



Jean Pierre Prudent

Compositeur, Interprete

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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 : La quête (suite pour orgues)
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Arrangeur : Prudent, Jean Pierre
Droit d'auteur : Jean Pierre Prudent © All rights reserved
Editeur : Prudent, Jean Pierre
Instrumentation : Orgue seul
Style : Contemporain

Jean Pierre Prudent sur free-scores.com



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La Quête

Jean Pierre Prudent 2006

La Quête

Démarche d'écriture :

Toutes les pièces de "La Quête" sont à l'origine des improvisations enregistrées puis retravaillées à la table. Elles ont été pensées dès le début pour l'instrumentarium choisi. La méthode (qui est celle que j'emploie presque toujours) consiste à définir une ambiance, des thèmes, des harmonies, des rythmes, une instrumentation ainsi que d'autres éléments brefs (non développés) et des plans conceptuels à partir desquels j'improvise. Cette improvisation est enregistrée (il y a parfois plusieurs prises, et la meilleure est conservée). La partition est notée d'abord de façon "brute" à partir de cet enregistrement. Elle est ensuite reprise à la table (souvent après un délai de "décantation") où elle est retravaillée de manière à y apporter d'avantage de structure, de mathématique. A ce stade il ne s'agit donc plus d'une simple transcription neutre, mais d'une pièce arrangée. L'interprétation finale ne se voudra pas figée par rapport à l'écrit. On peut à nouveau improviser, transformer, choisir. La boucle est alors bouclée.

Improvisation à la source, structuration de la partition, interprétation "libre" permettant à nouveau l'improvisation.

Instrumentation :

- L'orgue à tuyaux
- un orgue de type Hammond B3 – C3 ou un orgue/synthétiseur actuel reproduisant sa sonorité. Le B3/C3 peut être remplacé par un second orgue de chœur ou, pourquoi pas, un harmonium. Il est facultatif et peut être supprimé, mais les pièces n'ont pas été pensées dans ce sens. Pour jouer à l'orgue seul il faut donc user de quelques artifices :
 - Mélanger dans une pièce des éléments puisés dans la partie d'orgue et dans celle réservée au B3-C3. Exemple : sur la pièce n°1 (Dodo ...) On peut jouer sur la première phrase la basse du B3 au pédalier, sur les parties non mesurées on peut jouer la partie B3 à la main gauche et au pédalier etc.
 - Construire un morceau à partir d'éléments provenant de différentes pièces
 - Jouer tel quel (c'est tout à fait possible, par exemple, sur les pièces 9 et 10)
- Il faut donc faire preuve d'imagination: c'est l'improvisation structurée, l'interprétation libre.
- Des bruitages électroniques facultatifs pouvant toujours être remplacés par des percussions. Des percussions facultatives pouvant elles-mêmes être remplacées par des bruitages ...

Je n'ai pas toujours indiqué la place d'éventuels bruitages sur la partition. On peut en ajouter

Une remarque générale valable pour l'ensemble de mes créations

Toutes les musiques que j'écris n'ont pas forcément à être jouées fidèlement à la partition. Je conçois la composition dans un esprit beaucoup plus proche du jazz ou du rock que d'une manière apparentée à une écriture "savante". A côté de Bach ou Messiaen, certains de mes maîtres à penser sont des musiciens qui n'ont jamais fréquenté les conservatoires ni posé la moindre note sur une feuille de papier. A côté des symphonies pour orchestre, des fugues pour orgue ou des études pour piano, des groupes dont la musique aux règles simples se transmet à l'oreille et se conçoit empiriquement par la pratique instrumentale sont aussi mes modèles. Cette façon de faire, où tout caractère savant est absent, a pourtant produit quelques chefs d'œuvres. Les démarches sont différentes et il n'est donc pas question de plus ou moins grande 'valeur' dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prends en exemple 'Smoke on the water' de Deep Purple, on y trouve dans le cadre d'une analyse que quelques accords simples, une mélodie élémentaire sur un rythme binaire et répétitif ; et pourtant ça le fait... Ce morceau dégage, de mon point de vue, autant de génie et d'audace que toute autre musique qui serait dite "grande" parce qu'elle s'adresse à l'orchestre, que tout y est gravé sur le papier ou qu'il faut être virtuose pour la jouer. On a simplement dans un cas une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite, dans l'autre cas une œuvre non moins intéressante, mais en tout cas figée à jamais. Il n'y a aucun lien direct de cause à effet entre la complexité / simplicité d'une musique (qu'on parle de l'écriture ou du niveau de l'interprétation) et l'émotion qu'elle peut susciter. Le but n'est pas de faire des mathématiques sonores ou un numéro de cirque où l'on se montre le plus rapide à son instrument, mais bien de donner à ressentir, de recréer l'univers et la vie par le son. C'est pas parce que c'est compliqué que c'est forcément mieux !!

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

A titre d'exemple :

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

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

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

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

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

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

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

Les trames sont les suivantes :

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

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

l'écriture est enharmonique, visant à simplifier la lecture. EX mi b ou Sib préférés à La# ou Ré#, Do# préféré à Ré b etc.. La note écrite est toujours la note à obtenir (pas d'instruments transpositeurs). Les altérations ne se répercutent PAS d'une octave à l'autre.

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

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

- **Opposition rythme – non rythme**
- **Ajout de textes** (*mise en scène*)
- **Musiques simples** (*le rock, le moyen âge*)

• **Les choix harmoniques :**

➤ accord en quarte (juste dim ou aug) *EX do Fa# sib* sur la base duquel il peut y avoir ajout : - d'un parfait maj , min ou 5te dim depuis la première ou seconde quarte *EX sur la base do Fa# sib on a Fa# la do(#)* ou *Sib Re Fa (#)* - ou d'un accord en quarte identique sur la 1ère ou seconde quarte *EX sur la base précédente on ajoute mib ou mib et lab.* - ou d'un accord en quintes sur la 1ère ou seconde quarte *EX sur la base précédente : Fa# Do# Sol# ou Sib Fa Do.*

➤ 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 9^{ème} et la quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés (parmi les possibles). Tout autre accord est superposable à cet accord de résonance.

➤ Accords aléatoires de type cluster ou résultant d'un contrepoint libre.

➤ Toutes les positions et renversements sont employés, et les formes alternent.

Ajout de bruitages

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

(voir "Ecriture et musique électronique")

Hormis les remarques techniques concernant spécifiquement la musique, l'esprit évoqué ici prévaut également lorsque j'écris des textes. Sur la forme par exemple, j'y emploie aussi l'assemblage d'éléments comme dans la mosaïque et il est toujours possible de ré-agencer ou d'improviser...

Ecriture et musique électronique

La partition répond à plusieurs usages. Le premier est l'archivage, la conservation, le rôle de mémoire. Le second est de devenir un vecteur entre le compositeur et l'interprète. Grâce à l'écrit, l'instrumentiste ou le chef d'orchestre donne vie à ce qui n'était jusque là qu'une pensée abstraite. Ils viennent prolonger le travail de l'auteur. Enfin, le fait même d'écrire, de noter, vient structurer la musique en autorisant une réflexion plus fine liée au temps, à la représentation graphique, aux règles. Un phénomène comparable existe dans le langage parlé où un discours improvisé est rarement équivalent (tout au moins sur le plan de la forme) à un texte préparé par écrit.

La musique électronique induit en matière de composition une démarche qui va du concret vers l'abstrait. (et encore, les machines actuelles permettent d'obtenir un résultat tout à fait acceptable à partir d'une structuration quasi nulle. Le travail est alors exclusivement placé dans le domaine des manipulations concrètes.) . Le compositeur devient l'utilisateur plus ou

moins heureux et doué de la technologie. Celle-ci reste indispensable pour exécuter une œuvre au même titre qu'un instrument conventionnel, mais surtout devient strictement nécessaire à l'acte créatif lui-même. Sans ses appareils un auteur de musique électronique n'a plus rien à inventer, sa main lui est coupée, il ne peut plus "écrire". L'instrument, dans ce cas, n'est plus seulement l'outil final permettant le passage de l'abstrait de la partition vers le concret du monde sonore, mais devient le prolongement obligé du cerveau humain. C'est la machine qui contient la mathématique, le plus haut degré d'ordre, devant la musique qu'elle permet de produire.

