



Jean Pierre Prudent

France, LEFOREST

Osirys, a long poem of winters

About the artist

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

multifaceted Music ...

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

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

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

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

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

About the piece



Title:	Osirys, a long poem of winters
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
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Jean Pierre Prudent on [free-scores.com](https://www.free-scores.com)



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Un long poème d'hivers

A) 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. 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.

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

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. 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)

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")

Orchestration et remarques pour chaque pièce.

Livre premier des princes guerriers flamboyants

Les cordes tenues peuvent être doublées par des pizzicatos en arpèges sur l'harmonie.
(ploums - ploums)

La mélodie peut être jouée, par exemple, au violoncelle (avec transposition éventuelle) doublé d'un instrument électronique.

La basse est plutôt électrique.

Une mer trop large, un espace trop froid

La contrebasse peut être amplifiée et recevoir des effets, elle peut être aussi remplacée ou doublée par une basse électrique (aussi avec effets).

Le chœur peut devenir cordes ou orgue.

On peut largement ajouter des bruitages.

Cyborg oiseaux

La basse est plutôt électrique avec effets (delay ..), les cymbales peuvent aussi être traitées électroniquement.

On peut placer des bruitages des mesures 33 à 62. J'y ai mis des chants d'oiseaux.

On peut savoir de loin des choses qu'on ne voit pas

L'idée est de faire jouer la ligne orchestre par une formation (plutôt puissante) regroupant des instruments de familles variées (ou synthé) . Ceux-ci interviennent en fonction des nuances. Il faut établir une coloration des accords variant suivant la puissance. Il y a 7 degrés de nuance de ppp à fff. L'idéal est d'associer des instruments à chaque degré. Ceux-ci peuvent entrer ou sortir brusquement sur un accord ou progressivement sur les crescendos et decrescendos.

Exemple de répartition possible (rien n'oblige à s'y conformer)

ppp : cordes

pp + petite flûte

p + flûte / clarinette

mf + hautbois / cor anglais / basson

f + contre basson / cors quelques cuivres discrets

ff + cuivres (trompette / trombone / tuba)

fff idem plus fort avec accentuation des cuivres aigus + percussions.

Les points d'entrée et de sortie des percussions sont indiqués sur la partition.

Plus la nuance est forte, plus le son peut (éventuellement) être cuivré. En tout état de cause, la couleur doit restituer des harmonies homogènes. Ici c'est bien l'harmonie qui domine, et en déséquilibrant les accords avec des choix d'orchestration qui mettraient trop en valeur certaines composantes harmonique au détriment d'autres l'ensemble peut perdre son sens par une apparente dissonance qui s'atténue largement dans l'équilibre des parties.

On peut ajouter des bruitages.

Livre second des appartements superposés et juxtaposés

L'ensemble est plutôt électrique et synthétique.

Placer en complément une ligne (libre) de batterie / percussions .

Livre troisième des vibrations incontrôlées aux douleurs articulaires

Utiliser abondamment les effets électroniques sur le gong (filtres, wha-wha, flange etc..) ajouter du bend (coulés ascendants ou descendants). Le principe est le même sur les chimes mais en plus discret.

On peut utiliser d'autres instruments sur toutes les lignes de percussions.

Ajouter des bruitages.

Le loup dans la forêt profonde imaginaire

Ensemble plutôt électrique.

Un long poème d'hivers (Texte)

Le texte peut être dit avant ou sur les musiques. Si il est seul on peut lui adjoindre des bruitages. Les titres des musiques sont indiqués entre crochets. On peut permuter le texte de "cyborg oiseaux" avec celui de la seconde répétition de "Une mer trop large un espace trop froid".

Livre premier des princes guerriers flamboyants

[|| livre premier des princes guerriers flamboyants ||]

Conquérir fougueusement en force éternelle.

Serpenter pour les grimper franchir dépasser les plus hautes montagnes.

Aucune crainte jamais, les vertigineux vides tourbillonnant les côtés des chemins pierreux nombreux.

En tombant, impossible, ne pas crier de honte, immortels à se relever de vaincre tout obstacle.

Trouver une terre promise à l'éden des fleurs luxuriantes et des serpents prometteurs.

Se moquer en gloire des ridicules adversités.

