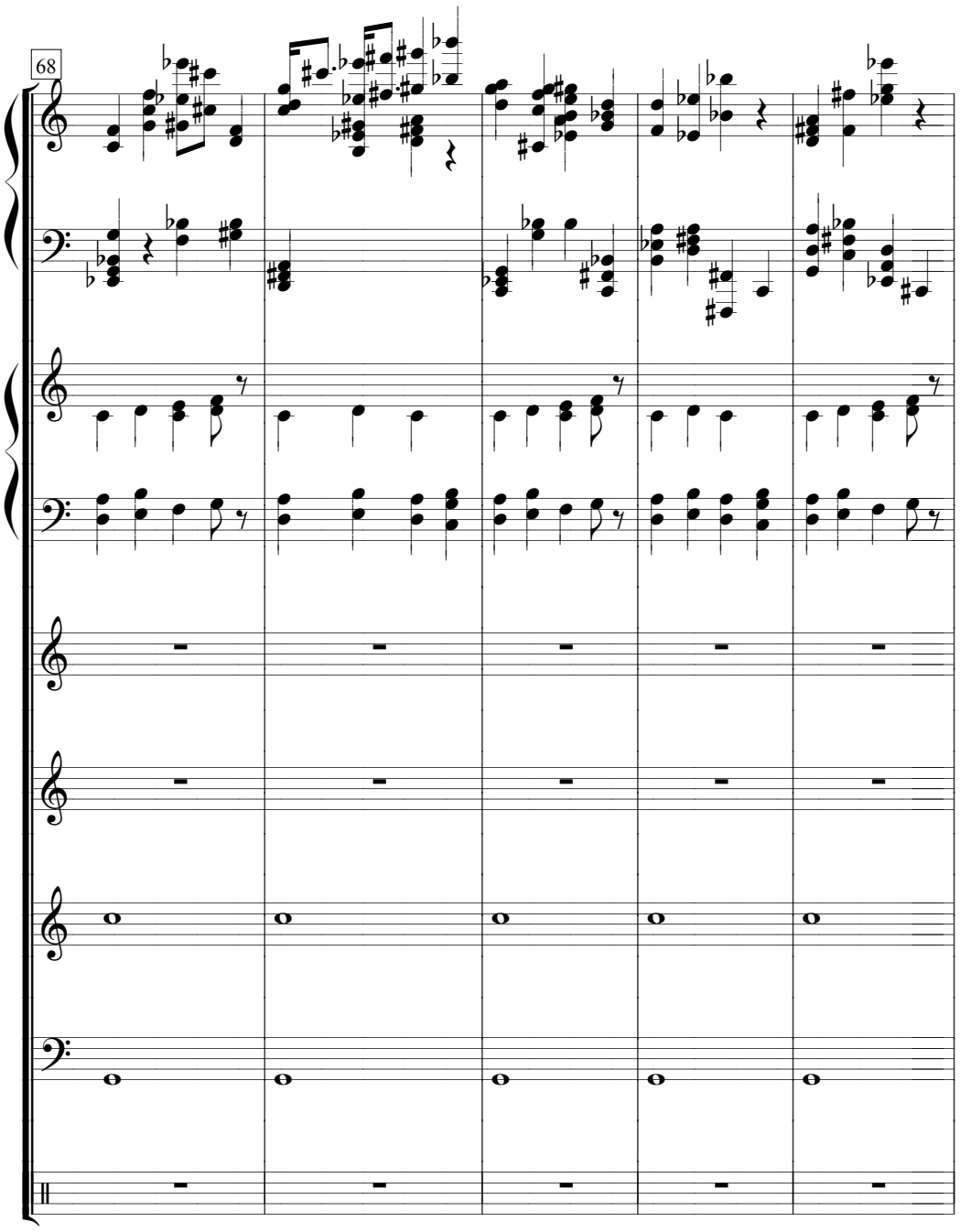
ff

64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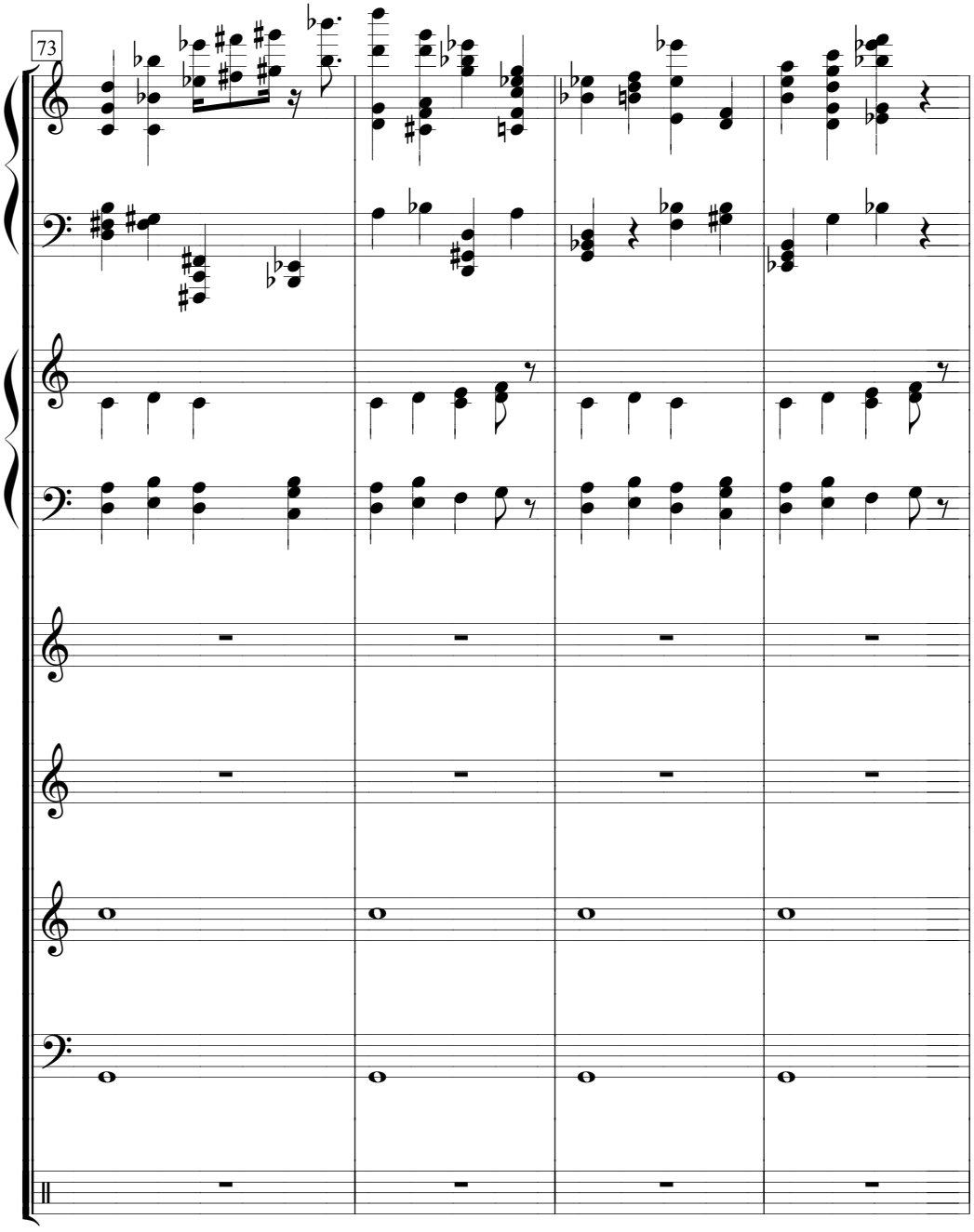
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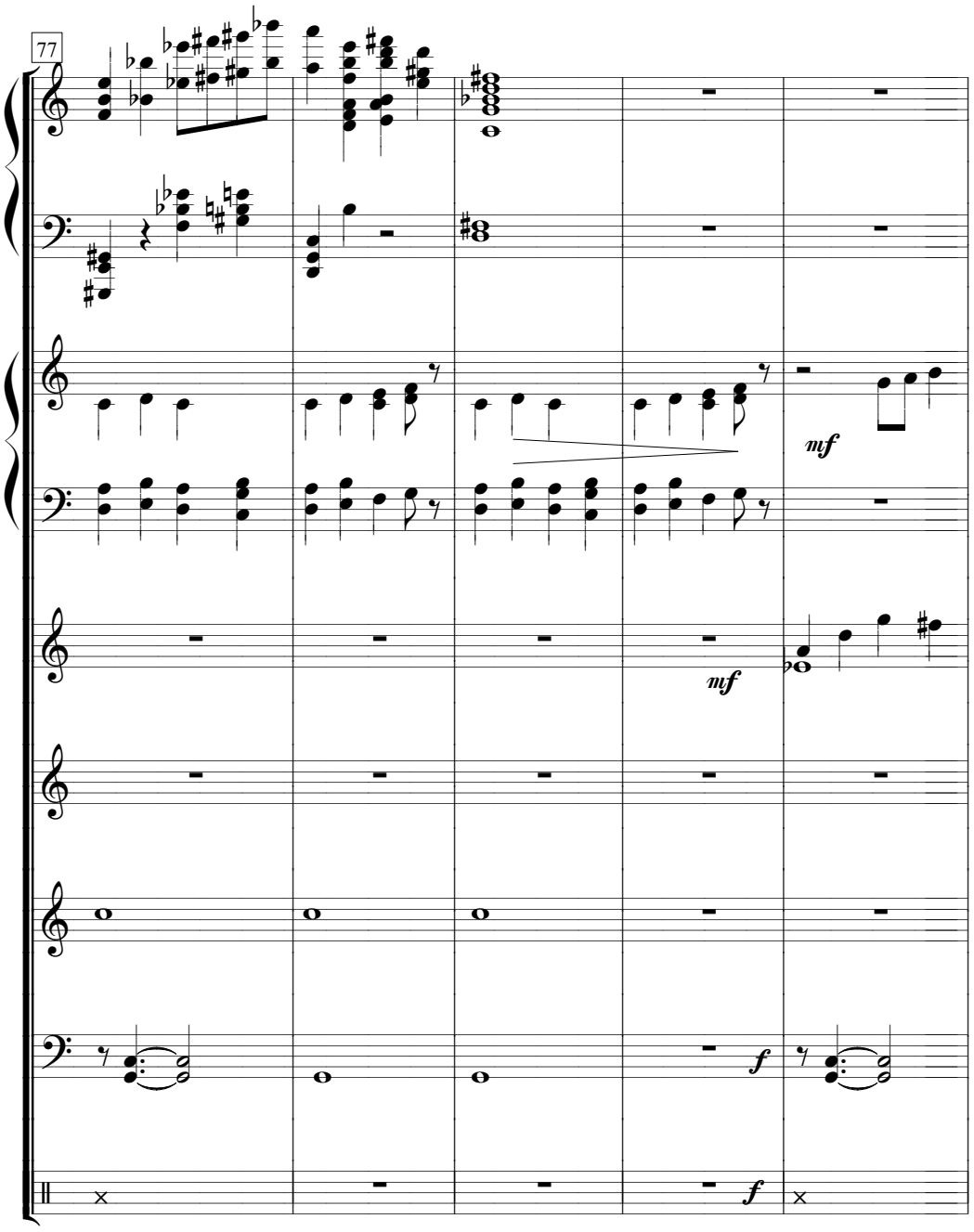
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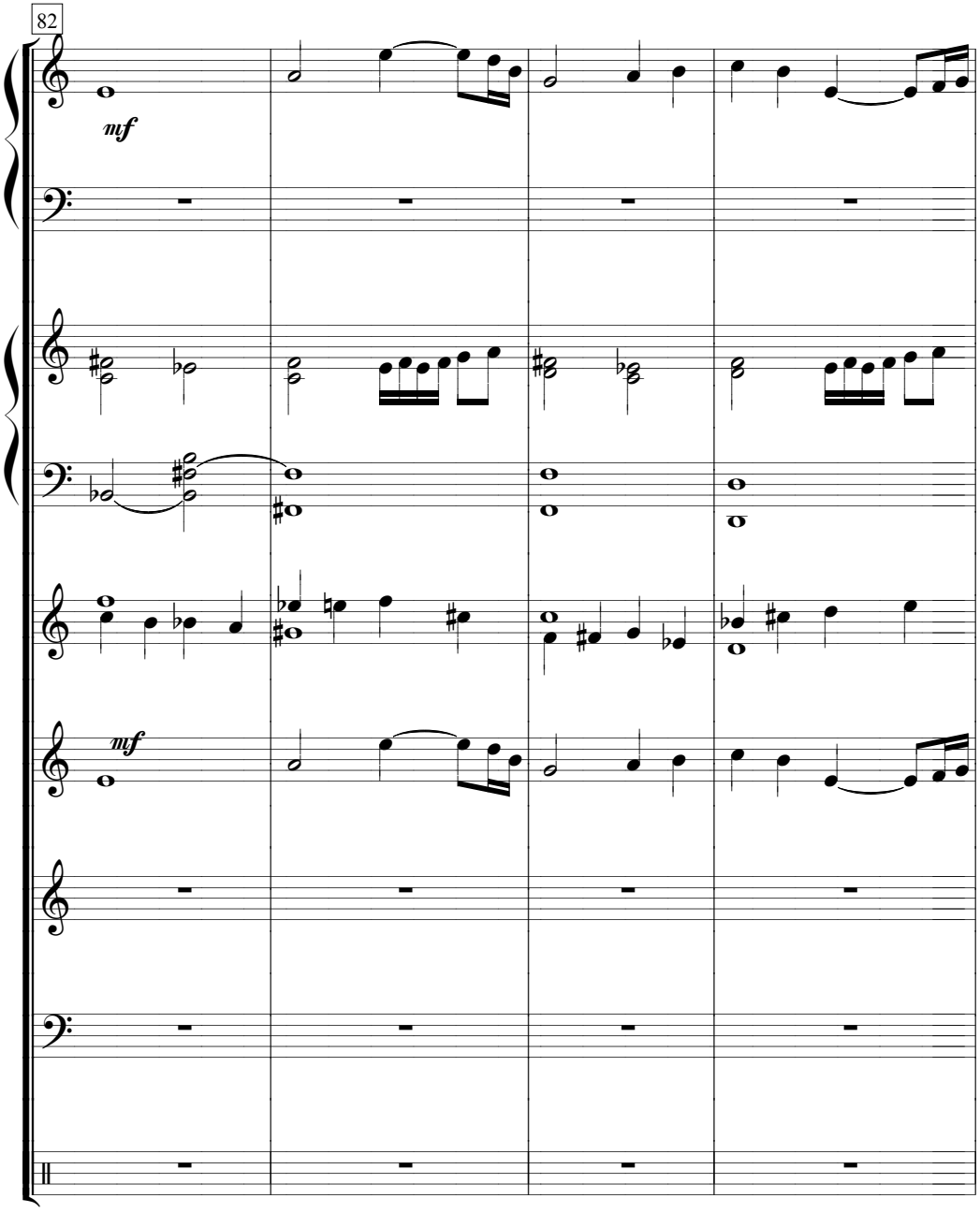
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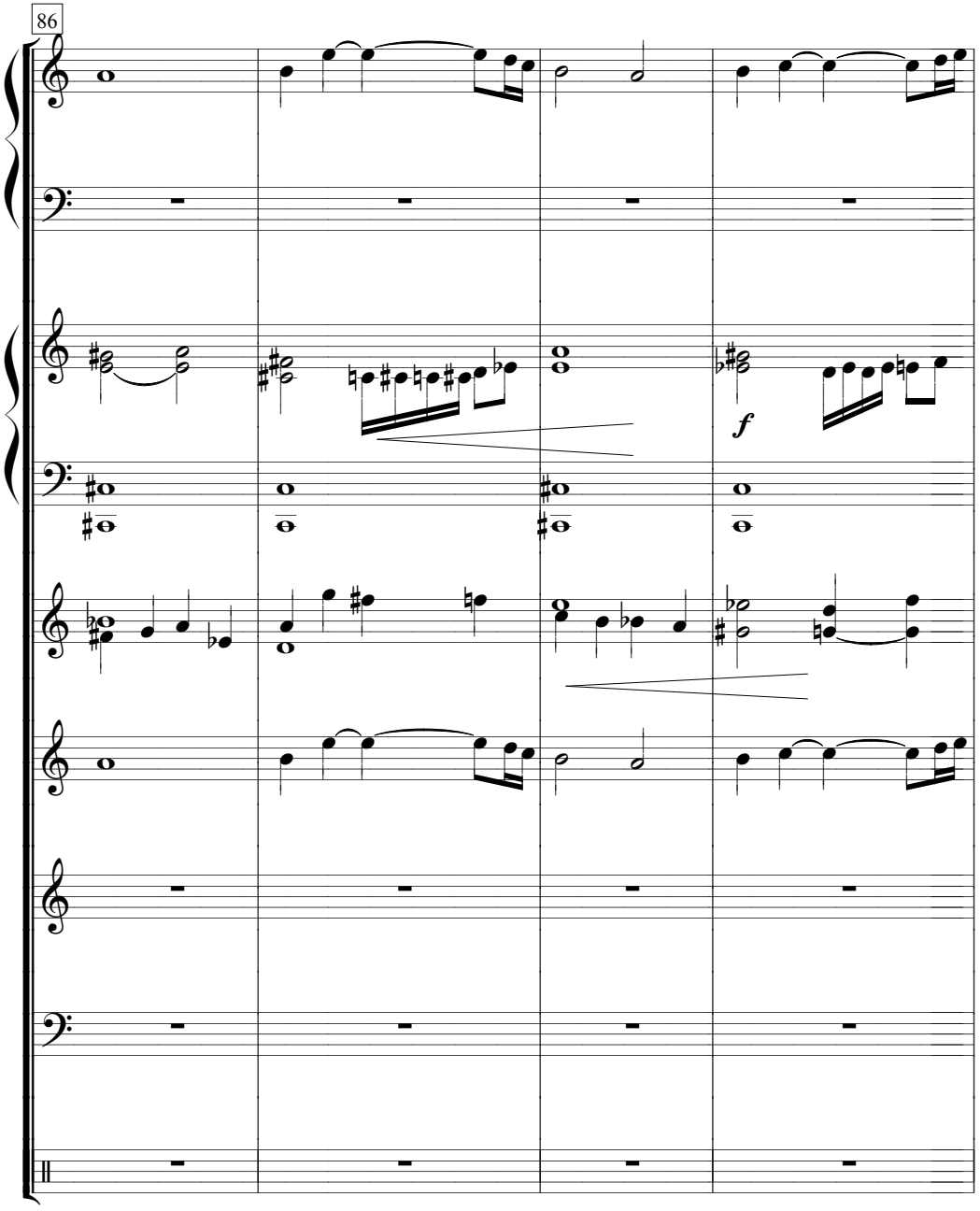
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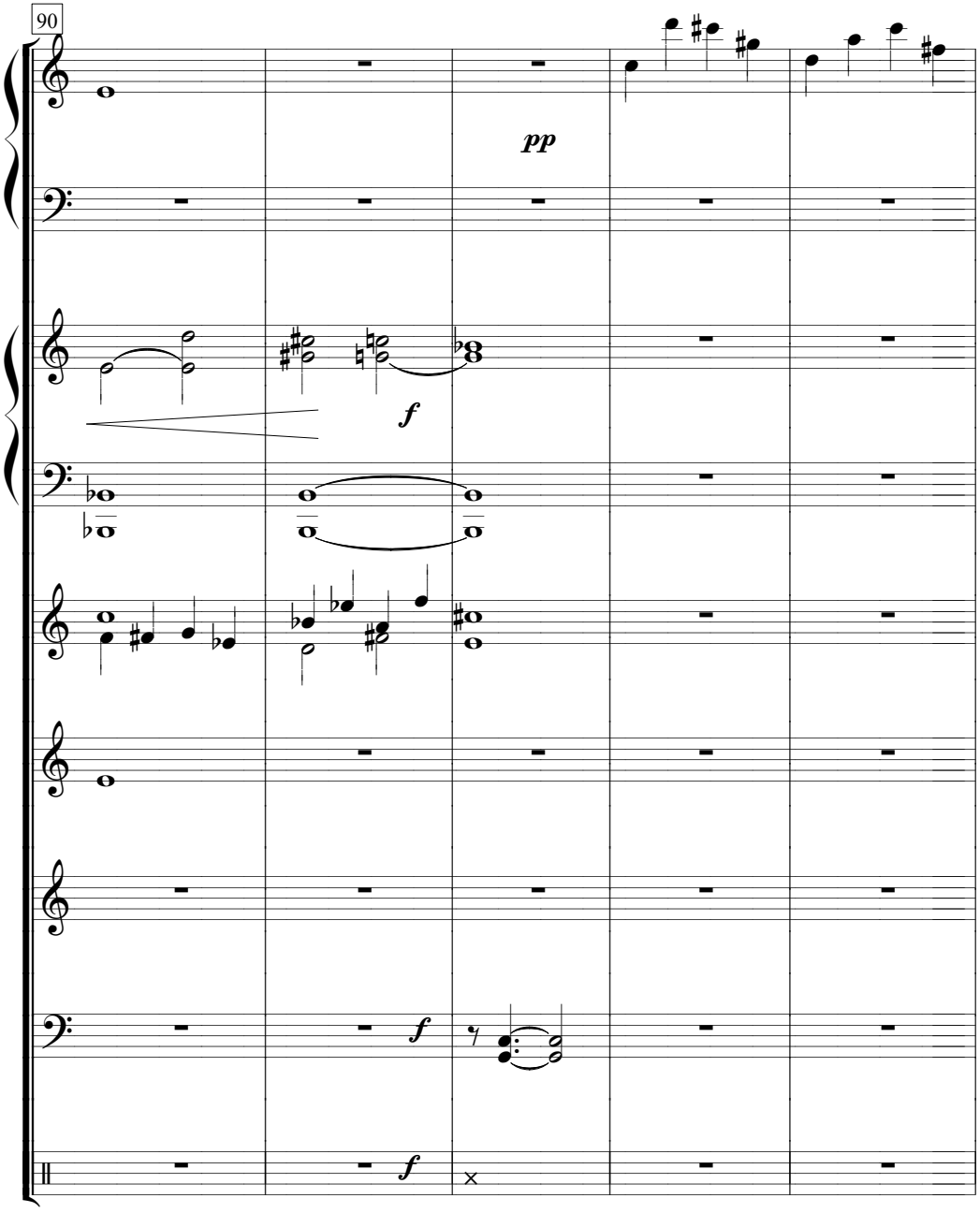
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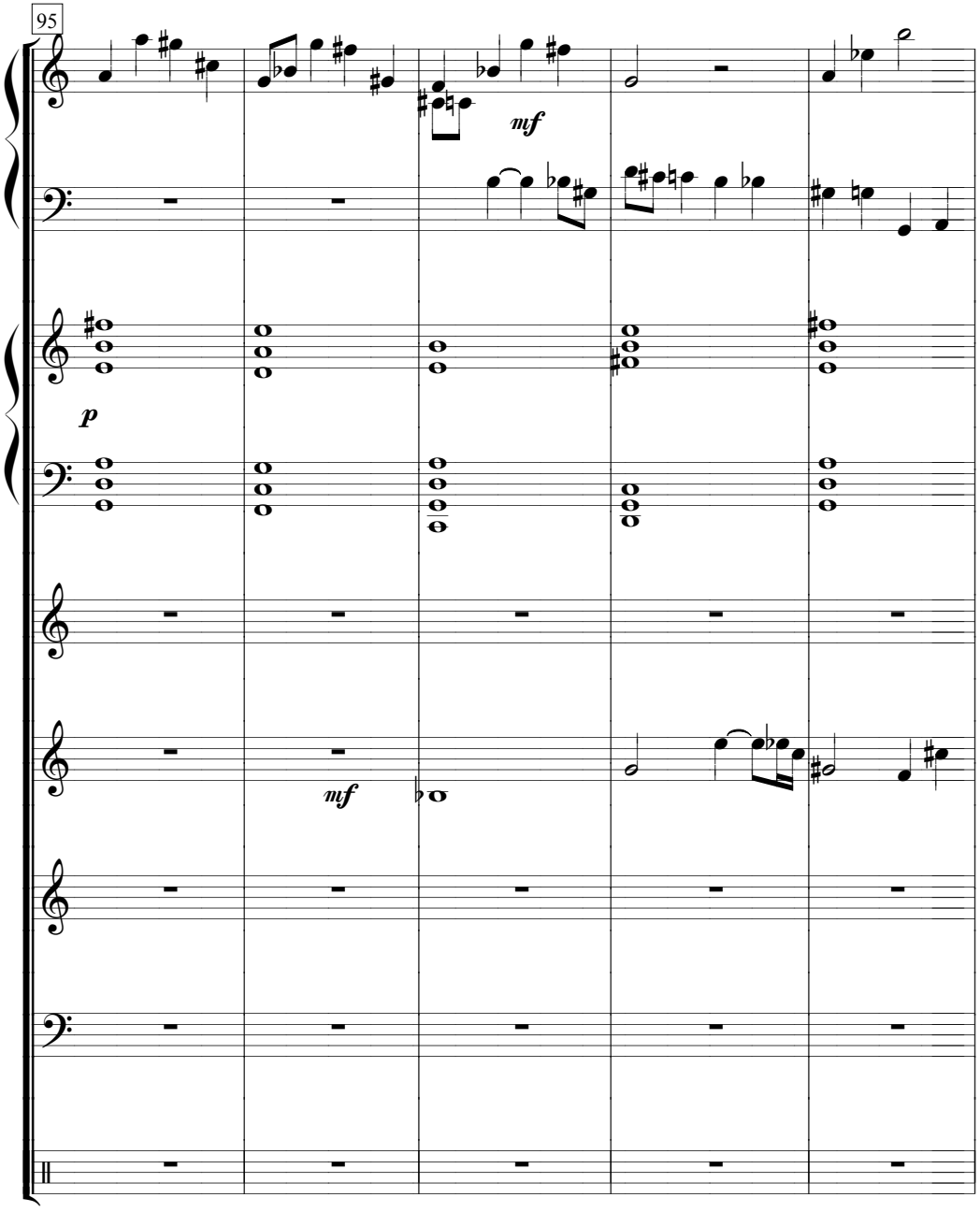
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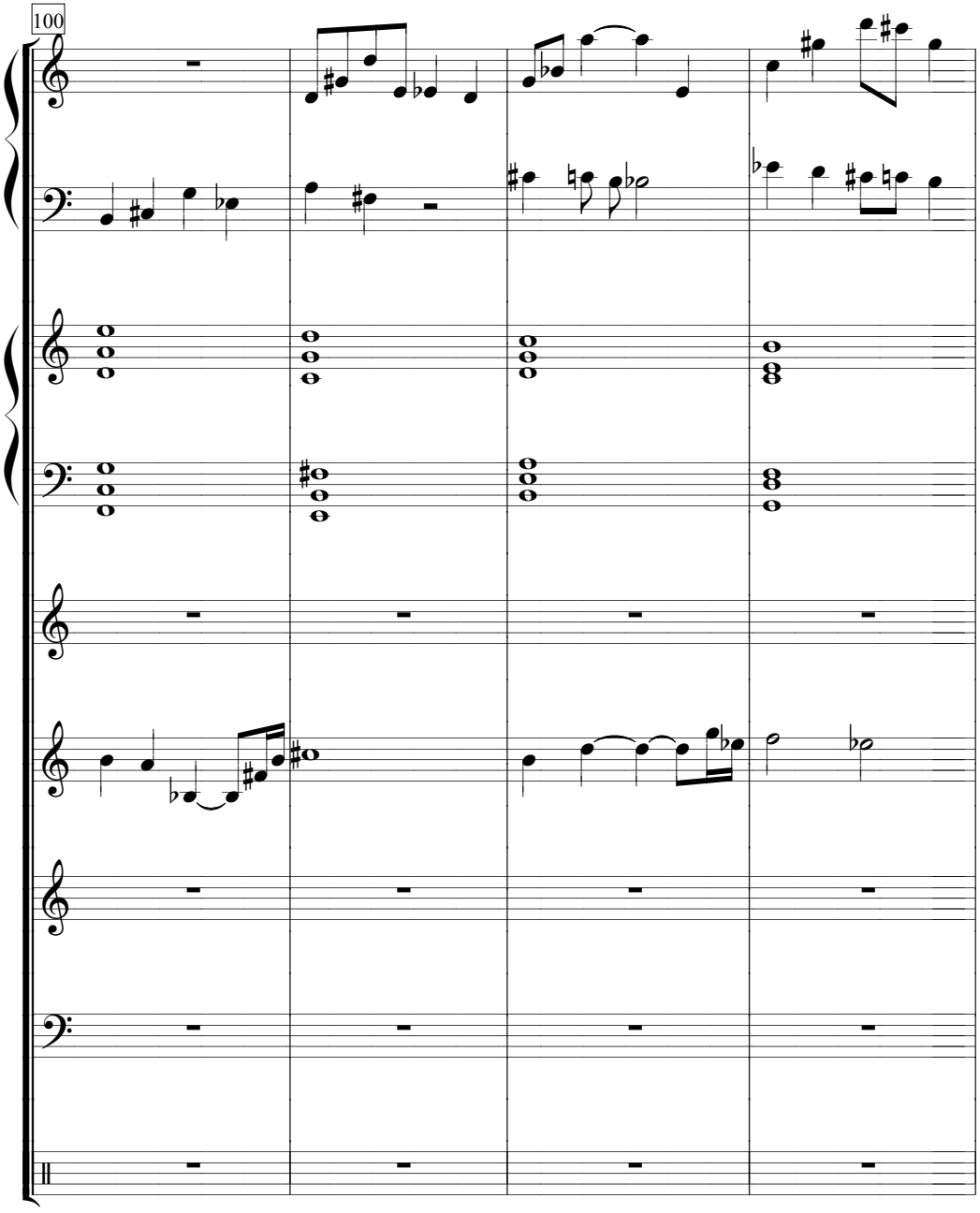
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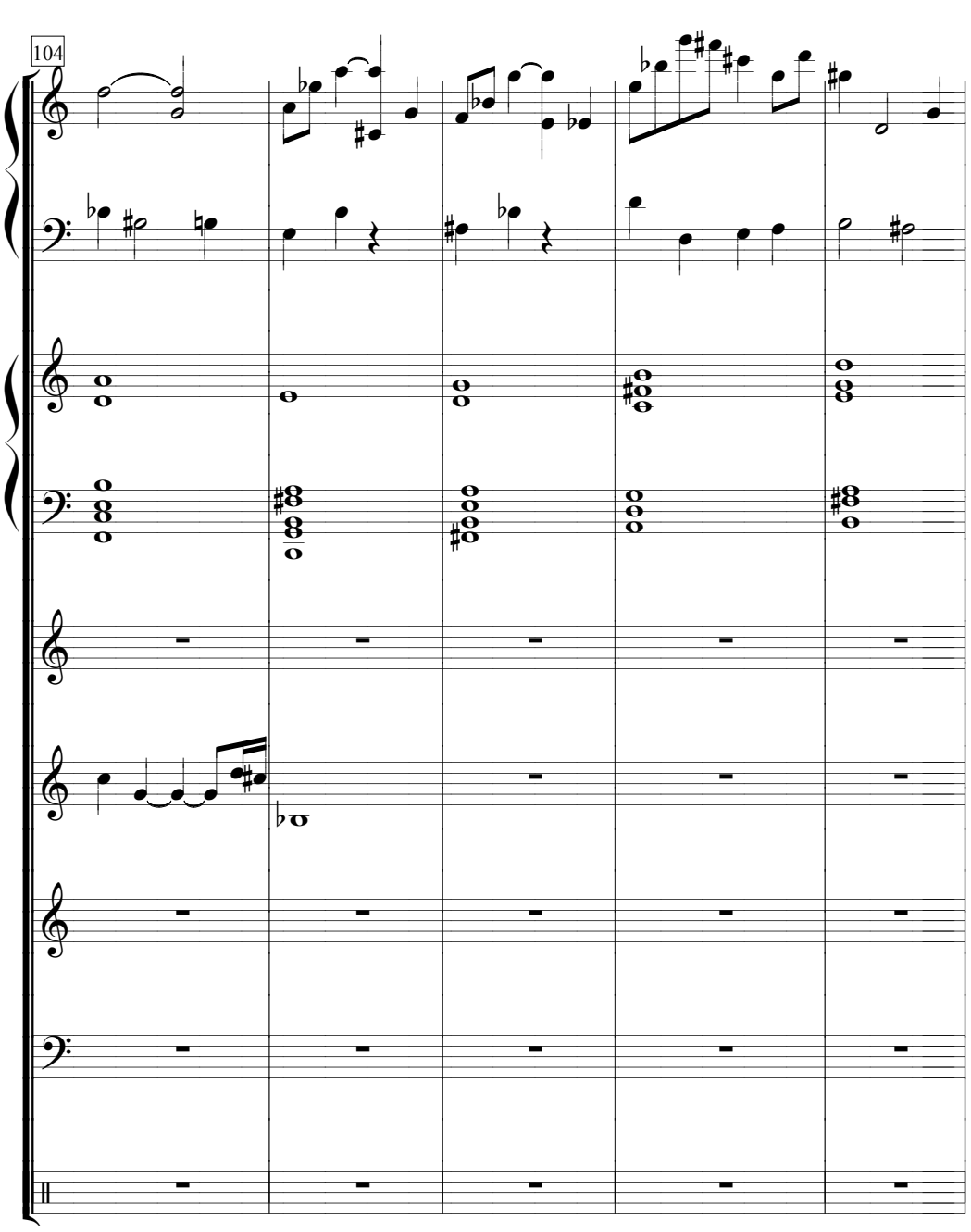
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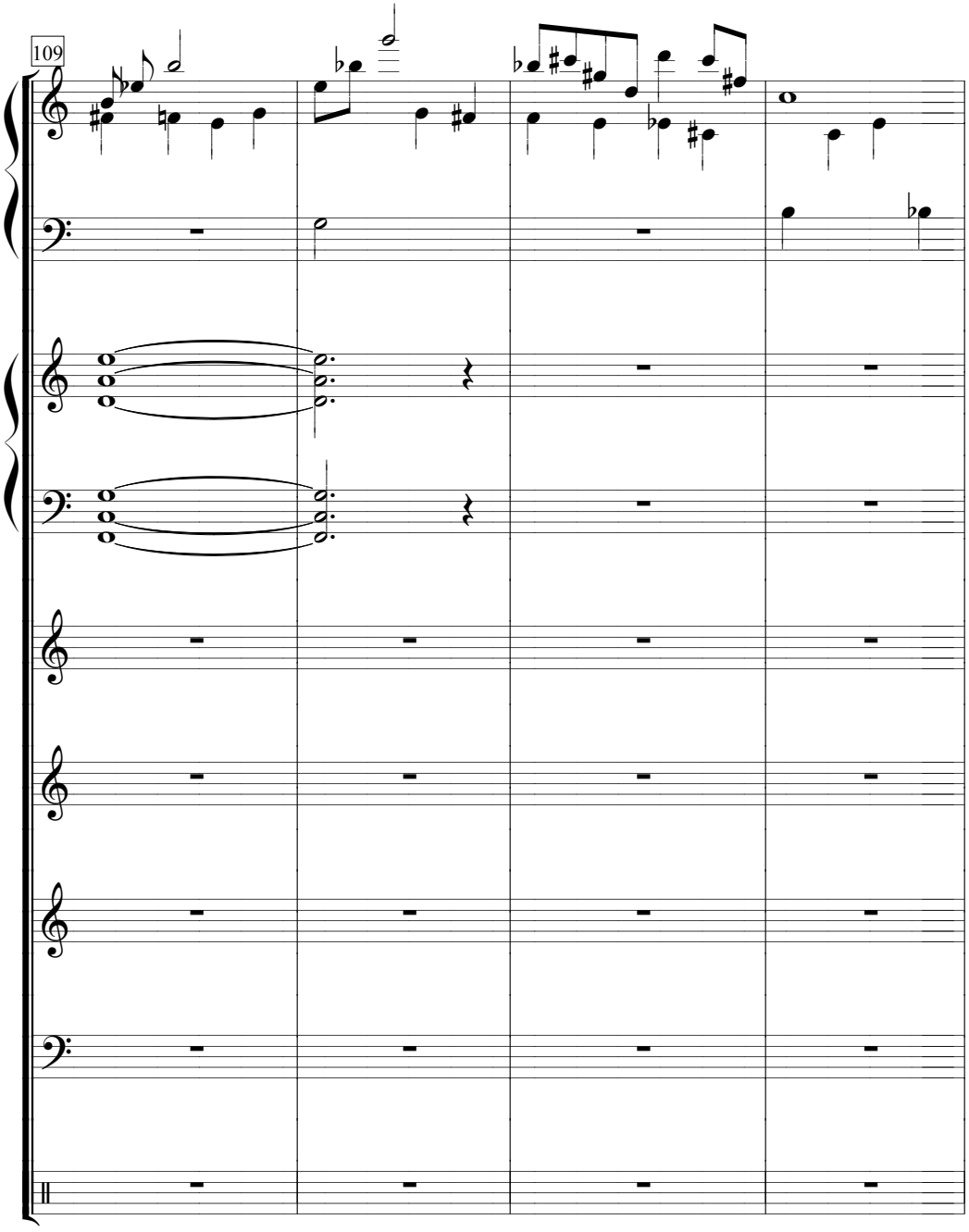
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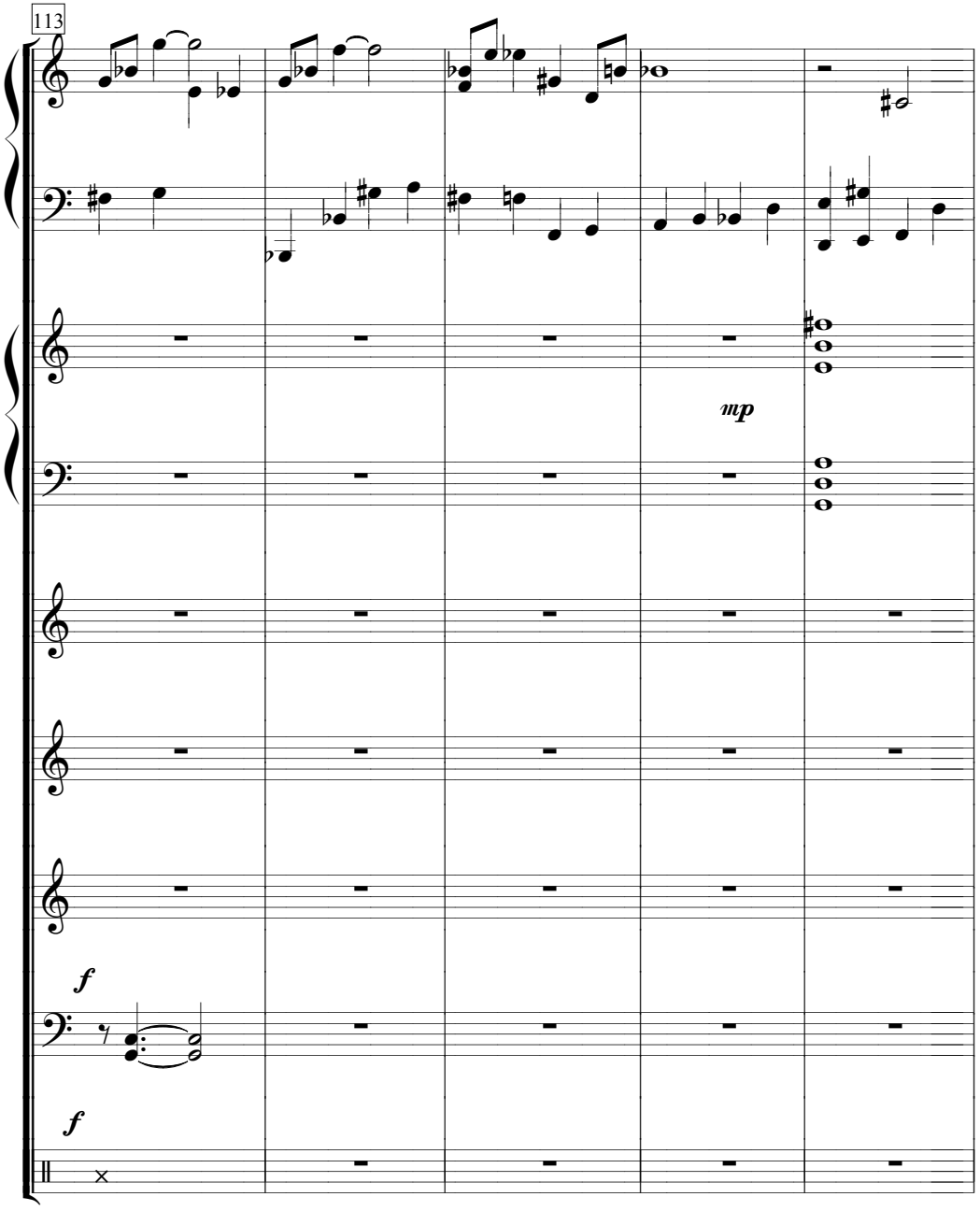
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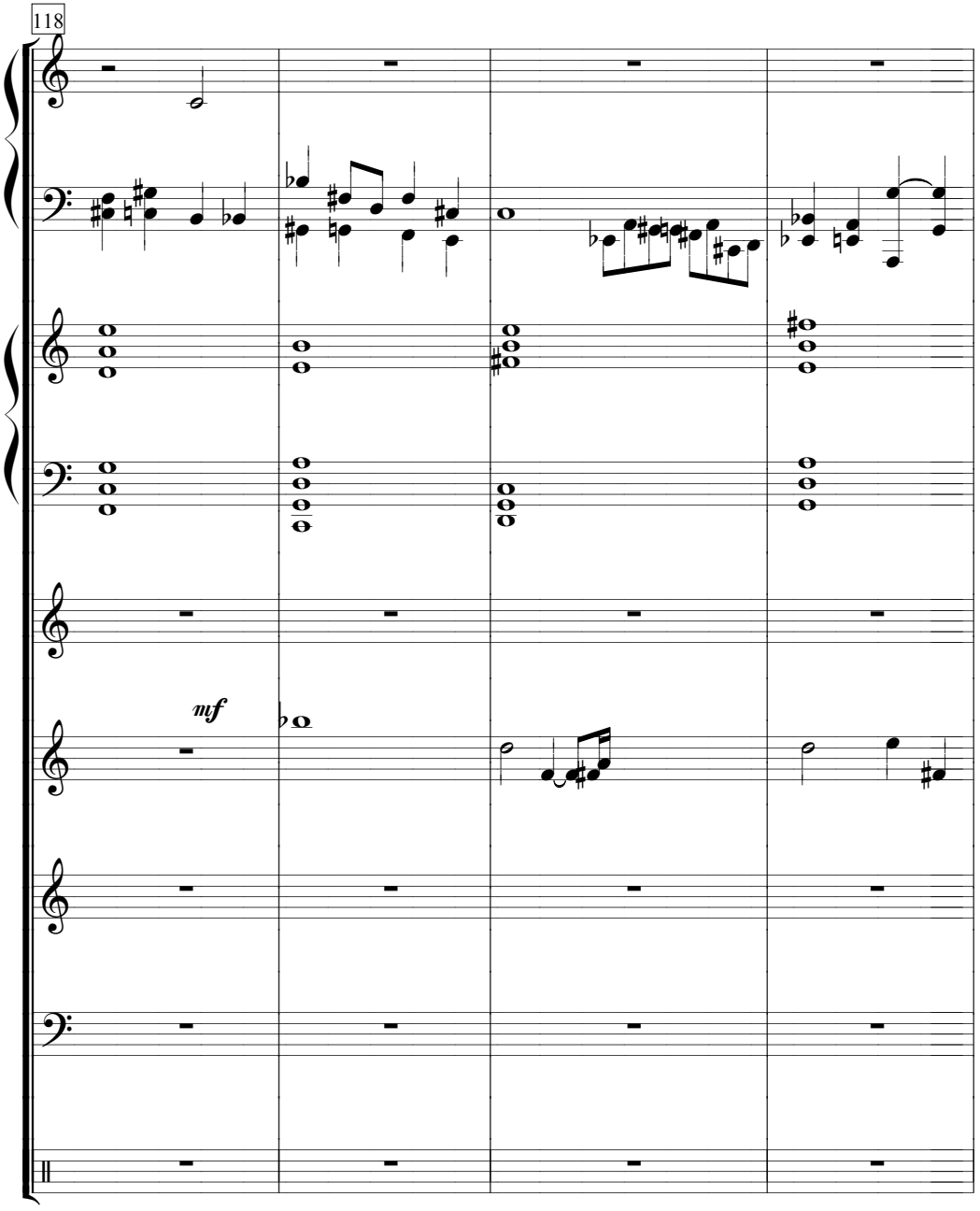