En vertu de cela il est, à mon sens, inutile d'écrire une musique électronique. Il n'y a pas d'interprète humain à qui la partition pourrait être destinée. Le stockage de l'information est réalisé sur les machines au format qui leur est propre (les ordinateurs savent parfaitement enregistrer le son et le conserver, les logiciels ou appareils possèdent tous une fonctionnalité assurant la sauvegarde de tous les paramètres nécessaires à la production / reproduction de la musique). Enfin, la méthode de travail consiste à manipuler directement le matériau sonore, à l'agencer, rendant tout système de notation plutôt descriptif (informatif) que concepteur. L'écrit, ne permettant en rien de "voir" le résultat, devient superflu pour structurer la pensée. (*à qui le graphique d'un spectre sonore évoque-t-il immédiatement un objet particulier à l'oreille ?*)

Ce qui peut rendre une musique libre du temps et de l'espace c'est, entre autres, la mathématique qu'elle contient en elle, indépendamment des instruments qui lui donneront vie. De ce point de vue une partition est comparable à une formule qui décrit de la façon la plus abstraite et universelle possible une pensée structurée, un raisonnement sonore. Cet écrit devant rester lisible, compréhensible, sans l'aide d'appareillages spécifiques. Les musiques électroniques (électroacoustique, travail du son brut, sampling, boucles etc. ...) contiennent peu de mathématiques directement perceptibles à l'audition. Les structures, quand elles existent, sont souvent hypercomplexes ou au contraire ridiculement simplistes. Dans le premier cas les musiques, peu "naturelles", sont souvent en dehors des limites de ce que notre oreille peut comprendre sans analyse. La "logique" du son ne se perçoit pas (ou très peu) lors d'une écoute vierge de toutes explications. Ce n'est qu'après avoir lu un mode d'emploi disant : « ce que vous écoutez est construit de cette façon » que tout s'éclaire. Dans le second cas la forme se réduit bien souvent à une simple pulsation d'une monotone régularité dont le seul intérêt peut être d'entrer en transe en dansant.

Le savoir, l'harmonie, l'intelligence, la beauté sont principalement dans les machines. Il faut, pour moi, se poser cette question : **que reste-t-il quand on coupe l'électricité ?** . Si il y a toujours de quoi s'émerveiller (*une partition de Bach ... ?*) c'est probablement bien. Mais loin des lignes à haute tension il ne subsiste parfois que le B A BA de la musique la plus primitive.

Les instruments actuels sont merveilleux, et un compositeur digne de ce nom serait stupide de ne pas les employer. Il faut cependant rester lucide. La technique c'est comme une sirène, son chant est des plus mélodieux mais il peut vous entraîner hors de votre route. Vous n'êtes plus totalement maître de vos pensées, sauf à vouloir les écrire même si vous les destinez aux appareils les plus sophistiqués. C'est pourquoi je préfère à l'électronique pure une musique mixte où cohabitent instruments traditionnels et objets sonores informatisés. Ajouter l'humain (**l'interprète**) à la rigueur des ordinateurs. Une composante du travail est écrite à l'attention des musiciens, une autre est simplement décrite si nécessaire, stockée directement sur les machines ou totalement improvisée. L'improvisation (éventuellement structurée) s'accorde très bien, pour moi, avec les instruments électroniques dans la mesure où il est de toute façon très difficile à l'oreille de distinguer dans ce style une pièce rigoureusement préparée d'une pure production aléatoire ...

Le livre de la quête.

De l'ignorance, là où on ne sait pas, à l'illumination

1) Invocation à la foi

Petit a.

Absolument tout des distances, infinies limites des temps après avant moi éternels. Masses énergétiques, quanta ondulatoire. Toutes les choses que je vois ou pas, que je sais ou pas, que je parle ou pas, intégralement tout l'univers. J'en connais la formule.

De la racine aux hyperboliques sphères en puissance carrée, fonction affine des produits cartésiens, hypoténuse impaire de l'espace euclidien courbe multidimensionnel.

Petit b

Microbes, bactéries, algues, photosynthèse, pieds qui poussent, les yeux qui sortent, dents qui croquent, cellules amassées planifiées en hélices. Toutes les bêtes qui ne restent pas à la même place, trop petites et brèves infinitésimales. Pourquoi elles mangent et où elles vont et leur sang rouge qui coule parfois. J'en connais la formule.

Des barycentres logarithmiques linéaires intégrales sur ensembles interpolés. Facteur numérique zéro de la série convergente réflexive.

Petit c

Tous les mots disposés réunis combinés dans pas n'importe quel ordre pour les entrer viraux dans un autre esprit. Pouvoir connaître chaque chose et la dire, mettre le monde dans ce qui se parle. Traduire, expulser, construire. Etre avec le flot des verbes qui me font, et pour tous ceux que je connais les dire à exister. J'en connais la formule.

Rayon quadratique proportionnel de la permutation vectorielle. Nombre irrationnel au monomorphisme multiplicateur des anneaux commutatifs.

Petit d

Que je sais dire "je t'aime", et t'espérer, t'attendre, te rencontrer. Que je sais partager caresser reconforter. Que je sais dire "je t'aime" et encore te redécouvrir. Que je sais dire "je t'aime": j'en connais la formule.

Abscisse algébrique aux angles aigus, bijection orthogonale du polynôme, coefficient probabiliste de la congruence modulo. Symétrie colinéaire sinusoïdale.

Petit e

Pourquoi des petits garçons ou filles restent enfermés où ils sont seuls quand ils sont morts. Parlent, on ne les entend pas, sont dans les choses qu'ils ne peuvent pas toucher. Ou alors l'objet ne bougera pas. Invisibles à crier parfois dans une éternité éternellement renouvelée d'infini cyclique. Tous les petits disparus de nous, ou plus tard, guerres, injustices, famines, indifférence naturelle. Les amas de cellules se dissolvent et les mots ont du mal à sortir. J'en connais la formule.

Elément absorbant zéro, hors limite de la matrice minimale convexe.

Petit f

Tout le rien vide inutile à peine rempli par moi et les autres eux-mêmes avec moi. Géant néant, même pas là pour rire. Solitude des enfants abandonnés. Aucune loi sauf les quelques équations du lambda calcul. J'en connais la formule.

Courbe asymptotique du lemme diviseur, diagonale transitive du quotient variable, puissance N des algorithmes cubiques fractionnaires. Constante universelle mathématique.

Que j'aimerais prier de quelques certitudes significatives, amour tendre, parfois. CQFD.

2) Big-Bang

Je ne sais pas les ondes magiques, ni les forces futures
En plus on m'a fait voir des agonies sanglantes en solitudes affamées.
Je n'ai pas appris les causes obscures, ni les géométries extravagantes
Quand même on m'a montré les armes pointues et les regards tueurs.
Je n'ai pas imaginé les phares lointains, ni les forges aux étincelles hurlantes
Surtout on m'a donné la peur des étranges à en vouloir la haine par longue agonie.
Je ne sais pas où vont toutes les rivières, ni comment le temps s'étend,
Mais je sais les nuits qui précèdent la lumière et les graines enfouies sous la glace.

ET j'ai dit les mots de la naissance et ceux qui sont les choses,
inventé les termes de la vie, du temps et ceux qui font le sens.
J'ai compris les paroles des autres hommes à les exister.
J'ai dessiné les formules de la matière qui ordonnent la pensée.
J'ai écrit tous les mots qui font la réalité.
J'ai répété les chants qui sont du bien et autant ceux qui font mal,
Et j'ai dit le mot de ton nom
Aussi énuméré les syllabes des noms de tous mes immortels.
J'ai prononcé toutes les paroles qui libèrent et celles qui sont sans limite,
Les phrases qui ignorent les secrets et révèlent les mystères
Et encore celles d'où jaillit l'univers et qui ordonnent son cours.
Et les mots qui rassurent des noms de la tendresse
Et l'ensemble de tous les cris qui inondent le rien
Et le verbe qui dit ce qui est.

Je ne sais pas les chemins oubliés, ni les lignes directrices
Forcément on m'a montré des tortures écartelées aux crispations de larmes.
Je n'ai pas vu les forces implacables, ni les destins dessinés
Pourtant on m'a dit la misère le froid et l'oubli.
Je n'ai pas entendu les rayons concentriques, ni les ondes fabuleuses
Pour peu on m'a vendu les pleurs des gamins délaissés aux atmosphères sordides.
Je ne sais pas où volent les oiseaux, ni comment les secondes se succèdent,
Mais je sais la pluie du désert et les enfants qui grandissent.

Même si l'espace se tord et le temps s'étire aux démesures des confins
Où ni glace ni lumière n'ont de nom.
Survenus, mais à venir au néant des mots qui sont.
Je sais te dire et les verbes de l'ailleurs.
Je prononce ce qui maintenant sera toutes les images qui font l'univers.

3) La quête

Baigné dans toutes les couleurs du soir que je ne saurais pas bien dessiner
Mélangées multiples et vives, dans le mouvement des vagues.
Du bruit au souffle du vent, à la caresse chaude des dernières lumières.
Et j'ai tenu ta main.
Tous les mots inutiles, insuffisants à la pensée qui dépasse.
Aucune formule, aucun signe ne peut dire cet instant de l'unique rencontre.
Là où tout s'impose sans être réalisé du nom d'aucune chose ...

Au jour qui ne sera pas des temps absents, et sans personne à respirer,
A la nuit qui n'anticipe jamais un futur, sans lune froide ni terre brune
A aucun horizon qu'on ne voyait pas des boussoles affolées.
A mon souffle qui se prépare anéanti des origines de l'esprit.
Au chant des oiseaux, à l'eau du ruisseau les brouillards et tempêtes
A toutes ces illuminations qui me disent un au-delà

Tout suggère l'émerveillement qui brillera aux obscures clartés.
Rien n'appelle l'absence, rien n'effraie en cauchemar, rien ne griffe, ne brûle ni ne suffoque.
Rien ne parle les mots du désespoir ni ceux du néant.
Je sais.