Parader de retours merveilleux héroïques aux yeux envieux des encore plus magnifiques jeunes femmes.

Gagner en construction possessive notre royaume dominé.

Il portera nos désirs de pierre que les vents violents ne feront jamais tomber, ni d'érosion lente.

[|| cyborg oiseaux ||]

Je fonctionne identique à n'importe quelle bête sans nom propre d'individu personne, avec mes papiers. Seulement beaucoup plus de software dans ma tête. Mes équations sont grandes avec des parenthèses, et mes nombres d'innombrables chiffres. Réseau neuronal complexes évolutifs gonflés du calcul logique nécessaire. Je serais démultiplié d'efficacité optimisée adaptative. Mieux heureux à agir complètement transformé, humanisé dans ma fabrication. Finis les boyaux sanguinolents fragiles. C'est supérieur de loin les ligaments en cuivre étiré, organes métal inox, silicium, matière plastique, biomécanique, génétiquement contrôlé. Plus fiable, plus propre, plus durable, autoréparable, plus performant, avec éradication de tous les sous-programmes viraux perturbateurs des objectifs fondamentaux de l'intérêt évolutif de l'espèce. Fini l'amour de sa belle. Plus de parade sexuelle comme les autres vulgaires animaux pauvrement naturels. Encore moins de beaux sentiments pour habiller un besoin reproductif tout nu dans ses phéromones. Fini Dieu. Plus d'utilité pour un pépère céleste qui nous tient la main si on a peur. On est assez grands pour rester seuls dans l'infiniment rien. Et puis d'abord on a plus peur dans l'univers qu'on a fait. Fini de dire qu'une fleur, un coucher de soleil, la forêt en automne ou n'importe quoi d'autre c'est beau. Fini de lire, d'écouter, d'admirer les couleurs les formes d'un art inutilement gratuit qui servirait pas à gagner des sous expansifs du business. Et même pas à dire quelque chose. Fini la culture, l'inconscient, les périphrases masques, tout l'embarras qui nous freine dans l'efficacité à produire acheter de la croissance. Fini l'homme vieux lent biologique dans son écosystème. Un nouveau tout plus fonctionnel logique neutre. Je serai les algorithmes qui me feront penser. Mon QI mesuré en grande rapidité véloce

des performances à m'intégrer utile dans la société pour bien vénérer la loi des marchés. Et mon corps habillé, cosmétiques, décoré, tatoué et bijoux jeune énergique sautillant et musclé fitness électrique.

Livre second des appartements superposés et juxtaposés

[|| **Livre second des appartements superposés et juxtaposés** ||]

Il faut régulièrement prendre les trains quotidiens.
Il faut monter avec essoufflement les escaliers à dessins en bites couilles.
Il faut la fierté reconnaissante d'être producteur, et la crainte honteuse de ne pas l'être.
Il faut remplir bien à le déborder de paquets, le samedi, le wagonnet à achats, au grand magasin de l'ardeur consommatrice.
Il faut avoir, et le savoir refaire, le regard discours des parleurs lumineux de la télé.
Il est permis de supposer par la fenêtre la montagne.
Une abondante gymnastique de forme corporelle nous en espérera l'ascension.
Il est permis de prendre des vacances, et la liberté, si les portes ne sont pas déjà toutes bien fermées.
Toujours il est permis de se mentir ou d'oublier,
nul ne sait effacer les mots déjà sortis.
On a le droit de retrouver en arrière les chemins bons parmi les mauvais choisis,
nul ne sait comment se retourner
D'attendre notre règne.

[|| **Une mer trop large un espace trop froid** ||]

Tu es trop loin, mais je sais t'écrire de mes verbes et t'en recréer au dehors de vrai.
Que la mer est trop large.
On ne peut pas y nager bien longtemps de refroidissement et d'engloutissement.
Les bras ne sont pas assez longs pour onduler l'horizon.
Que les terres sont hostiles avec des buissons coupants, des cités de dédales et de peurs.
En marchant encore on arrive pas au bout.
Les jambes, trop courtes, ne laissent pas toucher la fin qui n'existe pas dans une sphère quand on en fait le tour.