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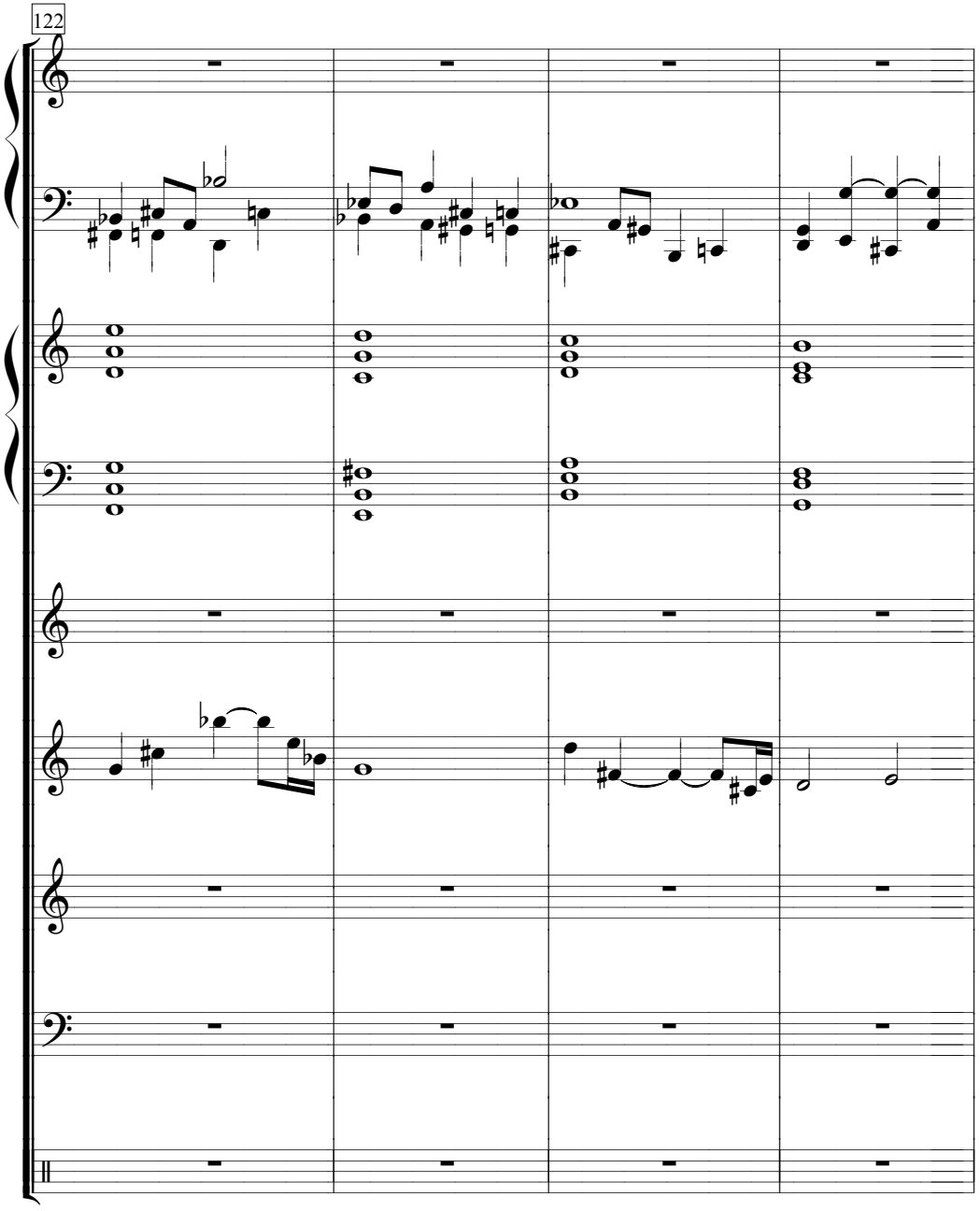
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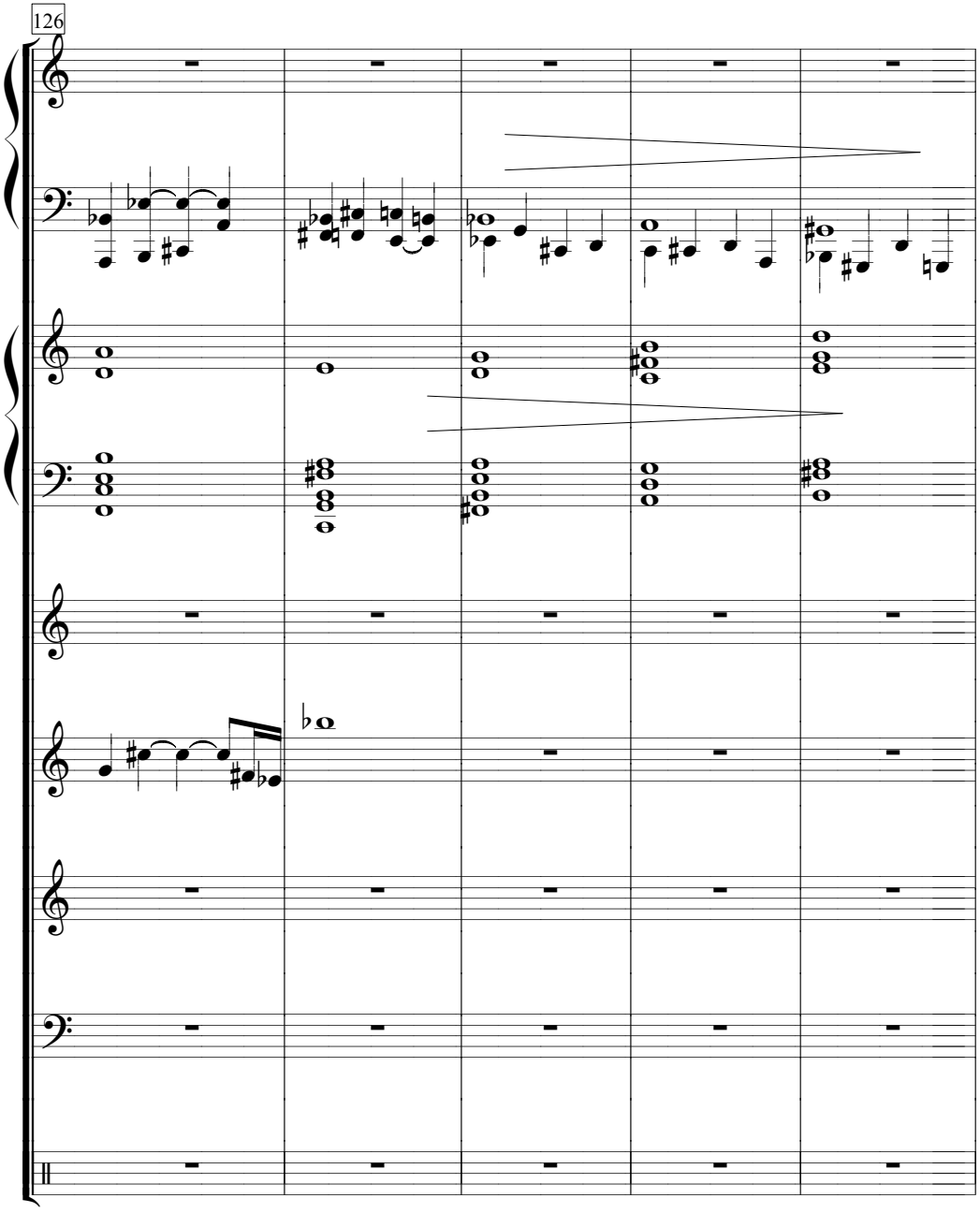
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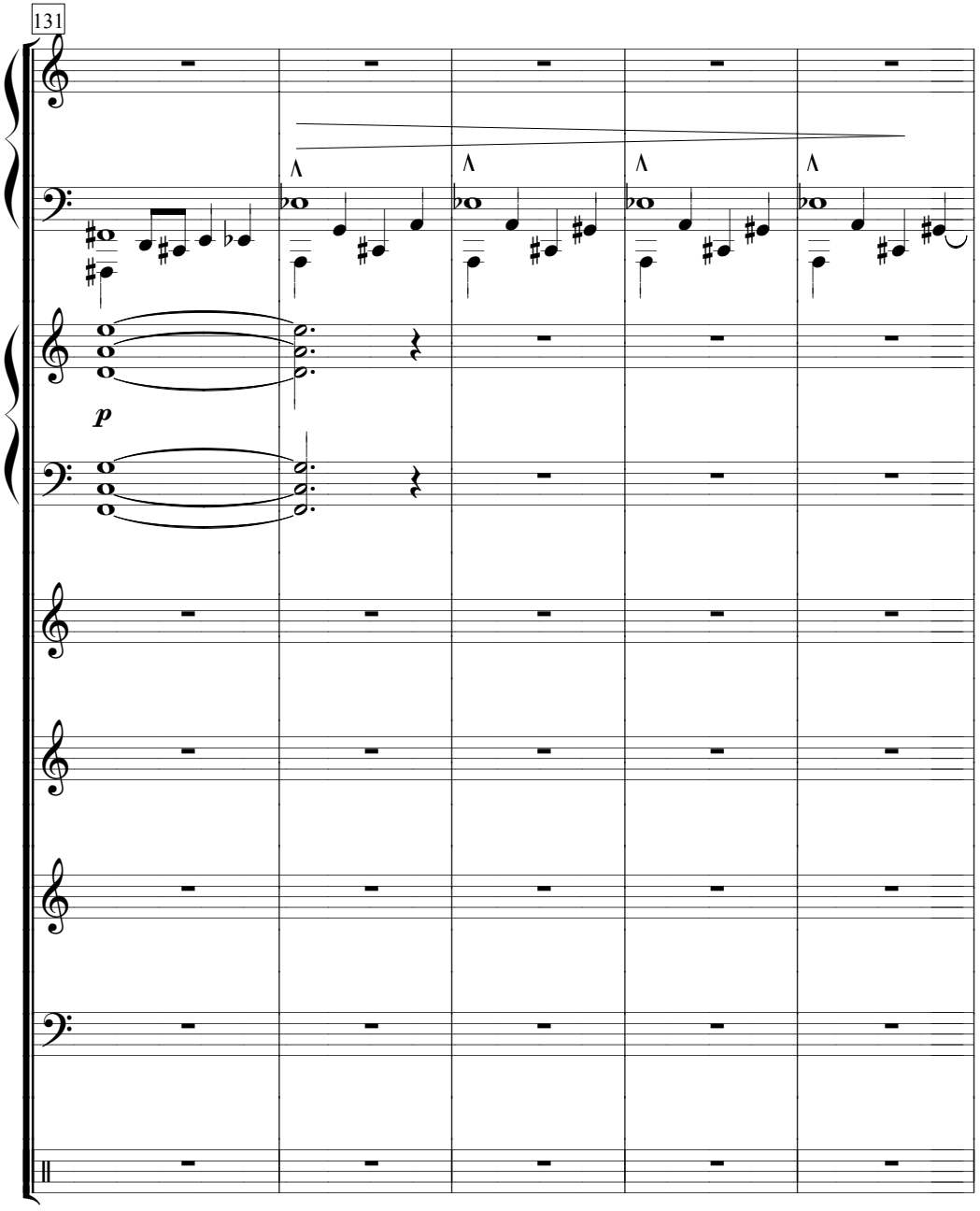
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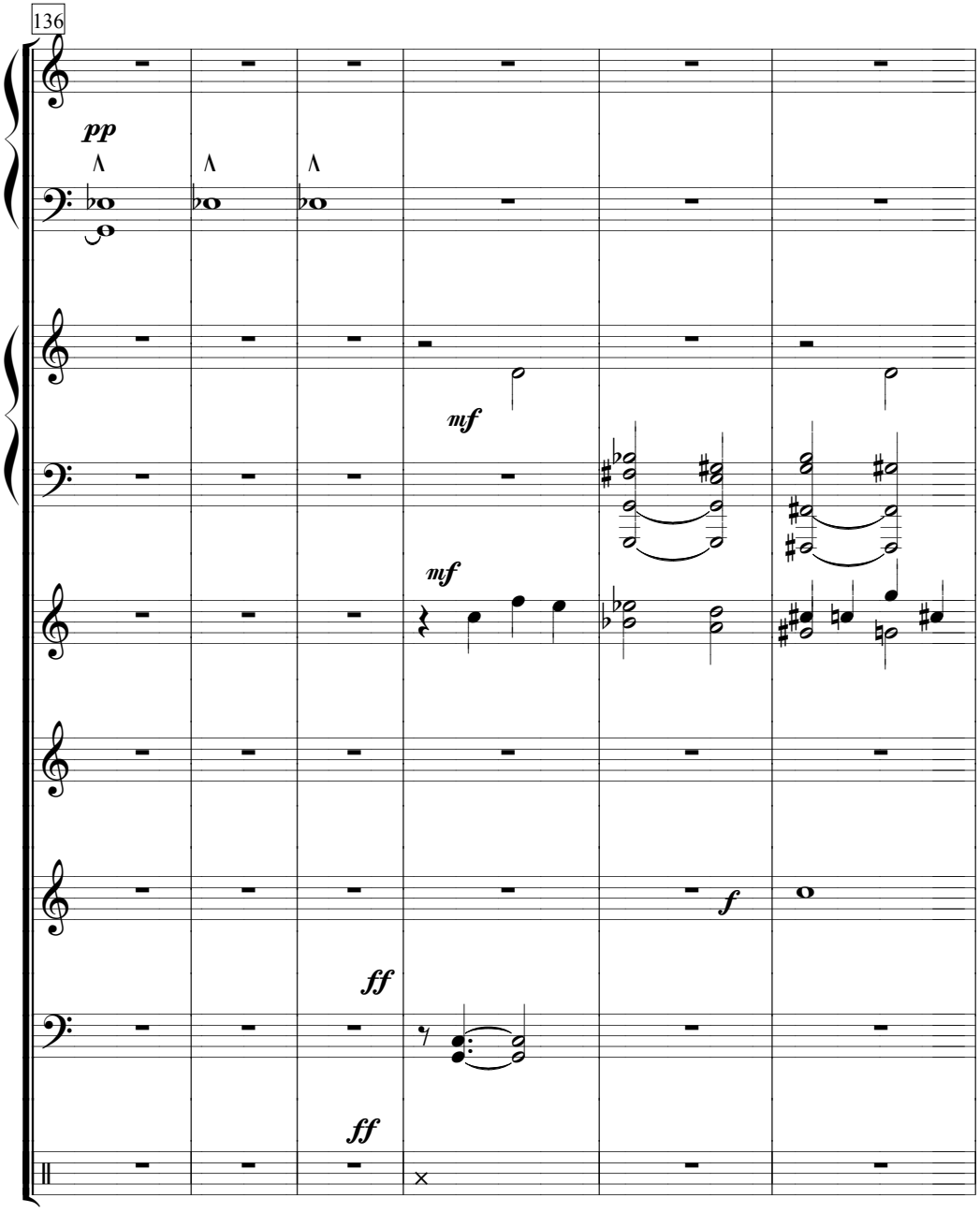
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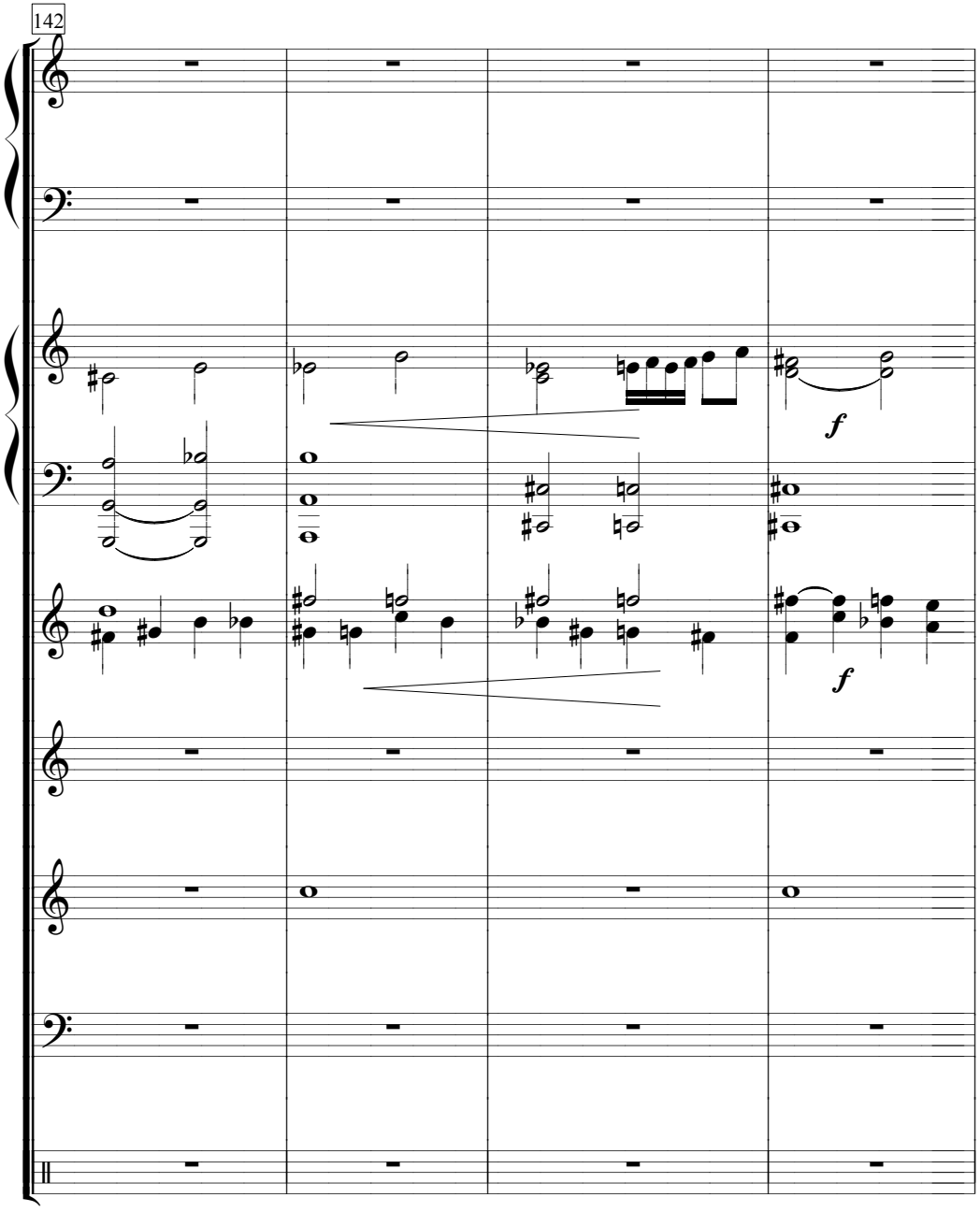
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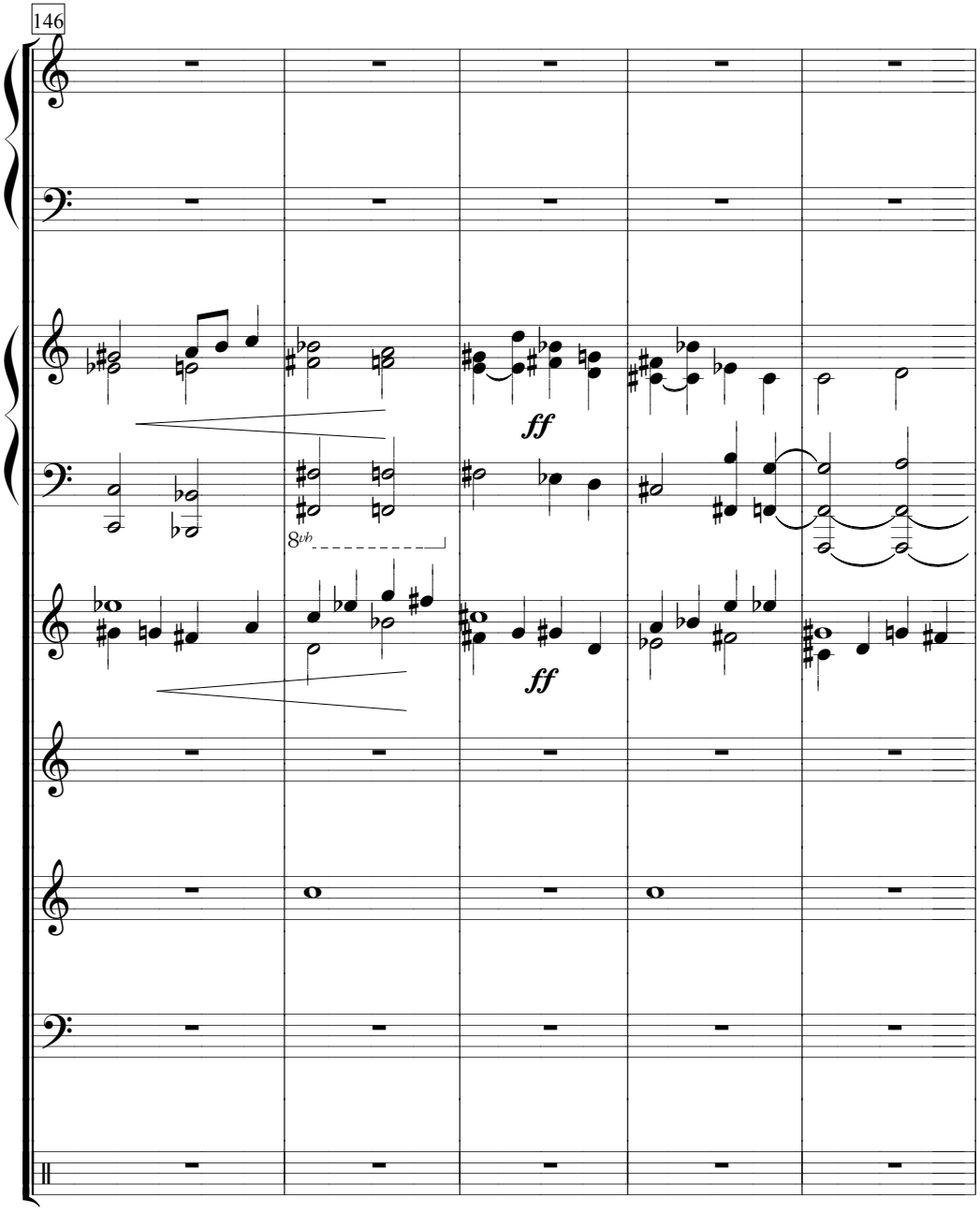
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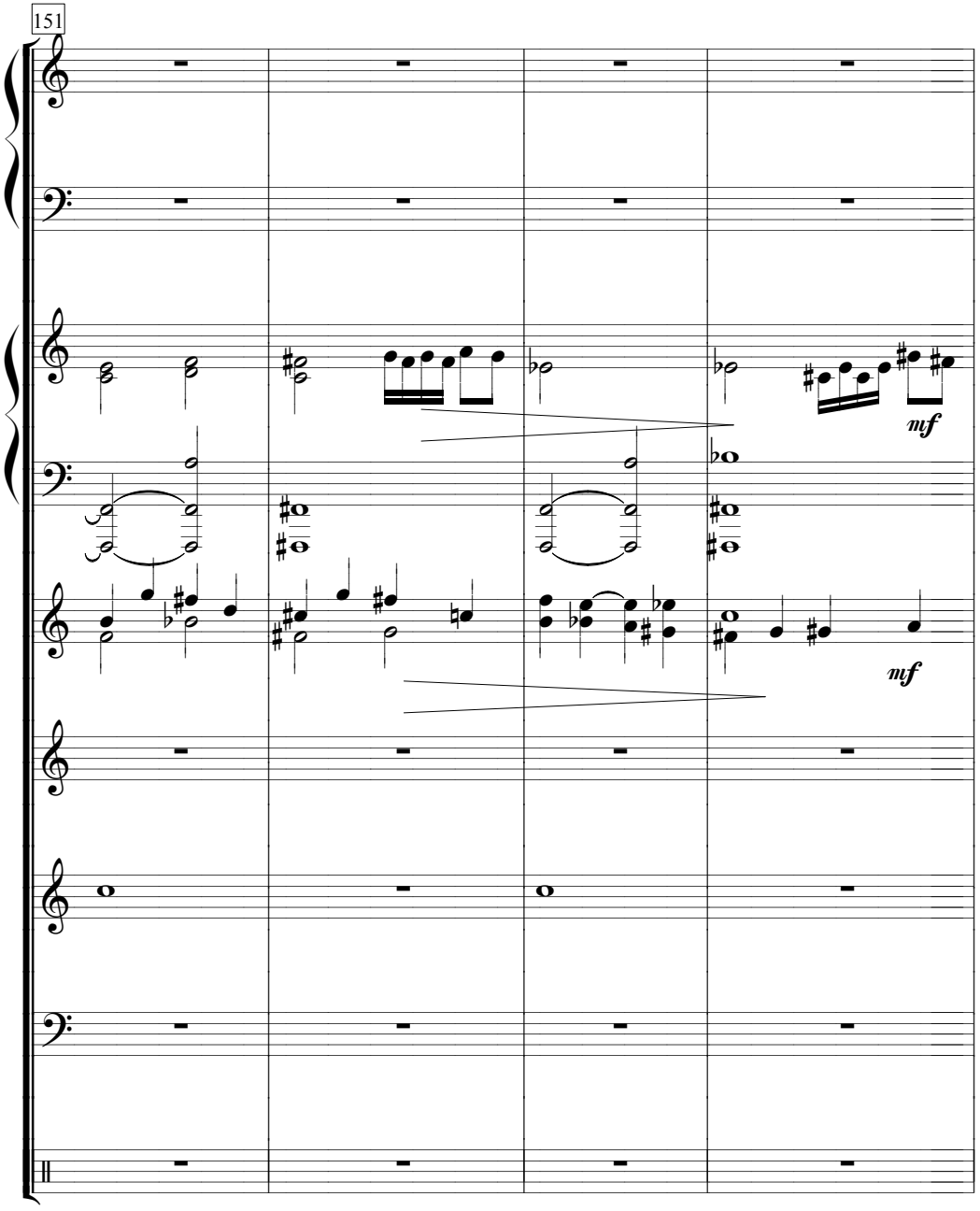
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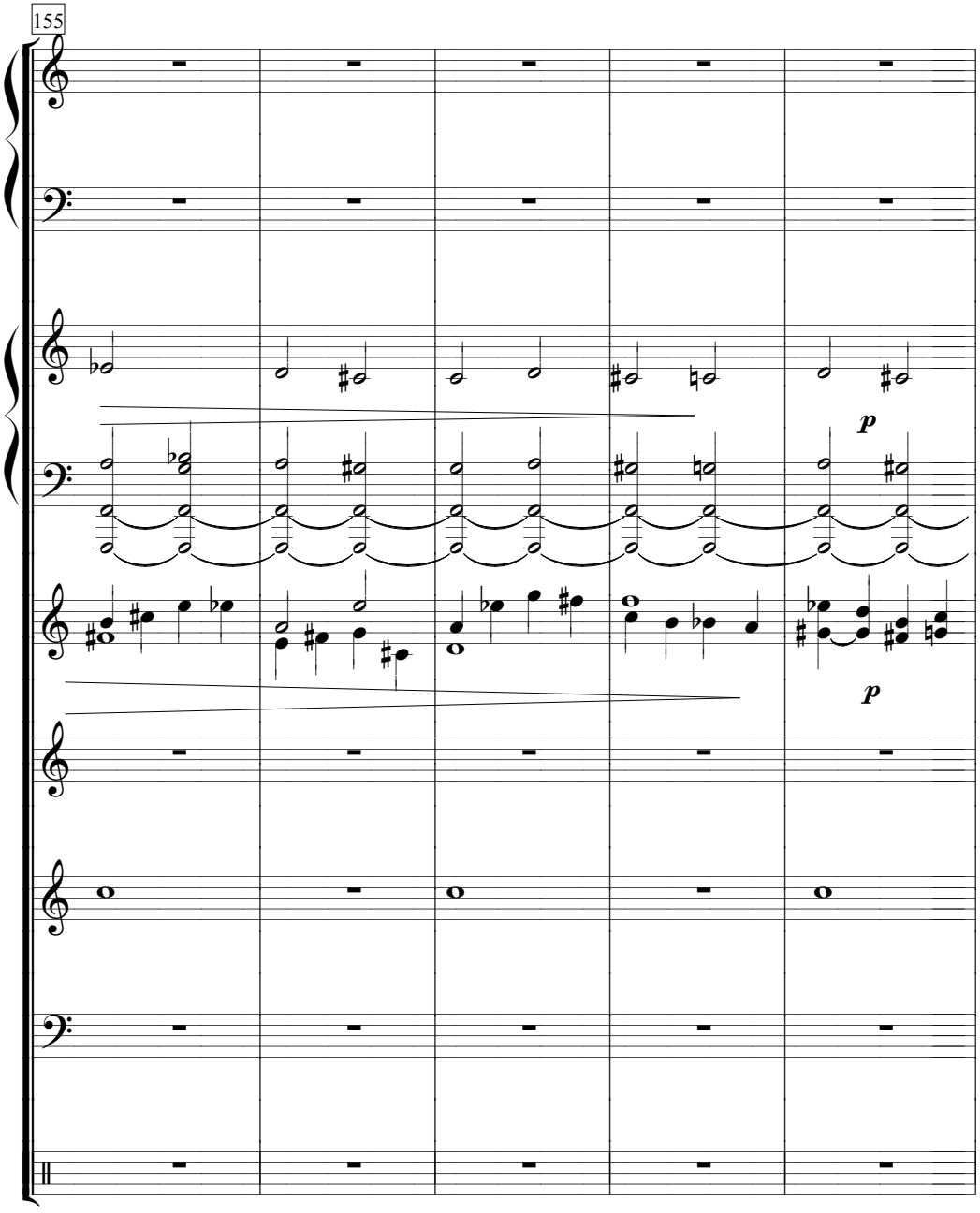
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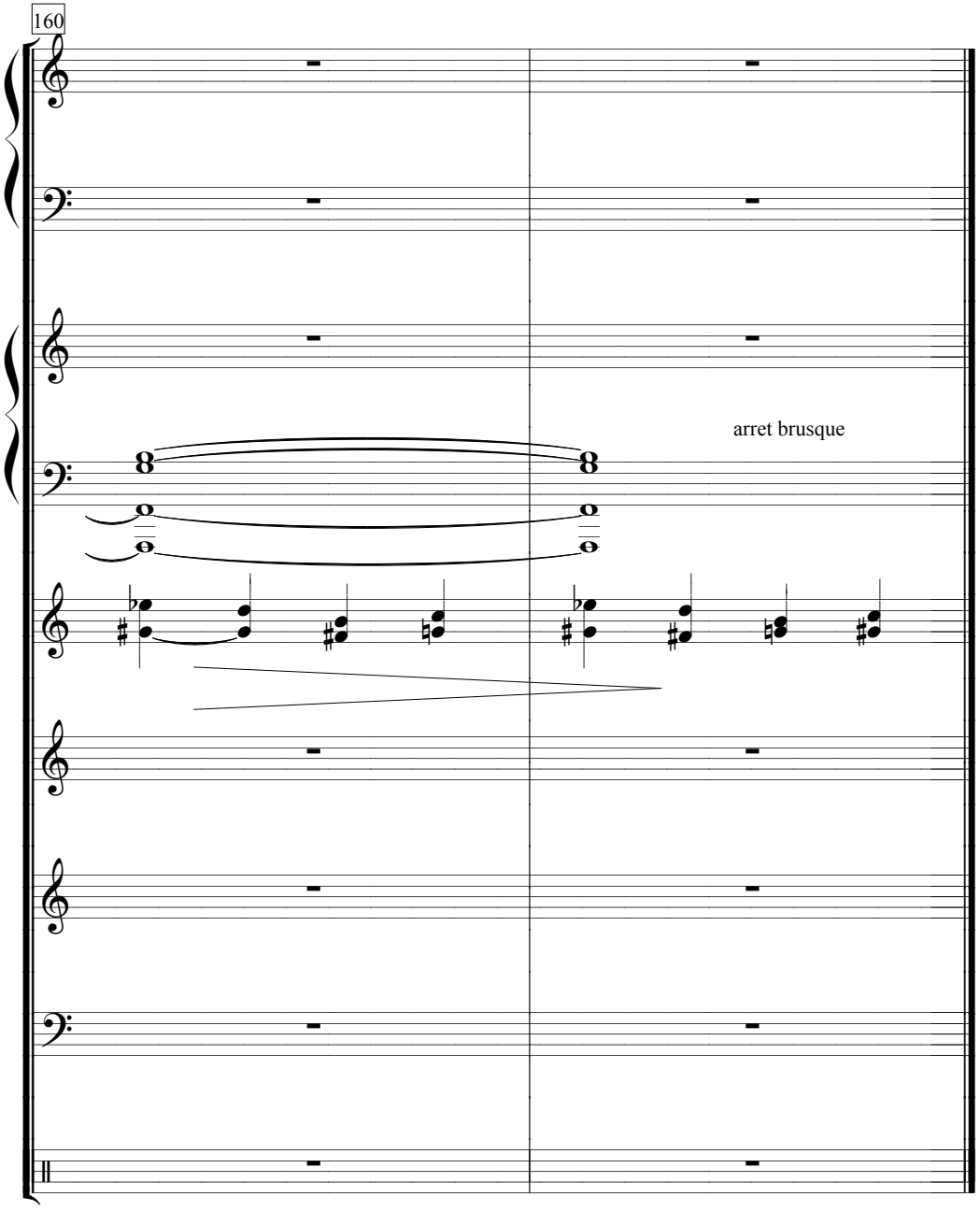
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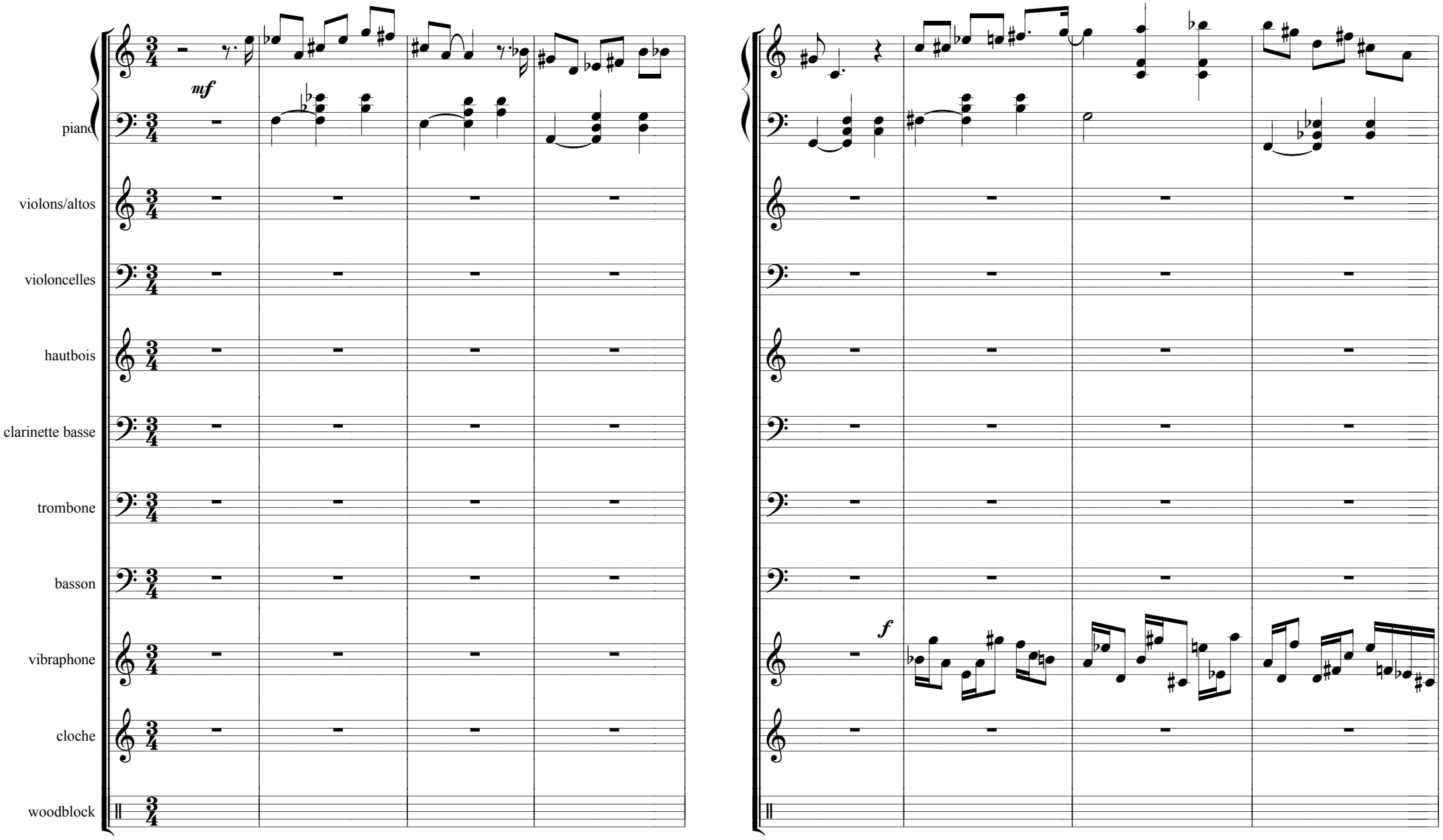
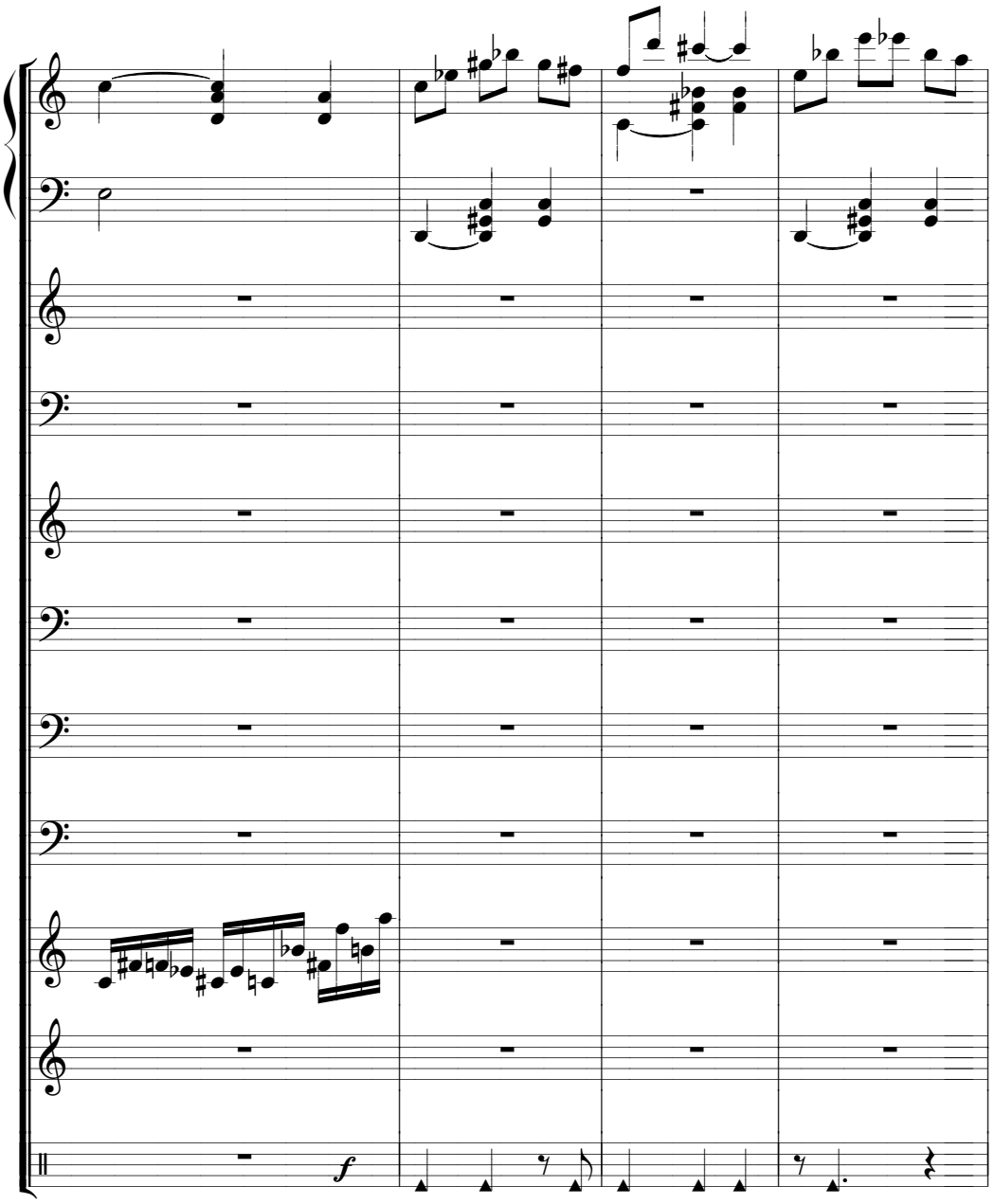
Magique 12