Je sais mes armes qui n'effraient pas les anguleux rampants strictement dévoreurs,
Je sais mes livres qui ne diront pas la cachette des lumières merveilleuses,
Je sais mes larmes qui n'attendriront jamais les pendules austères ou les forces rigides,
Je sais mon amour si fragile dans son absolu d'éternité, et toute sa folie en ridicule,
Je sais que je ne suis pas seul, les miens éternels et l'inconnu de tendresse
Je sais mon chemin difficile autant que magnifique,
Je sais qu'il me mènera là où ma foi enfante le monde.

Echo

*Je veux prendre le temps lentement de sentir le temps, me penser
Je veux tranquillement imaginer mon chemin à vous découvrir
Je veux doucement tout me réinventer souvent
Je veux impérativement savoir ma planète où plus personne n'a faim ou froid
Je veux tellement ne pas être raisonnable
Je veux nonchalamment vivre improductif qui achète peu
Je veux absolument ne pas regarder la télé, ni téléphoner portable
Je veux victorieusement arriver dernier sans être éliminé
Je veux nécessairement savoir pourquoi, et choisir.*

Remarque concernant les textes :

Ils peuvent, si on le souhaite, être dit sur la musique ou entre les morceaux ...

Si ils sont placés sur la musique je vois plutôt les choses ainsi :

Invocation à la Foi → Morceau n° 2

Big Bang → Morceau n° 3

La Quête → Morceau n° 7

La Quete 1 (sur Dodo l'enfant Do ...)

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Registration

Indicative :

Ped Soubasse 16 et 32 + flute 8 et prestant 4

GO Plein Jeu (fonds, principaux, mixtures, pas de hanches ni cornet)

Pos Bourdon 8 Doublette 2 + Cymbale 3 rgs + prestant 4

"Hammond"

16 5-1/3 8 4 2-2/3 2 1-3/5 1-1/3 1

8 3 7 7 4 7 2 2 6

pas de vibrato

Percussion légère, Click fort, Overdrive ON léger

Rotor Trebble + Bass ON lent

Ped = accélérer le rotor / ou + vibrato

7 ♩ = 80

The musical score is written for four parts: Pos, Orgue (GO), Ped, and Hammond B3/C3. The time signature is 4/4. The tempo is marked as ♩ = 80. The score begins with a box containing the number 7. The Pos part consists of five measures, each with a single dash on the staff. The Orgue (GO) part consists of five measures of music, starting with a whole note chord (F#2, C3, F#2, C3) and followed by a series of chords and notes. The Ped part consists of five measures, each with a single dash on the staff. The Hammond B3/C3 part consists of five measures, each with a single dash on the staff.

La Quete 1 (sur Dodo l'enfant Do ...)

6 $\text{♩} = 120$ $\text{♩} = 80$

Pos
GO
Ped
B3
B2

11 $\text{♩} = 120$

Pos
GO
Ped
B3
B2

15

Pos

GO

Ped

B3

Ped. *

Ped. *

$\text{♩} = 80$

20

Pos

GO

Ped

B3

Non mesuré ... Rythmes indicatifs ...

23

Musical score for measures 23-26. The score is for four parts: Pos (Positif), GO (Grand Orgue), Ped (Pédale), and B3 (Batterie 3). The Pos part has a treble clef and contains a melodic line with various rhythmic values and accidentals. The GO and Ped parts have bass clefs and contain mostly rests, with some notes in the Ped part. The B3 part has a treble clef and contains block chords. The word "Mesuré" is written above the GO part. A fermata is placed over the end of the Pos part.

Ad.

27

Musical score for measures 27-30. The score is for four parts: Pos (Positif), GO (Grand Orgue), Ped (Pédale), and B3 (Batterie 3). The Pos part has a treble clef and contains a melodic line with various rhythmic values and accidentals. The GO part has a bass clef and contains mostly rests. The Ped part has a bass clef and contains mostly rests. The B3 part has a treble clef and contains block chords. The text "Non mesuré ... Rythmes indicatifs ..." is written below the Pos part. A fermata is placed over the end of the Pos part.

29

Musical score for measures 29-32. The score is for four parts: Pos (Flute), GO (Guitar), Ped (Pedal), and B3 (Bassoon). The key signature has one sharp (F#). The tempo/mood is marked "Mesuré".

Pos: Treble clef. Measures 29-32 show a melodic line with eighth and sixteenth notes, ending with a half note.

GO: Bass clef. Measures 29-32 show a bass line with rests in measures 29 and 30, followed by chords in measures 31 and 32.

Ped: Bass clef. Measures 29-32 show a bass line with rests in measures 29 and 30, followed by a melodic line in measures 31 and 32.

B3: Treble clef. Measures 29-32 show a bass line with chords and rests.

red.

33

Musical score for measures 33-36. The score is for four parts: Pos (Flute), GO (Guitar), Ped (Pedal), and B3 (Bassoon). The key signature has one flat (Bb). The tempo/mood is marked "Non mesuré ... Rythmes indicatifs ...".

Pos: Treble clef. Measures 33-36 show a melodic line with eighth and sixteenth notes, including slurs and accents.

GO: Bass clef. Measures 33-36 show a bass line with eighth and sixteenth notes, including slurs and accents.

Ped: Bass clef. Measures 33-36 show a bass line with chords and rests.

B3: Treble clef. Measures 33-36 show a bass line with chords and rests.

35

Musical score for measures 35-36. The score is written for four staves: Pos (Poson), GO (Goboe), B3 (Bassoon), and Ped (Pedal). The Poson part features a melodic line with various rhythmic values and accidentals. The GO part provides a rhythmic accompaniment with notes and rests. The B3 part consists of chords and single notes. The Pedal part has a few notes and rests. A 'Ped.' marking is present at the end of the system.

37

Musical score for measures 37-40. The score is written for four staves: Pos (Poson), GO (Goboe), Ped (Pedal), and B3 (Bassoon). The Poson part has a melodic line with notes and rests. The GO part has notes and rests, with the text 'Mesuré' and 'Non mesuré ... Rythmes indicatifs ...' written above it. The Pedal part has notes and rests. The B3 part has chords and notes. A '*' marking is present at the beginning of the system.

41

Musical score for measures 41-42. The score is written for four staves: Pos (Trumpet), GO (Guitar), B3 (Bass), and Ped (Piano). The Pos staff features a melodic line with various ornaments and accidentals. The GO staff has a bass line with chords and single notes. The B3 staff consists of two staves (treble and bass clef) with chords and single notes. The Ped staff has a bass line with single notes.

43

Musical score for measures 43-44. The score is written for four staves: Pos (Trumpet), GO (Guitar), Ped (Piano), and B3 (Bass). The Pos staff has a melodic line with a fermata in measure 43 and a rhythmic pattern in measure 44. The GO staff has a bass line with chords and rests. The Ped staff has a bass line with single notes and rests. The B3 staff consists of two staves (treble and bass clef) with chords and single notes. The text "Mesuré" is written above the GO staff in measure 43, and "Non mesuré ... Rythmes indicatifs ..." is written above the GO staff in measure 44.

ped.

47

Musical score for measures 47-50. The score is for a piano with four staves: Pos (Flute), GO (Guitar), Ped (Pedal), and B3 (Bassoon). The key signature has one sharp (F#). The tempo is marked 'Mesuré'. The Pos part has a melodic line starting with a sixteenth-note run. The GO part has a bass line with chords. The Ped part has a long note with a fermata. The B3 part has a bass line with chords and a melodic line.

51

Musical score for measures 51-54. The score is for a piano with four staves: Pos (Flute), GO (Guitar), Ped (Pedal), and B3 (Bassoon). The key signature has one sharp (F#). The tempo is marked '♩ = 120'. The Pos part has a melodic line with many beamed notes. The GO part has a bass line with chords. The Ped part has a bass line with a long note and a fermata. The B3 part has a bass line with chords and a melodic line. There is a 'Ped.' marking with an asterisk at the bottom of the B3 staff.

55

Musical score for measures 55-59. The score is for five instruments: Pos (Poson), GO (Goboe), Ped (Pedale), B3 (Basson), and B2 (Basson). The tempo is marked as $\text{♩} = 80$. The key signature is one sharp (F#). The score includes various musical notations such as rests, notes, and dynamic markings like *red.* and **.*

60

Musical score for measures 60-64. The score is for five instruments: Pos (Poson), GO (Goboe), Ped (Pedale), B3 (Basson), and B2 (Basson). The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction is noted: *- Cymbale et doublette*. The score concludes with a fermata over the final notes.

La Quete 1 (sur Dodo l'enfant Do ...)

65

♩ = 80 Rit.

Pos

GO

Ped

B3

- Prestant (Bourdon 8 seul)

69

♩ = 60

Pos

GO

B3

Rit.

*

Rit.

La Quête 2

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Registration

Indicative :

Ped Soubasse 16 et 32 + flute 8

GO Salicional 8 bourdon 8

"Hammond"

16 5-1/3 8 4 2-2/3 2 1-3/5 1-1/3 1

3 0 2 1 6 0 4 7 3

pas de vibrato

Percussion très légère Click moyen, Overdrive ON léger

Rotor Treble + Bass ON lent

Ped = accélérer le rotor / ou + vibrato

Le son doit être très diffus ... aérien ...