13 magiques

♩ = 90

Jean Pierre Prudent

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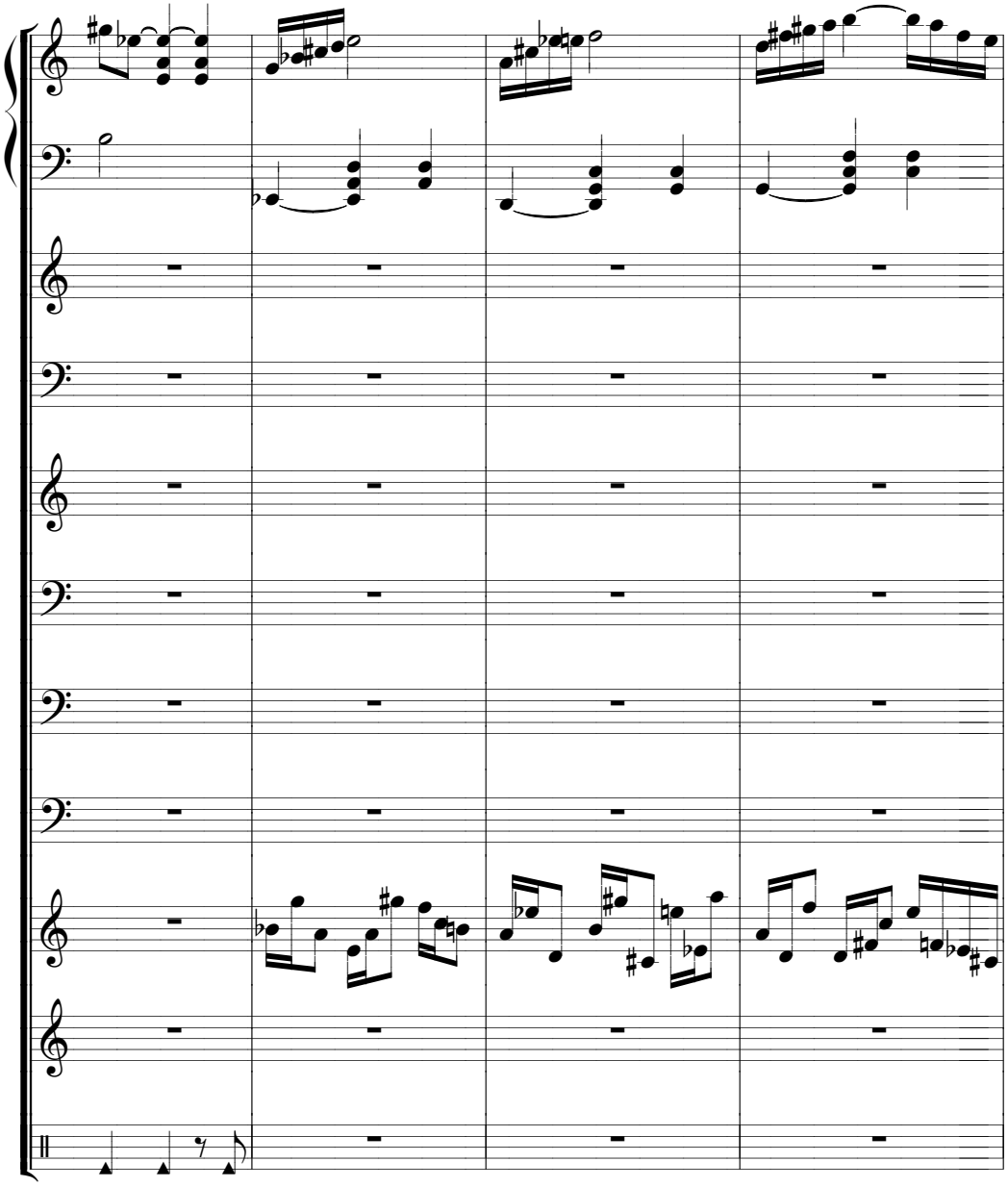

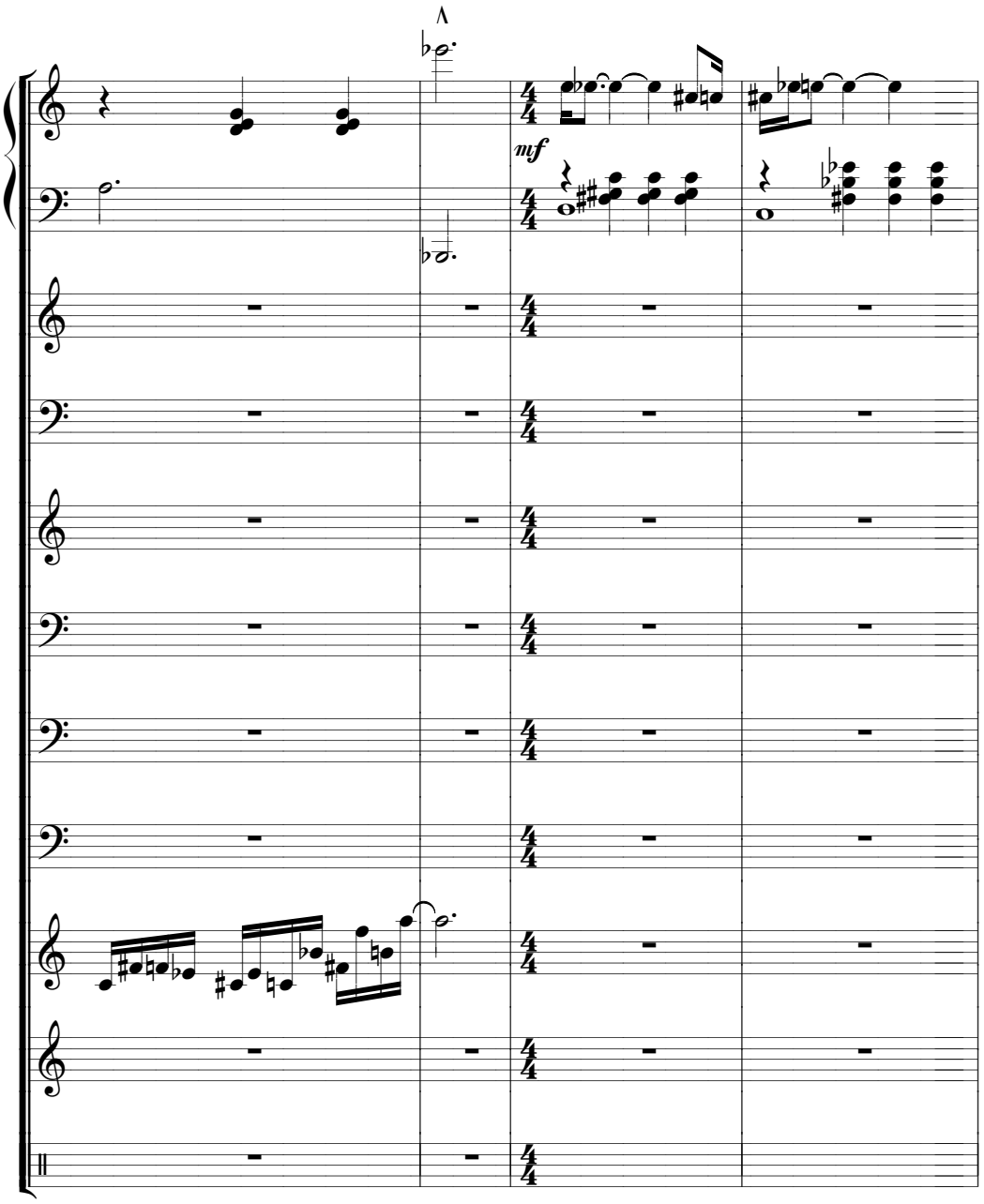
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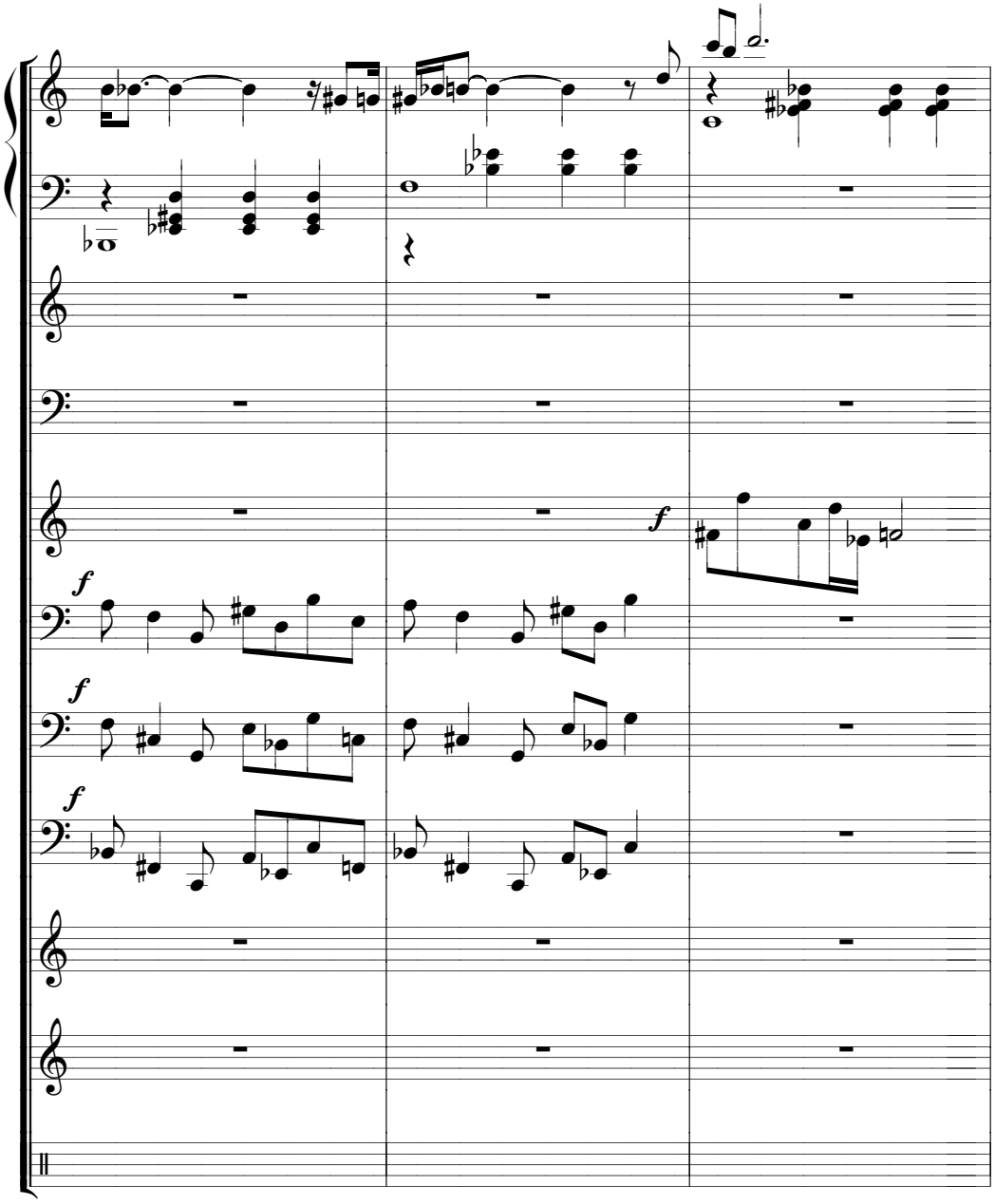
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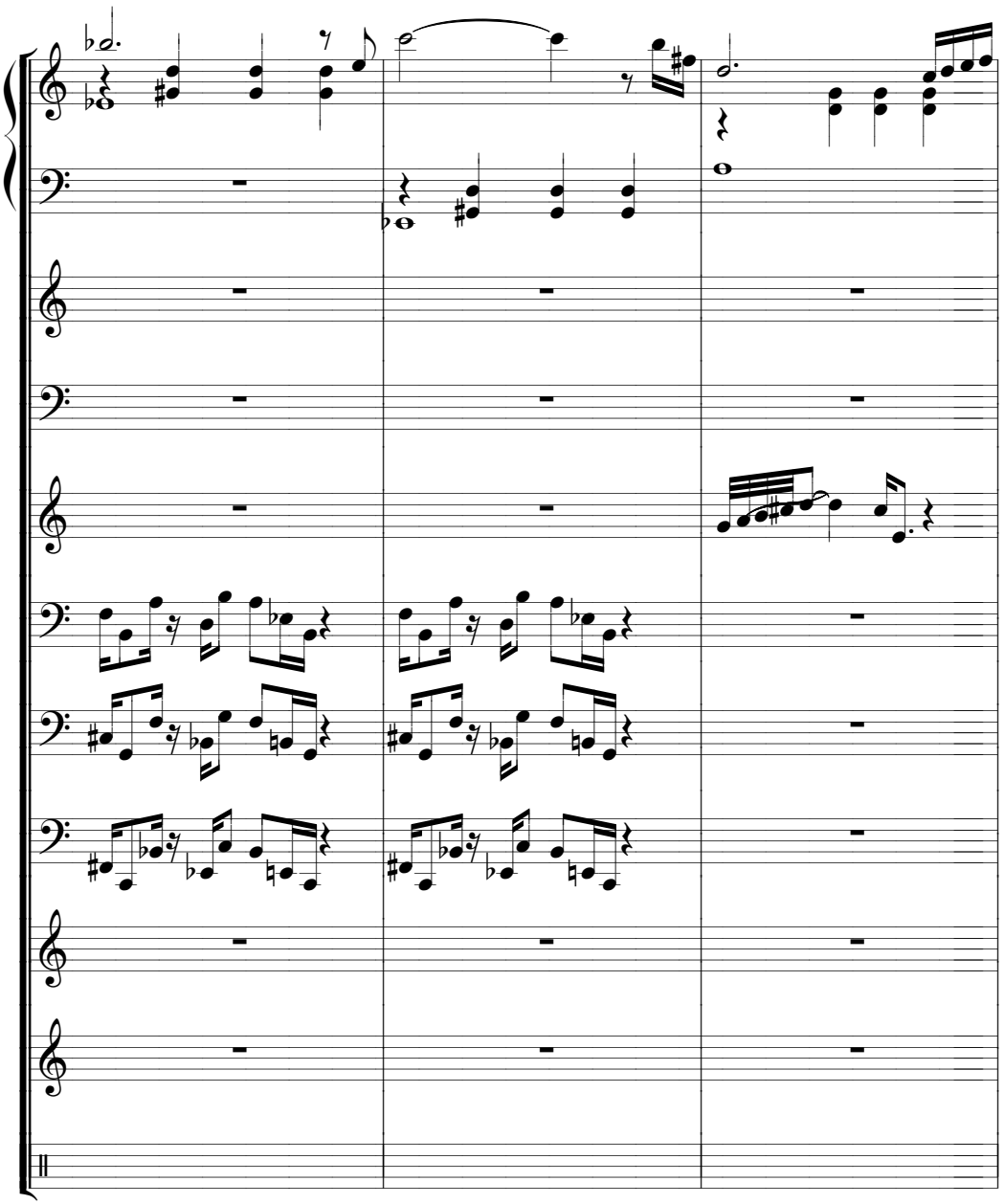

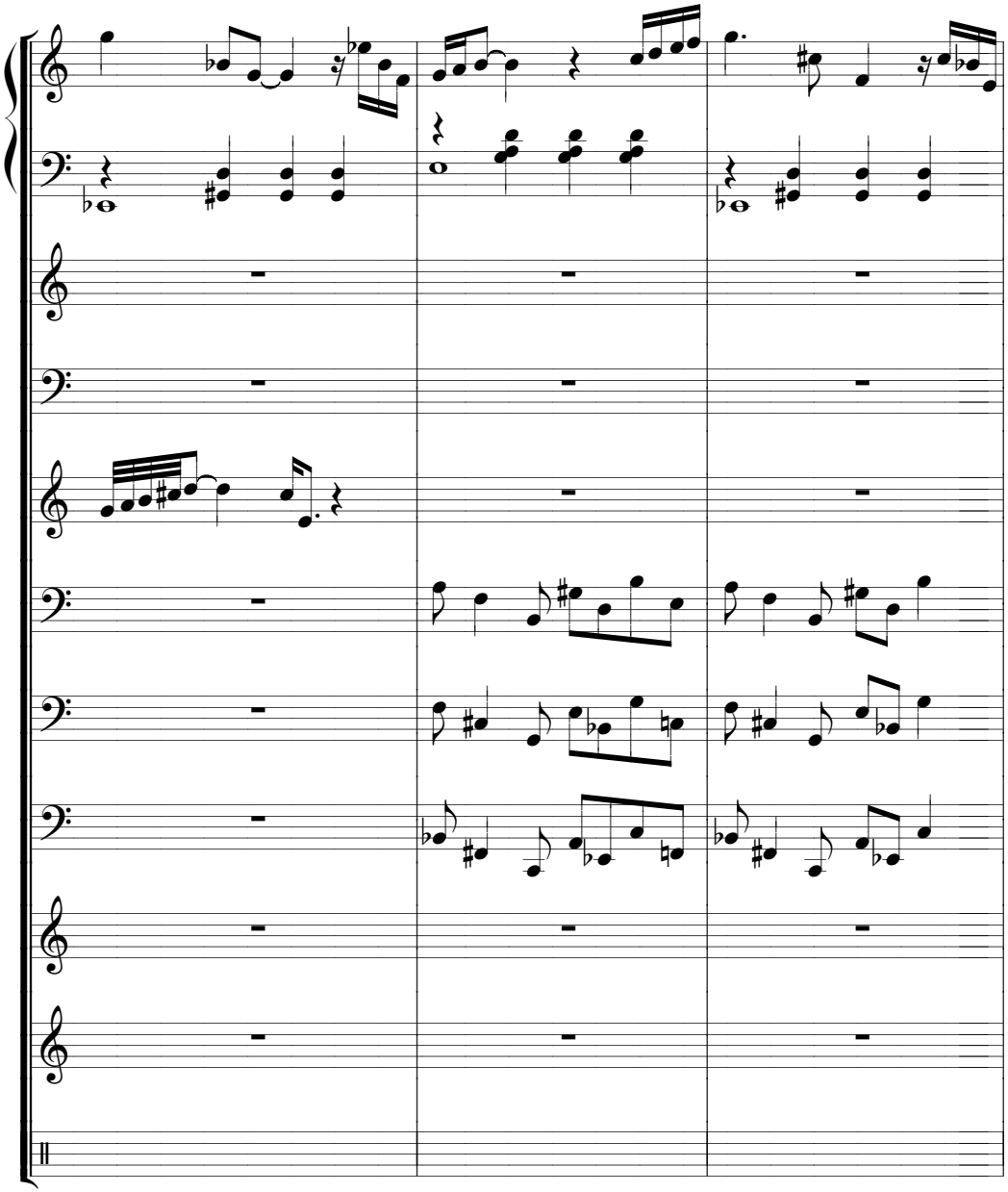

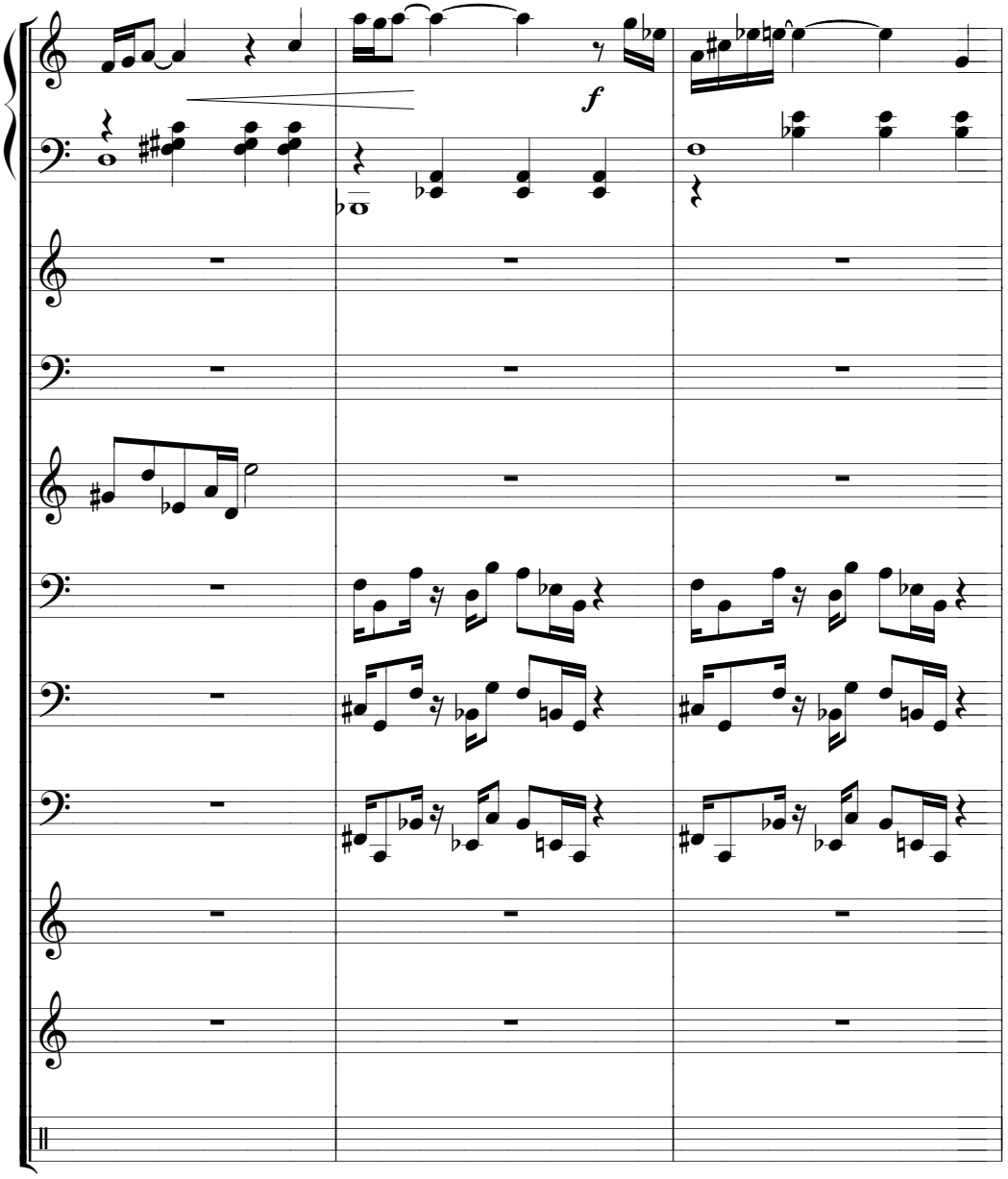
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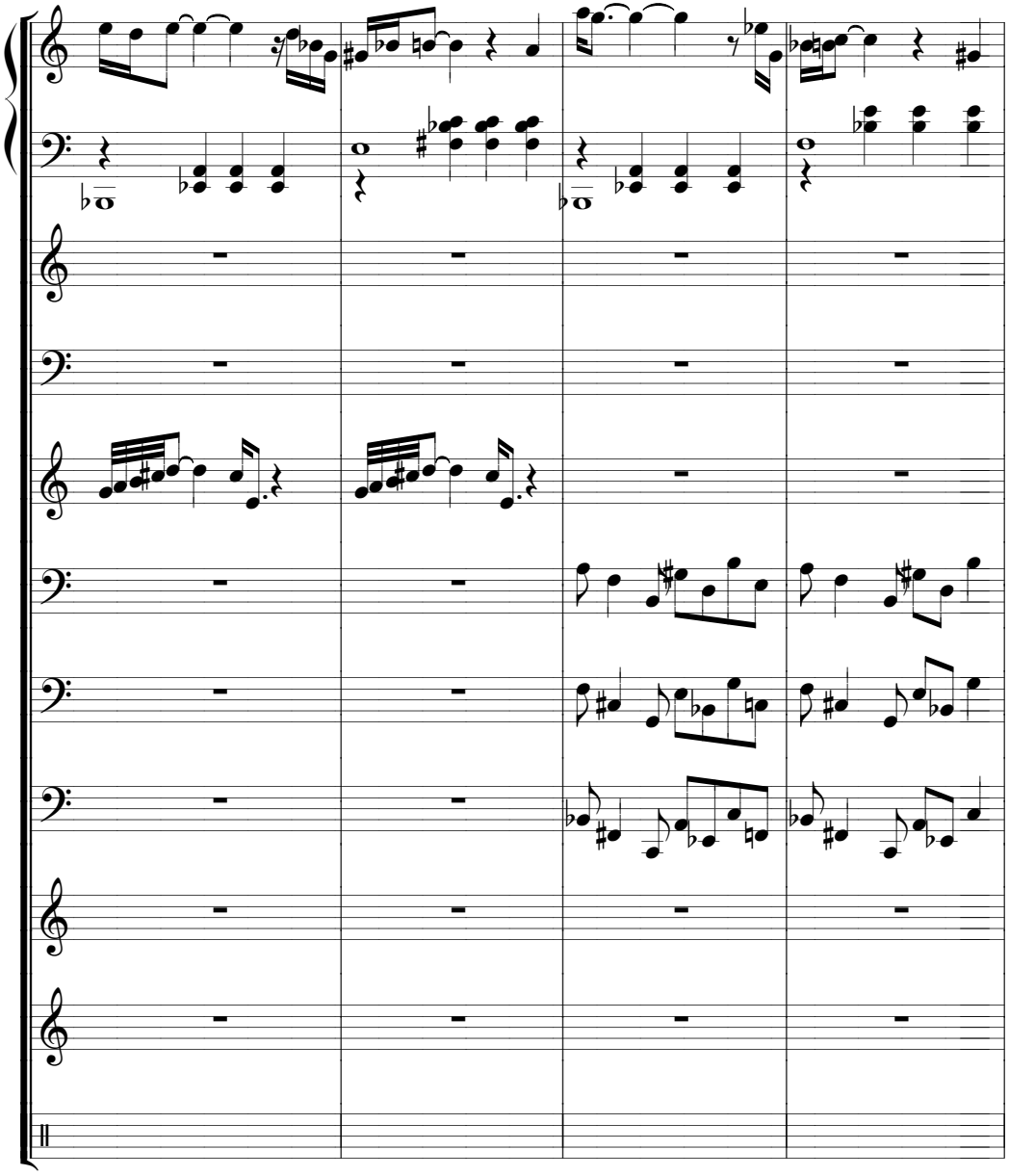

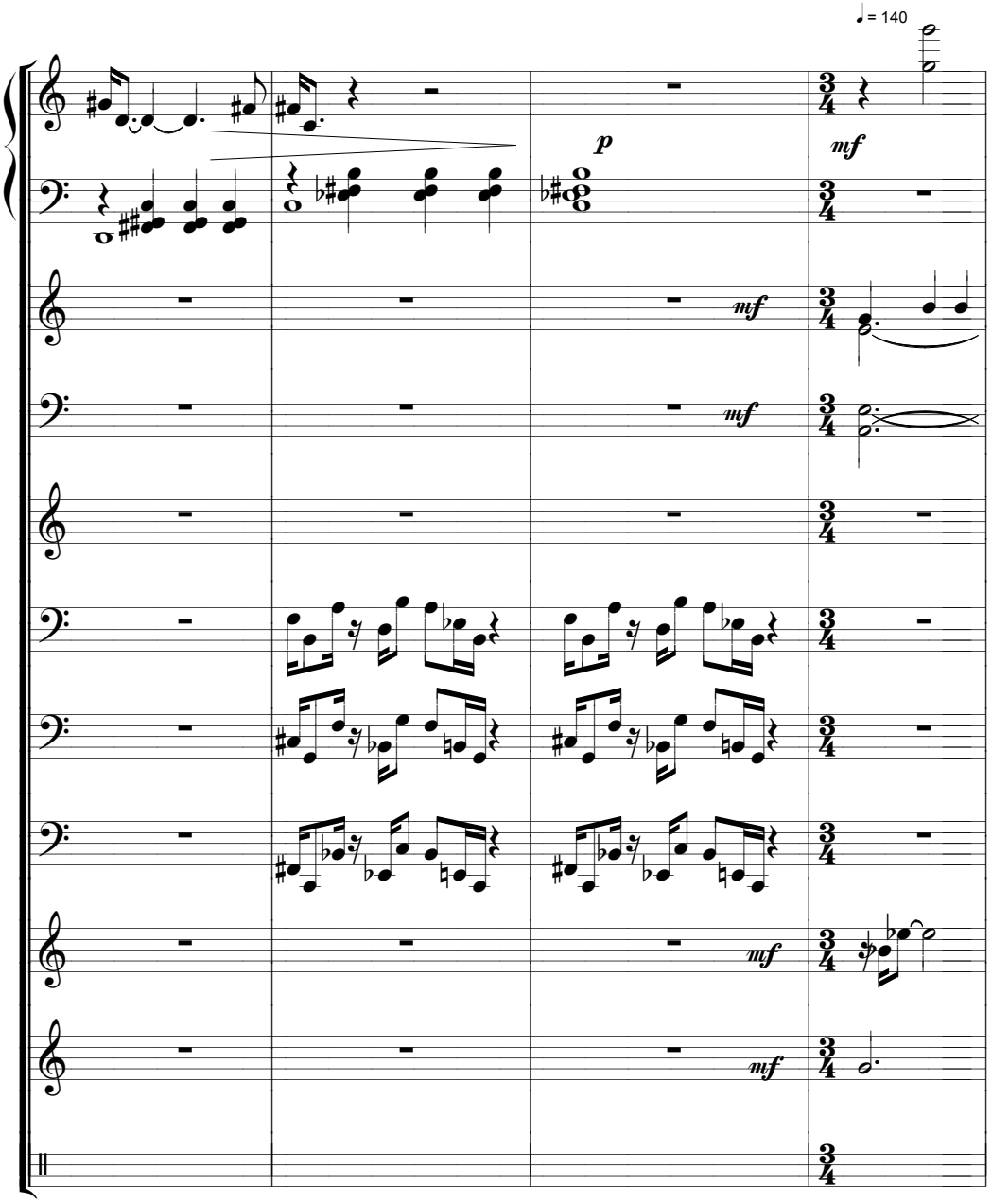
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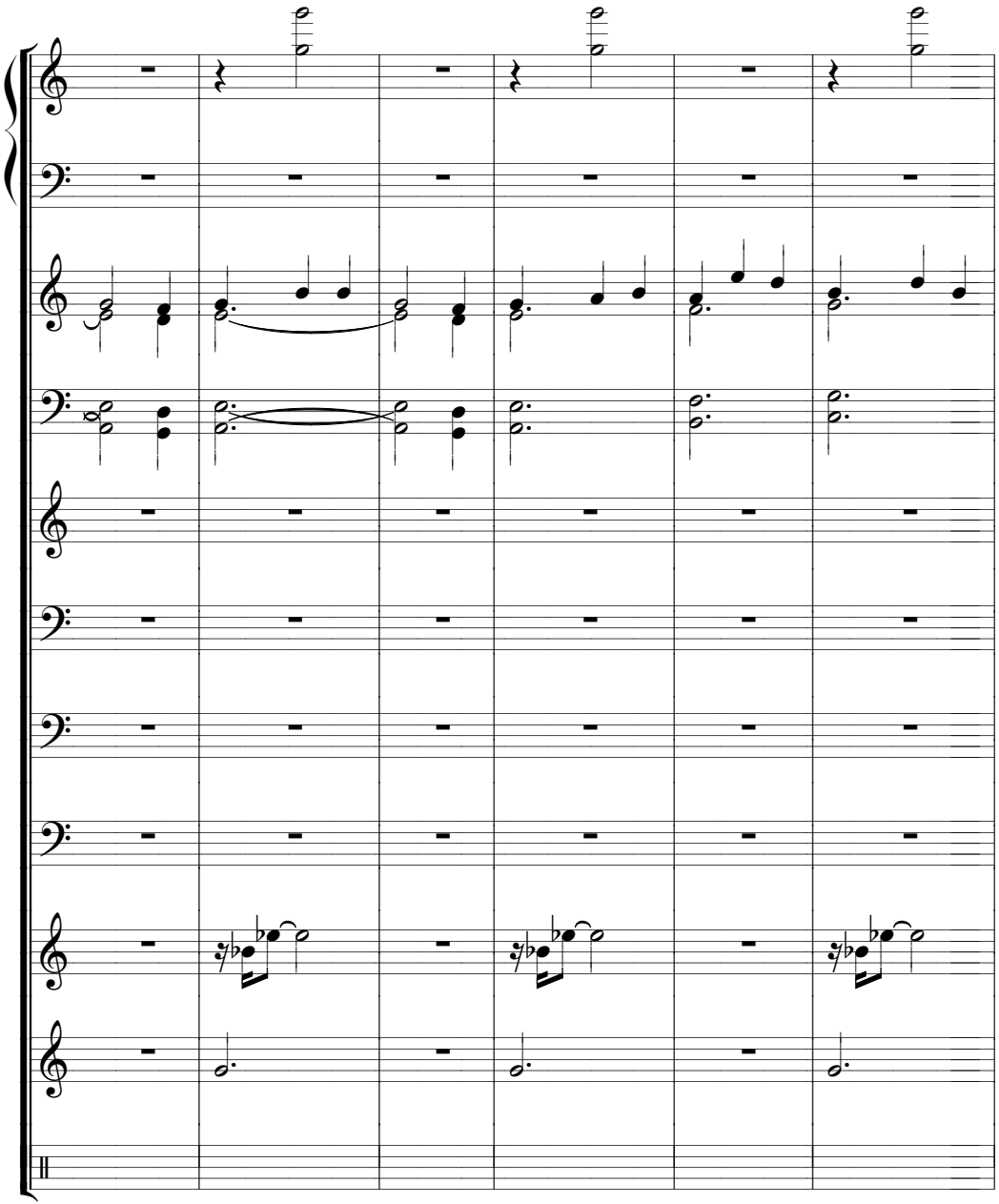