(soft backing)

The musical score is written for Organ and Hammond B3/C3. It begins with a tempo marking of quarter note = 80. The Organ part is in 4/4 time and consists of two staves: the upper staff (treble clef) and the lower staff (bass clef). The Hammond B3/C3 part is also in 4/4 time and consists of two staves: the upper staff (treble clef) and the lower staff (bass clef). The Organ part starts with a first ending bracket over the first two measures. The Hammond B3/C3 part has a few notes in the first two measures, followed by rests.

La Quête 2

3

First system of music for measures 3 and 4. It consists of three staves. The top two staves are a grand staff with a treble clef on the first staff and a bass clef on the second. The first staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure. The second staff contains a bass line with quarter and eighth notes. The third staff is a grand staff with a treble clef on the top and a bass clef on the bottom, containing block chords. The key signature has two sharps (F# and C#). Measure 3 is marked with a '3' in a box.

5

Second system of music for measures 5 and 6. It consists of three staves. The top two staves are a grand staff with a treble clef on the first staff and a bass clef on the second. The first staff contains a melodic line with quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes. The third staff is a grand staff with a treble clef on the top and a bass clef on the bottom, containing block chords. The key signature has two sharps (F# and C#). Measure 5 is marked with a '5' in a box.

7

Third system of music for measures 7 and 8. It consists of three staves. The top two staves are a grand staff with a treble clef on the first staff and a bass clef on the second. The first staff contains a melodic line with quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes. The third staff is a grand staff with a treble clef on the top and a bass clef on the bottom, containing block chords. The key signature has two sharps (F# and C#). Measure 7 is marked with a '7' in a box.

La Quête 2

9

1

II

B3

Red. *

Detailed description: This system contains measures 9 and 10. The upper part (I) consists of a treble and bass staff. Measure 9 starts with a whole note G4 in the treble and a whole note G2 in the bass. Measure 10 features a melodic line in the treble: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The bass line in measure 10 is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The lower part (B3) has two staves. The treble staff has a whole note chord of G2, B2, D3, F3 in measure 9, and a whole note chord of G2, B2, D3, F3, A3 in measure 10. The bass staff has a whole note G2 in measure 9 and a whole note G2 in measure 10. A 'Red.' marking is under measure 9 and an asterisk is under measure 10.

11

1

II

B3

Detailed description: This system contains measures 11 and 12. The upper part (I) continues the melodic line from measure 10. Measure 11: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Measure 12: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The bass line in measure 11 is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). In measure 12, the bass line is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The lower part (B3) has two staves. The treble staff has a whole note chord of G2, B2, D3, F3 in measure 11, and a whole note chord of G2, B2, D3, F3, A3 in measure 12. The bass staff has a whole rest in measure 11 and a whole note G2 in measure 12.

13

1

II

B3

Detailed description: This system contains measures 13 and 14. The upper part (I) continues the melodic line. Measure 13: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Measure 14: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The bass line in measure 13 is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). In measure 14, the bass line is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The lower part (B3) has two staves. The treble staff has a whole note chord of G2, B2, D3, F3 in measure 13, and a whole note chord of G2, B2, D3, F3, A3 in measure 14. The bass staff has a whole rest in measure 13 and a whole note G2 in measure 14.

La Quête 2

15

First system of music, measures 15-16. It features four staves: I (treble clef), II (bass clef), P. (bass clef), and B3 (grand staff). Measure 15 shows a half note in I, a quarter note in II, and a whole note in P. Measure 16 shows a quarter note in I, a quarter note in II, and a whole note in P. The B3 part consists of two chords: a triad in measure 15 and a dyad in measure 16.

17

Second system of music, measures 17-18. It features four staves: I (treble clef), II (bass clef), P. (bass clef), and B3 (grand staff). Measure 17 shows a quarter note in I, a quarter note in II, and a whole note in P. Measure 18 shows a quarter note in I, a quarter note in II, and a whole note in P. The B3 part consists of two chords: a triad in measure 17 and a dyad in measure 18.

19

+ Bourdon 16

Third system of music, measures 19-20. It features four staves: I (treble clef), II (bass clef), P. (bass clef), and B3 (grand staff). Measure 19 shows a quarter note in I, a quarter note in II, and a whole note in P. Measure 20 shows a quarter note in I, a quarter note in II, and a whole note in P. The B3 part consists of two chords: a triad in measure 19 and a dyad in measure 20. The text "+ Bourdon 16" is written above the II staff in measure 20.

La Quête 2

The image displays three systems of musical notation for the piece "La Quête 2". Each system consists of four staves: I (treble clef), II (bass clef), P. (bass clef), and B3 (treble and bass clefs). Measure numbers 21, 23, and 25 are indicated in boxes at the beginning of each system. The notation includes various note values, rests, and accidentals (sharps and flats). The P. and B3 parts feature complex chordal textures with multiple notes per staff.

27

I

II

P.

B3

B3

30

I

II

P.

B3

B3

La Quête 2

33

System 1: Measures 33-34. Part I (Treble clef) contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Part II (Bass clef) contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Part P. (Bass clef) contains a single note G2. Part B3 (Grand staff) contains a chord of G2, B2, D3, F3, A3, C4, E4, G4.

35

System 2: Measures 35-36. Part I (Treble clef) contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Part II (Bass clef) contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Part P. (Bass clef) contains a single note G2. Part B3 (Grand staff) contains a chord of G2, B2, D3, F3, A3, C4, E4, G4.

37

System 3: Measures 37-38. Part I (Treble clef) contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Part II (Bass clef) contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Part P. (Bass clef) contains a single note G2. Part B3 (Grand staff) contains a chord of G2, B2, D3, F3, A3, C4, E4, G4.

39

I

II

P.

B3

+ Montre 8

41

I

II

P.

B3

La Quête 2

43

System 1: Measures 43-44. I: Treble clef, melodic line with eighth and quarter notes. II: Bass clef, accompaniment with quarter and eighth notes. P.: Bass clef, single notes. Grand staff: Treble clef, chords with accidentals.

45

System 2: Measures 45-46. I: Treble clef, melodic line with quarter and eighth notes. II: Bass clef, accompaniment with quarter and eighth notes. P.: Bass clef, single notes. Grand staff: Treble clef, chords with accidentals.

47

System 3: Measures 47-48. I: Treble clef, melodic line with quarter and eighth notes. II: Bass clef, accompaniment with quarter and eighth notes. P.: Bass clef, single notes. Grand staff: Treble clef, chords with accidentals.

La Quête 2

49

First system of musical notation, measures 49-51. It features three staves: I (treble clef), II (bass clef), and P. (bass clef). The I and II staves are grouped with a brace. The P. staff is below. The I and II staves contain melodic lines with various notes and accidentals. The P. staff contains a single note in the final measure. Below the P. staff is a grand staff labeled B3, consisting of a treble and bass clef, with block chords in the treble and single notes in the bass.

52

Second system of musical notation, measures 52-53. It features three staves: I (treble clef), II (bass clef), and P. (bass clef). The I and II staves are grouped with a brace. The P. staff is below. The I and II staves contain melodic lines. The P. staff contains a single note in the final measure. Below the P. staff is a grand staff labeled B3, consisting of a treble and bass clef, with block chords in the treble and single notes in the bass.

54

Third system of musical notation, measures 54-56. It features three staves: I (treble clef), II (bass clef), and P. (bass clef). The I and II staves are grouped with a brace. The P. staff is below. The I and II staves contain melodic lines. The P. staff contains a single note in the final measure. Below the P. staff is a grand staff labeled B3, consisting of a treble and bass clef, with block chords in the treble and single notes in the bass.

La Quête 2

57

Handwritten musical notation for measures 57 and 58. The system includes two staves for the right hand (I and II) and two staves for the left hand (B3). The right hand part features a melodic line with eighth and sixteenth notes, including accidentals like sharps and naturals. The left hand part consists of sustained chords in the bass register.

59

Handwritten musical notation for measures 59 and 60. The system includes two staves for the right hand (I and II) and two staves for the left hand (B3). The right hand part continues the melodic line with various note values and accidentals. The left hand part provides harmonic support with sustained notes and chords.

61

Handwritten musical notation for measures 61 and 62. The system includes two staves for the right hand (I and II) and two staves for the left hand (B3). The right hand part features a melodic line with dotted notes and grace notes. The left hand part continues with sustained notes and chords.

64

Handwritten musical notation for measures 64 and 65. The system includes two staves for the right hand (I and II) and two staves for the left hand (B3). The right hand part begins with a whole note chord. The left hand part consists of sustained notes in the bass register.

La Quête 3

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Go --> Montre 8 flute 4

Ped soubasses 16 +32

Pos prestant 4 puis ajouter nazard 2 2/3, tierce 1 3/5 et doublette 2
au fur et à mesure du morceau

Bruitages sur toute la durée : effet "doppler" bizarre électronique
éventuellement rendu par des percussions
(timbales, xylophone, grosse caisse, caisse claire, cymbales,
tout objet à son bizarre etc ...)
en produisant des effets "doppler"

(éloignement - rapprochement, sirène qui passe ...)

Le tout lointain, à l'arrière plan et dans le registre grave. Bruit sourd
au fond ...

Hammond B3/C3 : Plein Jeu (toutes les têtes max)

Overdrive ON fort, click fort

Percussions ON (moyennes), Rotor Slow
Pas de vibrato. Son "Rock" assez puissant.

Ped à la fin = accélérer rotor ou vibrato.

7 $\text{♩} = 120$

Pos
Orgue

GO

Ped

Hammond B3/C3

Musique non mesurée, la barre est juste un repère.

Jouer les notes tenues pendant tout le morceau

6

Pos

GO

Ped

Les rythmes sont indicatifs ... en gardant l'esprit ...

10

Pos

GO

Ped

14

Pos

GO

Ped

18

Pos

GO

Ped

23

Pos

GO

Ped

La Quête 3

27

Pos

GO

Ped

31

Pos

GO

Ped

35

Pos

GO

Ped

39

Pos

GO

Ped

La Quête 3

43

Pos
GO
Ped

This system covers measures 43 to 45. The Pos part features a melodic line with eighth and sixteenth notes. The GO part provides harmonic support with chords. The Ped part includes a complex piano accompaniment with multiple voices in both hands.

46

Pos
GO
Ped

This system covers measures 46 to 48. The Pos part continues with a melodic line. The GO part has some rests in measure 47. The Ped part features a complex piano accompaniment with multiple voices in both hands.

49

Pos
GO
Ped

This system covers measures 49 to 52. The Pos part has a melodic line with some rests. The GO part has rests in measures 50 and 52. The Ped part features a complex piano accompaniment with multiple voices in both hands.

53

Pos
GO
Ped

This system covers measures 53 to 55. The Pos part has a melodic line with some rests. The GO part has rests in measures 54 and 55. The Ped part features a complex piano accompaniment with multiple voices in both hands.

57

Pos

GO

Ped

Musical score for measures 57-59. The Pos part has a melodic line with grace notes. The GO part has chords with grace notes. The Ped part has a complex texture with many notes in both hands.

60

Pos

GO

Ped

Musical score for measures 60-63. The Pos part continues with a melodic line. The GO part has chords with grace notes. The Ped part has a complex texture with many notes in both hands.

64

Pos

GO

Ped

Musical score for measures 64-67. The Pos part continues with a melodic line. The GO part has chords with grace notes. The Ped part has a complex texture with many notes in both hands.

69

Pos

GO

Ped

75

Pos

GO

Ped

ped.

83

Pos

GO

Ped

*

La Quête 4

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Registration indicative
Go --> Bourdon 16 salicional 8
Ped soubasses 16 +32 + flute 8
Pos Bourdon 8 sur les 3 premières phrases
puis bourdon8 + prestant 4
finir les 2 dernière phrases sur bourdon 8 seul

Percussions Xylophone, cymbales, clochettes :
cette partie peut être jouée telle quelle ou on peut, sur la
base de l'écrit, faire intervenir
des variations aléatoires (improvisation) ...

Orgue Hammond
Registration très claire, limpide. Percussions et click bine audibles
en début de note, la tenu étant plus diffuse.
+ Réverbération.

7 $\text{♩} = 80$

The musical score is written in 4/4 time with a tempo of 80 beats per minute. It consists of four staves:

- Orgue**: Includes three staves for Pos (Positif), GO (Grand Orgue), and Ped (Pedal). The Pos staff contains rests. The GO and Ped staves contain a melodic line with notes such as G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, 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B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, 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B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G

Bourdon 8

3

Pos

GO

Ped

5

Pos

B

7

Pos

Ped

B

GO

Ped

GO

Ped

73

Pos

Bc

14

Pos
Ped

16

Pos
GO
Ped

GO

Ped

This system contains the first 21 measures of the piece. It features five staves: a Grand Organ (GO) staff in bass clef, a Pedal staff in bass clef, a grand piano (piano) staff with treble and bass clefs, and a Bass staff in bass clef. The GO and Pedal parts play sustained chords. The piano part has a melodic line in the treble and a bass line in the bass. The Bass staff provides harmonic support with chords and some tremolos.

22

Pos

This system contains measures 22 and 23. It features four staves: a Positif (Pos) staff in treble clef, a grand piano (piano) staff with treble and bass clefs, and a Bass staff in bass clef. The Positif part has a melodic line with some grace notes. The piano and Bass parts continue from the previous system.

24

Pos

Ped

This system contains measures 24 and 25. It features five staves: a Positif (Pos) staff in treble clef, a Pedal staff in bass clef, a grand piano (piano) staff with treble and bass clefs, and a Bass staff in bass clef. The Positif part has a melodic line with grace notes. The Pedal part has a simple bass line. The piano and Bass parts continue from the previous system.

The musical score is organized into three systems. The first system includes staves for GO (Grand Organe), Ped (Pedal), and B♭ (Basson). The second system repeats the GO, Ped, and B♭ parts. The third system introduces a Pos (Posaune) part, marked with a box containing the number 30 and the instruction '+ Prestant 4'. The GO and Ped parts continue with their respective staves. The B♭ part continues with its staves. The Pos part has a single staff with notes starting at measure 30. The notation includes various note values, rests, and dynamic markings.

32

Pos

B♭

This system contains measures 32 and 33. The Pos (Poson) part is in the top staff, featuring a melodic line with eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand (treble clef) plays a rhythmic pattern of eighth notes, and the left hand (bass clef) plays a bass line with eighth notes. The B♭ (Bassoon) part is in the bottom staff, providing harmonic support with chords and single notes.

33

Pos

B♭

This system contains measures 34 and 35. The Pos part continues its melodic line. The piano accompaniment maintains its rhythmic pattern. The B♭ part continues with harmonic support.

34

Pos

Ped

B♭

This system contains measures 36 and 37. The Pos part has a melodic line. The piano accompaniment includes a Ped (Pedal) part in the second staff from the top, which is mostly rests. The piano accompaniment continues with its rhythmic pattern. The B♭ part continues with harmonic support.

40

Pos

GO

Ped

42

Pos

GO

Ped

44

Pos

GO

Ped

45

Pos

Ped

B♭

This system contains measures 45 and 46. It features three staves: Pos (Positivo), Ped (Pedal), and B♭ (Bassoon). The Pos staff has a treble clef and contains chords with rests. The Ped staff has a bass clef and contains a melodic line with eighth notes and rests. The B♭ staff has a bass clef and contains chords with rests.

46

Pos

Ped

B♭

This system contains measures 47, 48, 49, and 50. It features three staves: Pos (Positivo), Ped (Pedal), and B♭ (Bassoon). The Pos staff has a treble clef and contains chords with rests. The Ped staff has a bass clef and contains a melodic line with eighth notes and rests. The B♭ staff has a bass clef and contains chords with rests.

GO

Ped

B♭

This system contains measures 51, 52, 53, and 54. It features three staves: GO (Glockenspiel), Ped (Pedal), and B♭ (Bassoon). The GO staff has a bass clef and contains chords with rests. The Ped staff has a bass clef and contains a melodic line with eighth notes and rests. The B♭ staff has a bass clef and contains chords with rests.

GO

Ped

52

Pos

54

Pos

Ped

56

Pos

GO

B

58

Pos

GO

Ped

B

60

Pos

GO

Ped

This system contains measures 60 and 61. It features five staves: Pos (Trumpet), GO (Guitar), Ped (Pedal), Piano (Grand Staff), and Bc (Bassoon). Measure 60 shows the Pos playing a half note G4, GO playing a half note G2, and Ped playing a half note G2. Measure 61 shows the Pos playing a half note G4, GO playing a half note G2, and Ped playing a half note G2. The Piano part consists of a melodic line in the right hand and a bass line in the left hand. The Bc part consists of a series of chords in the right hand.

62

Pos

GO

This system contains measures 62 and 63. It features four staves: Pos (Trumpet), GO (Guitar), Piano (Grand Staff), and Bc (Bassoon). Measure 62 shows the Pos playing a half note G4, GO playing a half note G2, and the Piano and Bc parts. Measure 63 shows the Pos playing a half note G4, GO playing a half note G2, and the Piano and Bc parts. The Piano part consists of a melodic line in the right hand and a bass line in the left hand. The Bc part consists of a series of chords in the right hand.

64

Pos

GO

Ped

Bs

66

Pos

GO

Bs

68

Pos

GO

Ped

70

70

Pos

72

72

Pos

Ped

74

74

Pos

Ped

G

B

76

Pos

Ped

G

B

La Quête 5

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Registration

indicative :

Ped Soubasse 16 et 32 + bombarde 16 + trompette 8

GO Bourdon 16 montre 8 trompette 8

Pos Bourdon 8 prestant 4 Doublette 2 + Cymbale 3 rgs

Jouer l'ensemble 2 fois

Pour l'élément final employer des registres en décroscendo
(enlever la cymbale et doublette)
finir sur le bourdon seul

Hammond : choisir une sonorité évoquant un petit orgue électronique
de salon de années 70, ou orgue de cirque ...