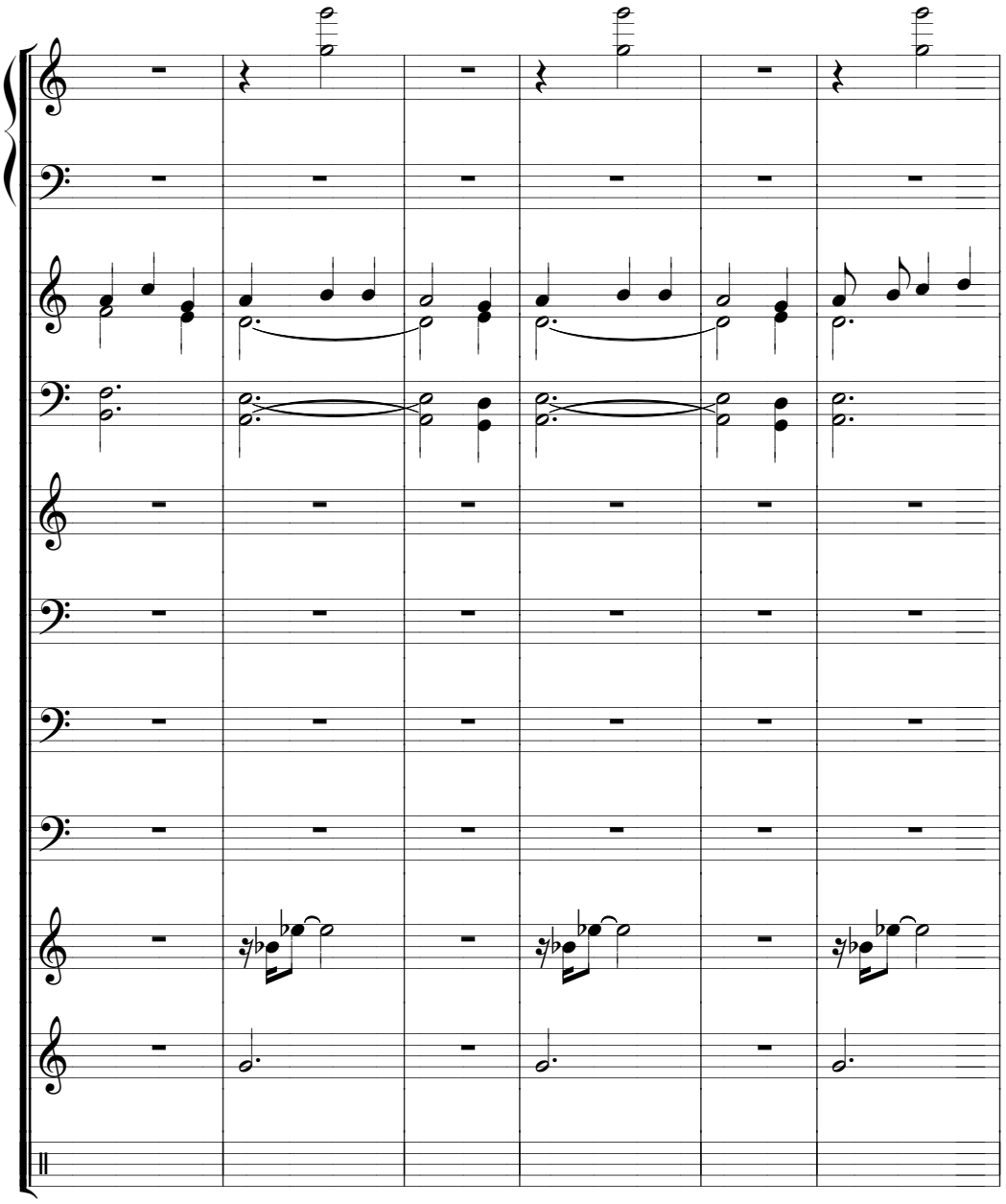

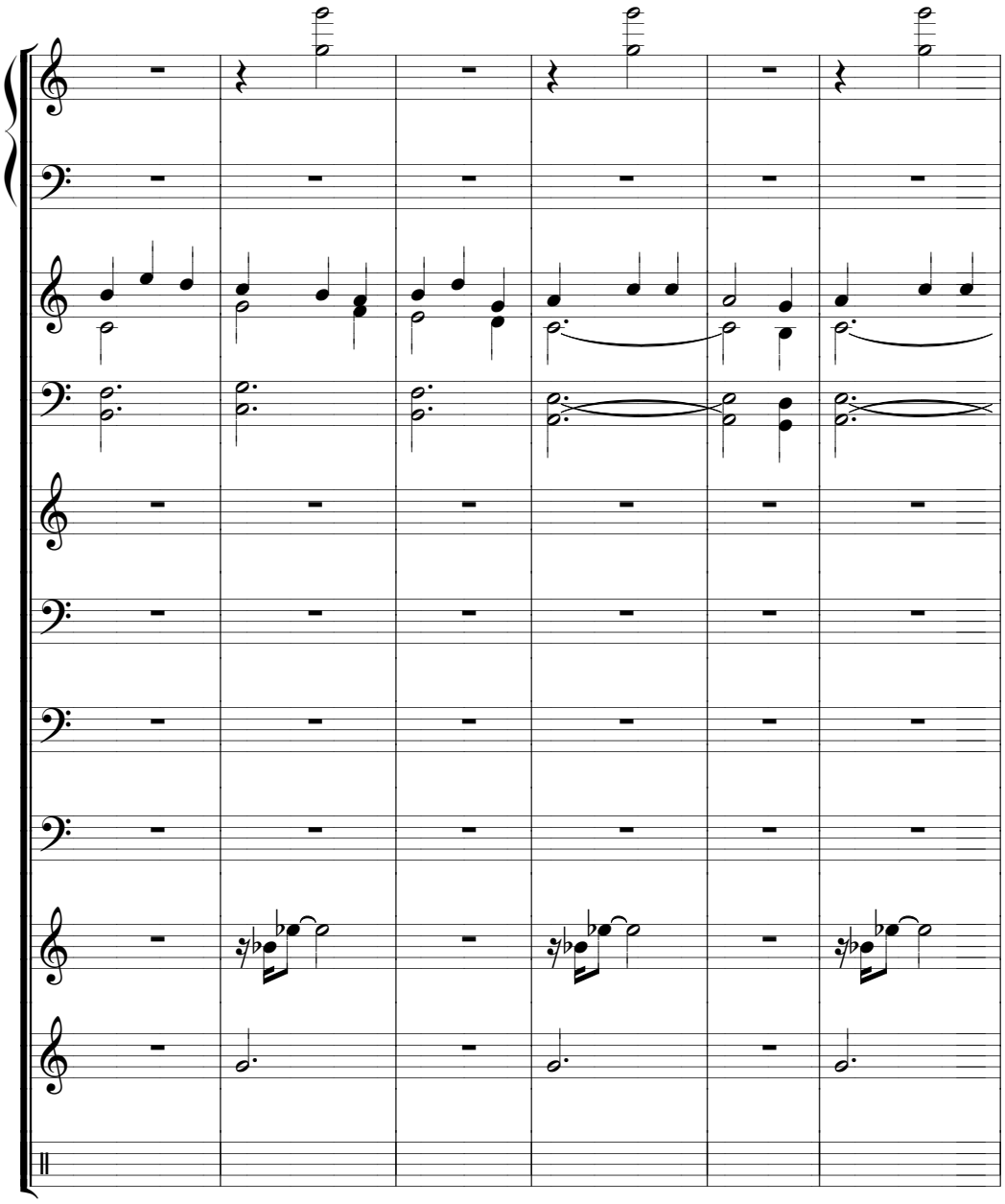

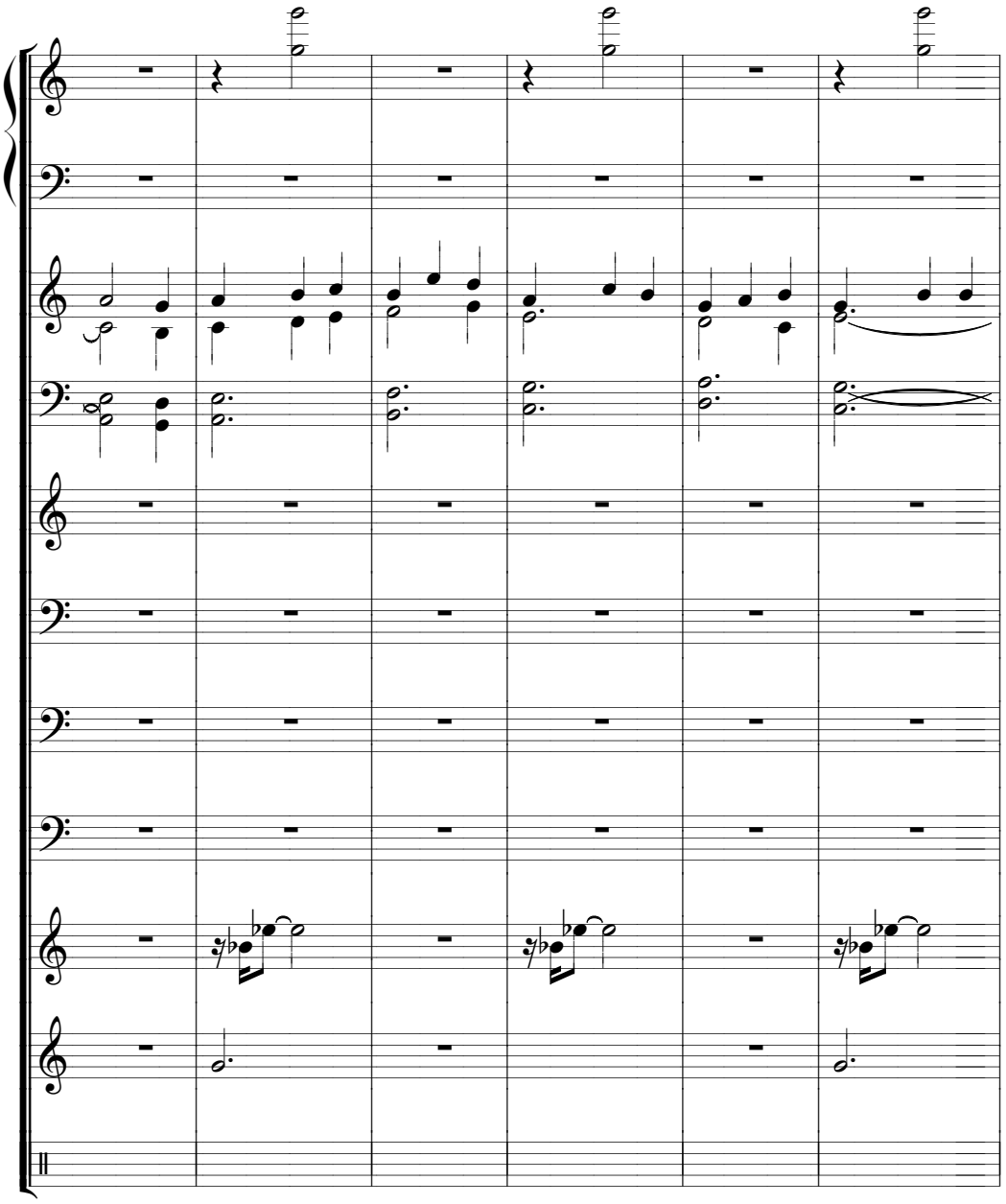

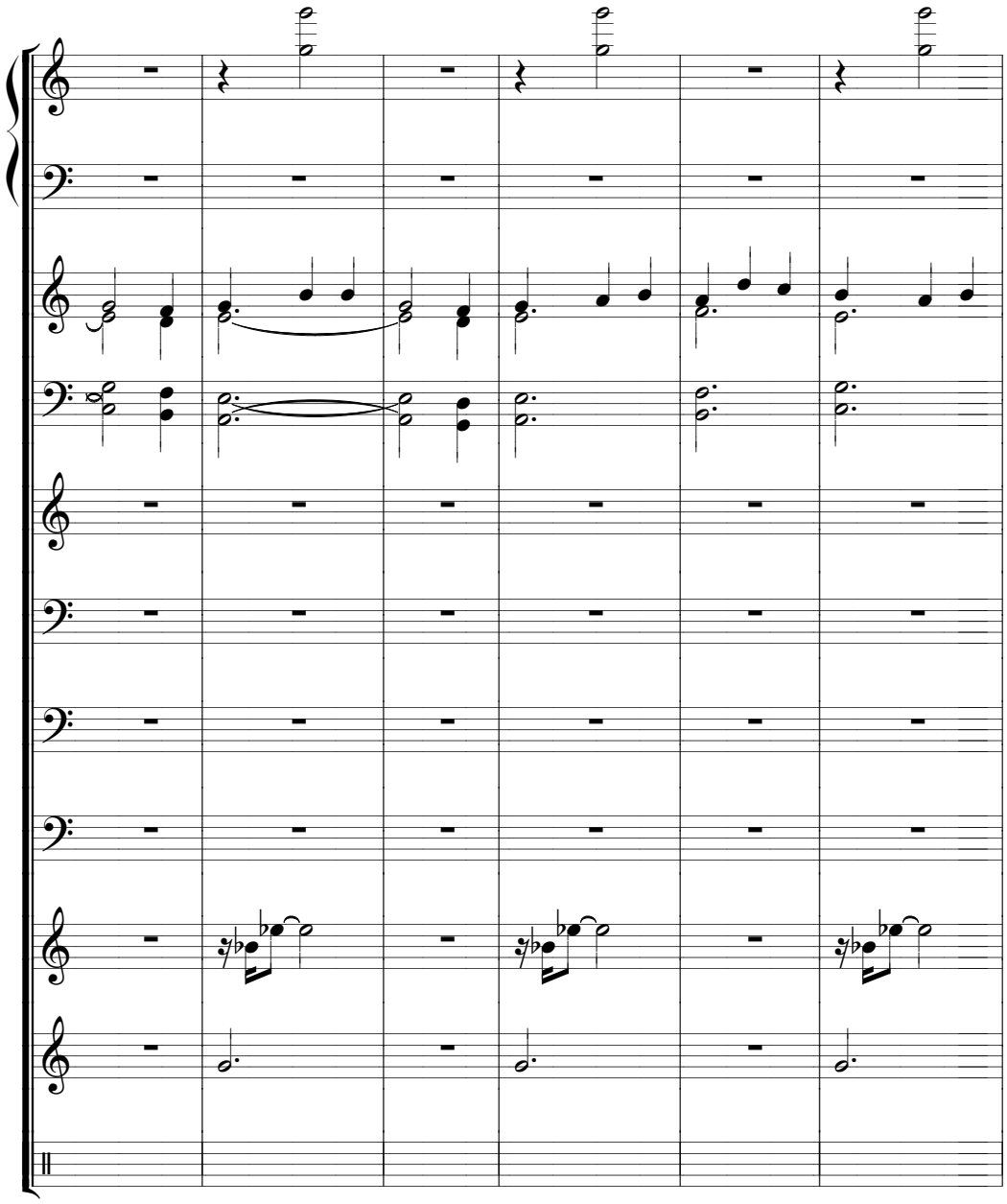

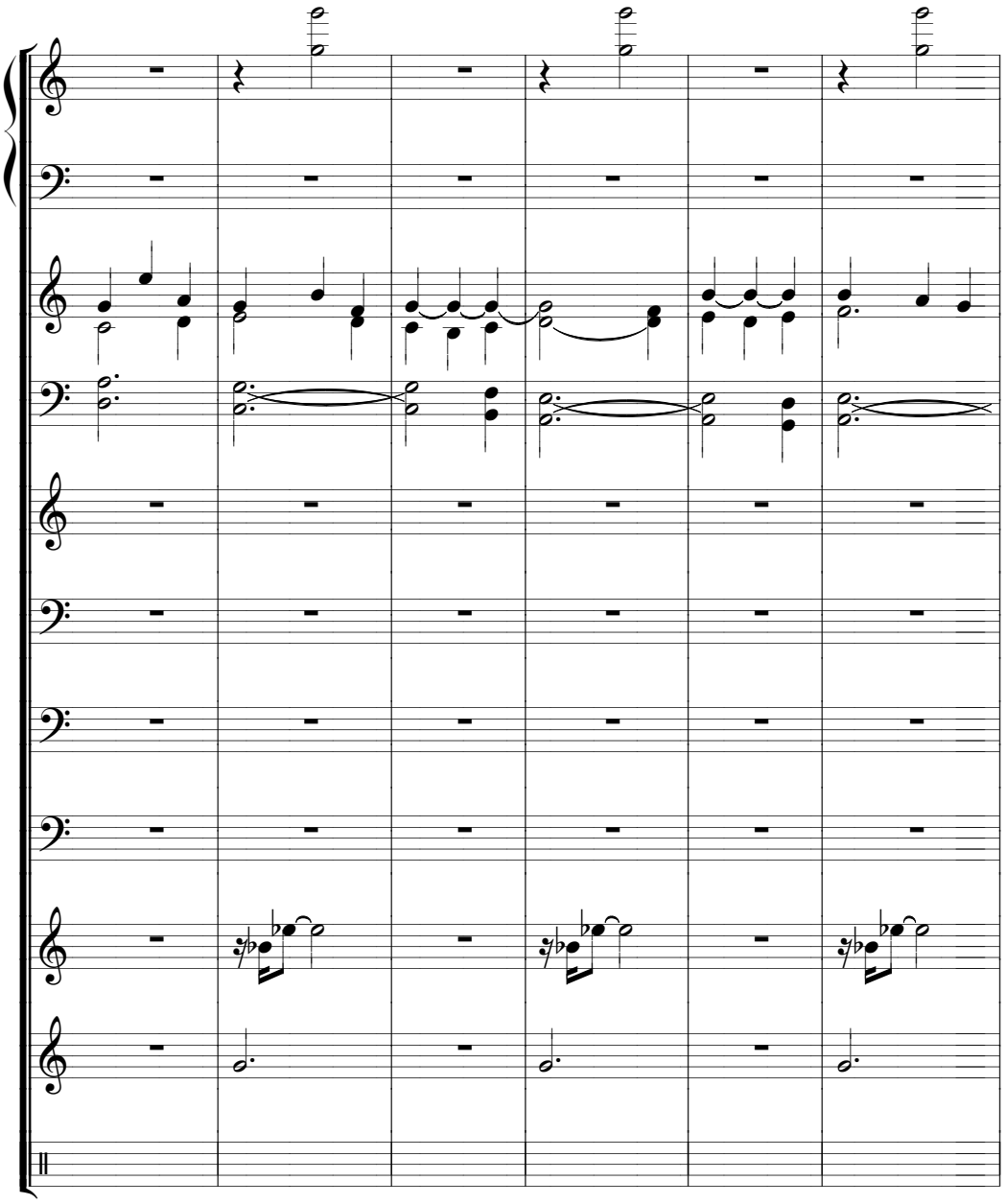

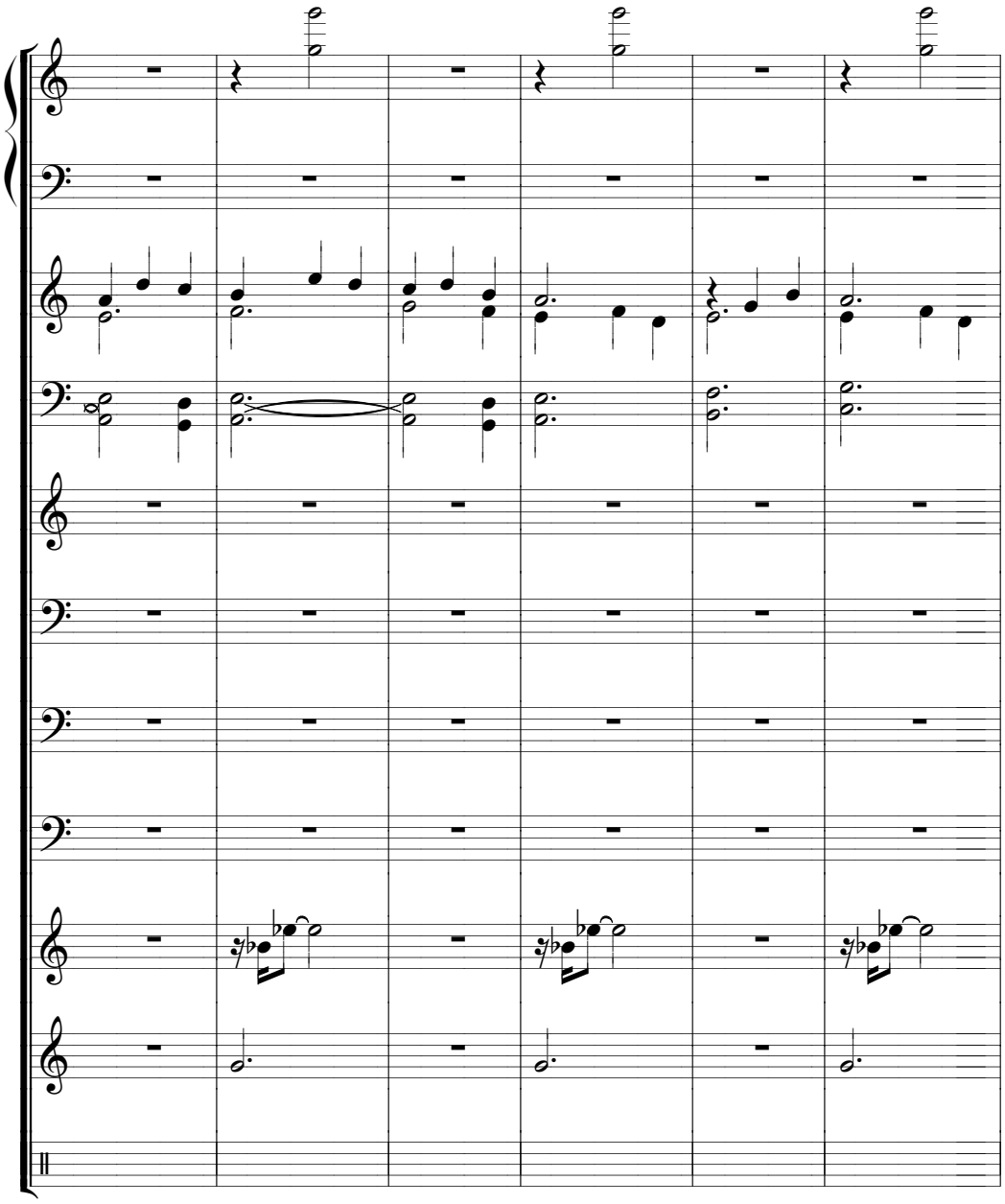

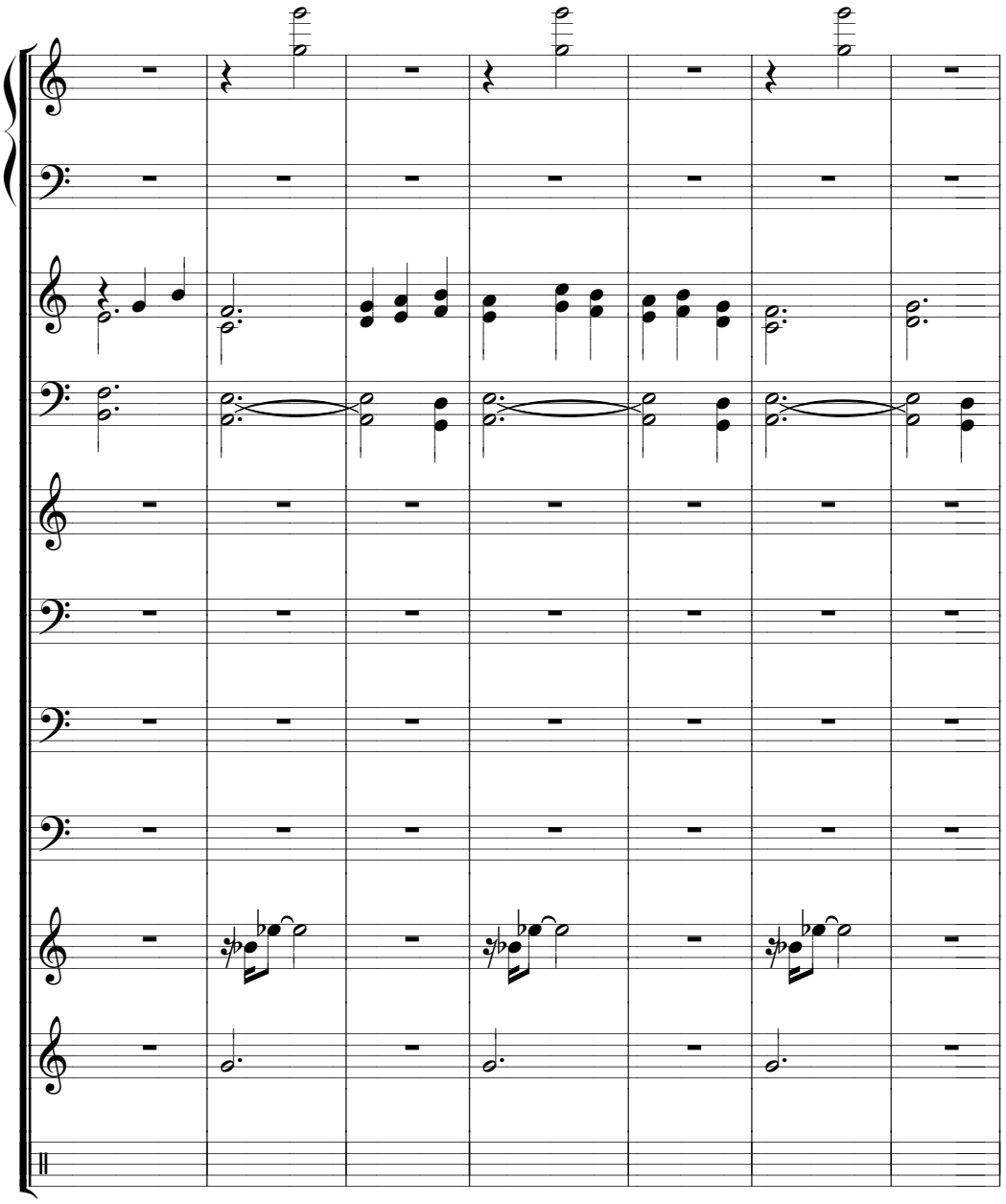

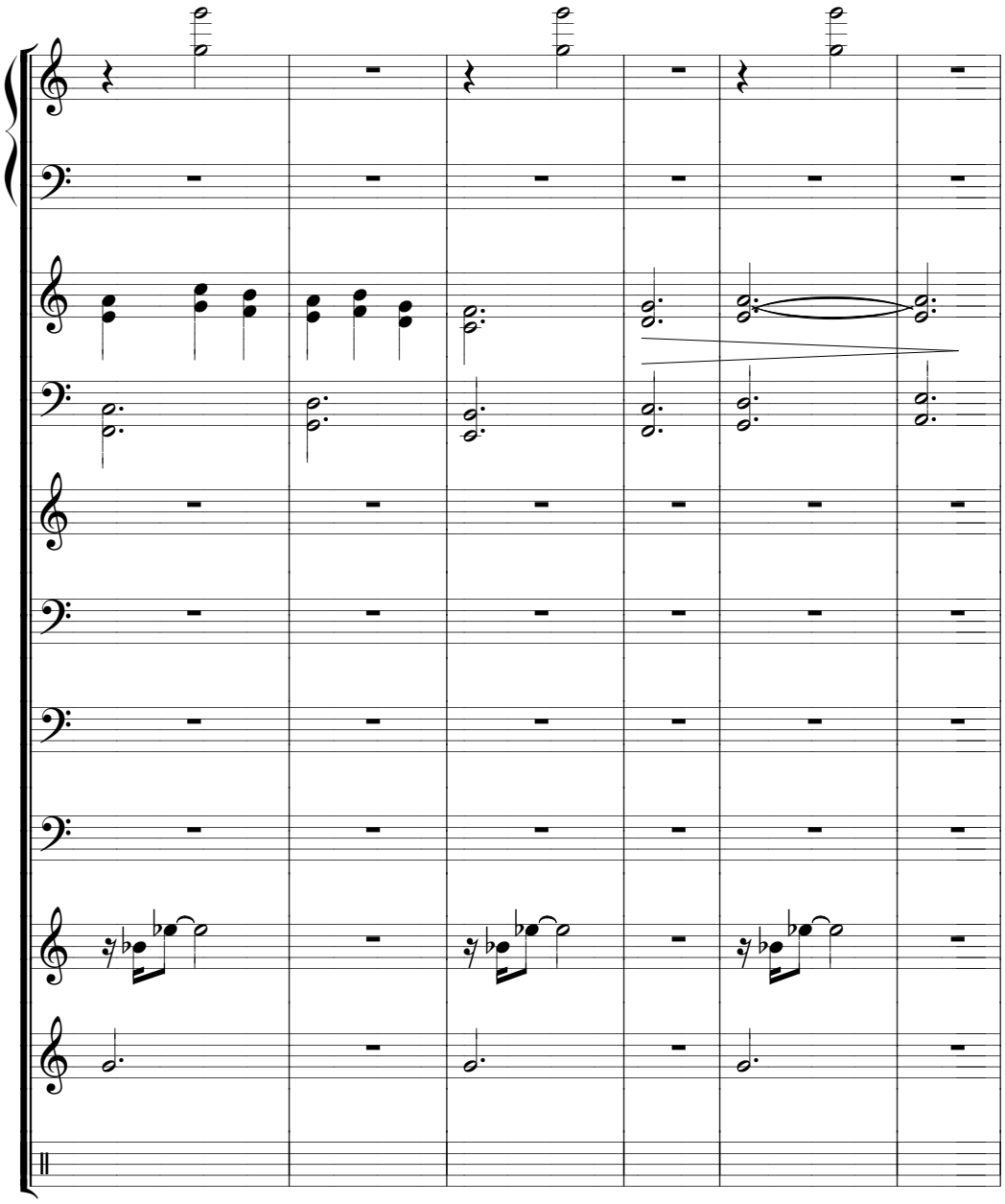

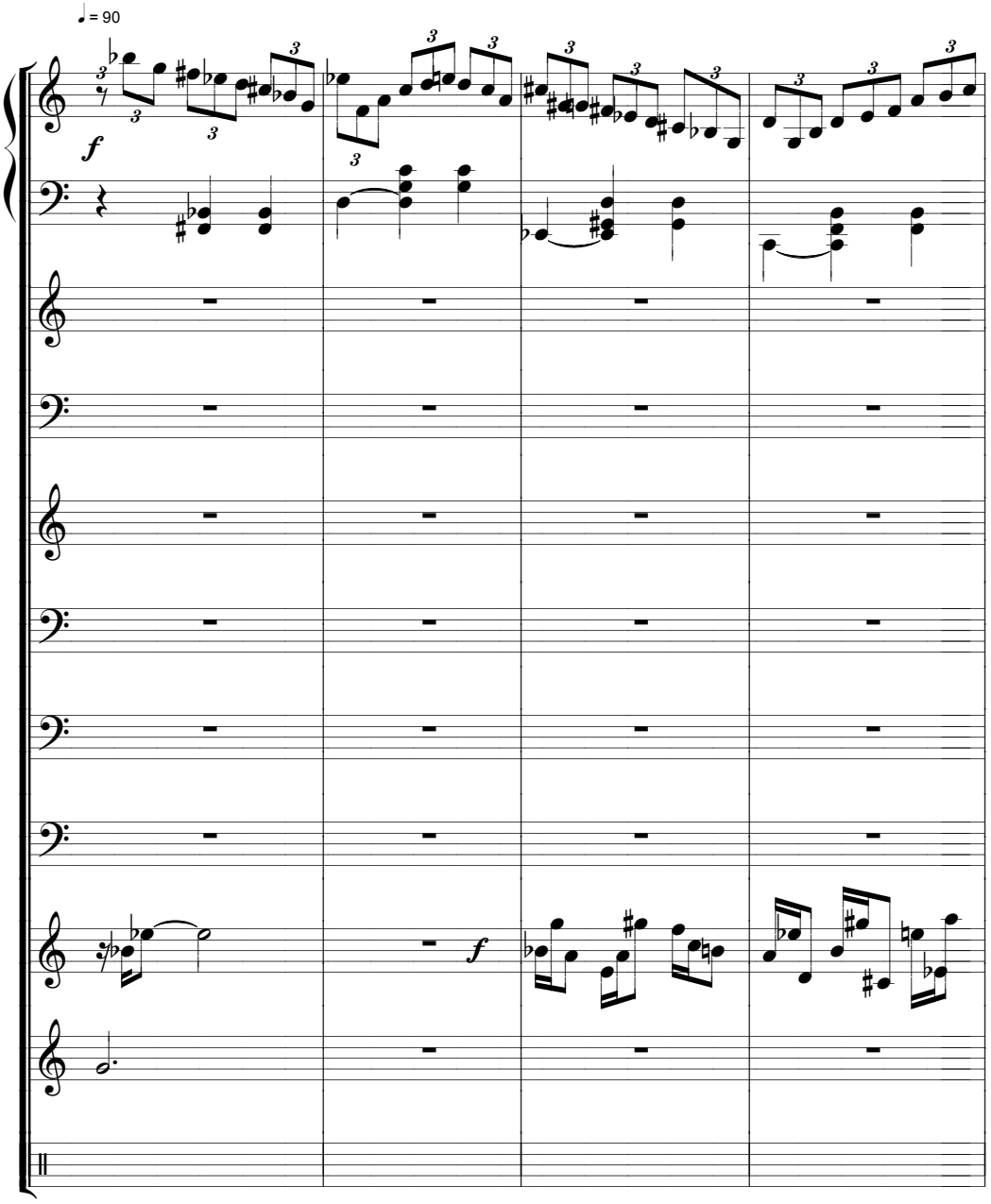
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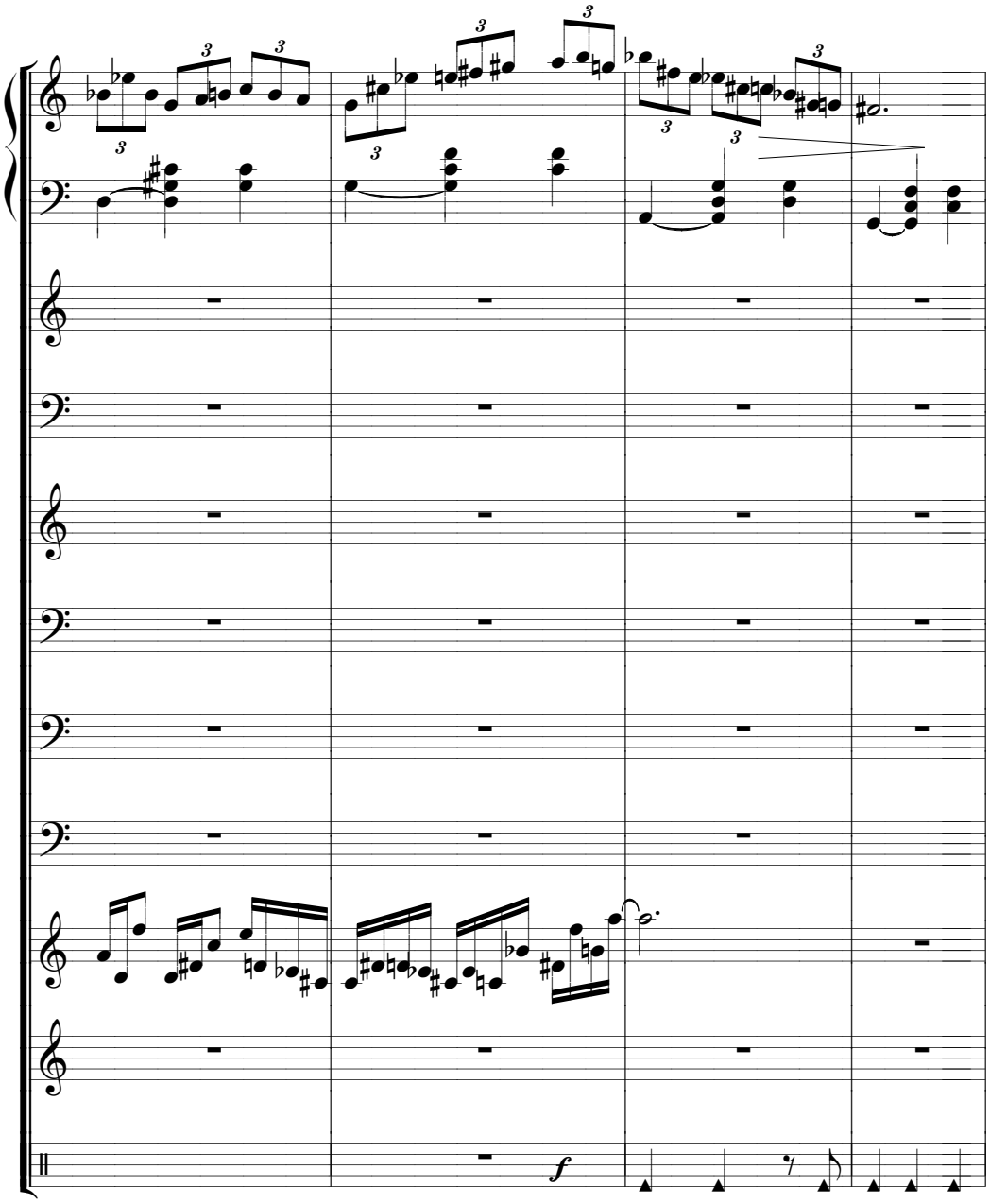
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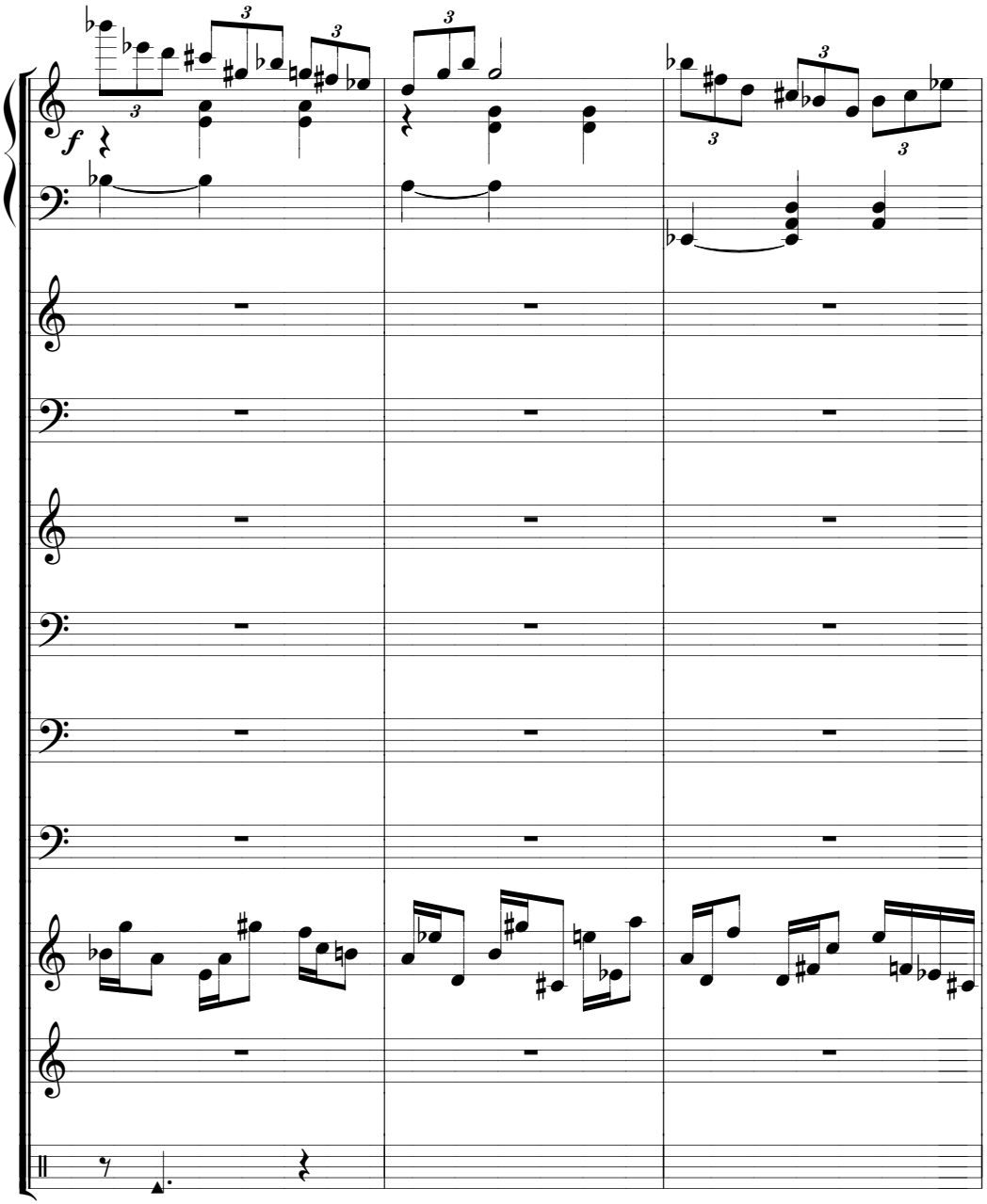
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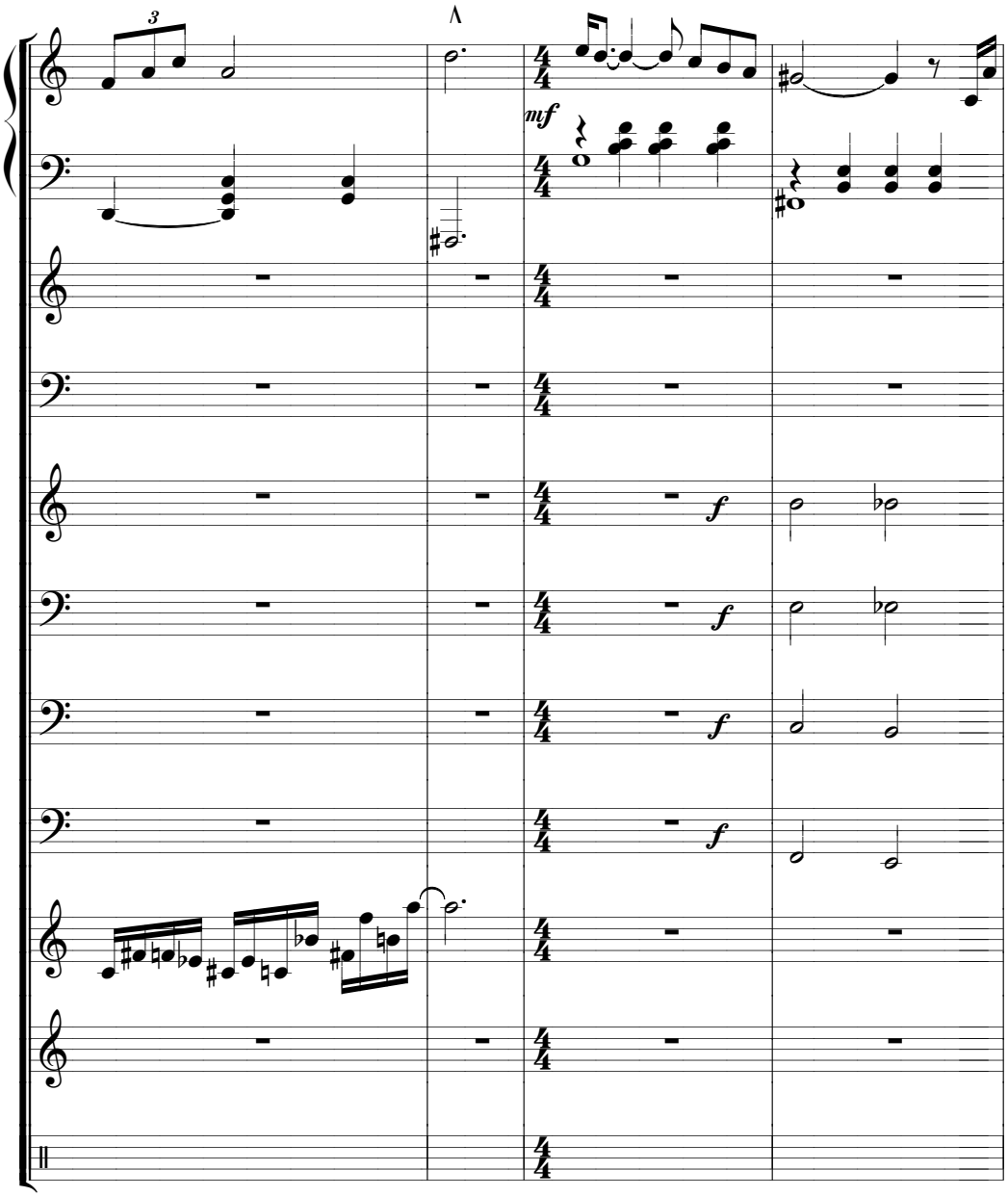
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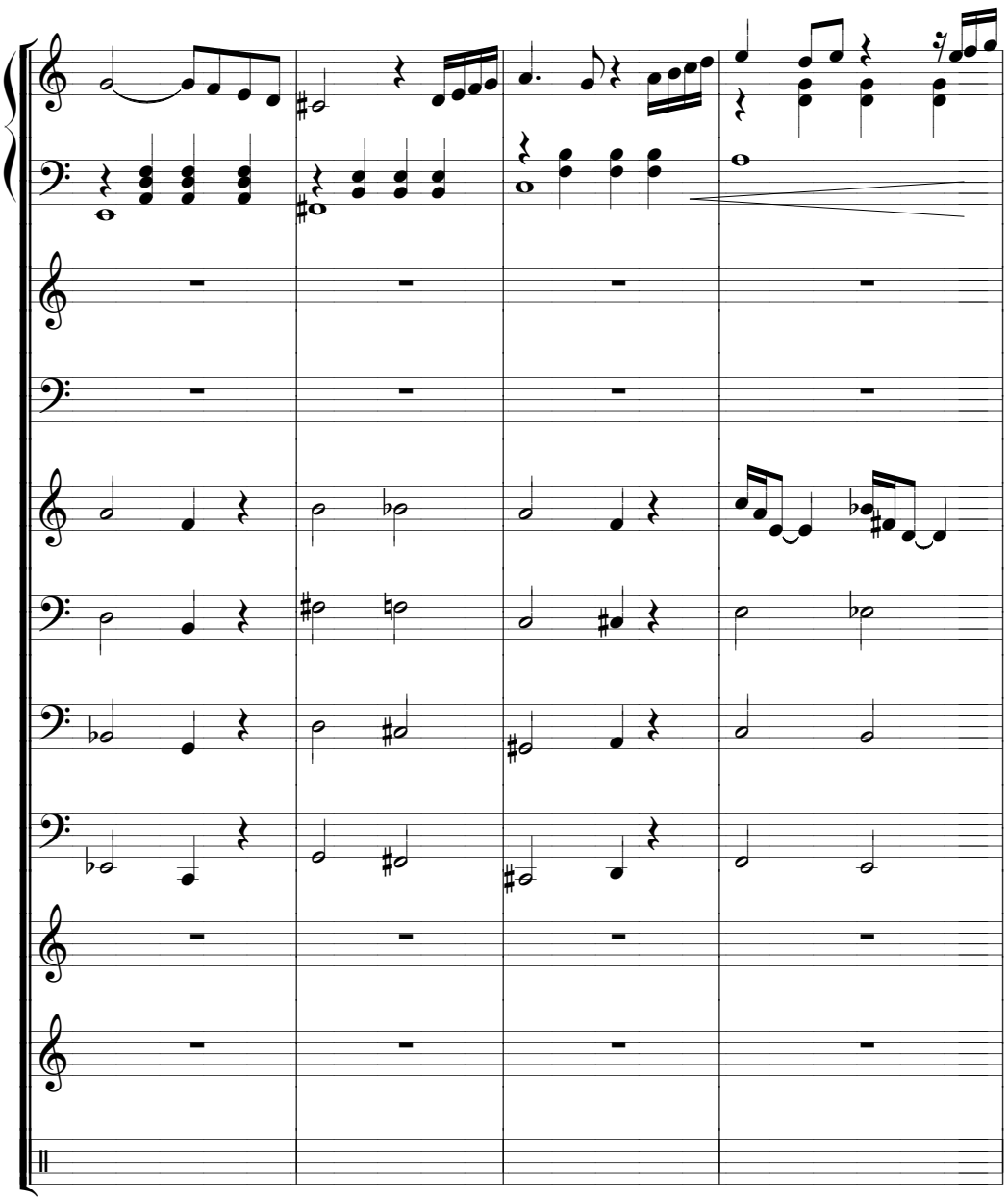

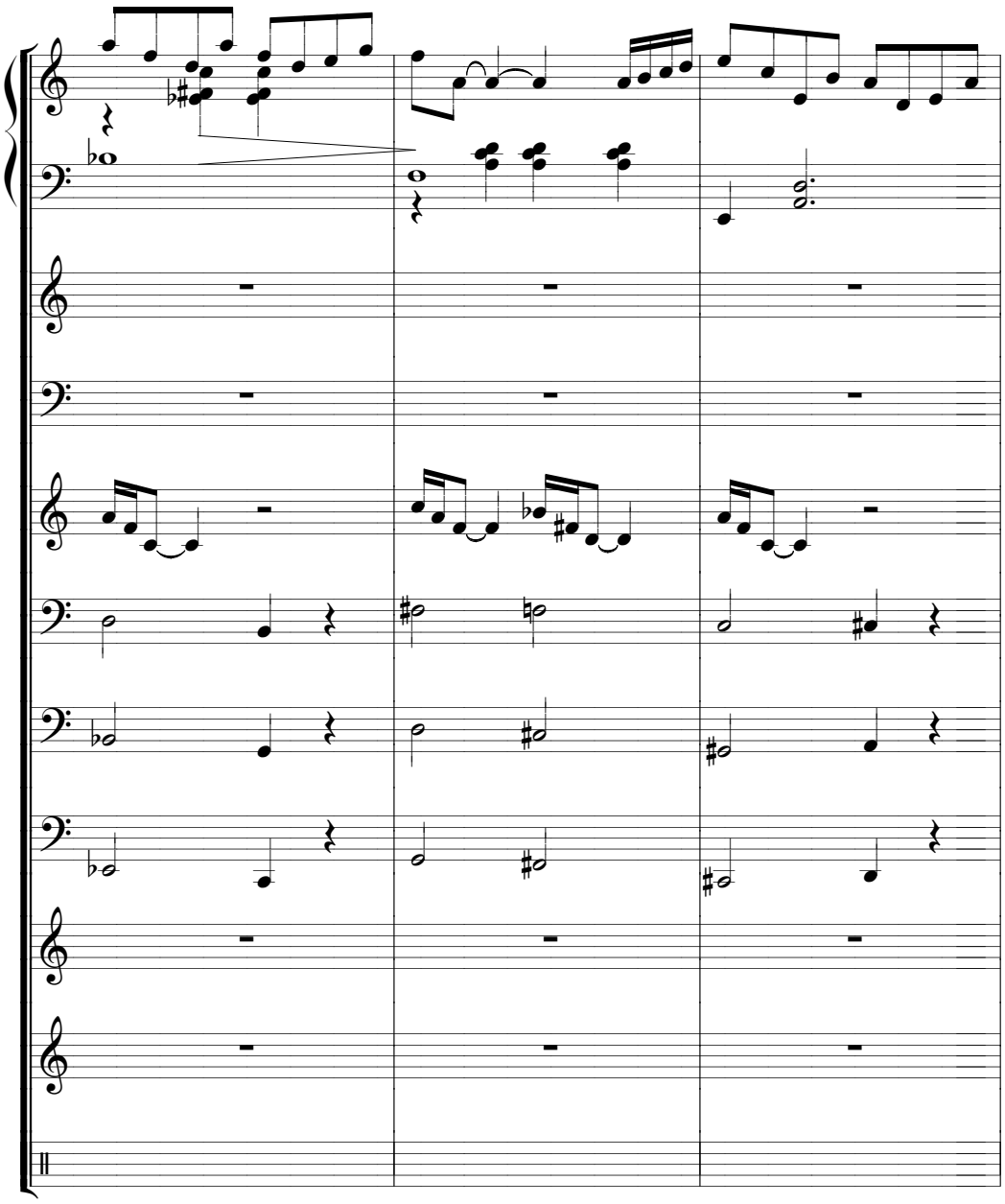

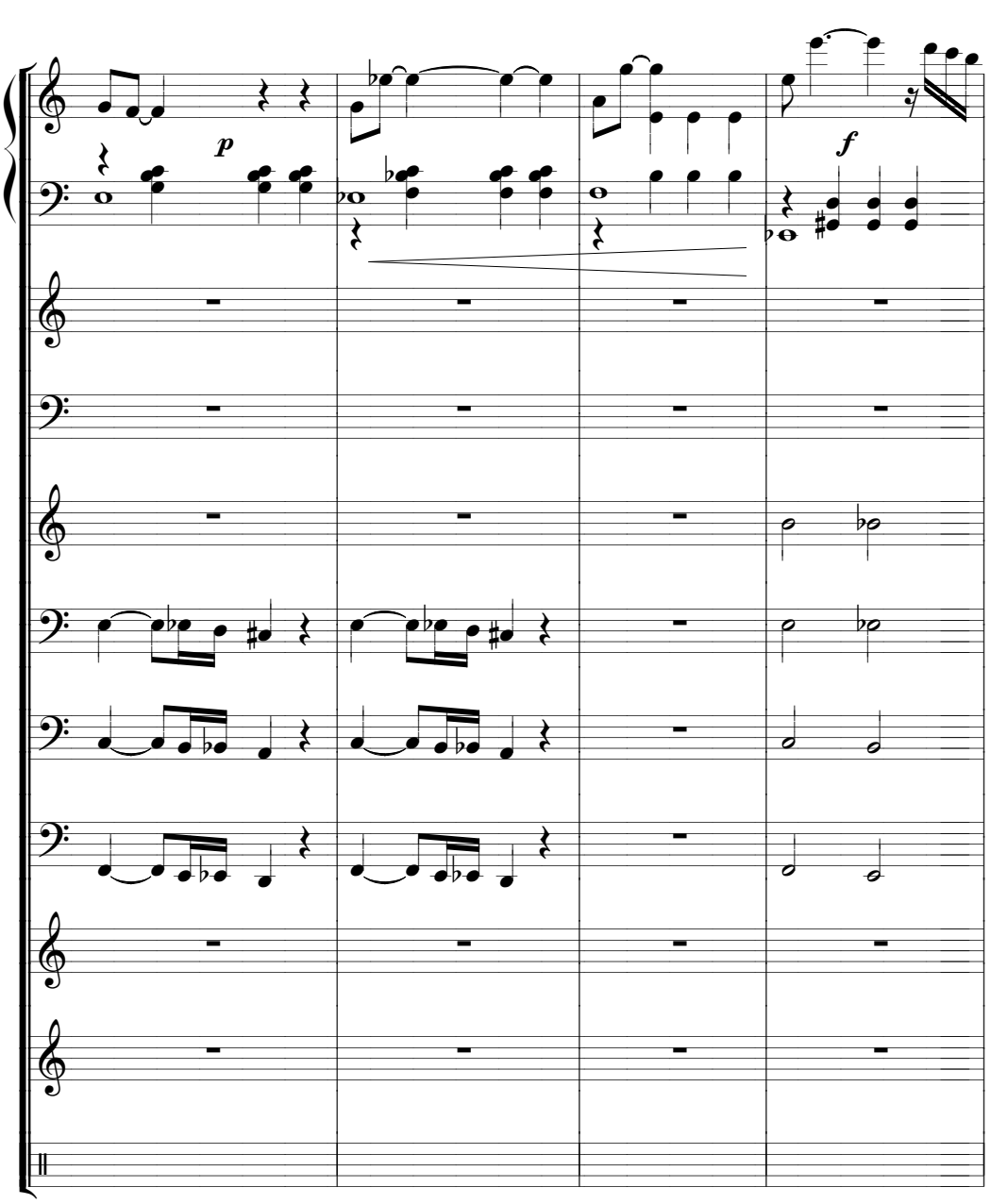
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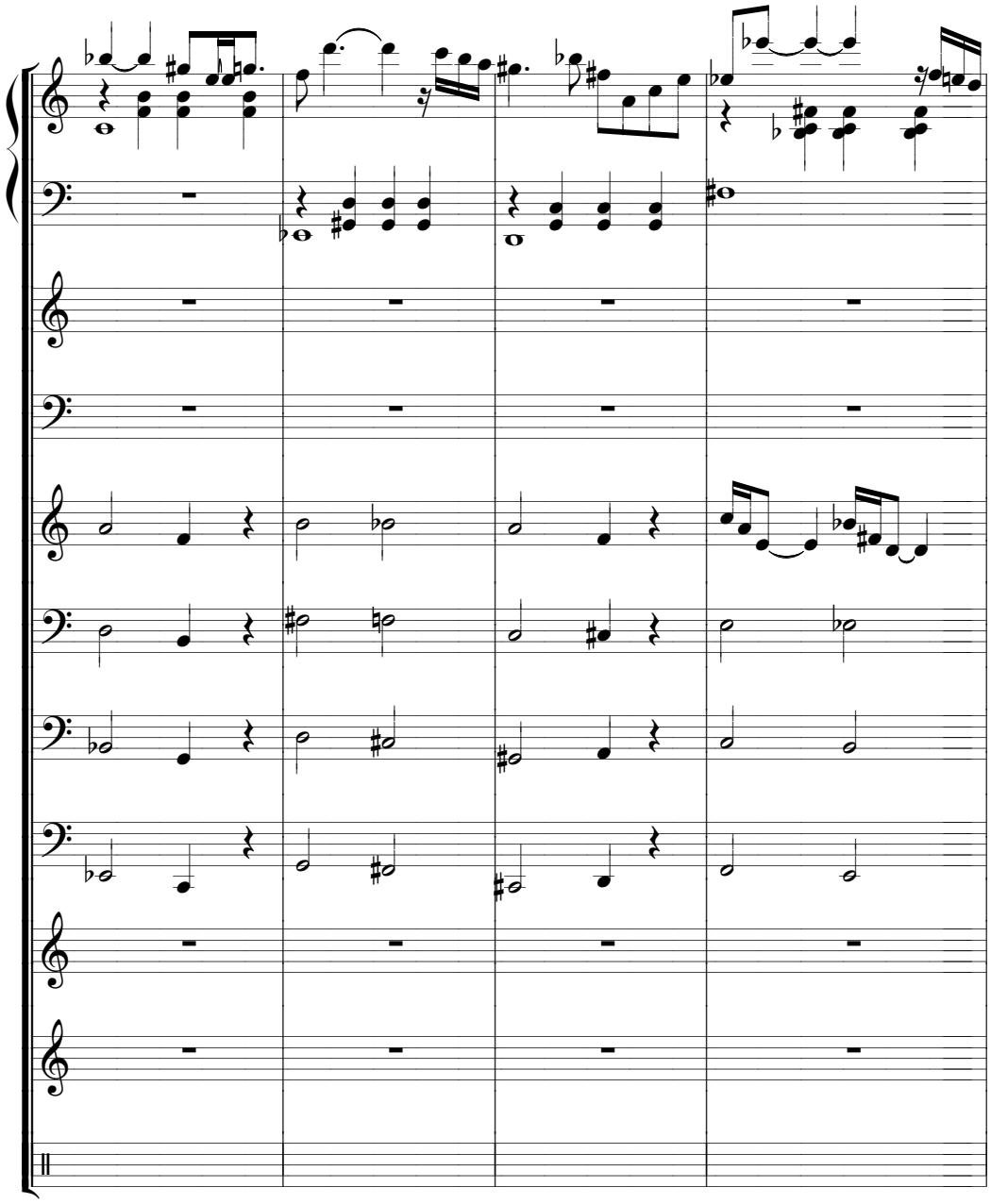

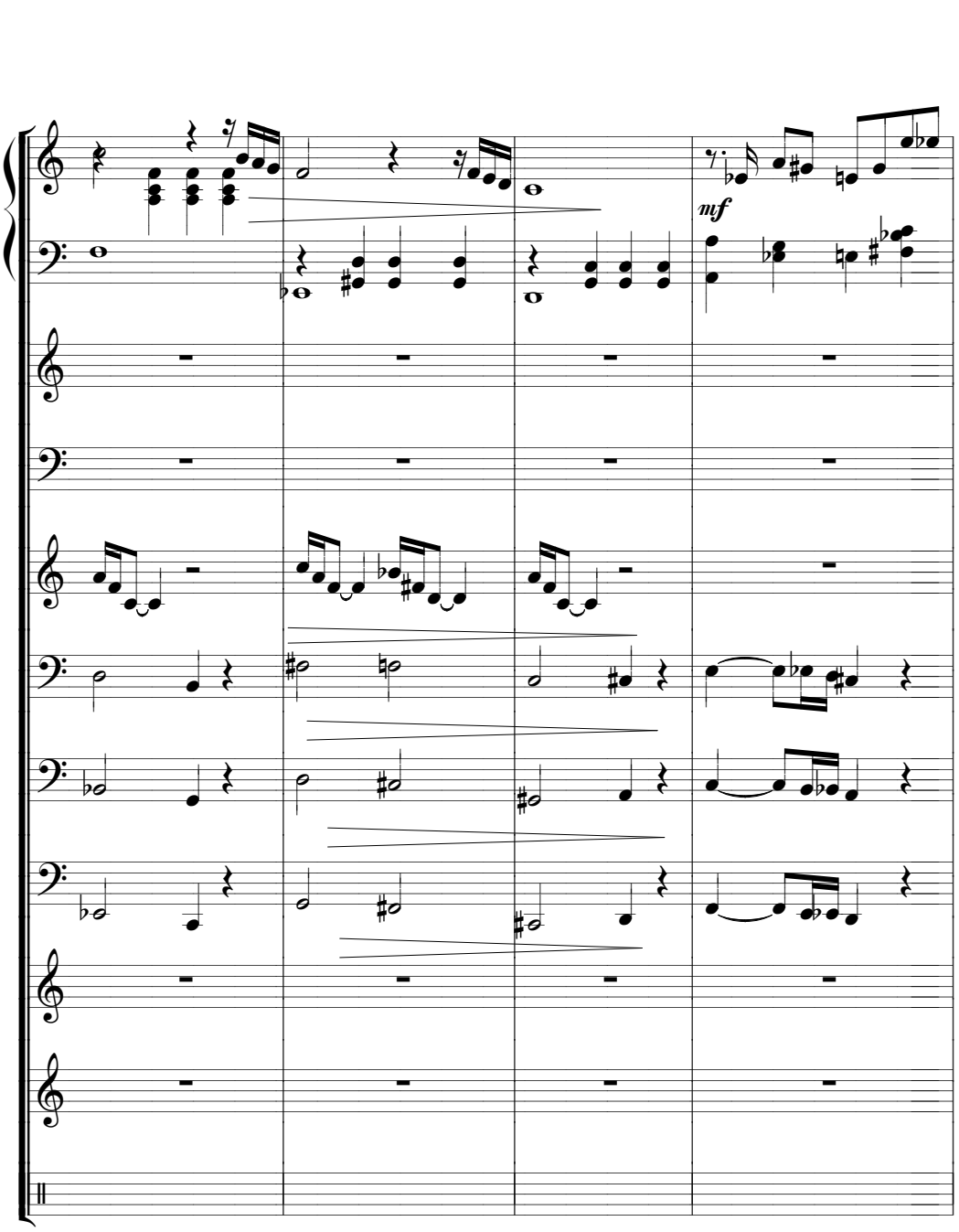
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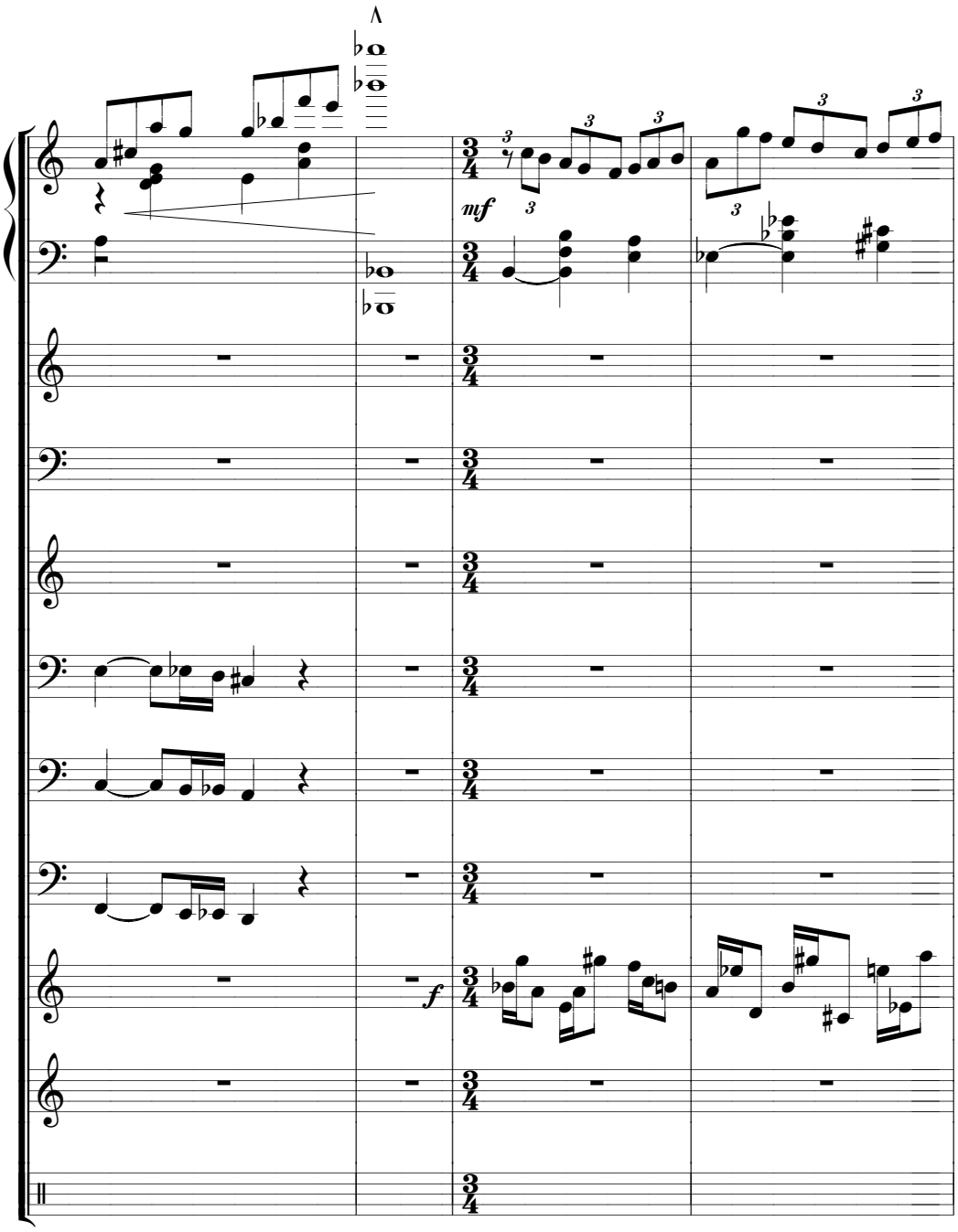
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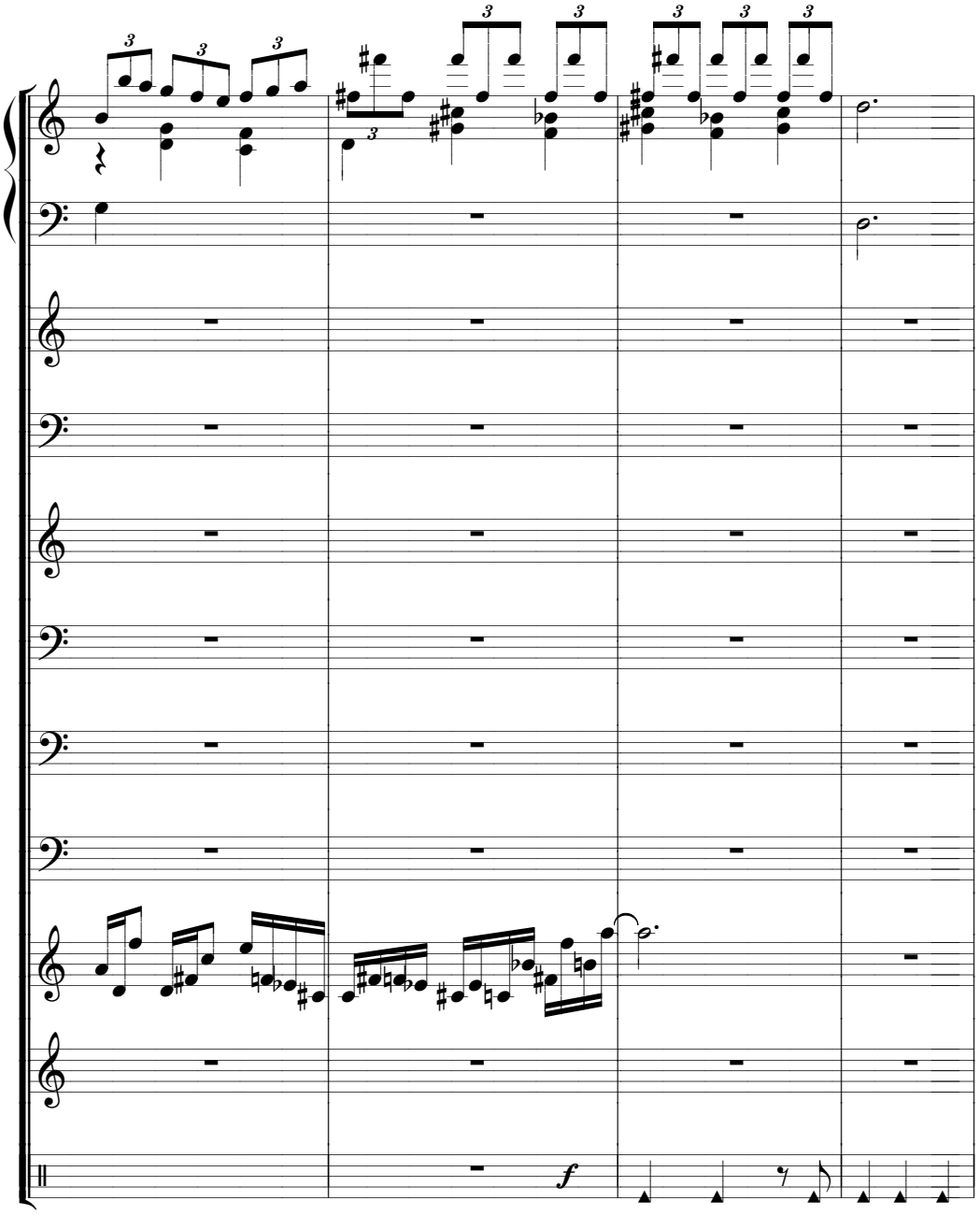
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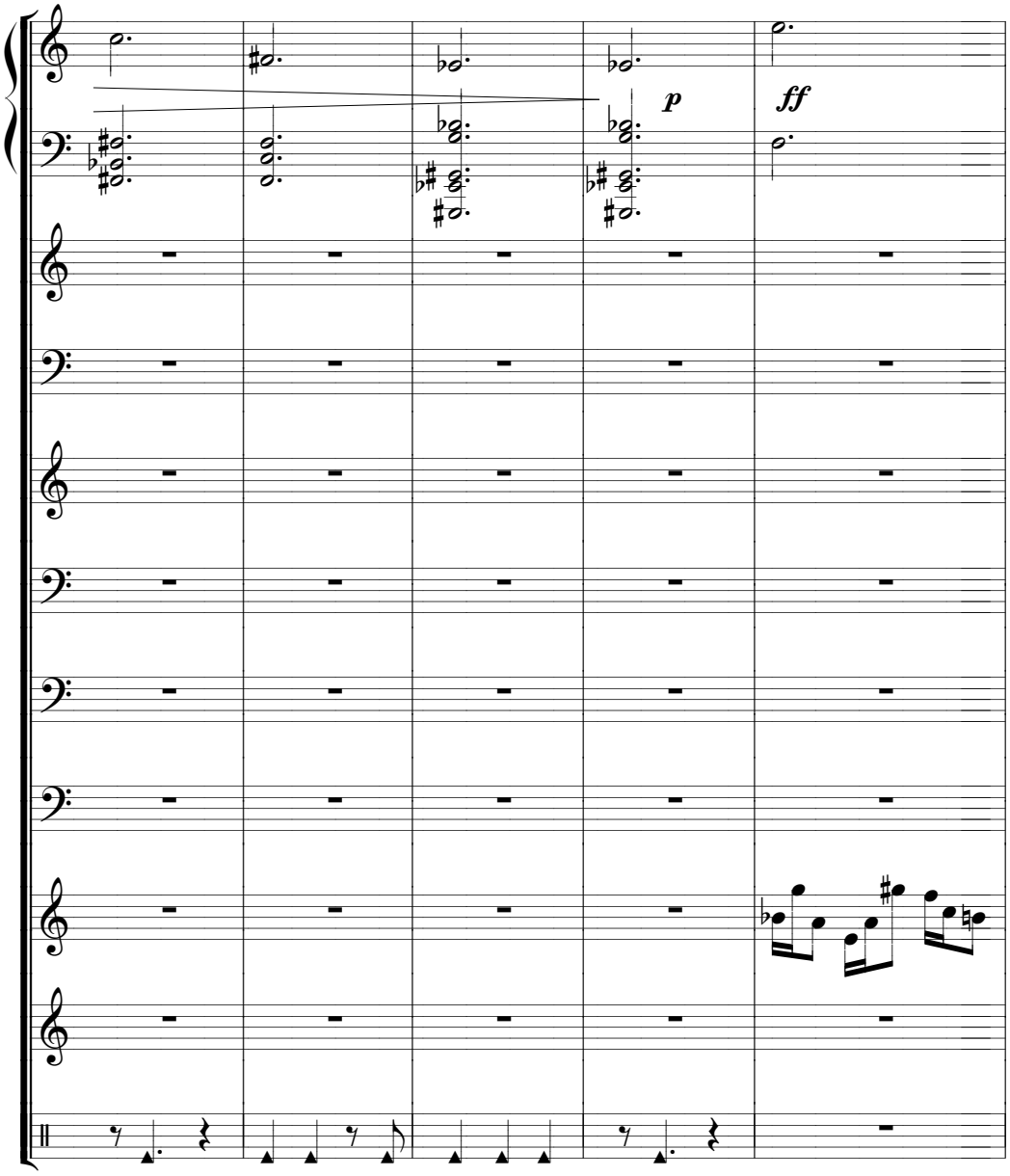
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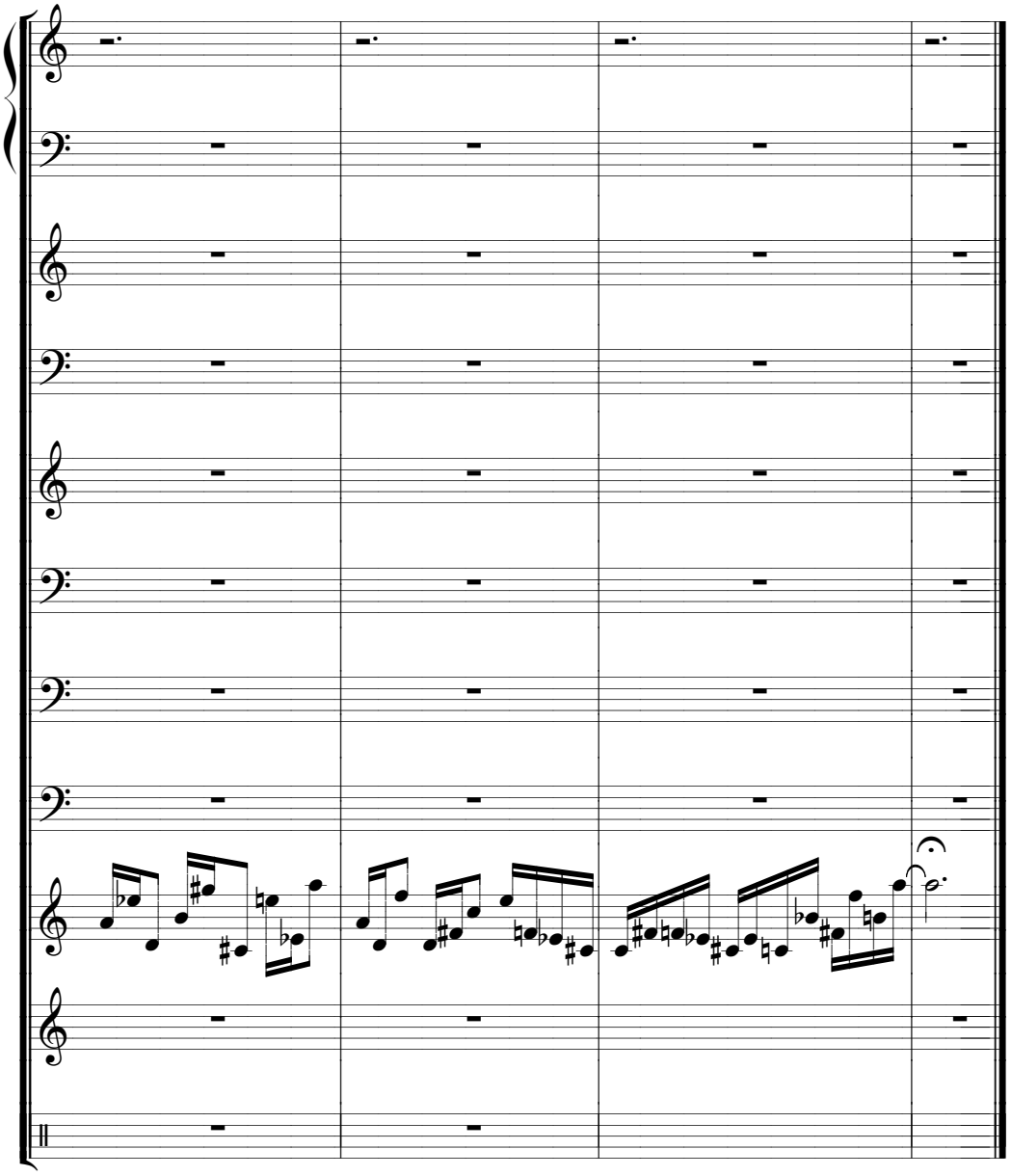
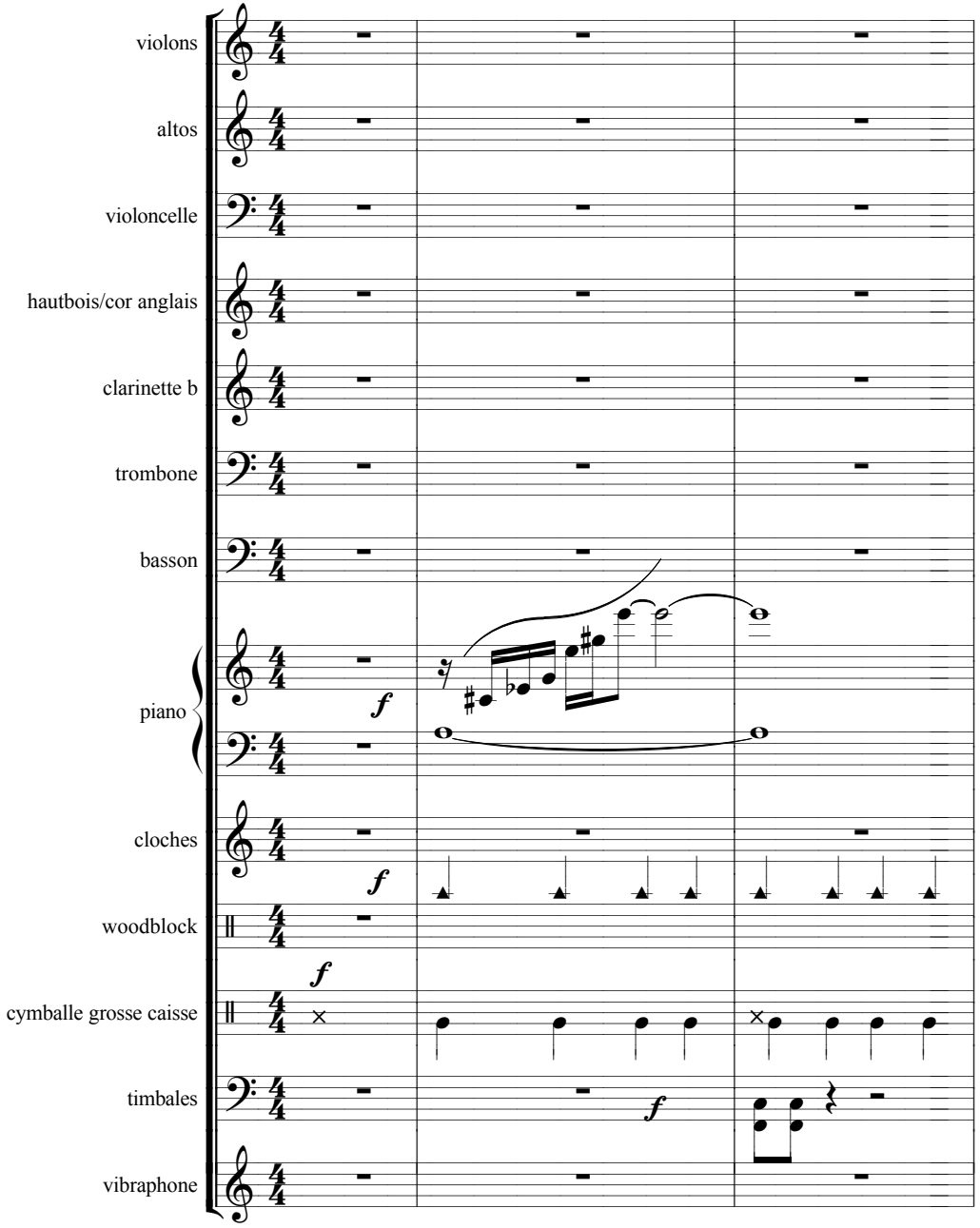