1 $\text{♩} = 120$

Orgue

Pos

GO

Ped

Hammond B3/C3

6

Pos

GO

Ped

11

Pos

GO

Ped

16

Pos

GO

Ped

21

Pos

GO

Ped

26

Musical score for measures 26-29. The score is for three parts: Pos (Positivo), GO (Organo), and Ped (Pedal). The Pos part features a series of chords with a rhythmic pattern of eighth notes. The GO part has a simple melodic line. The Ped part has a few notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

30

Musical score for measures 30-33. The score is for three parts: Pos (Positivo), GO (Organo), and Ped (Pedal). The Pos part continues with a series of chords. The GO part has a simple melodic line. The Ped part has a few notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

34

Musical score for measures 34-37. The score is for three parts: Pos (Positivo), GO (Organo), and Ped (Pedal). The Pos part continues with a series of chords. The GO part has a simple melodic line. The Ped part has a few notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

38

♩ = 120

Rit.

♩ = 100

Musical score for measures 38-42. The score is for Pos (Trumpet) and GO (Guitar). The tempo is 120 bpm, which then slows to 100 bpm (Rit.). The key signature has one flat (B-flat). The Pos part features a melodic line with slurs and accents. The GO part provides a rhythmic accompaniment with chords and single notes.

43

♩ = 120

Musical score for measures 43-46. The score is for Pos and GO. The tempo is 120 bpm. The key signature has one flat. The Pos part continues with a melodic line. The GO part features a complex rhythmic pattern with many slurs and accents.

47

Musical score for measures 47-50. The score is for Pos and GO. The key signature has one flat. The Pos part continues with a melodic line. The GO part features a complex rhythmic pattern with many slurs and accents.

51

Musical score for measures 51-54. The score is for Pos and GO. The key signature has one flat. The Pos part continues with a melodic line. The GO part features a complex rhythmic pattern with many slurs and accents.

54

Pos

Musical score for measures 54-56. The score is for a Pos (Poson) and piano accompaniment. It consists of three staves: a single staff for the Poson and two staves for the piano (treble and bass clefs). The music is in 6/8 time. Measure 54 features a Poson melody with eighth notes and rests, and piano accompaniment with chords and eighth notes. Measure 55 continues the melody and accompaniment. Measure 56 concludes the phrase with a repeat sign.

57

Pos

Musical score for measures 57-59. The score is for a Pos (Poson) and piano accompaniment. It consists of three staves: a single staff for the Poson and two staves for the piano (treble and bass clefs). The music is in 6/8 time. Measure 57 features a Poson melody with eighth notes and rests, and piano accompaniment with chords and eighth notes. Measure 58 continues the melody and accompaniment. Measure 59 concludes the phrase with a repeat sign.

La Quête 6

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Registration indicative :
 Go --> Bourdon 16 salicional 8
 Ped Plein Jeu
 (très fort avec anches)
 Pos hautbois seul d'abord,
 puis + bourdon8 ,
 finir avec le haubois seul

Hammond B3/C3
 16 5-1/3 8 4 2-2/3 2 1-3/5 1-1/3 1
 0 6 0 0 4 0 0 6 1
 Beaucoup de percussion, click maxi
 beaucoup d'overdrive, rotor lent , pas de vibrato.
 Ped = accélérer le rotor ou + vibrato

Percussions : les hauteur relatives des notes indiquent l'emploi
 d'un instrument à son plus ou moins grave.
 Par exemple les notes basses peuvent être une grosse caisse, timbale,
 toms graves ...
 notes aigues : courtes --> triangle , high-hat, clochettes
 longues --> cymbales

The musical score is written in 4/4 time with a tempo of 80 BPM. It features five staves:

- Pos Orgue**: Treble clef, melodic line starting with a half note G4, followed by eighth notes, and ending with a dotted half note G4. A dynamic marking of *p* is present.
- GO**: Bass clef, contains three rests.
- Ped**: Bass clef, contains three rests.
- Hammond B3/C3**: Treble and Bass clefs, both containing three rests.
- Percussions**: A single staff with three blue rectangular markers indicating percussive events.

La Quête 6

4

Pos

GO

Ped

Per

8

Pos

GO

Ped

Per

Per

17

Pos

GO

Ped

Per

This musical score is for 'La Quête 6' and is divided into three systems, each starting with a measure number (13, 15, and 17). Each system contains four staves: Pos (Trumpet), GO (Guitar), Ped (Pedal), and Per (Percussion). The Pos part features melodic lines with various articulations and dynamics. The GO part provides harmonic support with chords and rhythmic patterns. The Ped part consists of sustained notes, and the Per part features a consistent rhythmic accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

La Quête 6

19

Pos

GO

Ped

27

Pos

GO

Ped

23

Pos

GO

Ped

25

Pos

GO

Ped

ff

And.

*

28

Pos

GO

Ped

mf

This musical score is for 'La Quête 6' and is divided into three systems, each starting with a measure number in a box: 30, 32, and 34. Each system contains four staves: Pos (Positivo), GO (Grande Organo), Ped (Pedal), and Per (Percussion). The Pos and GO parts are written in treble and bass clefs respectively, while the Ped part is in bass clef. The Per part is written on a single staff with a double bar line at the beginning. The score includes various musical notations such as notes, rests, and accidentals. The Per part features blue-colored notes and stems, indicating specific rhythmic patterns or accents.

36

Pos

GO

Ped

ff

ped.

*

Per

39

Pos

GO

Ped

mf

Per

45

Pos
GO
Ped

Per

Detailed description: This system contains measures 45 and 46. The Pos (Poson) part is in the treble clef, starting with a quarter rest followed by a melodic line. The GO (Goblet) part is in the bass clef, starting with a quarter rest followed by a melodic line. The Ped (Pedal) part is in the bass clef and contains whole rests. The piano accompaniment consists of two staves: the right staff is in the treble clef and the left staff is in the bass clef, both featuring chords and melodic fragments. The Percussion (Per) part is in the bass clef and features a rhythmic pattern of eighth notes with blue stems and accents.

47

Pos
GO
Ped

Per

Detailed description: This system contains measures 47 and 48. The Pos (Poson) part is in the treble clef, starting with a quarter rest followed by a melodic line. The GO (Goblet) part is in the bass clef, starting with a quarter rest followed by a melodic line. The Ped (Pedal) part is in the bass clef and contains whole rests. The piano accompaniment consists of two staves: the right staff is in the treble clef and the left staff is in the bass clef, both featuring chords and melodic fragments. The Percussion (Per) part is in the bass clef and features a rhythmic pattern of eighth notes with blue stems and accents.

49

Pos

GO

Ped

ff

ad.

*

Per

52

Pos

GO

Ped

mf

Per

54

Pos

GO

Ped

Per

La Quête 6

The musical score is divided into three systems, each starting with a measure number in a box: 56, 58, and 60. Each system includes staves for Pos (Trumpet), GO (Guitar), Ped (Pedal), and Per (Percussion). The first two systems (56-57 and 58-59) feature complex rhythmic patterns in the Pos and GO parts, with Ped providing a steady accompaniment. The third system (60) begins with a long rest for Pos and GO, followed by a *ff* dynamic marking and a series of chords in the Ped part. The Per part continues with its rhythmic accompaniment throughout. The score concludes with a *ped.* marking and an asterisk.

63

Pos

GO

Ped

p

64

65

Pos

GO

Ped

66

67

Pos

GO

Ped

68

ff

This musical score is for 'La Quête 6' and is divided into three systems, each starting with a measure number in a box: 69, 71, and 73. The score is written for four parts: Pos (Positively), GO (Grand Organ), Ped (Pedal), and Per (Percussion). The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 69-70) features a Pedal part with a single note (F#) and a GO part with a complex chordal texture. The second system (measures 71-72) includes a Pos part with a melodic line starting on a half note (F#) and a dynamic marking of *p*, and a Per part with a rhythmic pattern of eighth notes. The third system (measures 73-74) continues the melodic and rhythmic themes. A 'Ped.' marking with a star symbol is present above the Per part in the first system. The score is presented in a clean, professional layout with clear notation and dynamic markings.

75

Pos
GO
Ped

This system contains measures 75 and 76. The Pos (Poson) staff has a melodic line starting with a quarter note G4, followed by a dotted quarter note F4, and then a half note E4. The GO (Guitar) and Ped (Pedal) staves are empty.

This system shows the piano accompaniment for measures 75 and 76. The right hand has a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The Ped (Pedal) staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

77

Pos
GO
Ped

This system contains measures 77 and 78. The Pos (Poson) staff has a melodic line starting with a quarter note G4, followed by a dotted quarter note F4, and then a half note E4. The GO (Guitar) and Ped (Pedal) staves are empty.

This system shows the piano accompaniment for measures 77 and 78. The right hand has a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The Ped (Pedal) staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

79

Pos
GO
Ped

This system contains measures 79 and 80. The Pos (Poson) staff is empty. The GO (Guitar) and Ped (Pedal) staves are empty.