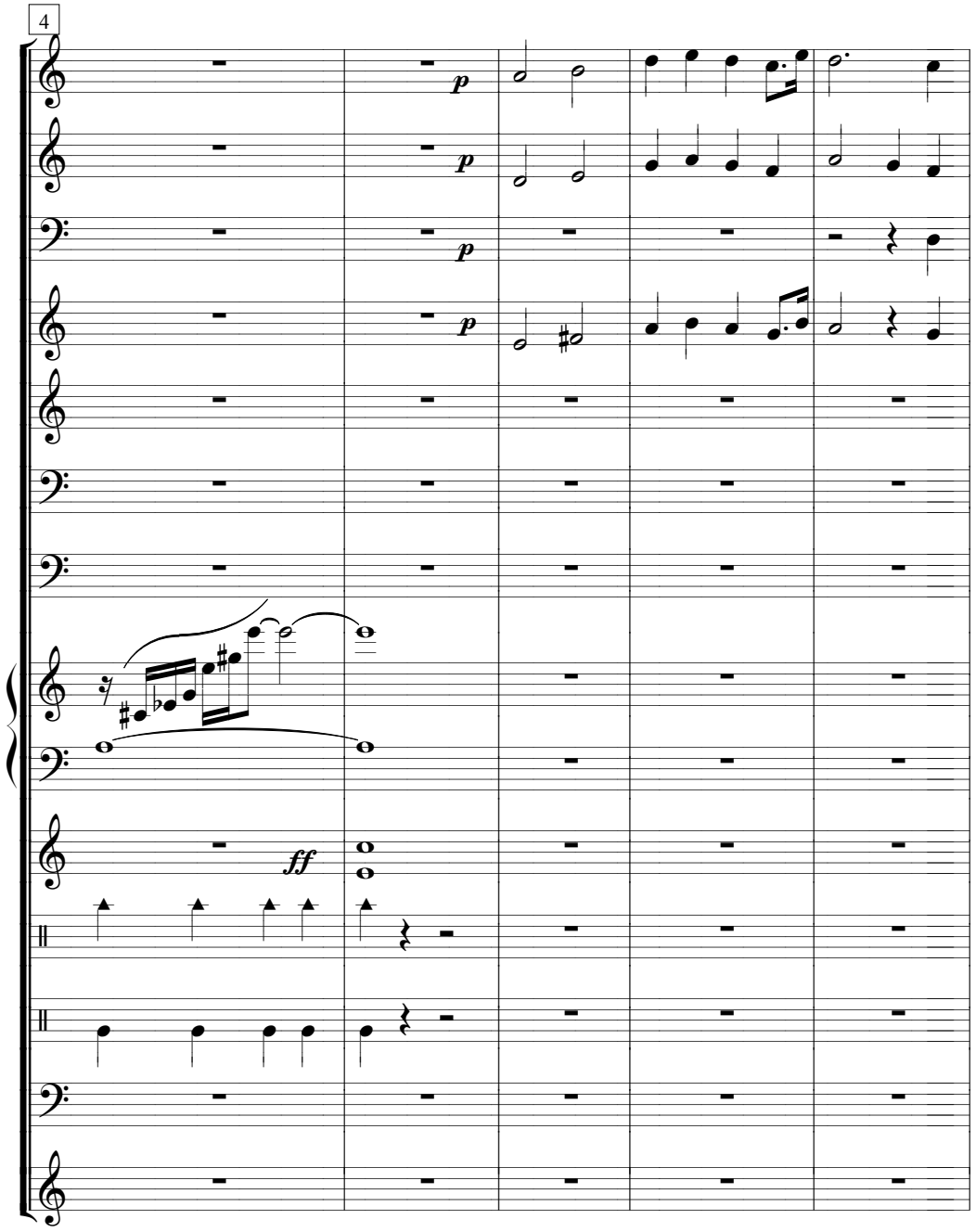
Magique 13

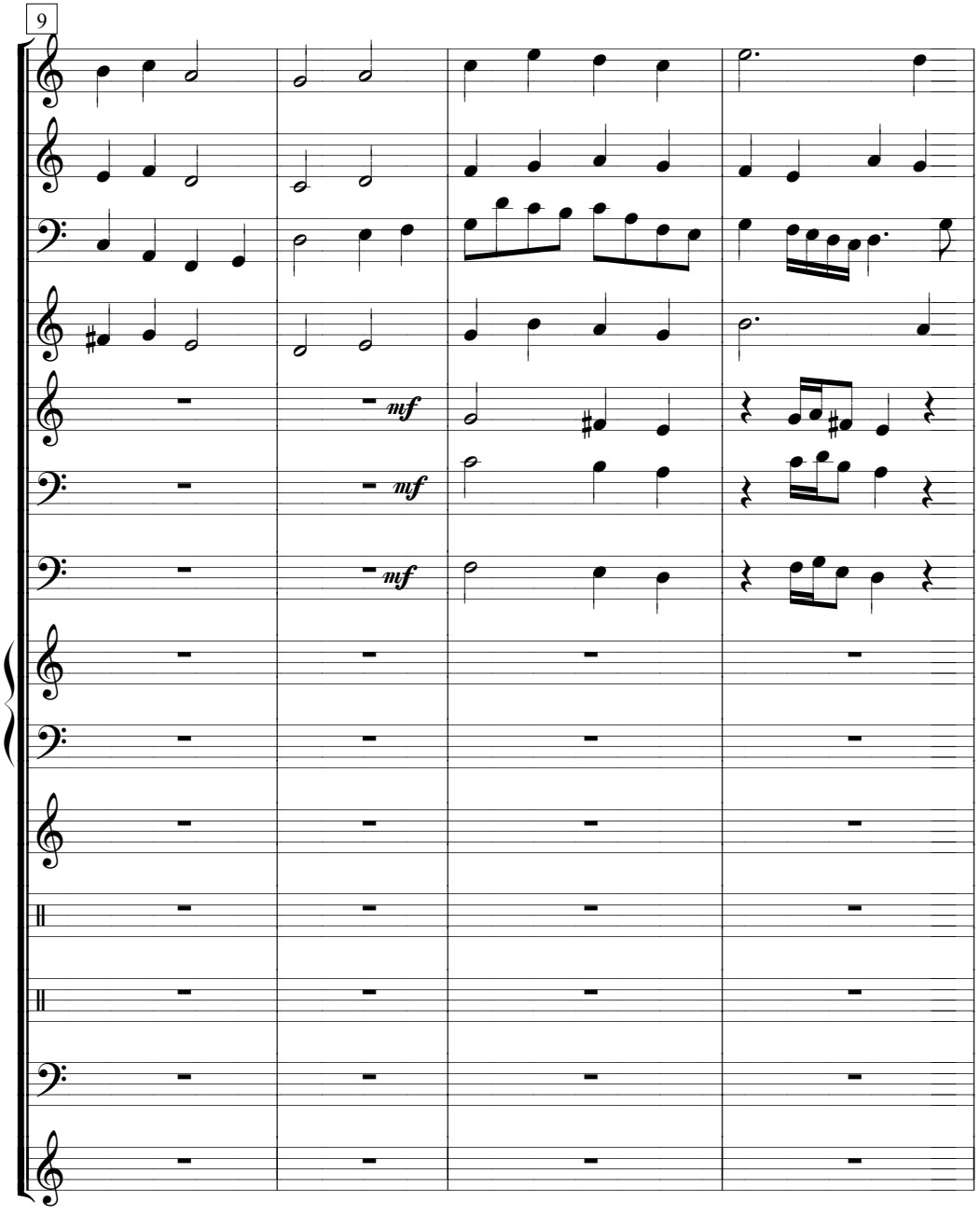
13 magiques

♩ = 80 garder le tempo et la nuance

Jean Pierre Prudent



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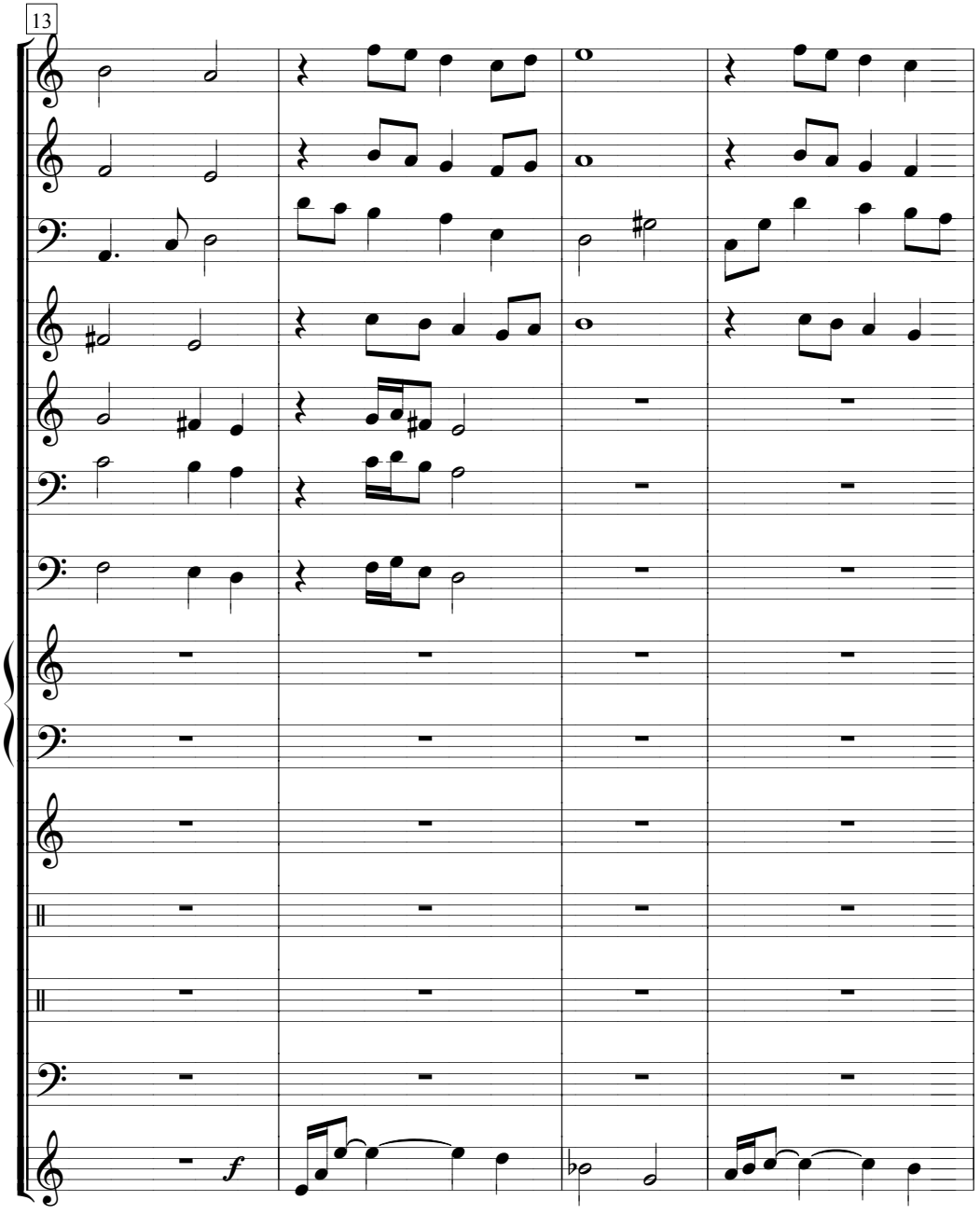
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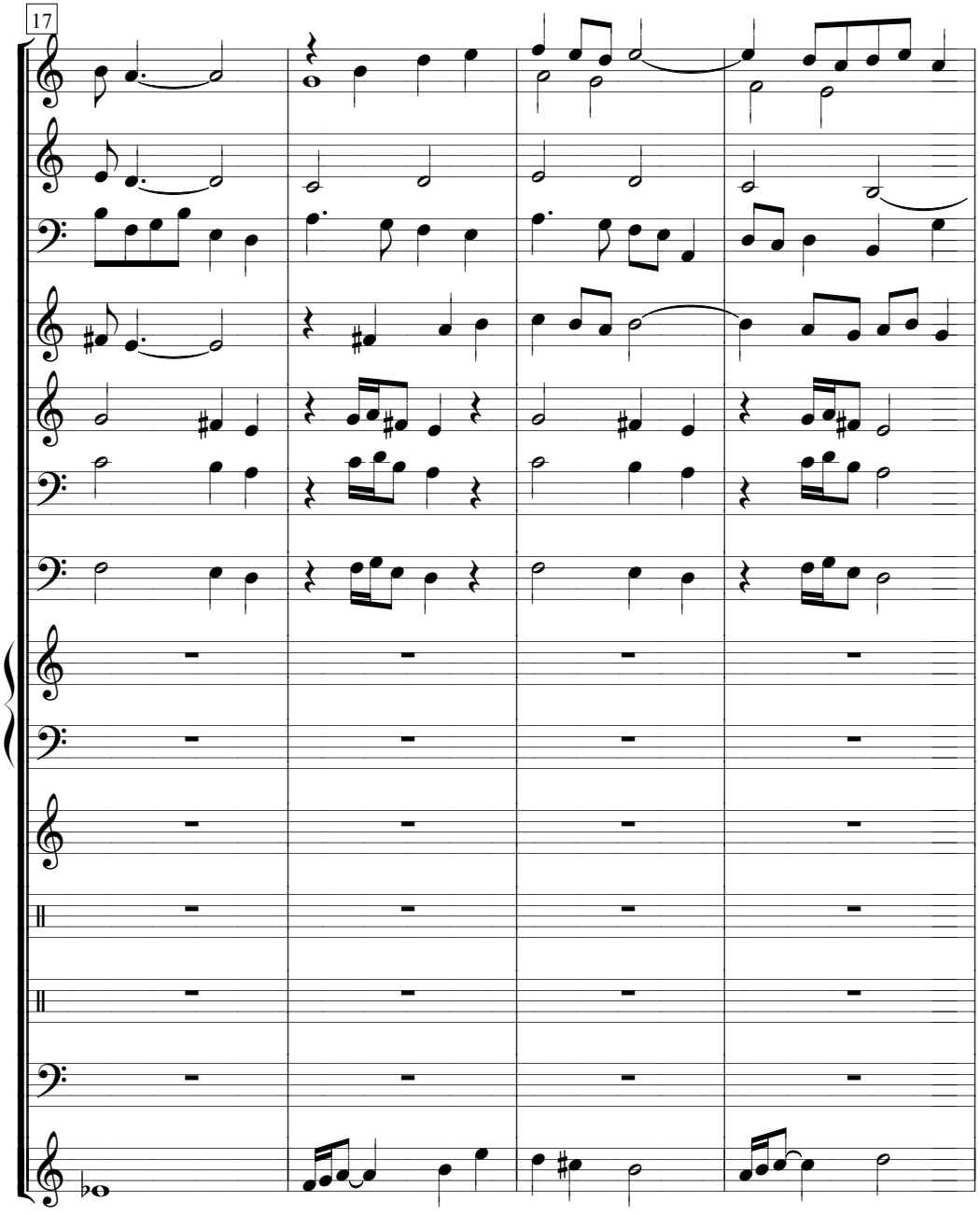
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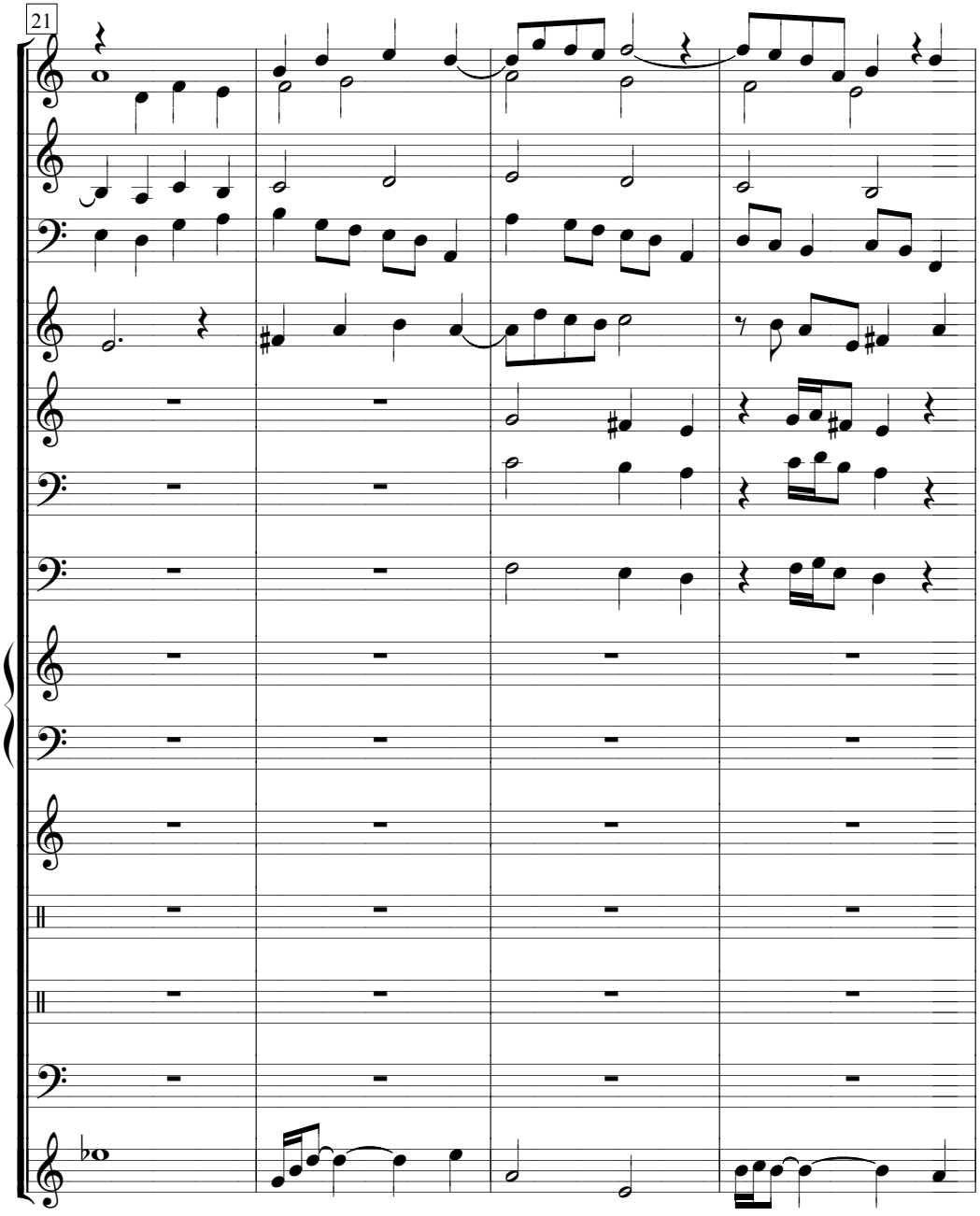
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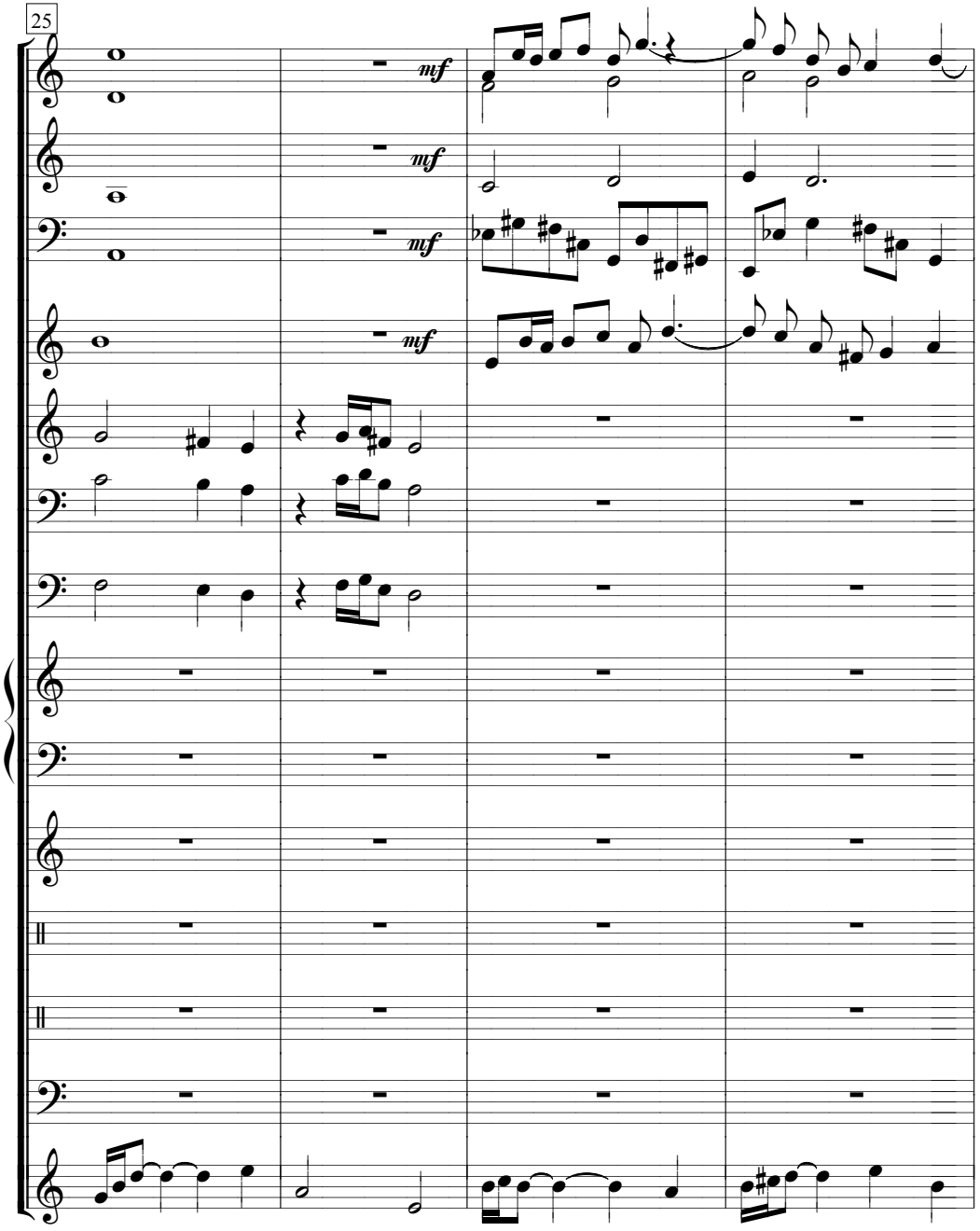
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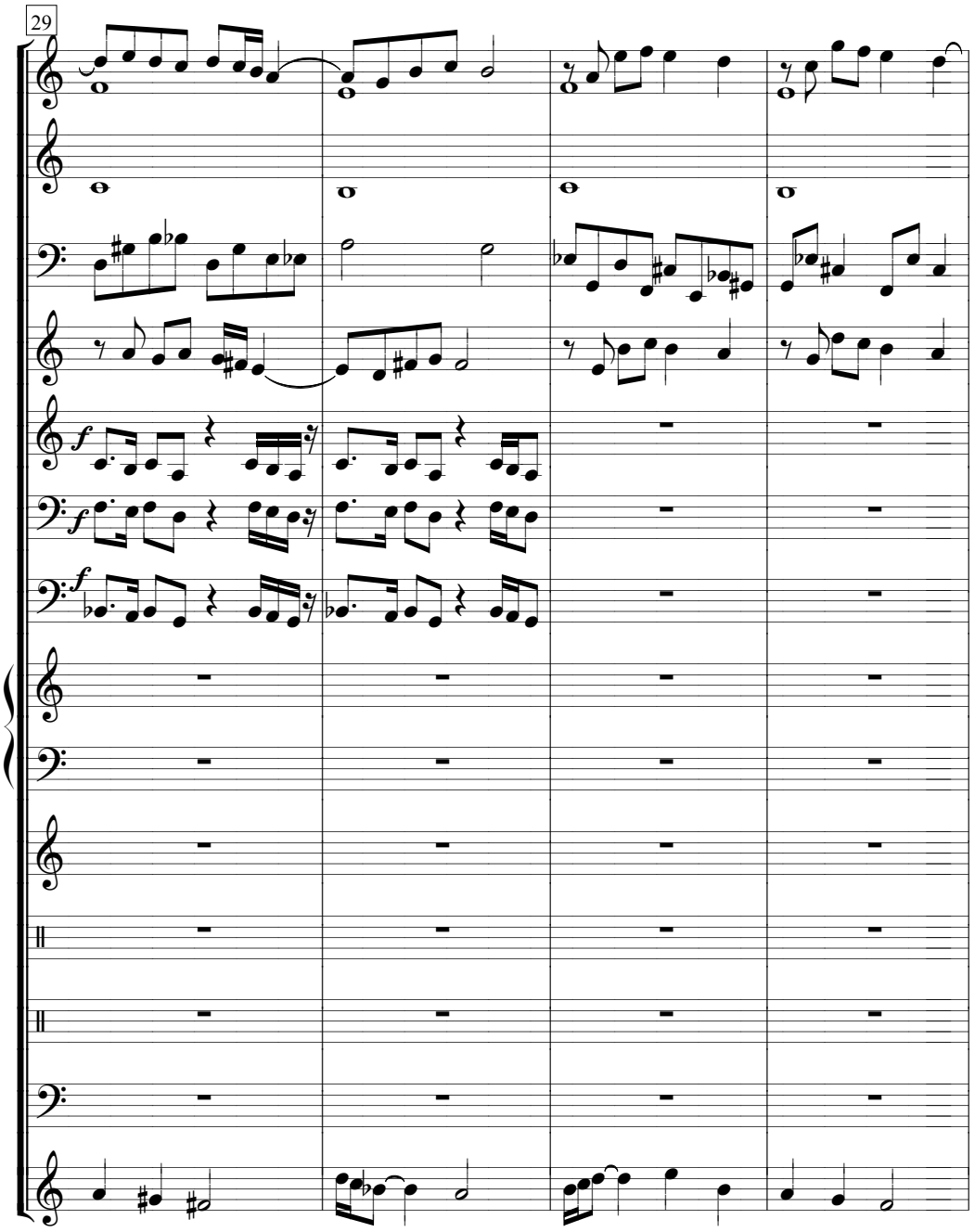
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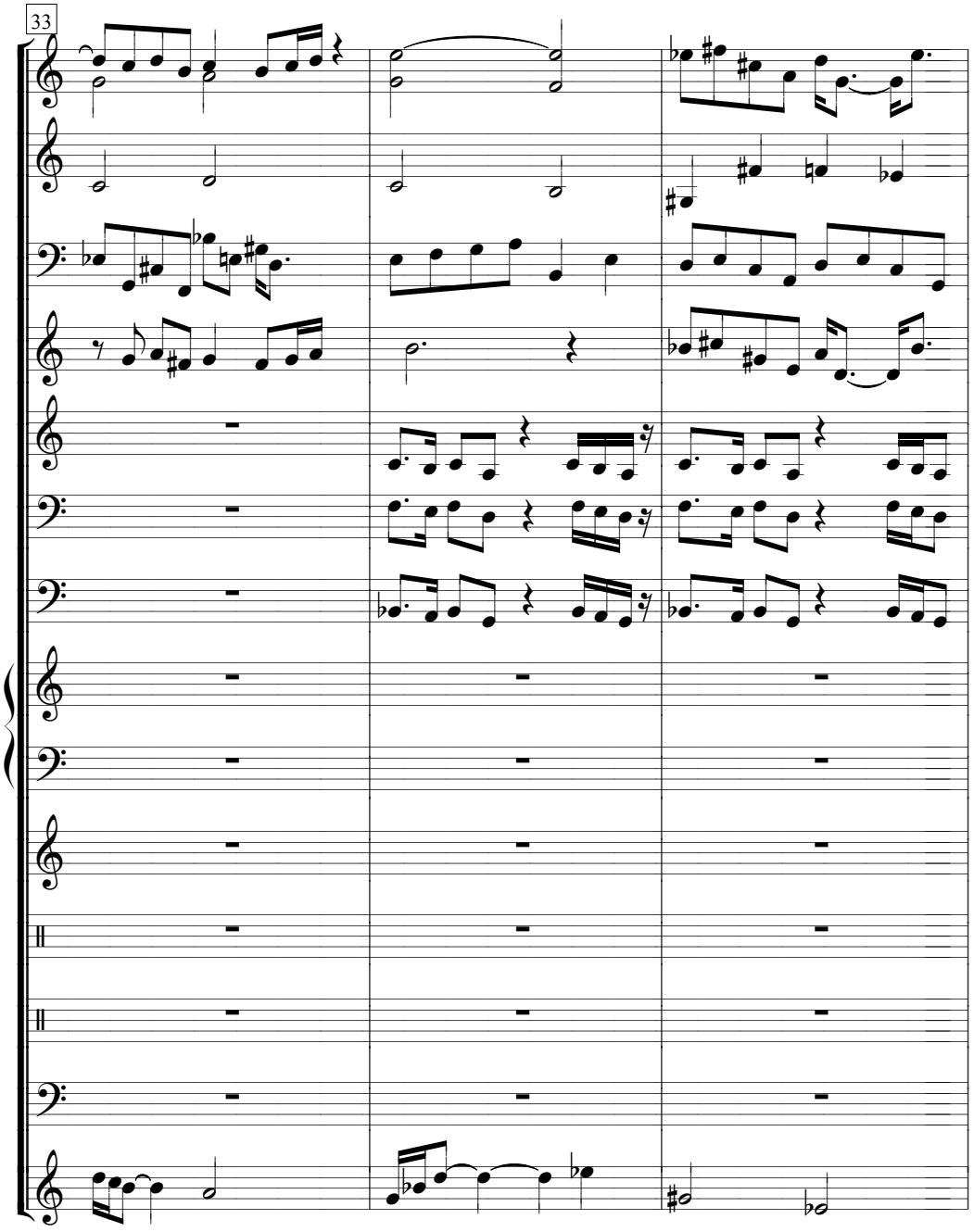
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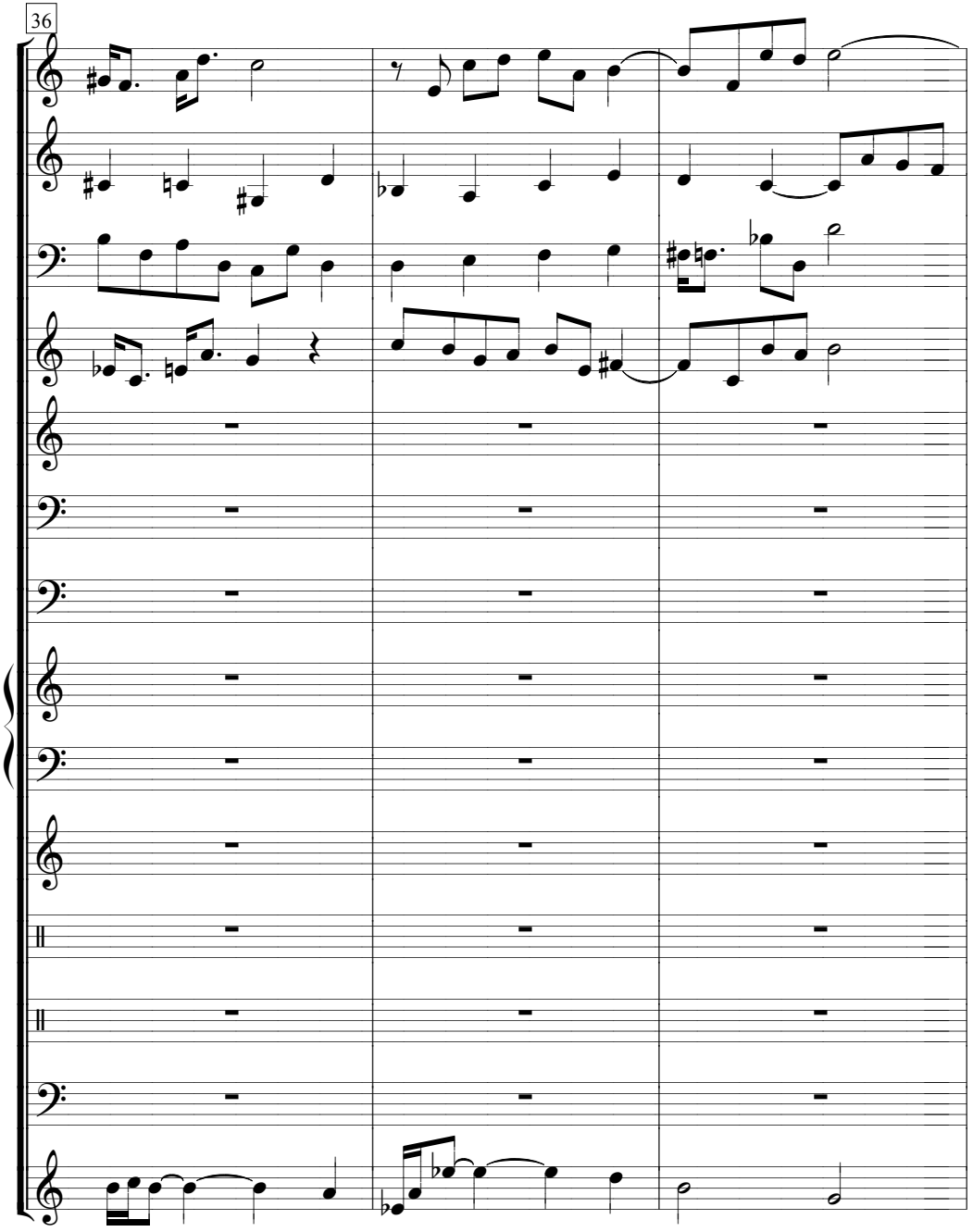
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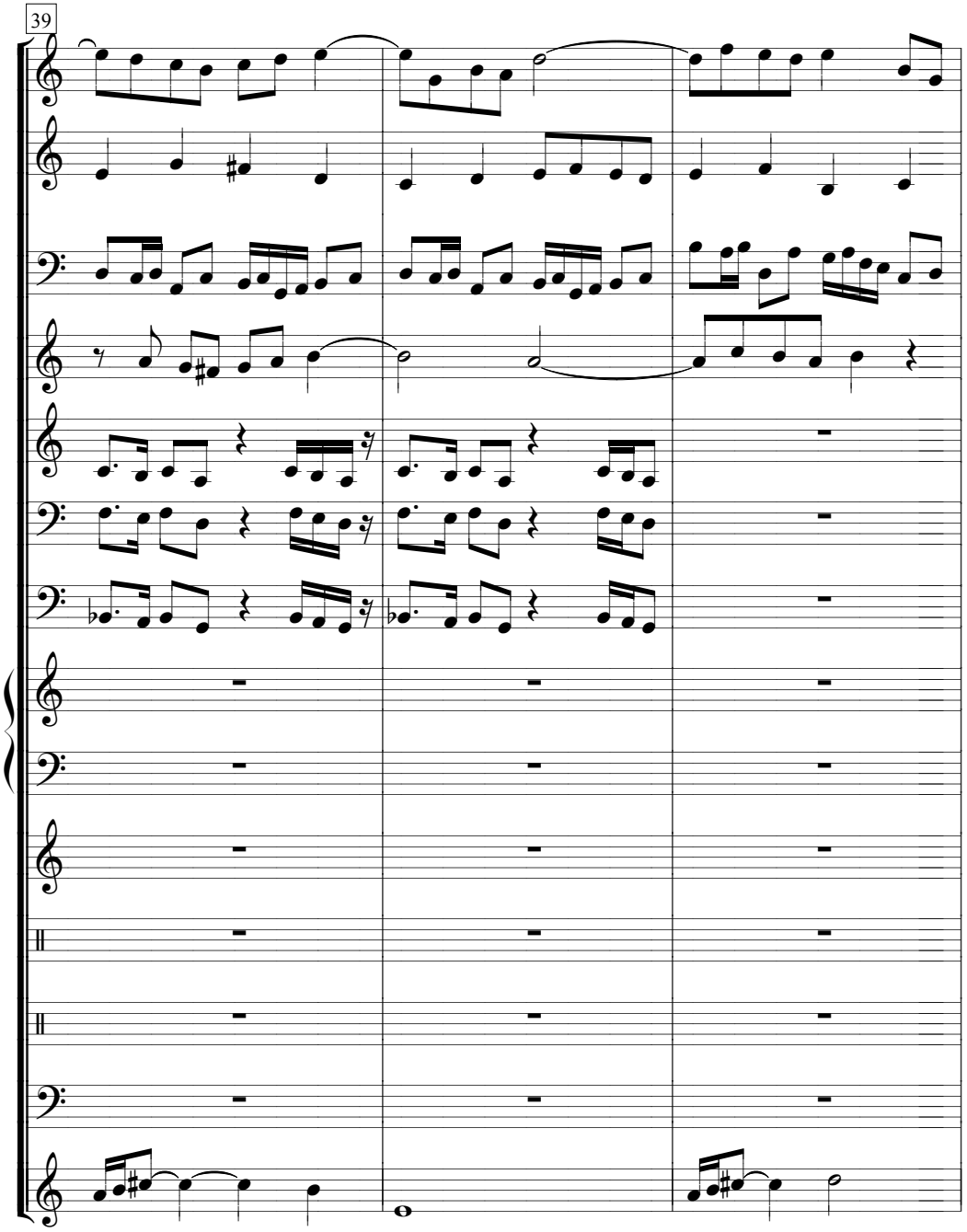
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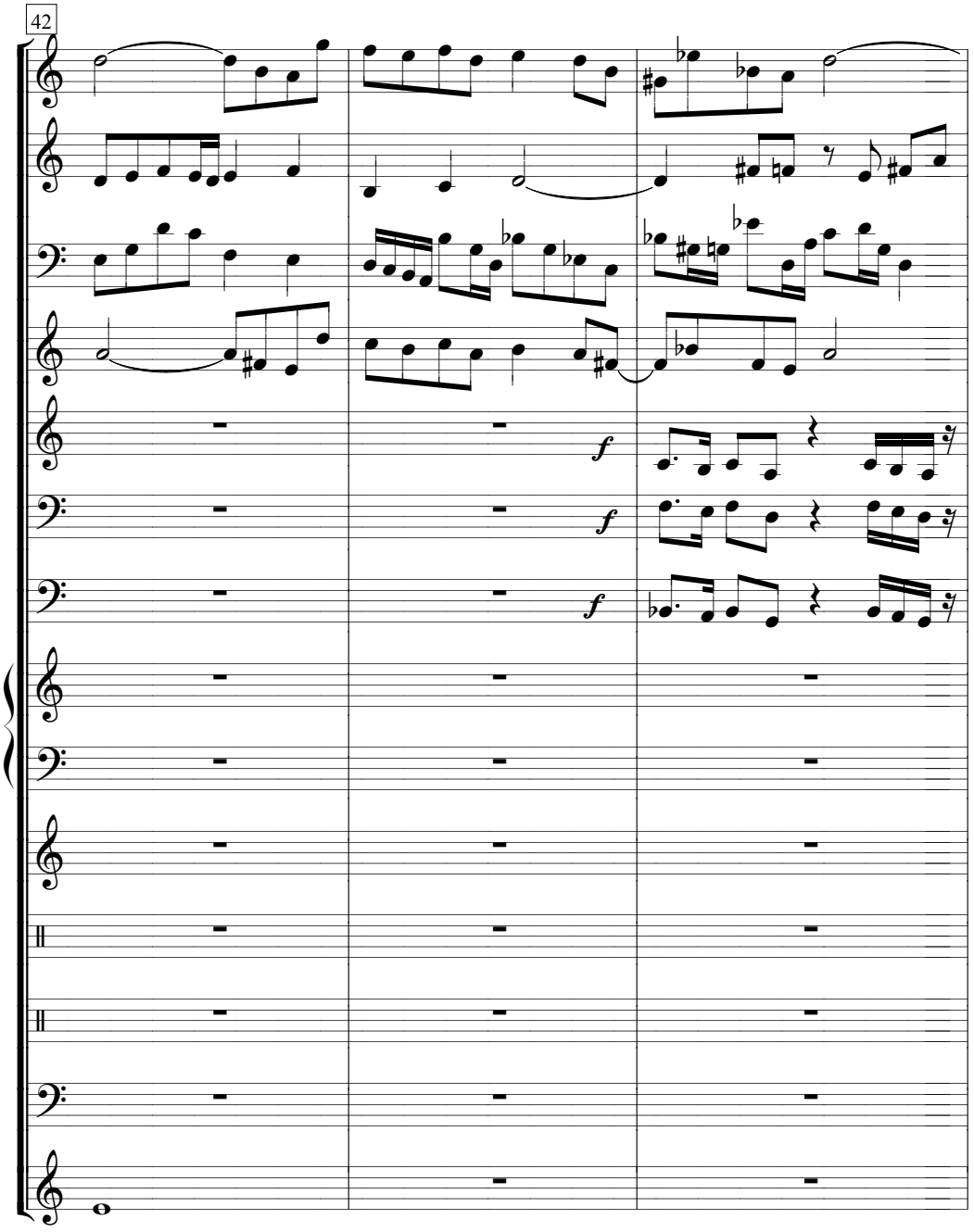
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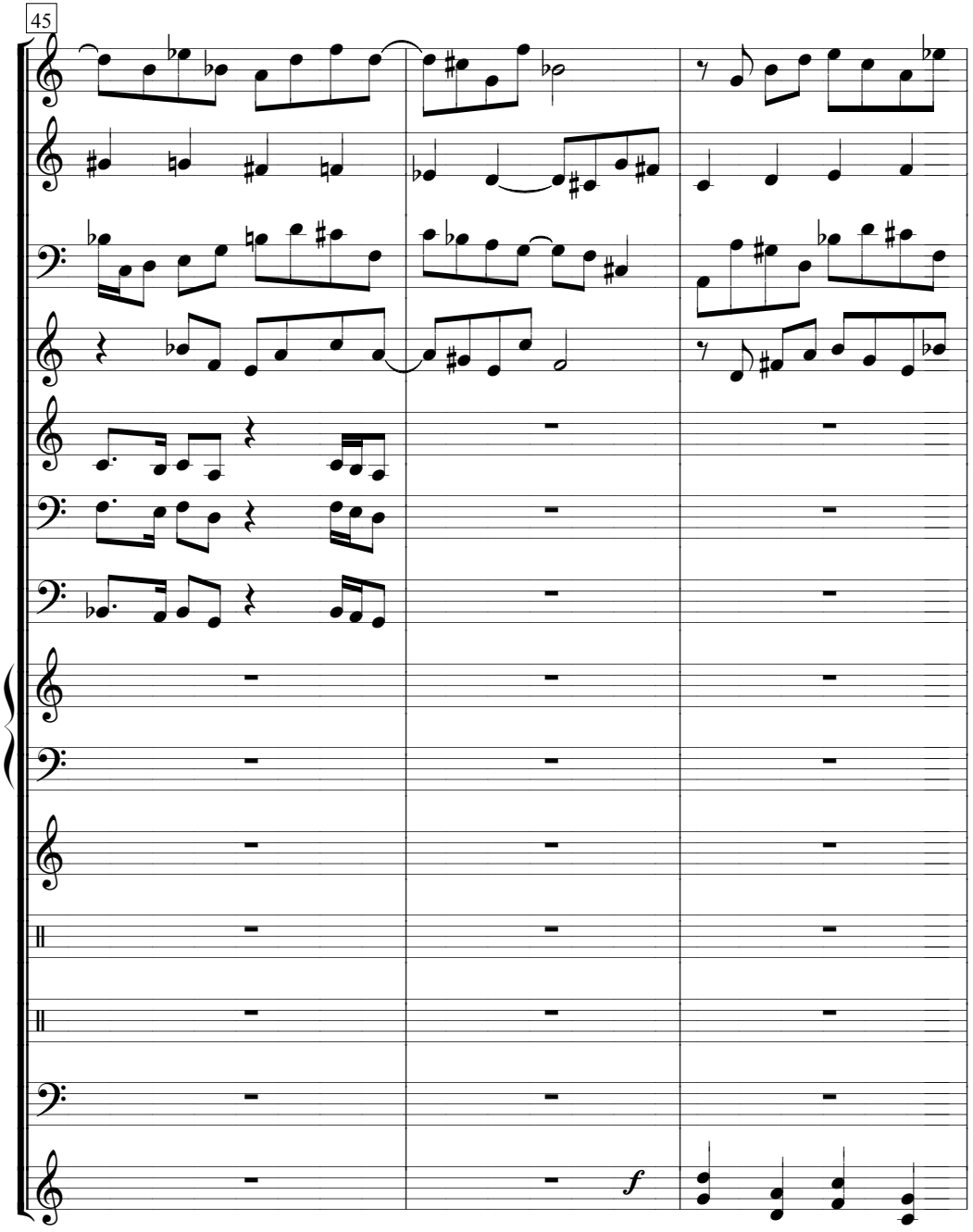
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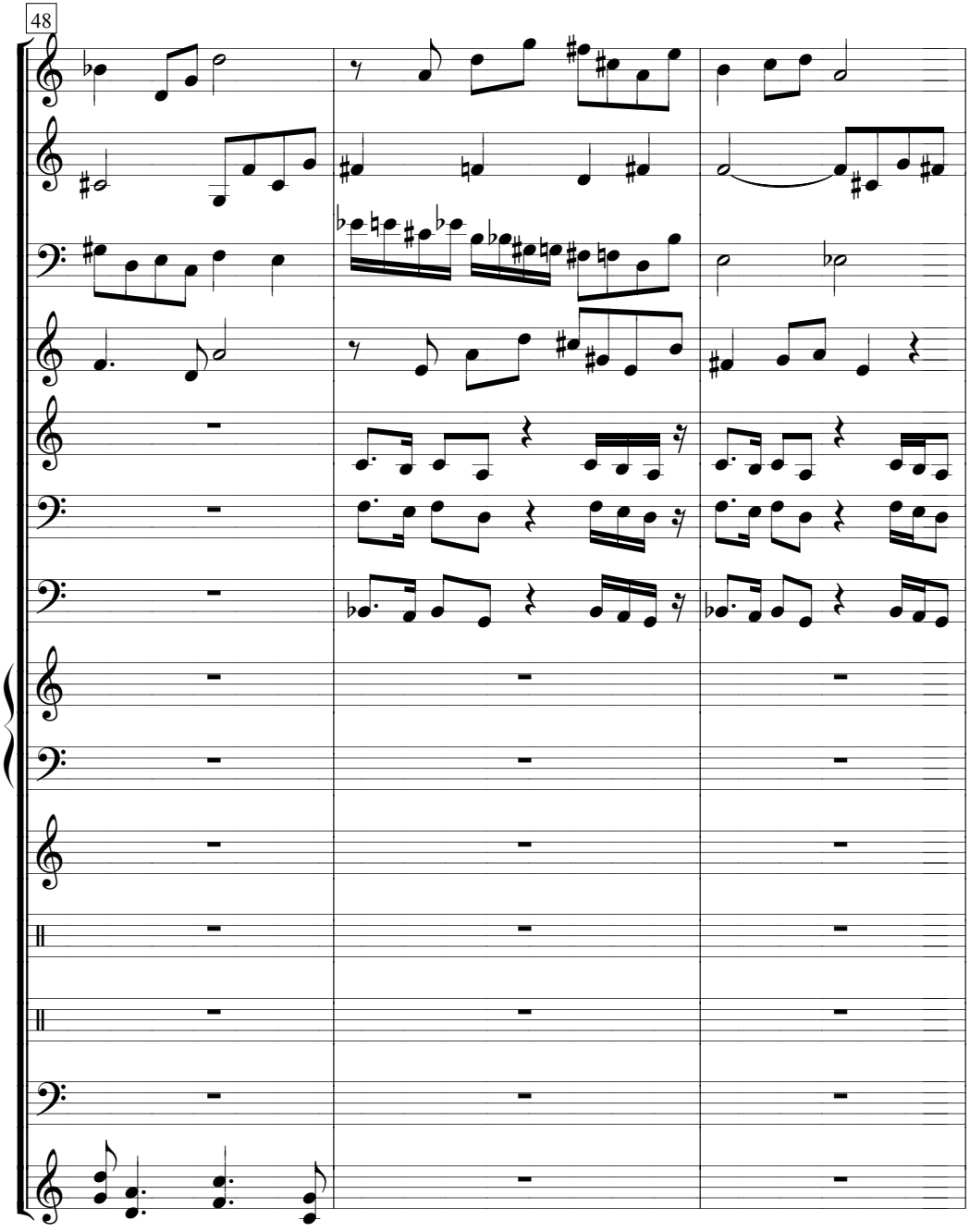
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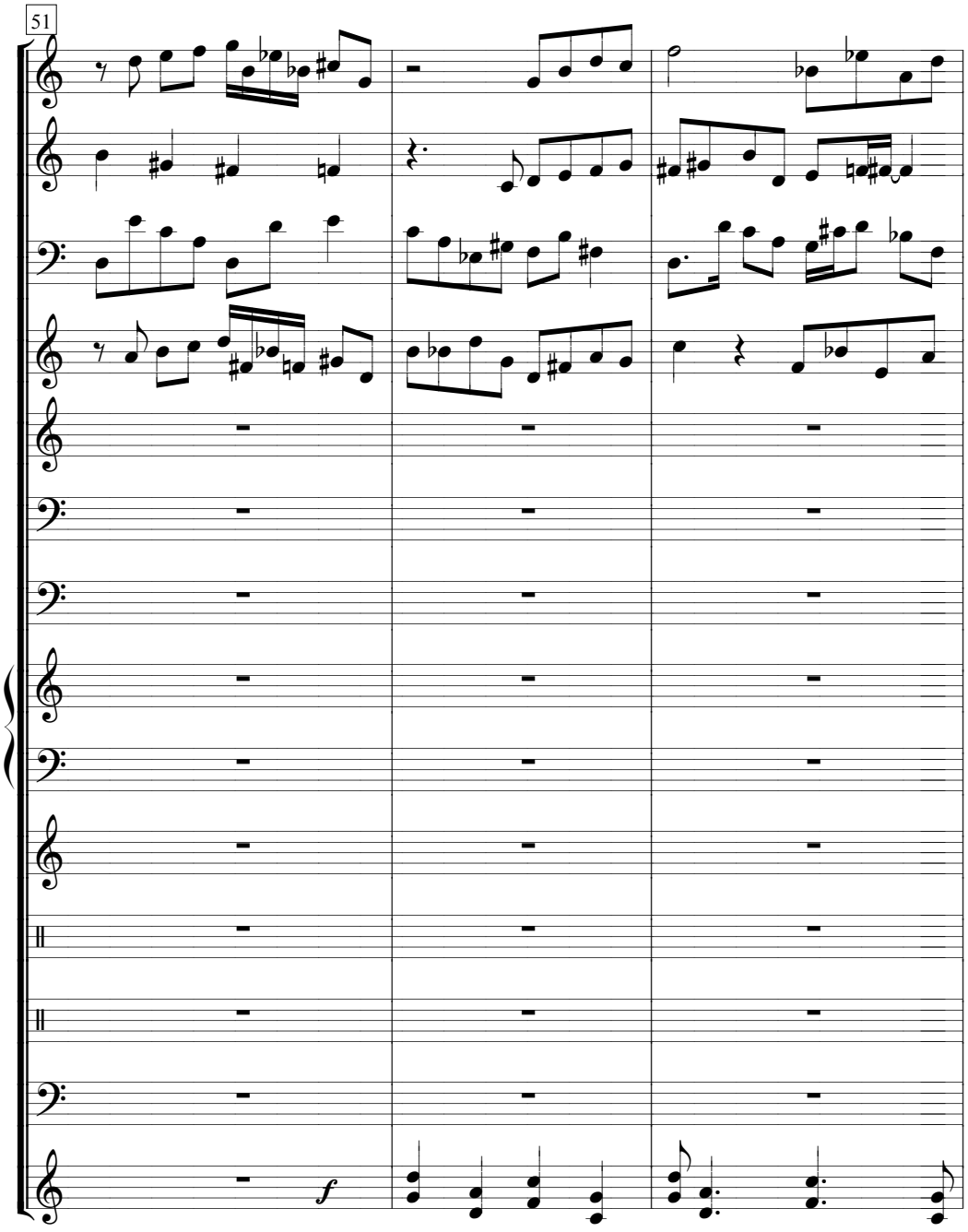
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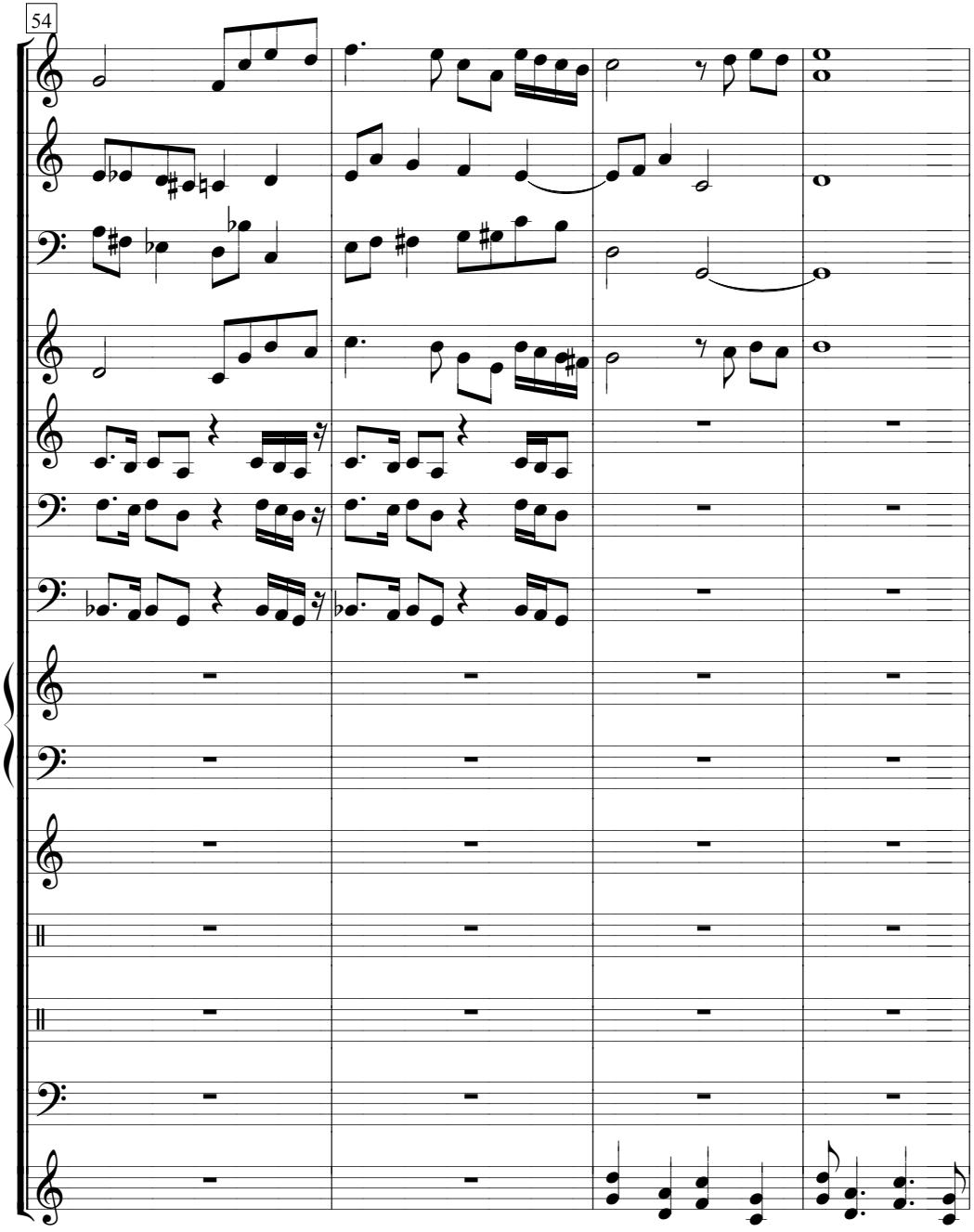
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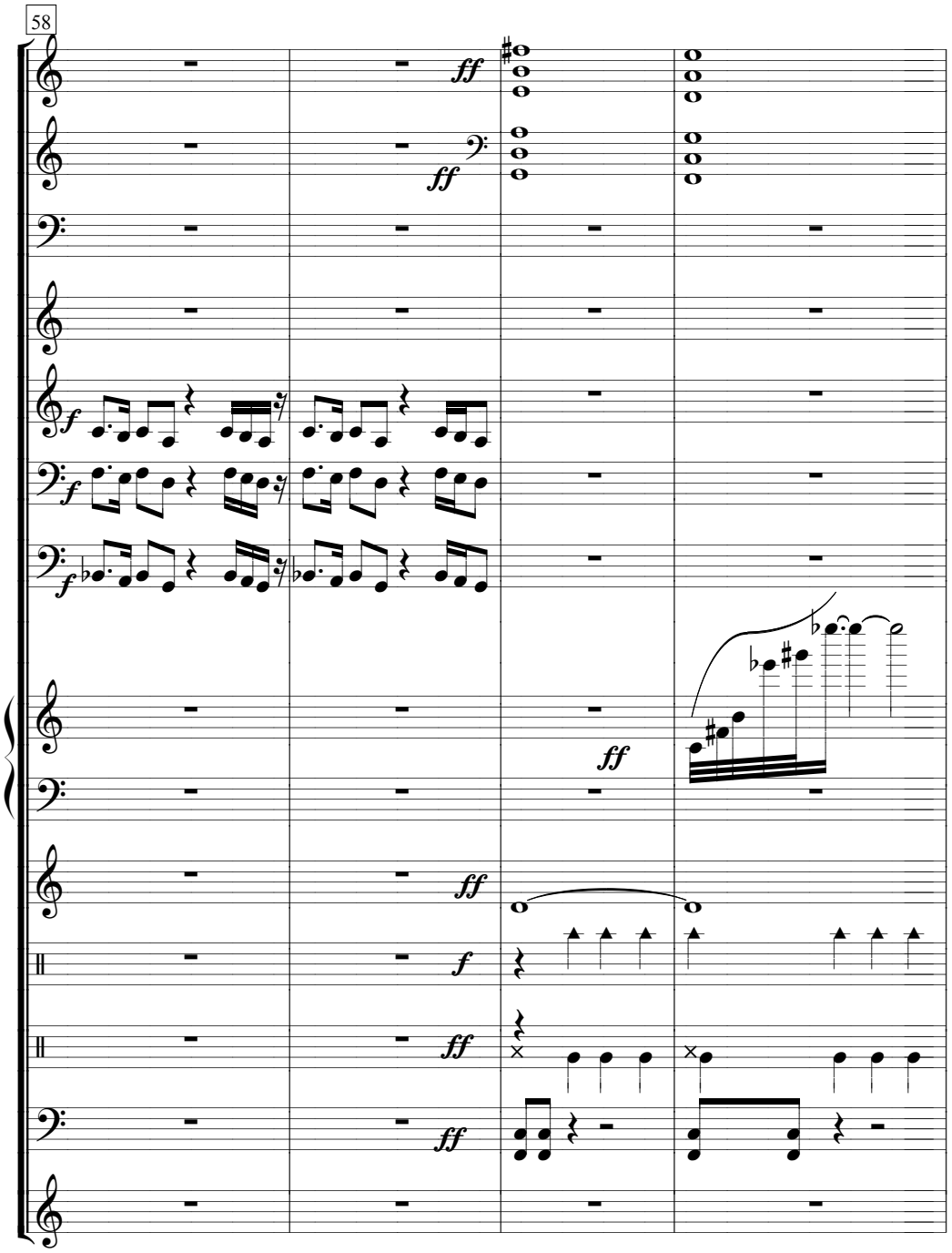
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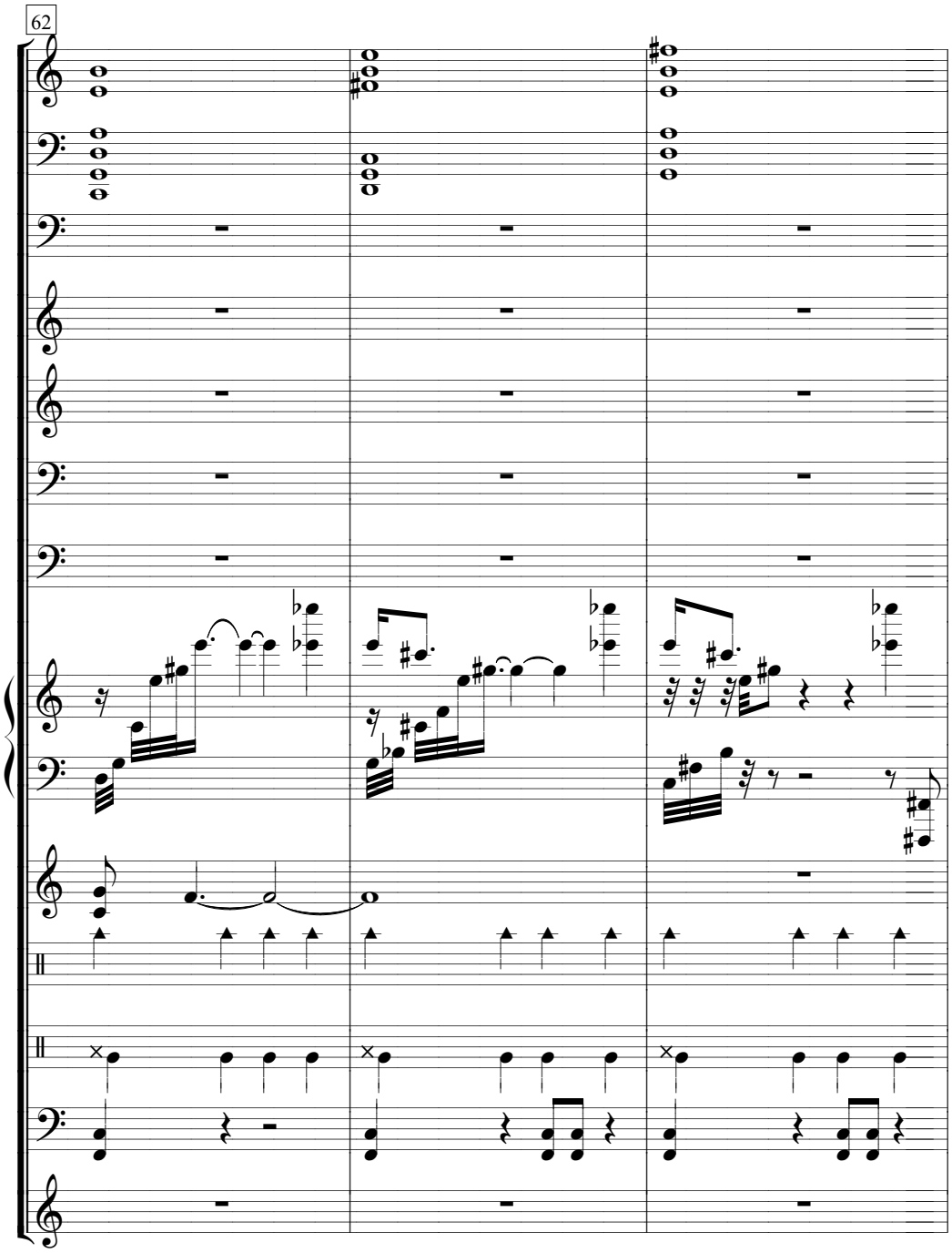