This system shows the piano accompaniment for measures 79 and 80. The right hand has a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The Ped (Pedal) staff has a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

81

Pos

GO

Ped

This system covers measures 81 to 83. It features five staves: Pos (Positively), GO (Grand Octave), Ped (Pedal), a grand staff (treble and bass clefs), and a blue-percussion staff. The grand staff contains melodic lines in both hands, while the blue-percussion staff shows a rhythmic pattern of eighth notes with stems pointing down.

84

Pos

GO

Ped

This system covers measures 84 to 85. It features five staves: Pos, GO, Ped, a grand staff, and a blue-percussion staff. The grand staff continues the melodic development, and the blue-percussion staff maintains its rhythmic pattern.

86

Pos

GO

Ped

This system covers measures 86 to 88. It features five staves: Pos, GO, Ped, a grand staff, and a blue-percussion staff. The grand staff concludes the melodic phrase, and the blue-percussion staff ends with a final rhythmic pattern.

La Quete 6 (Complément)

Sur la partie d'orgue Hammond on peut remplacer tout ou partie de la partition écrite par une improvisation sur la base de la ligne ci dessous. Les accords graves varient, ainsi que les 3 notes mélodiques qui les suivent. On conserve le rythme avec un découpage du type : 2 accords et 3 notes mélodiques. Le dessin global du contour des 3 notes est transposé et étiré de façon inégale. Swinger l'ensemble.

♩ = 80

The musical score is written in 4/4 time with a tempo of 80 beats per minute. The right hand (treble clef) plays a melodic line consisting of eighth notes and quarter notes, with a key signature of one sharp (F#). The left hand (bass clef) plays a bass line with chords and single notes, including a key signature change to one flat (Bb) in the second measure. The piece concludes with the text "etc ...".

Orgue B3

La Quête 7

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Registration indicative :

Go : Bourdon 16 + 8 salicional 8 flute 4

Ped soubasses 16 +32 + flute 8 + prestant4

Passage central ajouter le cornet

Passage final -cornet + prestant 4

"Hammond"

16 5-1/3 8 4 2-2/3 2 1-3/5 1-1/3 1

8 8 0 0 8 0 8 8 0

Avec vibrato, percussions et click moyens

Léger Overdrive, Rotor lent

Couplé sur le second clavier avec un son très aérien

fait de registres aigus et vibrato, nappe diaphane ...

Pédale = varier vitesse du leslie

Percussions : les hauteur relatives des notes indiquent l'emploi d'un instrument à son plus ou moins grave.

7 $\text{♩} = 60$

The musical score is written in 4/4 time with a tempo of 60. It consists of four staves: Orgue (Organ), Ped (Pedals), Hammond B3/C3, and Percussions. The Orgue part features a treble and bass staff. The Ped part has a bass staff. The Hammond B3/C3 part has a treble and bass staff. The Percussions part has a treble staff. The score shows a sequence of chords and melodic lines across these instruments.

3

System 3, measures 1-4. The score consists of four staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The second staff is a bass clef. The third staff is a treble clef with a piano (P) dynamic marking. The fourth staff is a bass clef with a piano (P) dynamic marking. The music features complex chords and melodic lines in the upper staves, and a rhythmic accompaniment in the lower staves.

5

System 5, measures 1-4. The score consists of four staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The second staff is a bass clef. The third staff is a treble clef with a piano (P) dynamic marking. The fourth staff is a bass clef with a piano (P) dynamic marking. The music continues with complex chords and melodic lines in the upper staves, and a rhythmic accompaniment in the lower staves.

7

System 7, measures 1-4. The score consists of four staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The second staff is a bass clef. The third staff is a treble clef with a piano (P) dynamic marking. The fourth staff is a bass clef with a piano (P) dynamic marking. The music continues with complex chords and melodic lines in the upper staves, and a rhythmic accompaniment in the lower staves.

9

This system contains measures 9 through 13. It features five staves: I (right hand), Ped (pedal), P (piano), and a grand staff (treble and bass). The I staff has rests in measures 9-11 and notes in 12-13. The Ped staff has rests in measures 9-11 and notes in 12-13. The P staff has notes in measures 9-11 and rests in 12-13. The grand staff has complex chords in measures 9-11 and sustained notes in 12-13.

14

This system contains measures 14 through 18. It features five staves: I (right hand), Ped (pedal), P (piano), and a grand staff (treble and bass). The I staff has notes in measures 14-18. The Ped staff has rests in measures 14-18. The P staff has rests in measures 14-18. The grand staff has sustained notes in measures 14-18. A *ped.* marking is present below the grand staff in measure 15.

21

This system contains measures 21 through 25. It features five staves: I (right hand), Ped (pedal), P (piano), and a grand staff (treble and bass). The I staff has notes in measures 21-25. The Ped staff has rests in measures 21-25. The P staff has rests in measures 21-25. The grand staff has sustained notes in measures 21-25. A *ped.* marking is present below the grand staff in measure 22.

24

First system of music, measures 24-25. It consists of four staves: a grand staff (treble and bass clefs) and two piano staves (treble and bass clefs). The grand staff features a melodic line in the treble clef with a fermata over the first measure and a dynamic marking of *mf*. The bass clef provides a simple harmonic accompaniment. The piano part features a complex texture with multiple voices in both hands, including chords and moving lines.

26

Second system of music, measures 26-27. The structure is identical to the first system. The melodic line in the grand staff treble clef has a fermata over the first measure and a dynamic marking of *mf*. The piano part continues with its complex texture.

28

Third system of music, measures 28-29. The structure is identical to the previous systems. The melodic line in the grand staff treble clef has a fermata over the first measure and a dynamic marking of *mf*. The piano part continues with its complex texture.

30

Ped

P

36

Ped

Ped.

*

44

Ped

+ Cornet sur la mélodie

P

46

This system contains measures 46 and 47. The right hand (RH) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 46. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. A 'Ped' (pedal) line is present below the LH staff, and a 'P.' (piano) line is at the bottom.

48

This system contains measures 48 and 49. Measure 48 begins with a triplet of eighth notes in the RH. The RH continues with a melodic line, and the LH provides accompaniment. A 'Ped' line and a 'P.' line are included.

50

This system contains measures 50 and 51. The RH has a melodic line with eighth notes and a half note. The LH provides accompaniment. A 'Ped' line and a 'P.' line are included.

La Quête 7

The musical score is organized into four systems of measures:

- System 1 (Measures 52-53):** The piano part (P) features a melodic line with triplets in measures 52 and 53. The harp part (I) provides a harmonic accompaniment with chords and single notes. The pedal part (Ped) consists of sustained bass notes.
- System 2 (Measures 54-55):** Similar to the first system, the piano part continues with melodic movement and triplets. The harp part maintains its accompaniment, and the pedal part has a few notes.
- System 3 (Measures 56-57):** This system shows a more active harp part with frequent chords. The piano part continues its melodic line, and the pedal part has a few notes.
- System 4 (Measure 58):** The piano part features a triplet in measure 58. The harp part continues with chords, and the pedal part has a few notes.

60

Measures 60-61 of the musical score. The system includes a grand staff (treble and bass clefs), a piano accompaniment staff (P.), and a middle staff with chords. Measure 60 features a triplet of eighth notes in the treble clef. Measure 61 continues the triplet pattern. The piano accompaniment consists of eighth notes and chords. The middle staff shows chords with various accidentals.

62

Measures 62-63 of the musical score. The system includes a grand staff, a piano accompaniment staff (P.), and a middle staff with chords. Measure 62 features a triplet of eighth notes in the treble clef. Measure 63 continues the triplet pattern. The piano accompaniment consists of eighth notes and chords. The middle staff shows chords with various accidentals.

64

Measures 64-65 of the musical score. The system includes a grand staff, a piano accompaniment staff (P.), and a middle staff with chords. Measure 64 features a triplet of eighth notes in the treble clef. Measure 65 continues the triplet pattern. The piano accompaniment consists of eighth notes and chords. The middle staff shows chords with various accidentals.

66

Measures 66-67 of the musical score. The system includes a grand staff, a piano accompaniment staff (P.), and a middle staff with chords. Measure 66 features a triplet of eighth notes in the treble clef. Measure 67 continues the triplet pattern. The piano accompaniment consists of eighth notes and chords. The middle staff shows chords with various accidentals.

68

Musical score for measures 68-69. The system consists of three staves: Grand Staff (treble and bass clefs), a middle staff with a treble clef, and a piano (P.) staff with a treble clef. The key signature has two sharps (F# and C#). Measure 68 features a whole rest in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. Measure 69 contains a triplet of eighth notes in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. The piano staff has a rhythmic accompaniment of eighth notes.

70

Musical score for measures 70-71. The system consists of three staves: Grand Staff (treble and bass clefs), a middle staff with a treble clef, and a piano (P.) staff with a treble clef. The key signature has two sharps (F# and C#). Measure 70 features a whole rest in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. Measure 71 contains a triplet of eighth notes in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. The piano staff has a rhythmic accompaniment of eighth notes.

72

Musical score for measures 72-73. The system consists of three staves: Grand Staff (treble and bass clefs), a middle staff with a treble clef, and a piano (P.) staff with a treble clef. The key signature has two sharps (F# and C#). Measure 72 features a whole rest in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. Measure 73 contains a triplet of eighth notes in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. The piano staff has a rhythmic accompaniment of eighth notes.