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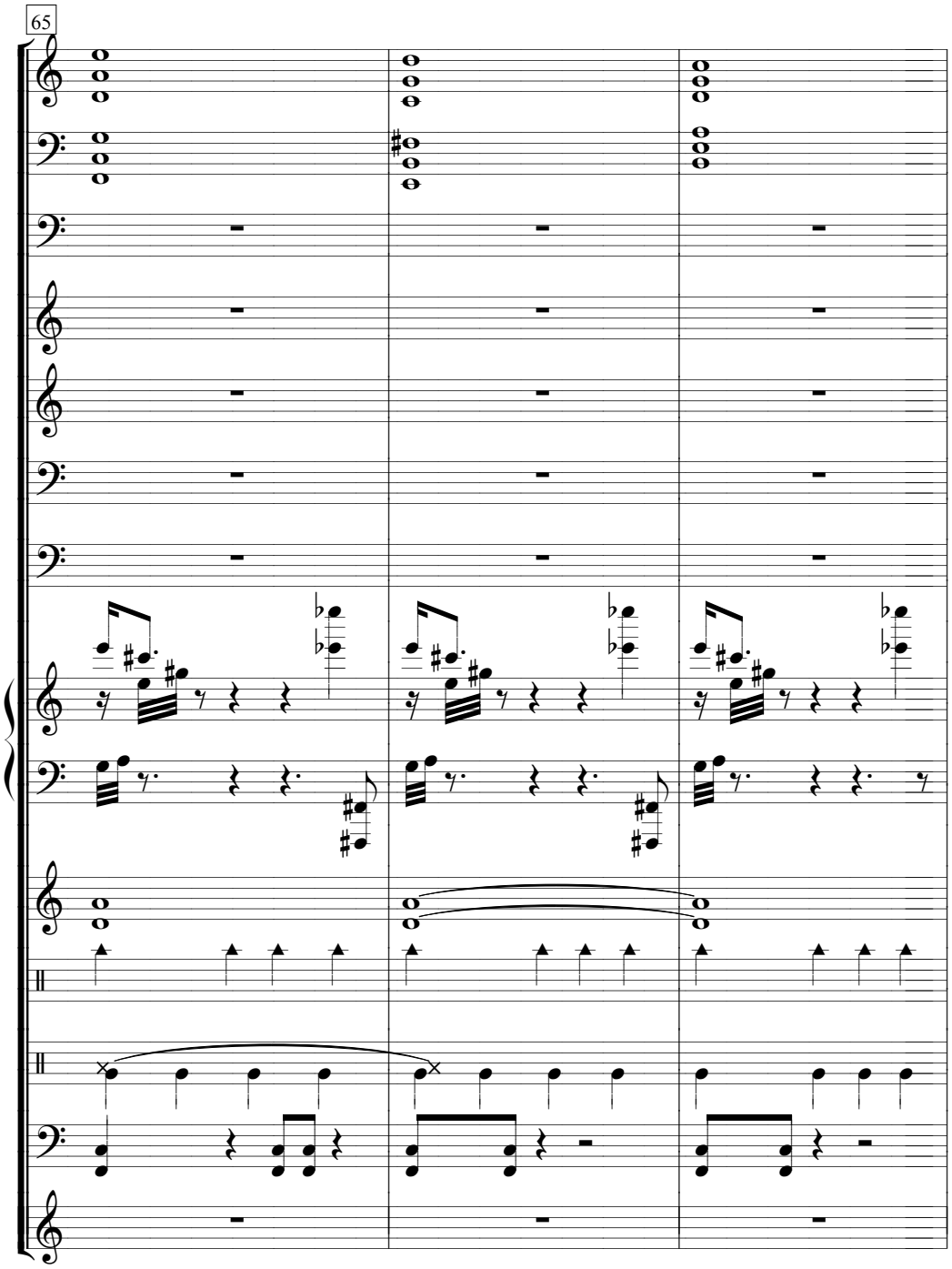
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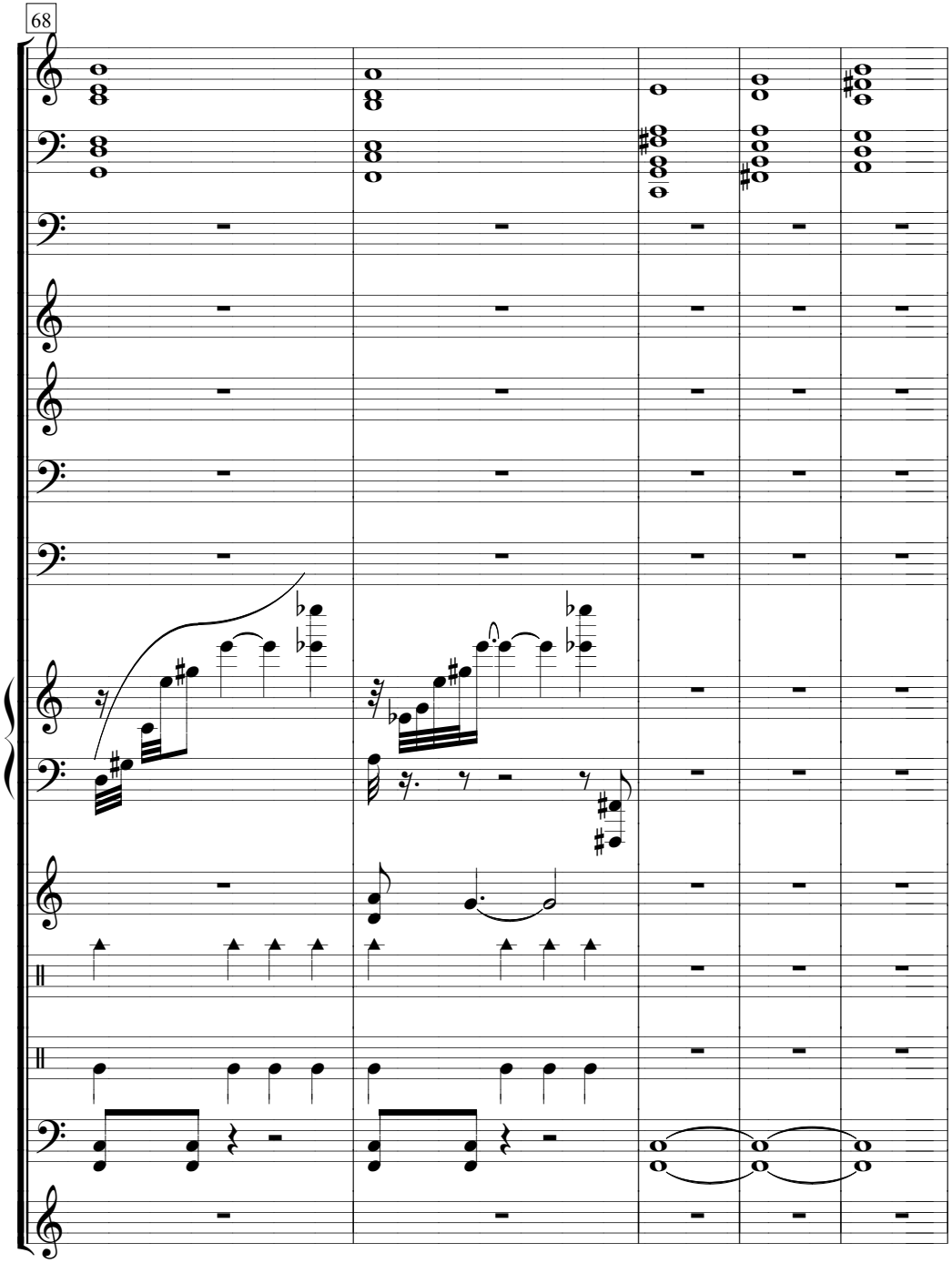
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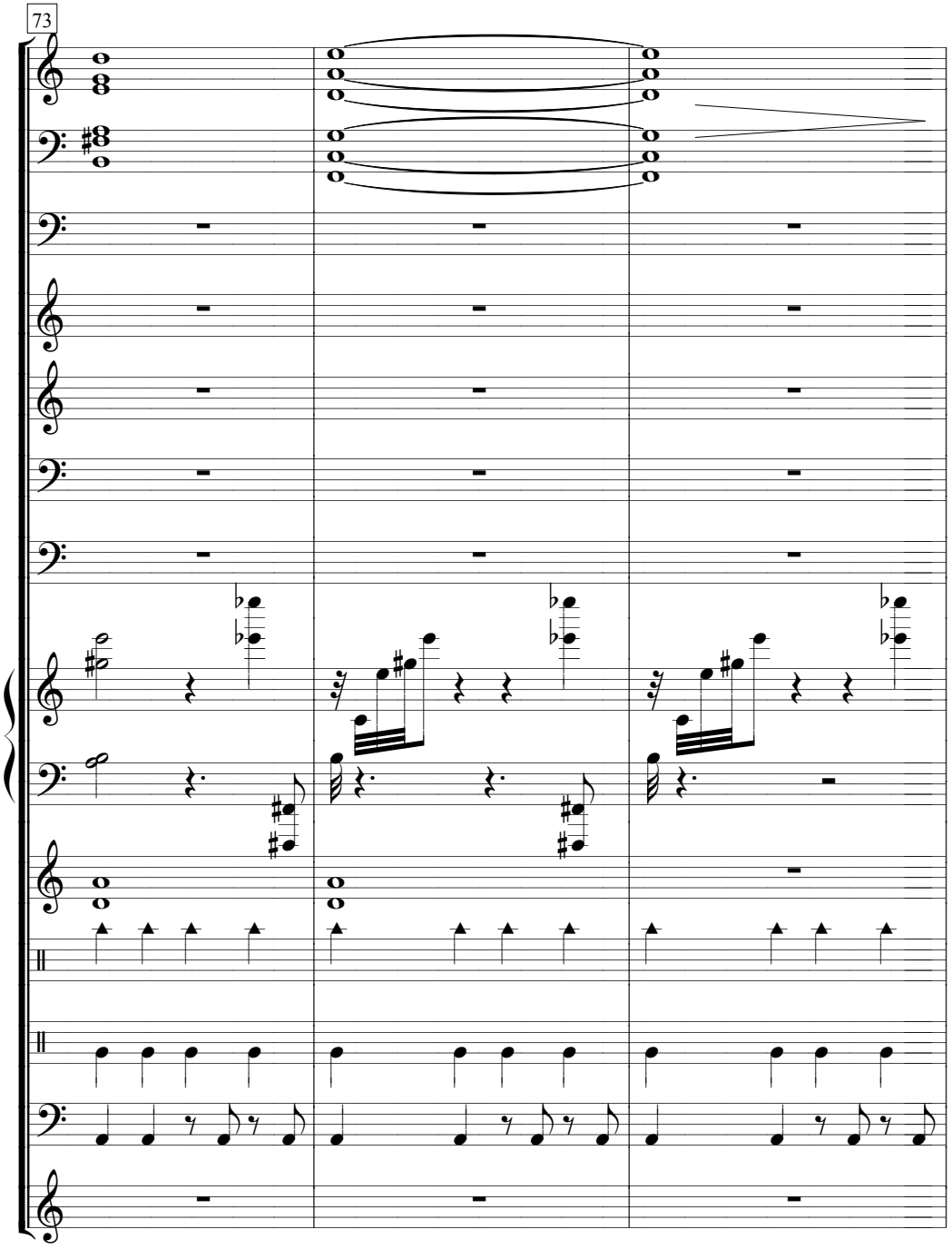
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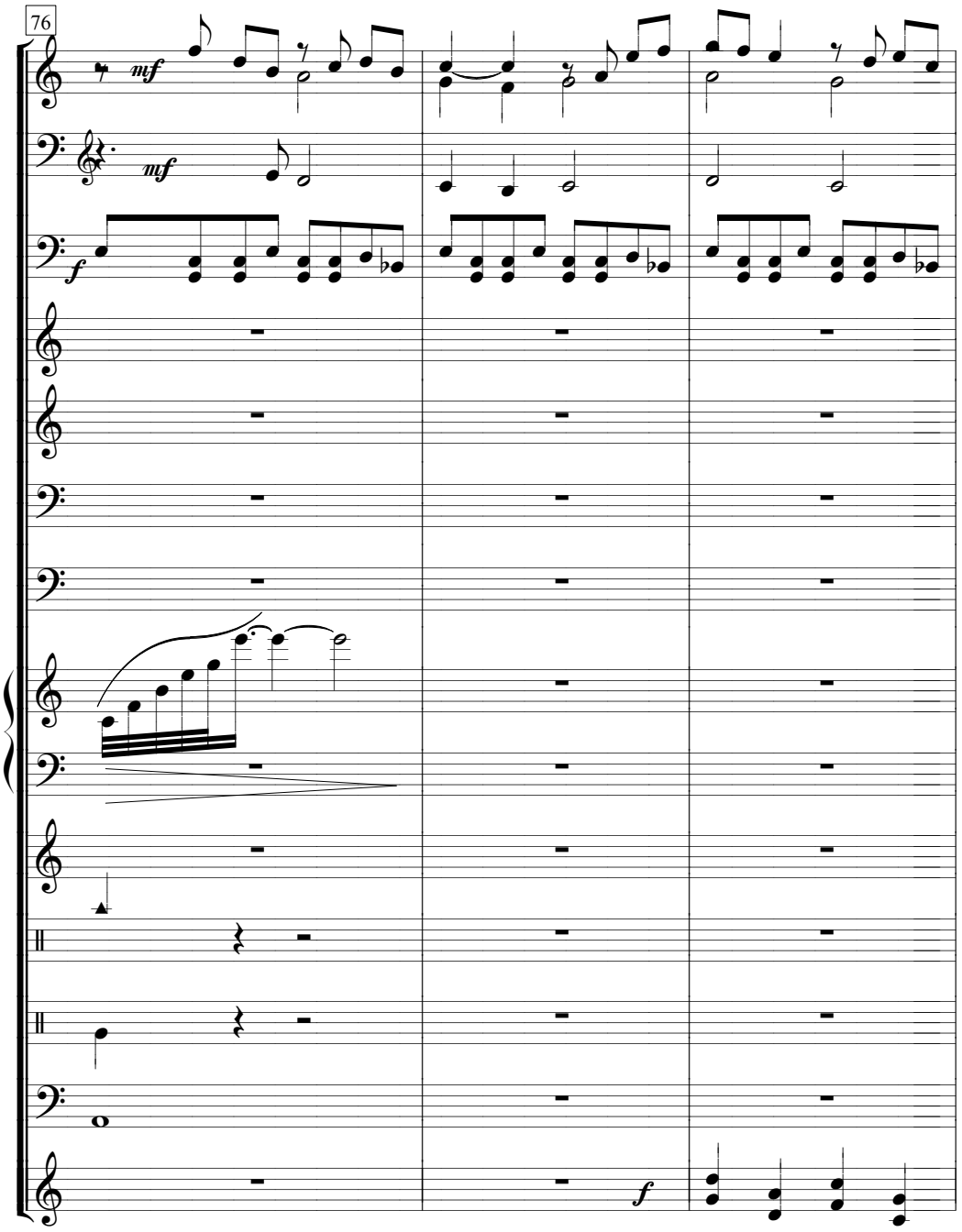
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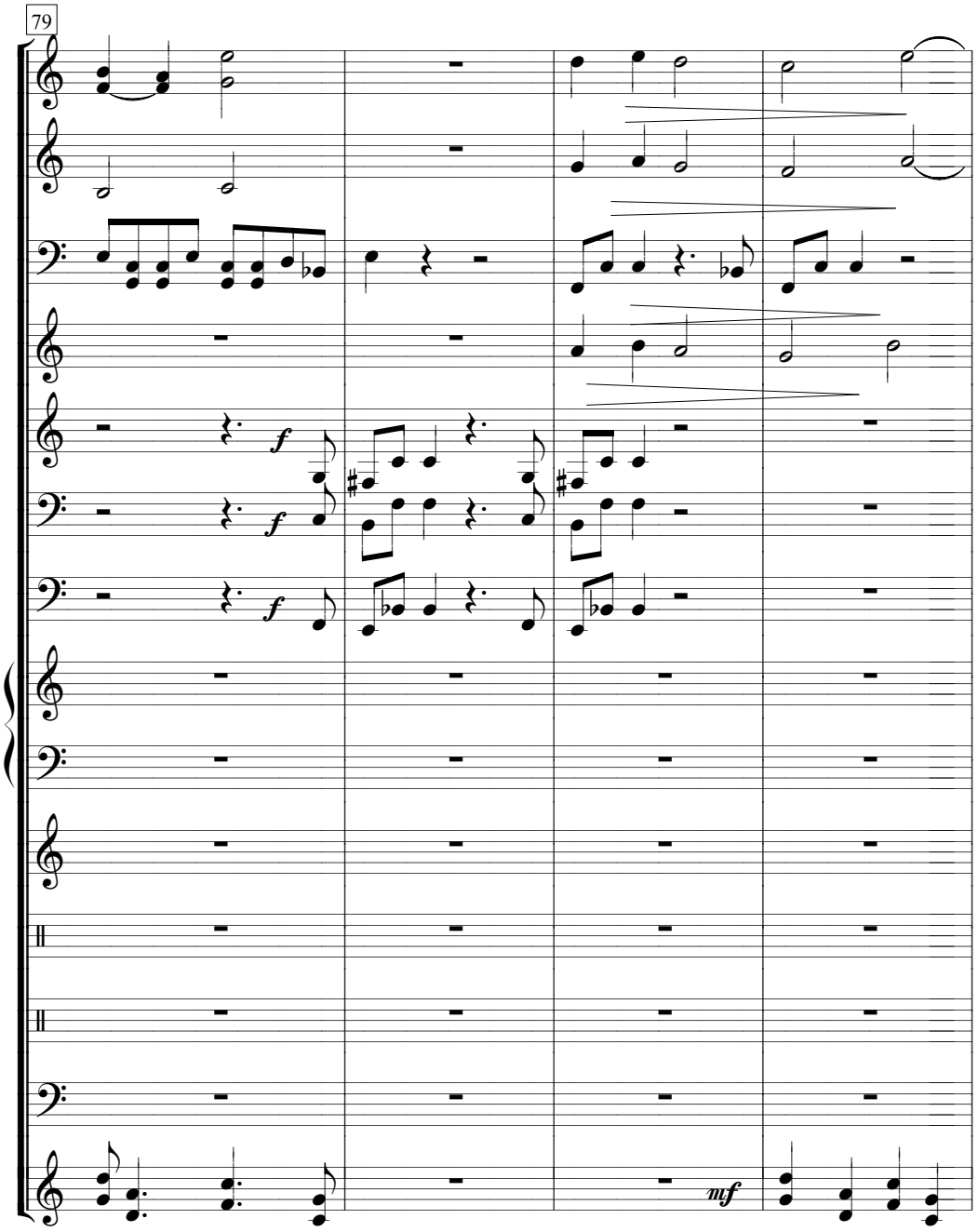
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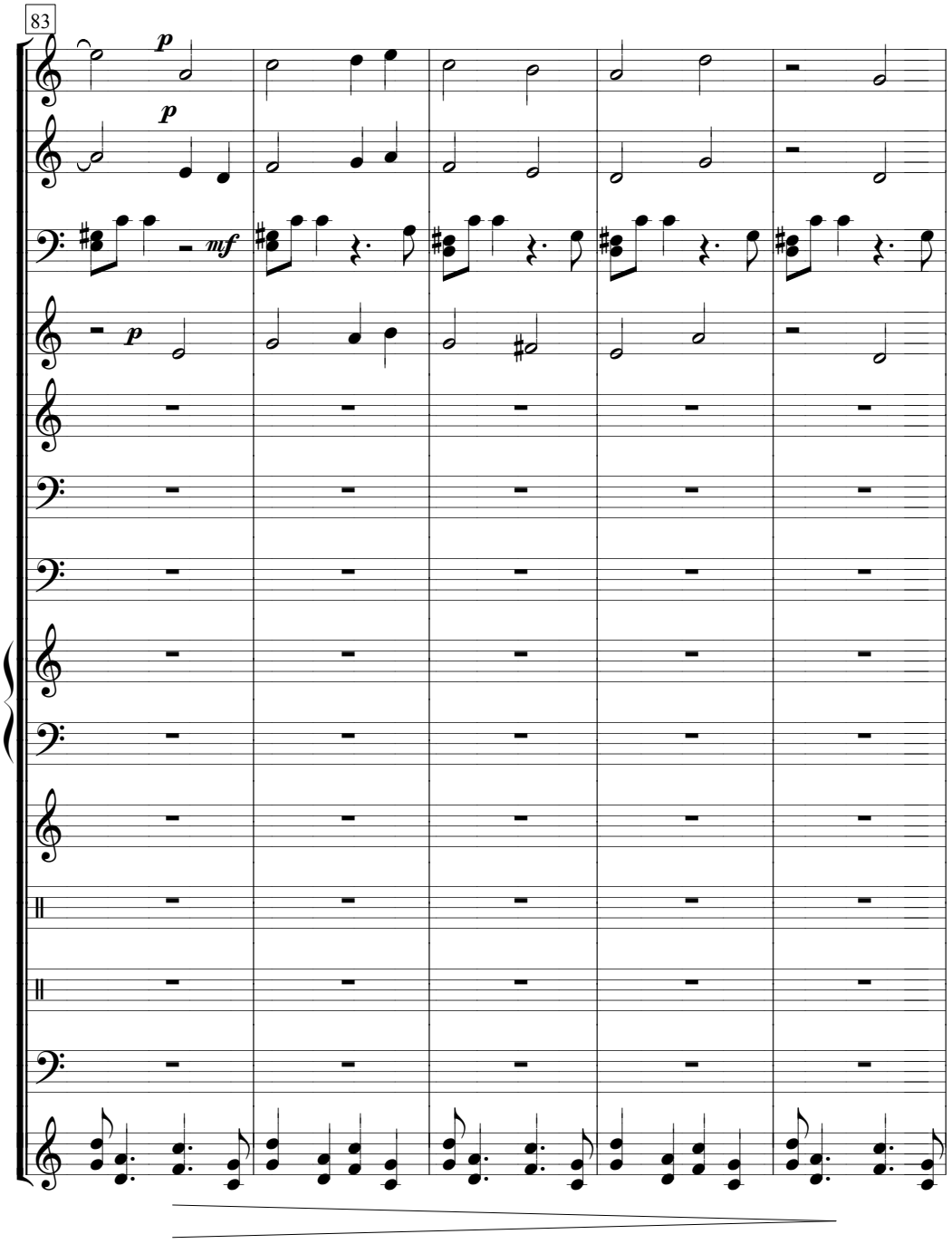
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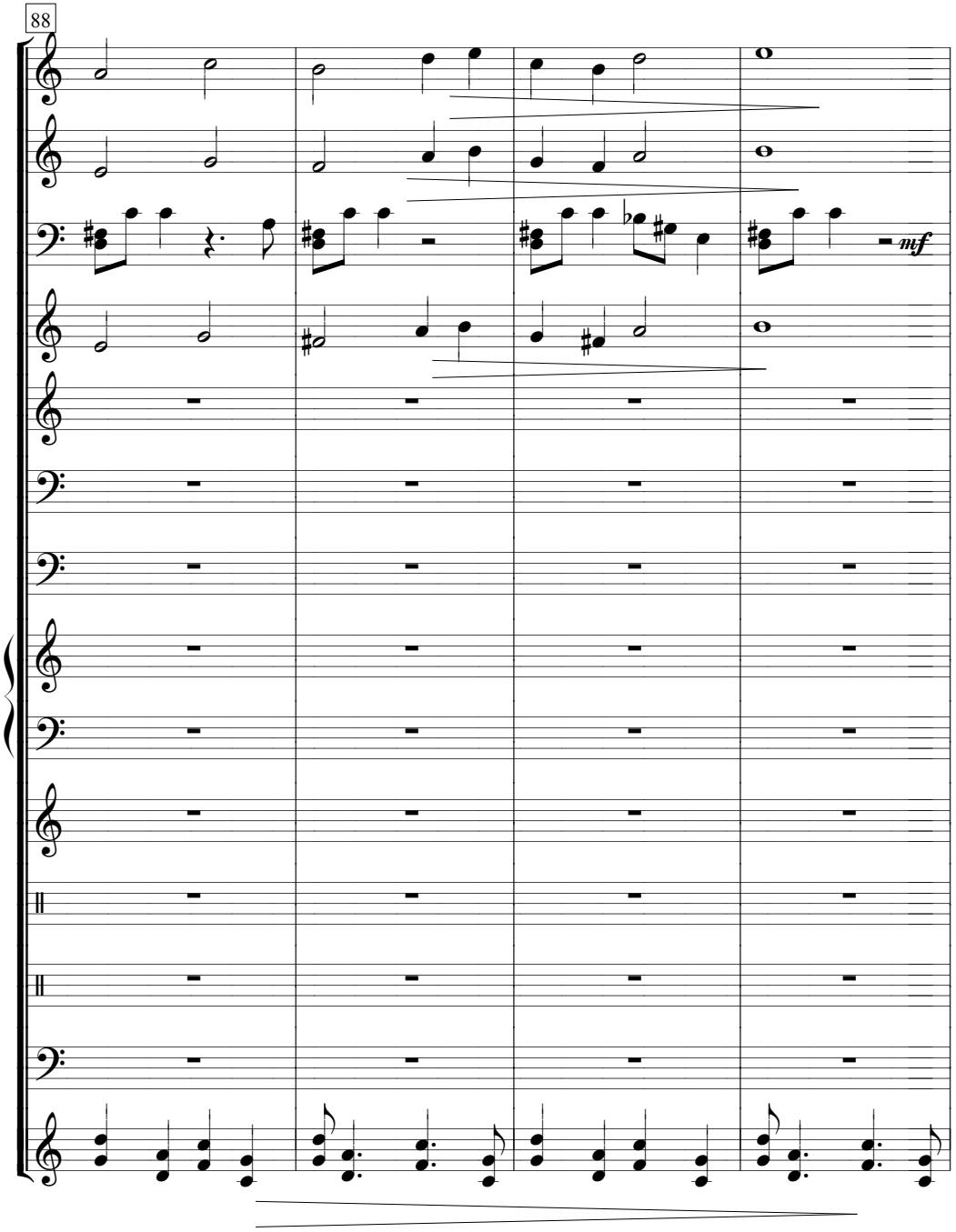
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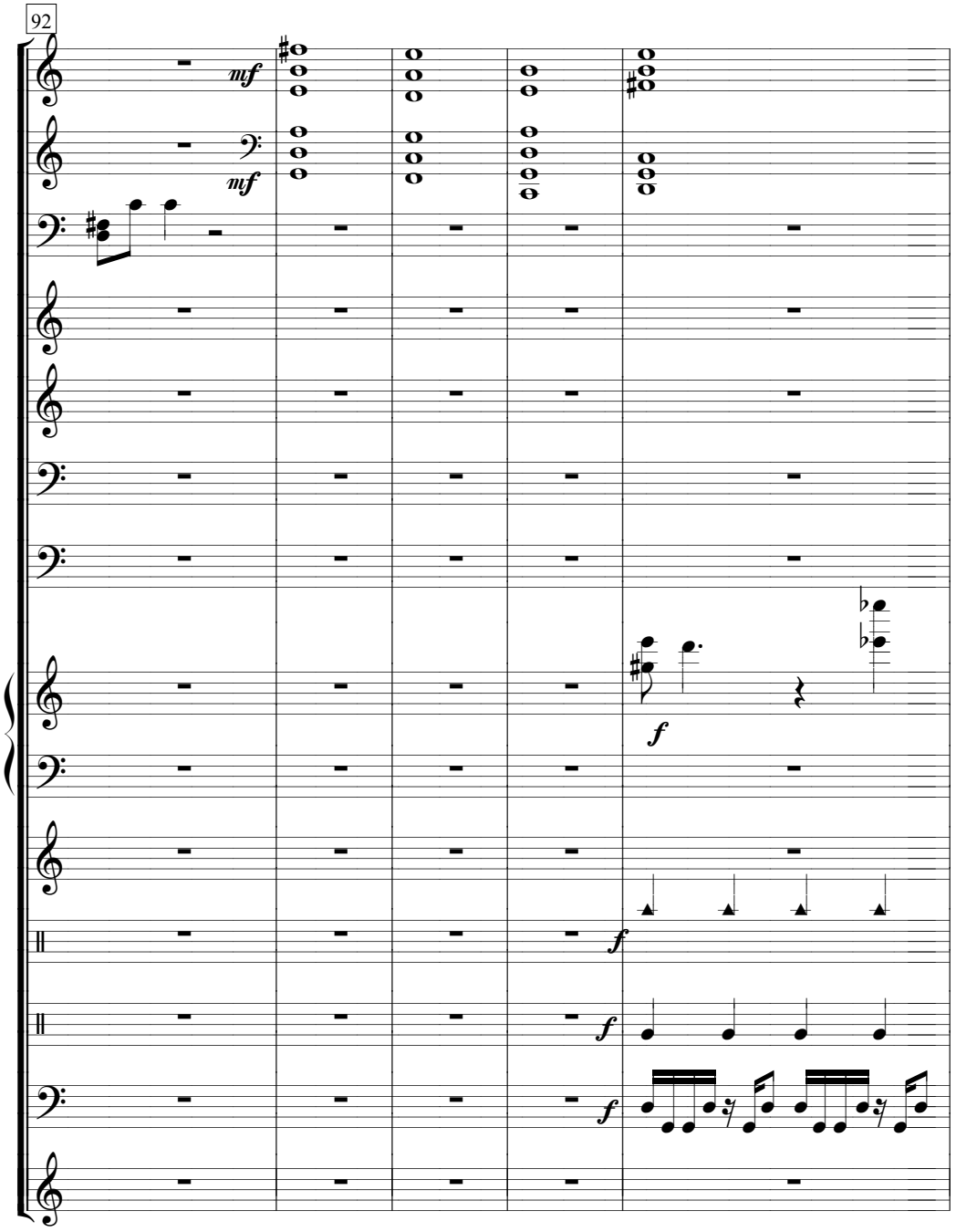
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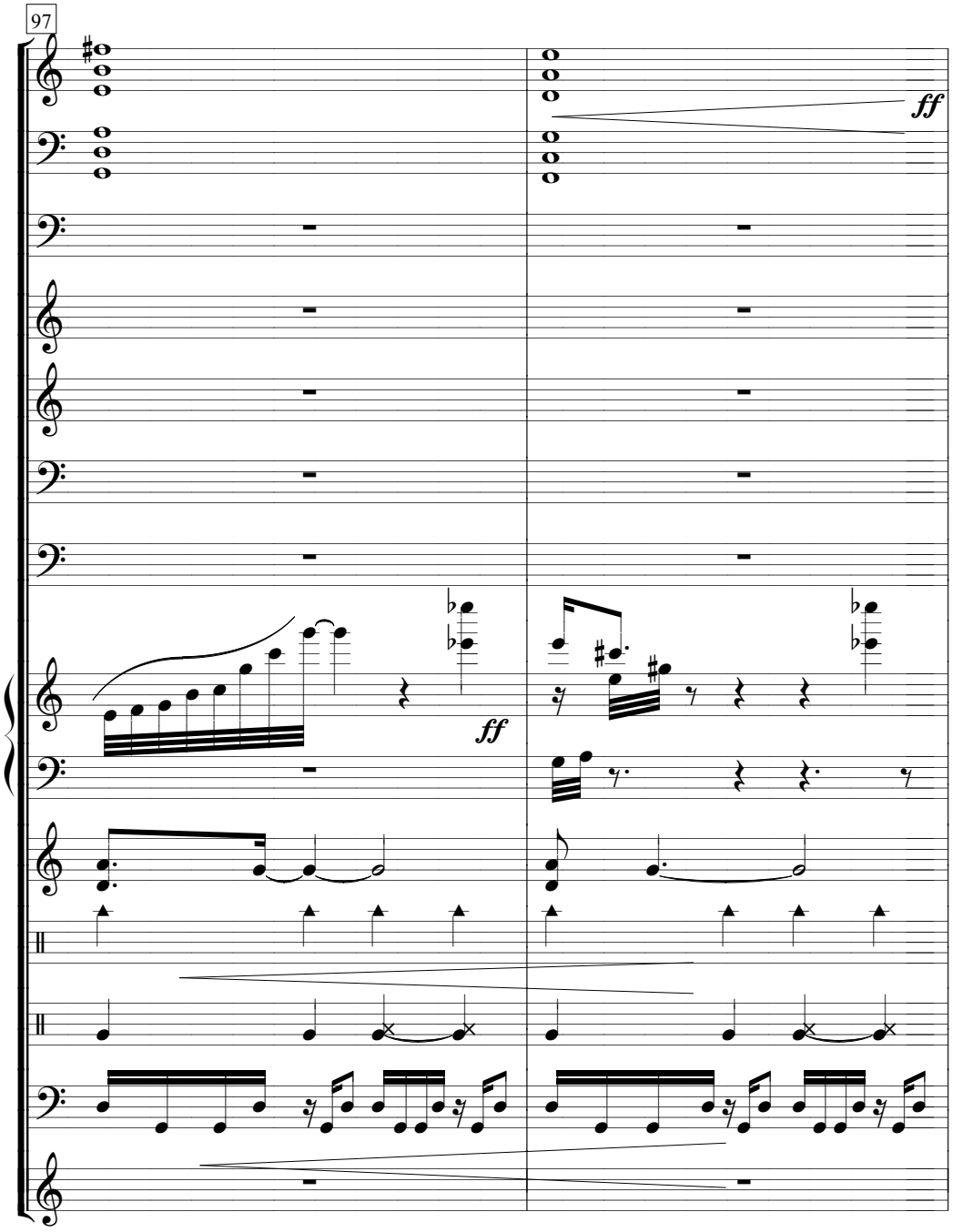
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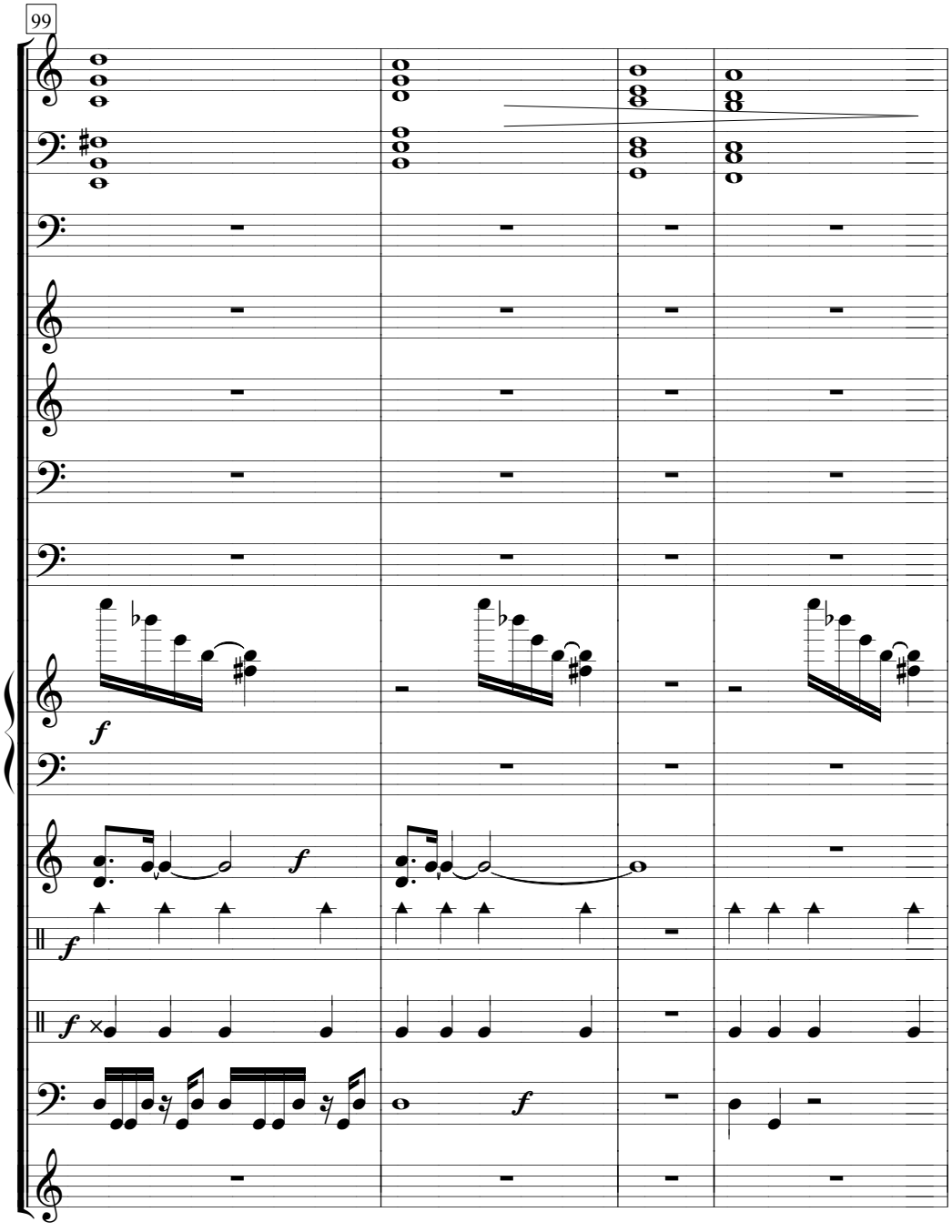
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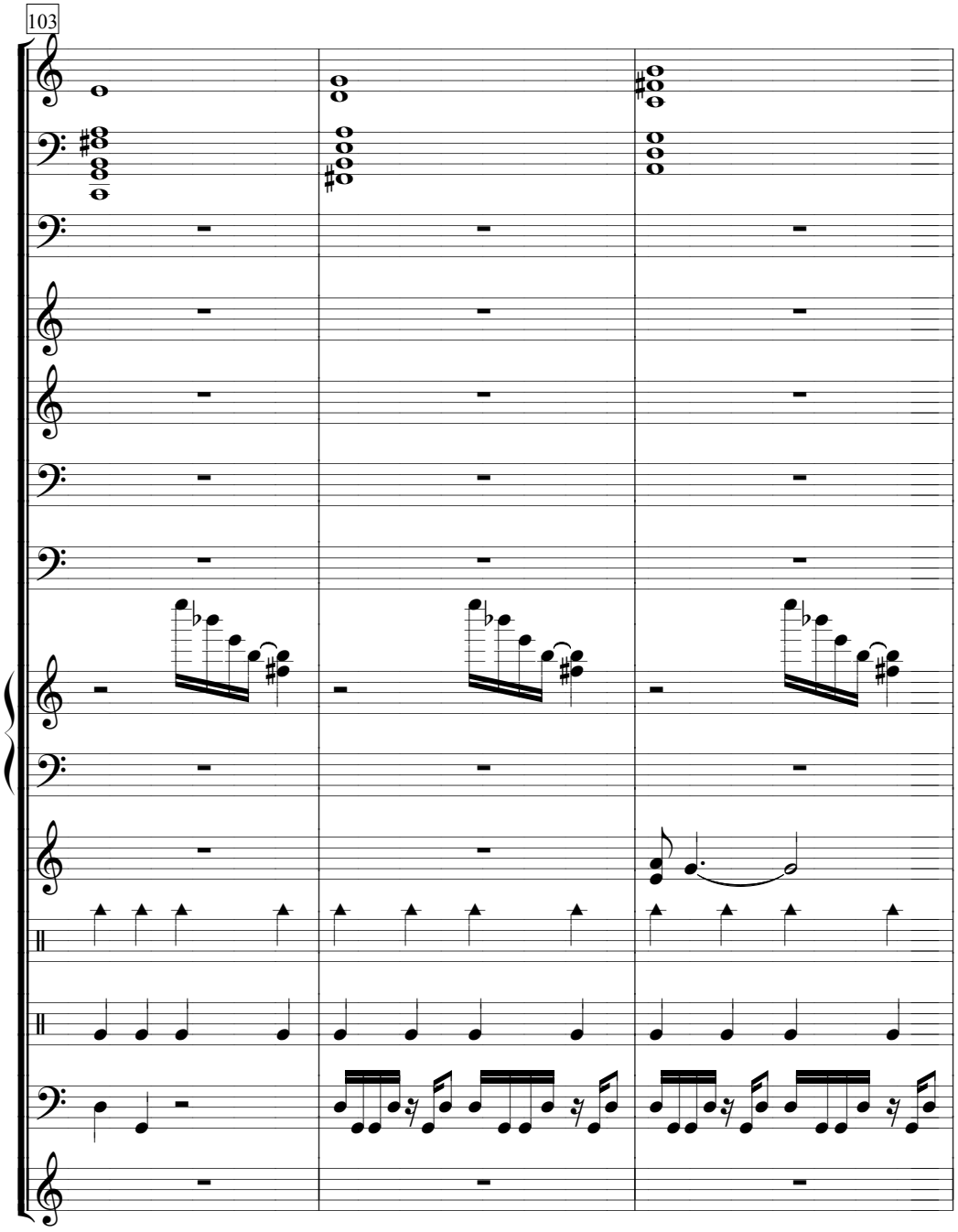
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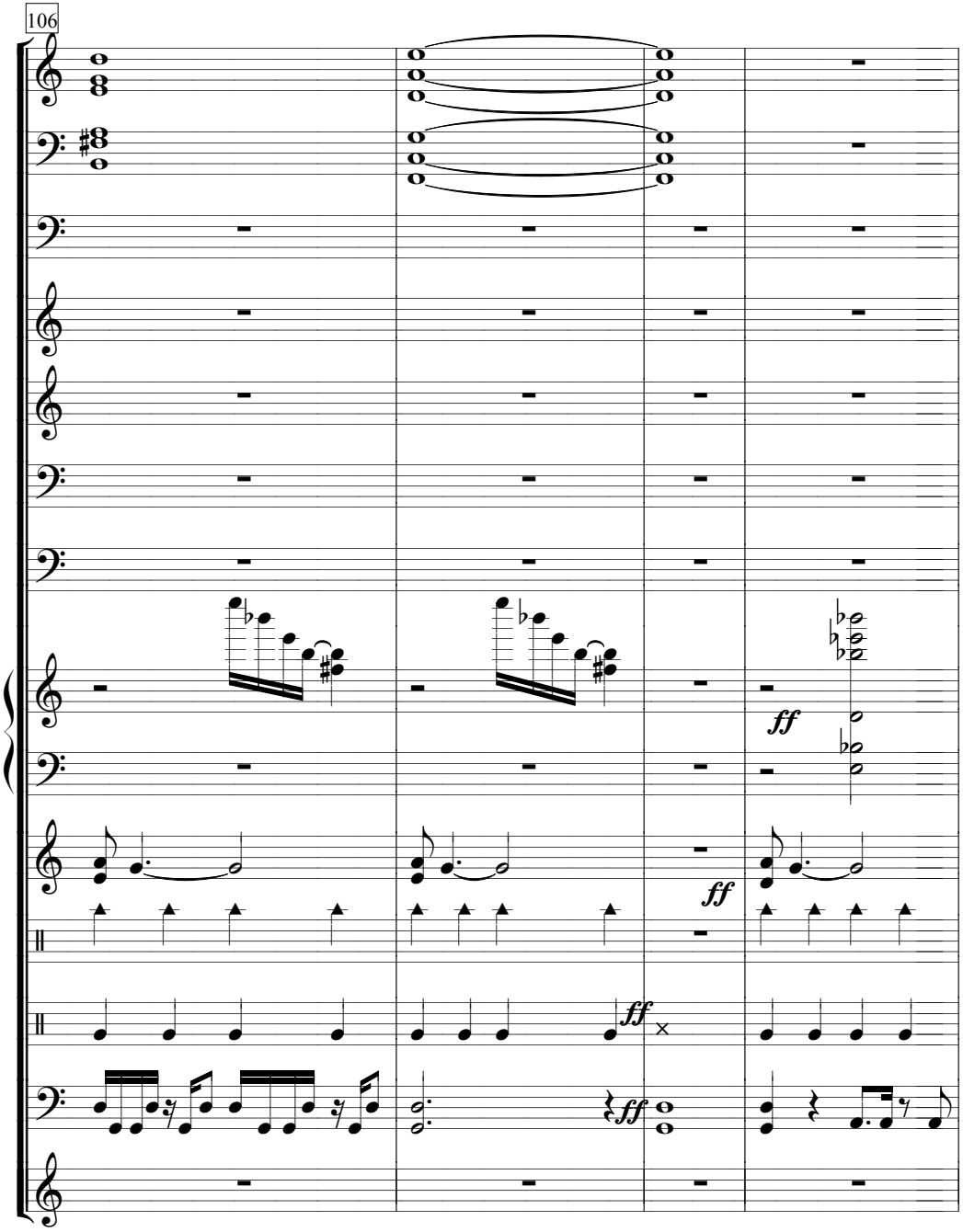
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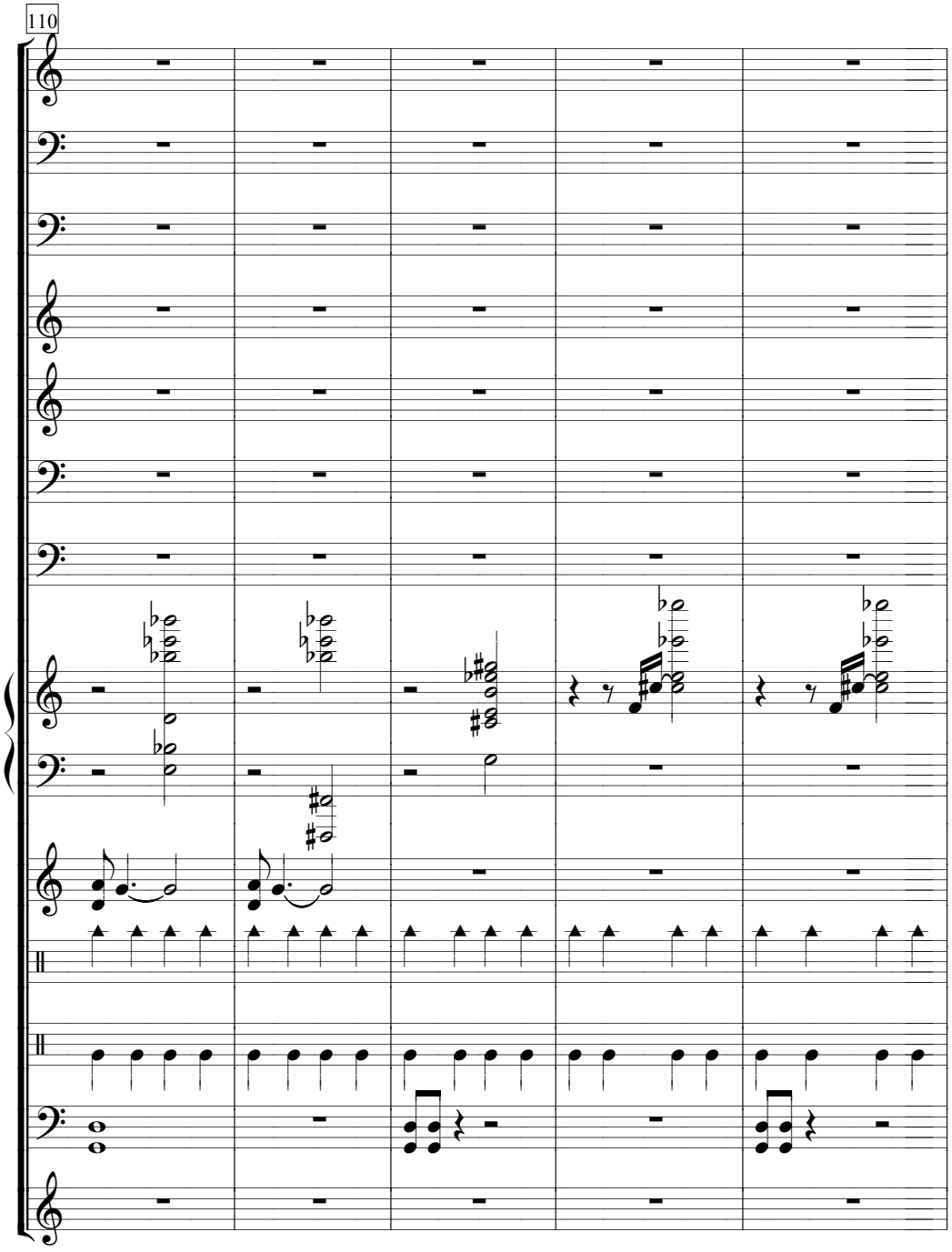
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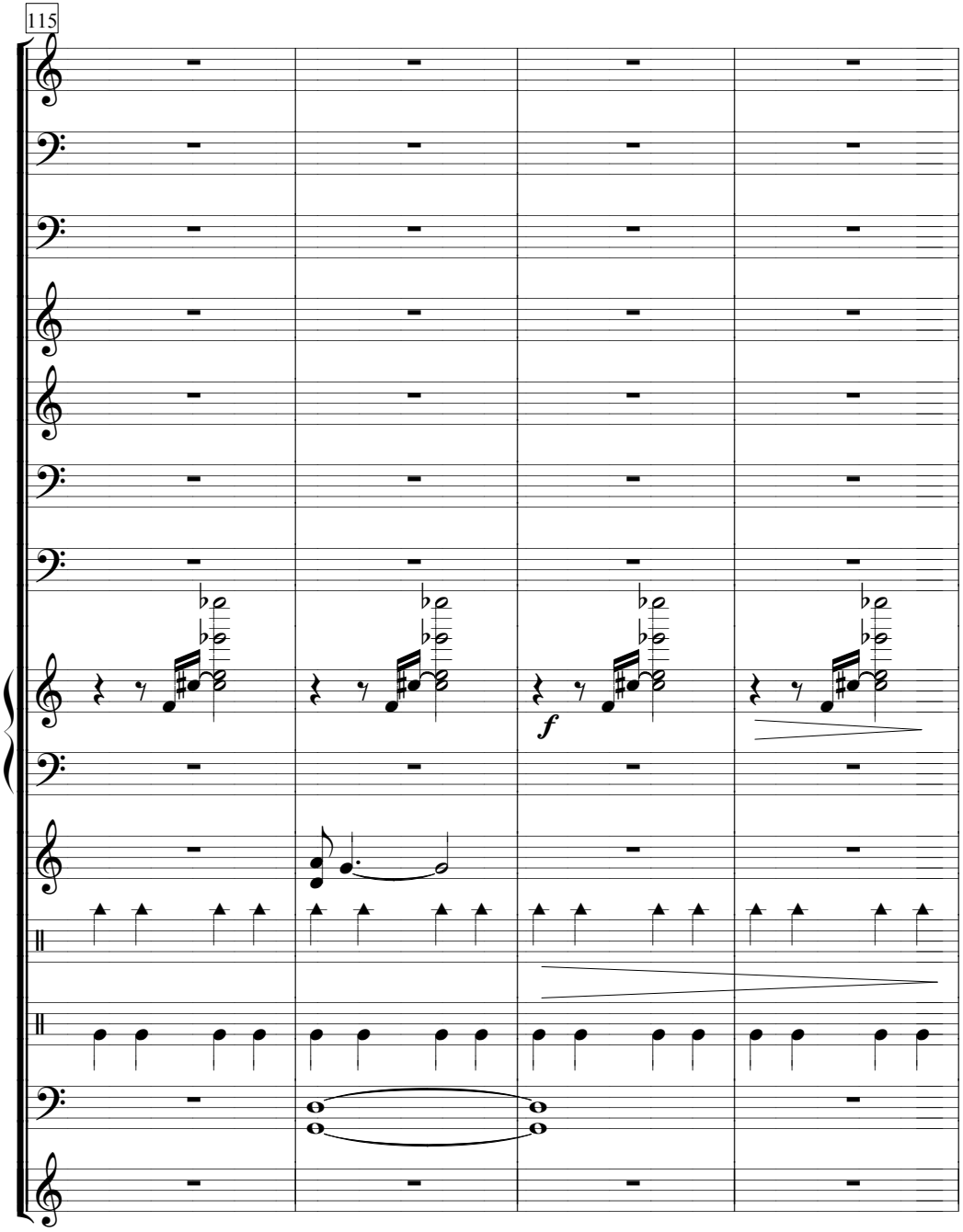
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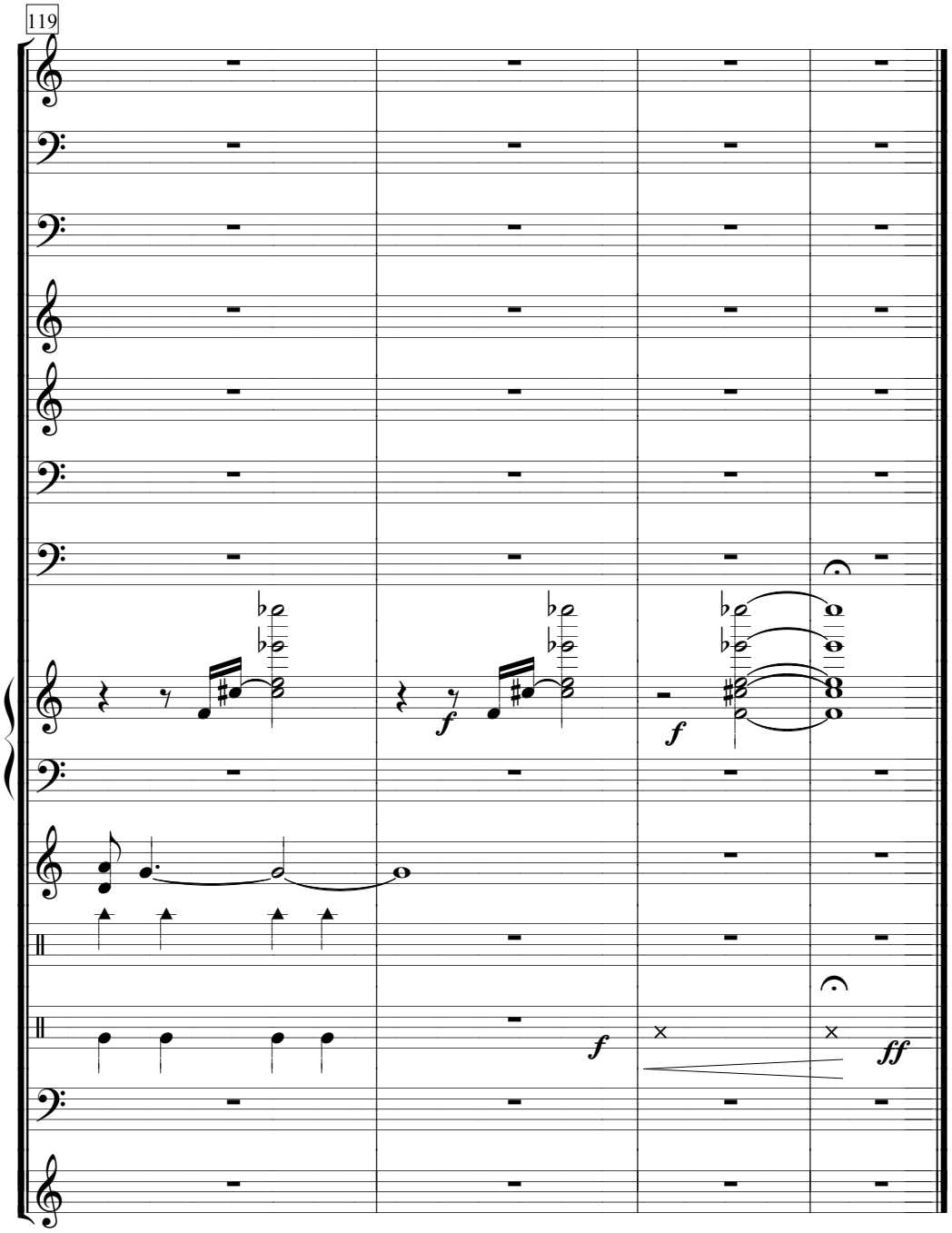
119
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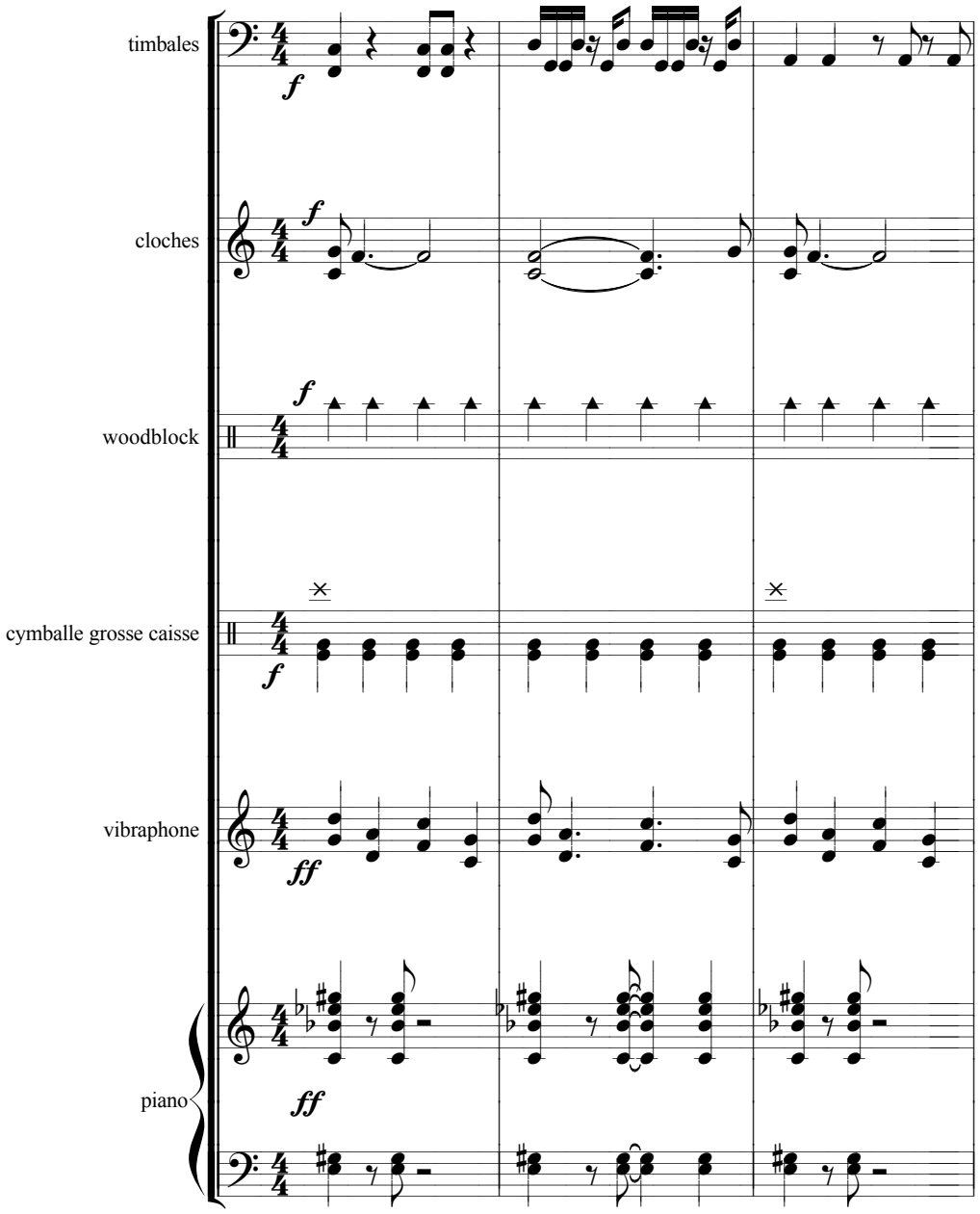
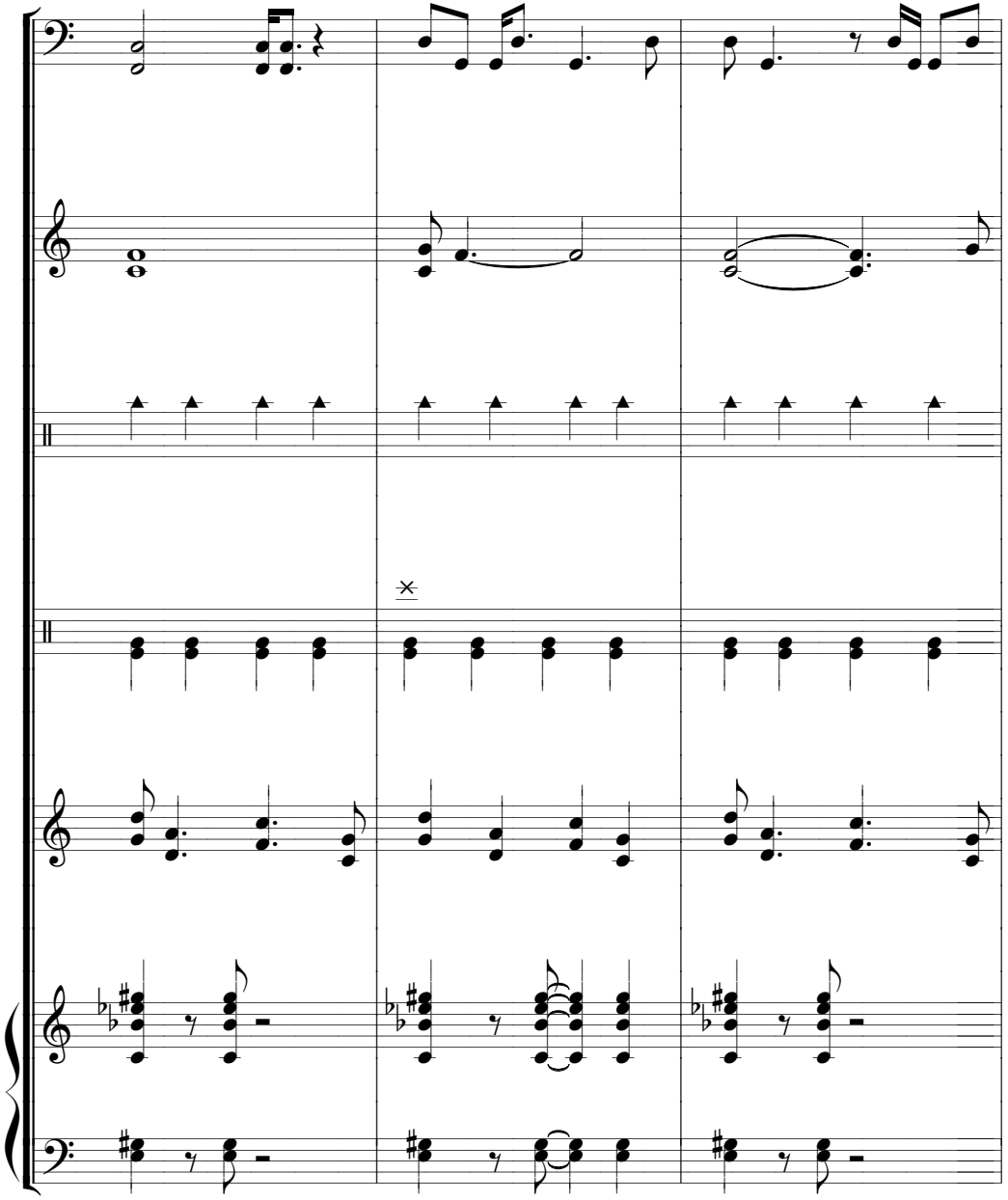
Intermede

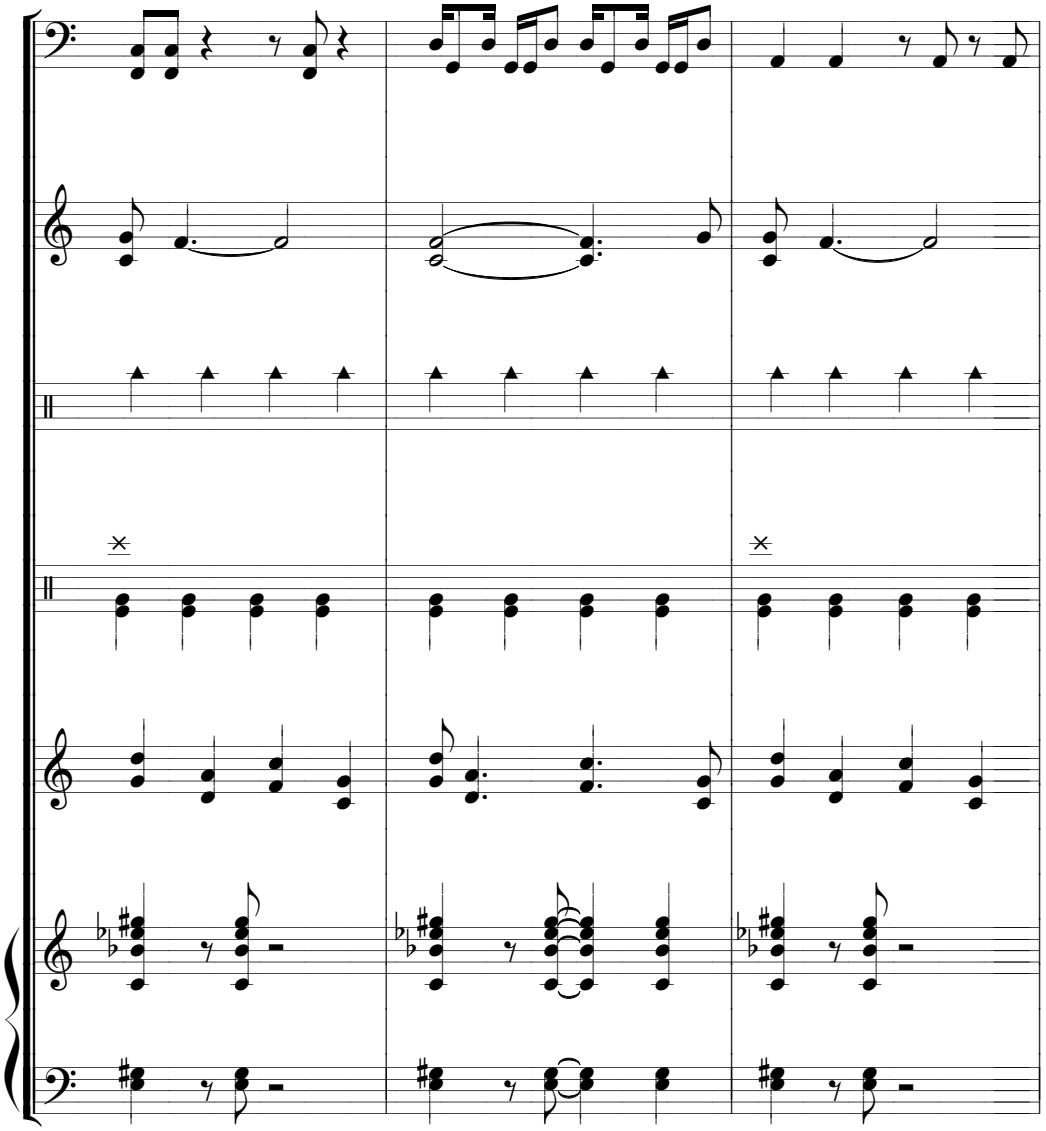
13 magiques

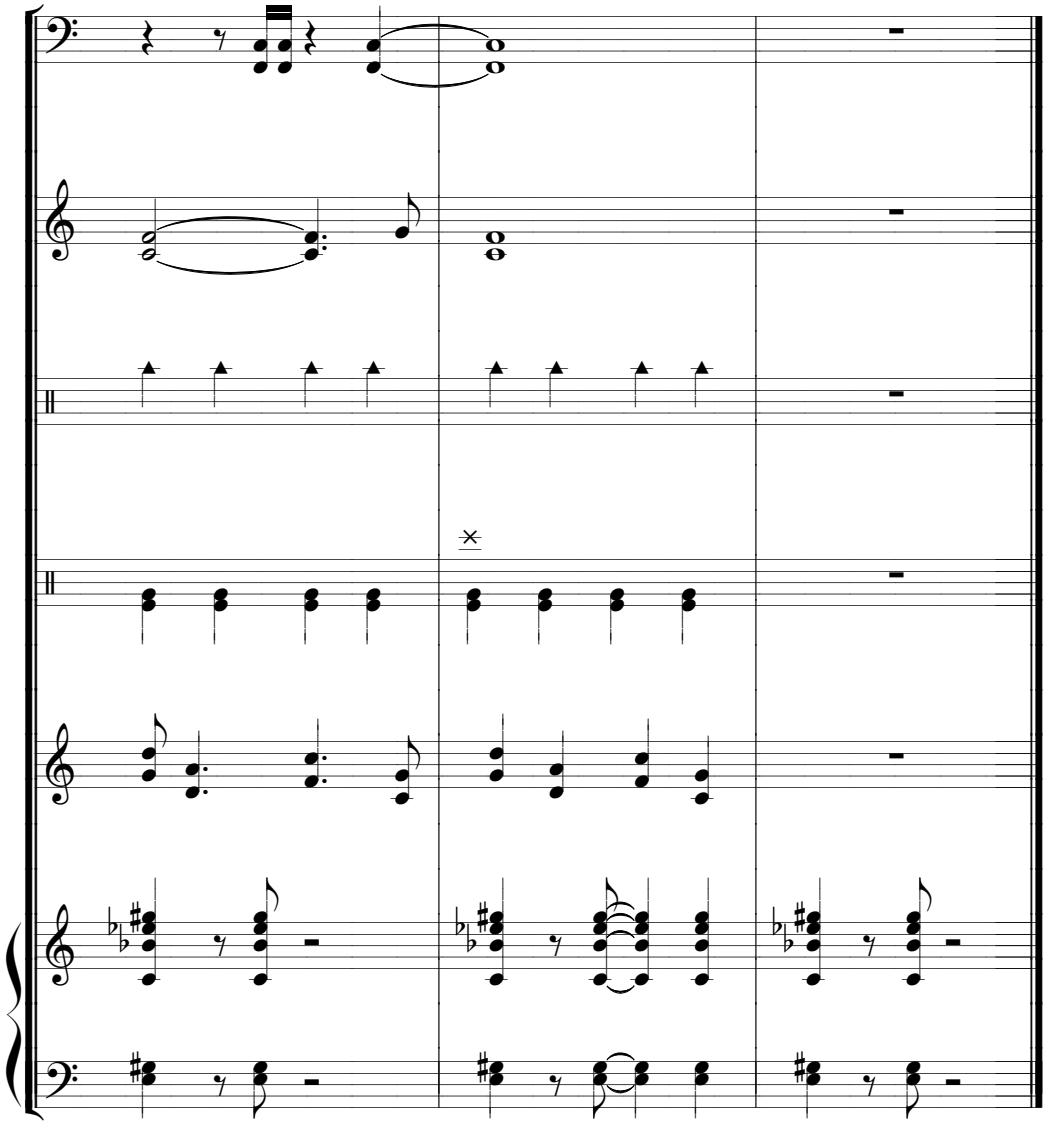
Jean Pierre Prudent

♩= 120 nuance forte , sauvage et violent







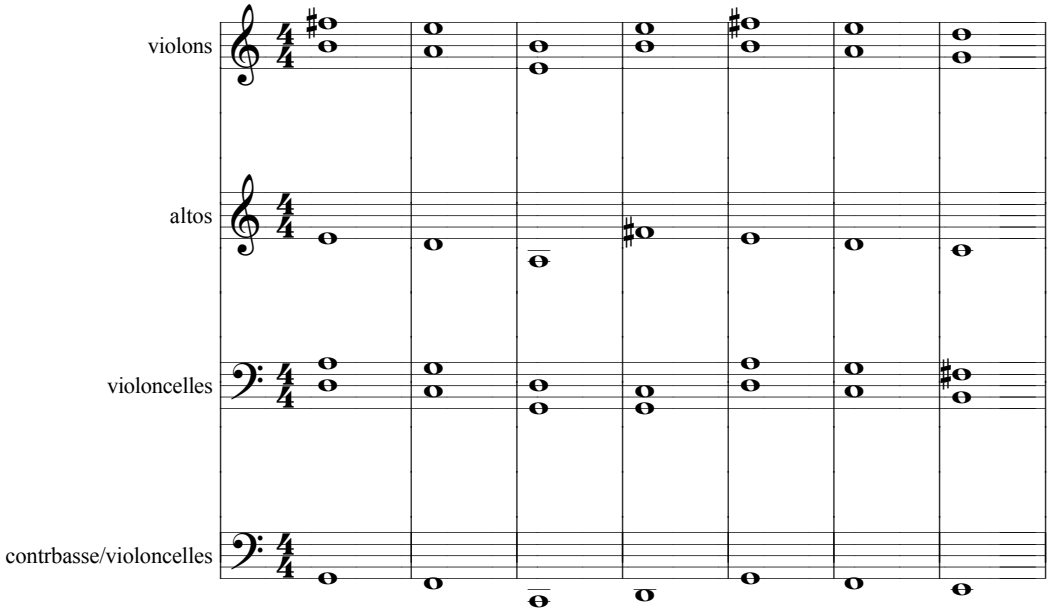


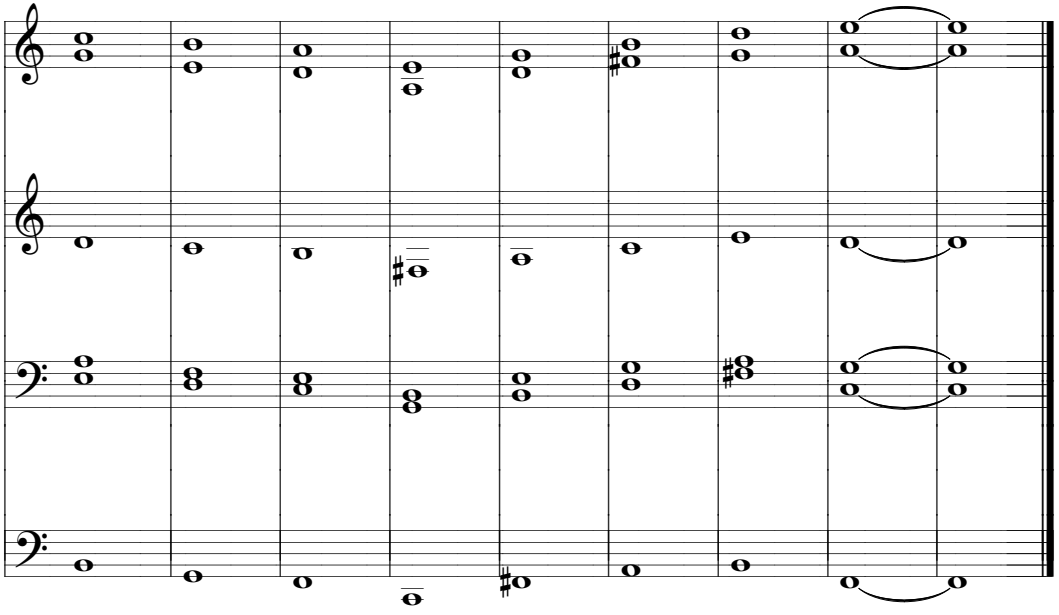
détail des cordes harmoniques

13 magiques

Jean Pierre Prudent

à reporter dans les pièces correspondantes





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