74

Musical score for measures 74-75. The system consists of three staves: Grand Staff (treble and bass clefs), a middle staff with a treble clef, and a piano (P.) staff with a treble clef. The key signature has two sharps (F# and C#). Measure 74 features a whole rest in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. Measure 75 contains a triplet of eighth notes in the Grand Staff treble clef, a whole note chord in the Grand Staff bass clef, and a whole note chord in the middle staff. The piano staff has a rhythmic accompaniment of eighth notes.

76

78

80

$\text{♩} = 90$

- Cornet + Prestant 4

Ped

Ped.

82

Ped

Detailed description: This is a page of musical notation for 'La Quête 7'. It features a piano part (P.) and an organ part (I.) with a pedal line (Ped.). The score is divided into systems. The first system (measures 76-77) shows the piano part with a melodic line and chords, and the organ part with block chords. The second system (measures 78-79) continues this. The third system (measures 80-81) includes a tempo marking of quarter note = 90 and an instruction '- Cornet + Prestant 4'. The organ part has a more active texture with sixteenth-note patterns. The piano part continues with its melodic line. The fourth system (measures 82-83) shows the organ part with a 'Ped.' marking, indicating a change in the pedal line. The piano part continues. The fifth system (measures 84-85) shows the organ part with a more active texture and the piano part with a melodic line. The sixth system (measures 86-87) shows the organ part with a more active texture and the piano part with a melodic line. The seventh system (measures 88-89) shows the organ part with a more active texture and the piano part with a melodic line. The eighth system (measures 90-91) shows the organ part with a more active texture and the piano part with a melodic line.

87

Ped

88

Ped

*

94

Ped

ad.

*

La Quête 8

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Registration
Indicative :
Ped Plein Jeu
(fort)
I montre 8

Hammond :
Son très cristalin avec percussion active.
Ped = introduire vibrato

7 $\text{♩} = 90$

Orgue
Ped
Hammond B3/C3

1
Ped
B3

2
Ped
B3

3
Ped
B3

4
Ped
B3

5

I

Ped

B3

6

I

Ped

B3

7

I

Ped

B3

8

I

Ped

B3

9

I

Ped

B3

10

11

12

13

La Quête 8

15

Measures 15-16: The right hand (RH) plays a sequence of eighth-note triplets in the treble clef, starting with a sharp sign. The left hand (LH) plays a sequence of eighth-note triplets in the bass clef, starting with a sharp sign. The pedal (Ped) is marked with a sharp sign and a whole note.

16

Measures 17-18: The right hand (RH) continues the eighth-note triplet sequence in the treble clef. The left hand (LH) continues the eighth-note triplet sequence in the bass clef. The pedal (Ped) is marked with a sharp sign and a whole note.

17

Measures 19-20: The right hand (RH) continues the eighth-note triplet sequence in the treble clef. The left hand (LH) continues the eighth-note triplet sequence in the bass clef. The pedal (Ped) is marked with a sharp sign and a whole note.

18

Measures 21-22: The right hand (RH) continues the eighth-note triplet sequence in the treble clef. The left hand (LH) continues the eighth-note triplet sequence in the bass clef. The pedal (Ped) is marked with a sharp sign and a whole note.

19

Measures 23-24: The right hand (RH) continues the eighth-note triplet sequence in the treble clef. The left hand (LH) continues the eighth-note triplet sequence in the bass clef. The pedal (Ped) is marked with a sharp sign and a whole note.

20

I

Ped

B3

21

I

Ped

B3

Ped.

*

La Quête 9

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Registration indicative :
L'ensemble est assez fort. On peut soit tout faire sur un plein jeu, soit démarer sur les fonds ou les principaux et faire un crescendo se terminant sur le plein jeu (plutôt sans les anches sauf au pédalier) ...

Dans le jeu on peut faire durer les accords en ronde sur 3 temps (marquer un petit silence entre chaque accord)

"Hammond"

16 5-1/3 8 4 2-2/3 2 1-3/5 1-1/3 1
8 8 8 0 0 7 5 6 8

Percussion légère, click fort, léger Overdrive, rotor lent.

Ped = accélérer le rotor ou vibrato.

le Hammond fait ici du "bruit", il simule A L'ARRIERE PLAN un bruit de fond

de + en + grave (partent de l'aigu) .

Ce bruit peut être complété ou remplacé par des percussions

(roulements ...) de + en + graves

7 $\text{♩} = 60$

GO/Pos
Orgue

GO/Pos

Ped

Hammond B3/C3

Ped. *

8

G.
8
G.
Ped.
Ped. *

16

G.
16
G.
Ped.
Ped. *

24

G.
24
G.
Ped.
Ped. *

32

G.
32
G.
Ped.
Ped.
Ped.
Ped.

40

G.
40
G.
Ped.
Ped.
Ped.
Ped.

48

G.
48
G.
Ped.
Ped.
Ped.
Ped.

La Quête 10 (OVNI)

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Registration indicative :

Registration douce sur la partie à 3/4 , Bourdon 8 + Salicional 8 Ped Bourdon 16 ...

Dans la transition ajouter quelques jeux

Sur la partie improvisée ajouter progressivement des registres pour finir sur une disposition très ample.

Plan proposé :

- Partie à 3/4 + transition

- Improvisation sur les éléments mélodiques et harmoniques notés en donnant une impression d'ostinato avec crescendo. Les accords au GO se répètent continuellement.

- éventuellement transition et terminer sur la partie à 3/4.

1

$\text{♩} = 100$

Orgue

Pos

GO

Ped

9

Pos

GO

Ped

La Quête 10 (OVNI)

18

Musical score for measures 18-25. The score is written for three parts: Pos (Poson), GO (Grand Organe), and Ped (Pedal). The Pos part is in treble clef, GO in bass clef, and Ped in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The Pos part features a melodic line with eighth and quarter notes, including a trill in measure 20. The GO part provides harmonic support with chords and some melodic fragments. The Ped part plays a steady bass line with quarter notes.

26

Musical score for measures 26-33. The score is written for three parts: Pos (Poson), GO (Grand Organe), and Ped (Pedal). The Pos part is in treble clef, GO in treble clef, and Ped in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The Pos part continues the melodic line. The GO part features more complex chordal textures and melodic lines. The Ped part continues the bass line.

34

Musical score for measures 34-41. The score is written for three parts: Pos (Poson), GO (Grand Organe), and Ped (Pedal). The Pos part is in treble clef, GO in bass clef, and Ped in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The Pos part features a melodic line with eighth and quarter notes. The GO part provides harmonic support with chords and some melodic fragments. The Ped part plays a steady bass line with quarter notes.

42

Musical score for measures 42-49. The score is written for three parts: Pos (Poson), GO (Grand Organe), and Ped (Pedal). The Pos part is in treble clef, GO in treble clef, and Ped in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The Pos part continues the melodic line. The GO part features more complex chordal textures and melodic lines. The Ped part continues the bass line.

51

Musical score for measures 51-59. The score is for three parts: Pos (Trumpet), GO (Guitar), and Ped (Pedal). The Pos part features a melodic line with eighth and quarter notes. The GO part consists of chords and arpeggiated figures. The Ped part has a simple bass line with quarter notes. A dynamic marking *mf* is present in the GO part.

60

Musical score for measures 60-68. The score is for three parts: Pos, GO, and Ped. Measure 60 is marked *Fine*. A tempo change to $\text{♩} = 120$ occurs at measure 61. The Pos part has rests. The GO part features chords and a dynamic marking *mf*. The Ped part has rests. A section labeled "Transition" begins at measure 61.

69

Musical score for measures 69-77. The score is for three parts: Pos, GO, and Ped. A tempo change to $\text{♩} = 70$ occurs at measure 69. The Pos part has rests. The GO part features chords and a dynamic marking *p*. The Ped part has rests. A section labeled "Début improvisation" begins at measure 69.

78

Musical score for measures 78-86. The score is for three parts: Pos, GO, and Ped. The Pos part features a complex melodic line with sixteenth and thirty-second notes. The GO part has chords and a dynamic marking *mf*. The Ped part has rests.

81

Musical score for measures 81-84. The score is written for three staves: Pos (Positivo), GO (Guitar), and Ped (Pedal). The Pos staff features a melodic line with various accidentals and rests. The GO staff contains block chords, with a dynamic marking of *f* (forte) appearing in the fourth measure. The Ped staff shows a series of sustained notes with a fermata over the first measure.

85

Musical score for measures 85-86. The Pos staff continues with a melodic line. The GO staff has block chords. The Ped staff has sustained notes with a fermata over the first measure.

87

Musical score for measures 87-88. The Pos staff continues with a melodic line. The GO staff has block chords. The Ped staff has sustained notes with a fermata over the first measure.

89

Musical score for measures 89-90. The Pos staff continues with a melodic line. The GO staff has block chords. The Ped staff has sustained notes with a fermata over the first measure. The text "Da Capo Al Fine" is written above the staff, and "Fin Improvisation" is written below the staff.