Que l'espace est trop froid et profond où l'on ne respire pas à son intérieur flottant.
Les yeux ne sont pas assez perçants pour voir jusqu'à l'extrémité de son infini.
Que le temps est pareil partout trop rapide d'éloignement.
On ne saurait le remonter du sens qu'il n'a pas.
Que je te saurais encore et toujours, même du plus loin caché inaccessible.
Et de tes absences jusqu'à ton existence parallèle peut-être.
Seuls, hors les lois, sans univers.

On peut savoir de loin des choses qu'on ne voit pas.

[|| **On peut savoir de loin des choses qu'on ne voit pas** ||] (sans texte)

[|| **Une mer trop large un espace trop froid** ||]

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.

Livre troisième des vibrations incontrôlées aux douleurs articulaires

[|| **Livre troisième des vibrations incontrôlées aux douleurs articulaires** ||]

Fatigue à raconter en trous les histoires de nos vieilles batailles.
Veiller à ne pas se casser en fragilité excessive assis dans les fauteuils trop mous.
Egarer en oublis les odeurs d'anciennes cigarettes éteintes et froides.
Nous sommes trop lents, décomposés de nos mouvements pour un temps trop rapide.
Les routes étaient trop sinueuses en nombre pour ne pas toujours se tromper.
Le grand du monde nous est étranger de nos petites chambres fermées,
et tant beaucoup sont passés que nous n'avons pas connus, ou maintenant oubliés.
Nous viendrons tout prendre une autre fois renouvelée, quand nous sommes nos enfants, peut-être.

que je saurai toujours
au matin des nuages profonds bleu noir
de vent des arbres qui bougent fort
de pluie sur le visage
et d'oiseaux qui chantent à sauter dans les flaques
de fleurs fragiles et d'école aux longues récréations
de musique et de jeux infinis
d'amour léger, et de mains qui vous tiennent pour ne pas tomber
que je les savais déjà, et les saurai toujours.

Il ne faut pas dire aux enfants qu'ils avancent aussi sur le temps.
Ils en sont effrayés inutilement, comme du loup dans la forêt profonde.
Vous savez que tout n'est qu'imaginaire.

[|| **Le loup dans la forêt profonde imaginaire** ||]

(dernière musique facultative)

un long poeme d'hivers

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Livre premier des princes guerriers flamboyants

1 $\text{♩} = 120$ Alternier couplet / refrain à volonté ...

cordes

mélodie

nappe

timbales

cymbales

basse

gong

nap.

tim.

cym.

bas.

ff

ff

crash cymbal 1

chinese cymbal reverse

ride cymbal 1

nap.

tim.

cym.

bas.

19

cor.

nap.

tim.

cym.

bas.

gong

p + arpèges pizzicato

Arret soudain

open triangle

f

25

cor.

cym.

gong

29

cor.

cym.

33

Couplet

cor.

mf

mélo

cym.

bas.

f

Basse et timbales bien nettes

37

cor.

mélo

tim.

cym.

bas.

41

cor.

mélo

tim.

cym.

bas.

45

cor.

mélo

tim.

cym.

bas.

49

cor.

mélo

tim.

cym.

bas.

53

cor.

mélo

tim.

cym.

bas.

57

cor.

mélo

tim.

cym.

bas.

61

cor.

mélo

tim.

cym.

bas.



65

refrain

cor.

mélo

tim.

bas.

gong

p

mf



cor.

mélo

gong

cor.

mélo

gong

mf

cor.

mélo

cor.

mélo

p

85

cor.

mélo

89

cor.

mélo

nap.

tim.

cym.

ff

nap.

tim.

cym.

bas.

ff

nap.

tim.

cym.

bas.

nap.

tim.

cym.

bas.

gong

tim.

cym.

gong

un long poeme d'hivers

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Une mer trop large, un espace trop froid
 Sur les bruits percussifs + piano à partir de la mesure 50, improviser
 avec le chœur (à partir de lignes nouvelles ou en reprenant des éléments orécédents du morceau).

La nuance doit rester très douce, l'atmosphère diffuse.
 Les notes indiquées aux intruments percussifs ne fournissent qu'une
 indication relative de hauteur des sons, seul le rythme est impératif.

1 ♩ = 70

choeur

p

timbales

piano

Nuance constante timbales-piano-basse :
fort et rythme bien marqué

contrebasse

Ou basse électrique avec son continu effet

Bruits percussifs

The musical score is written for a 4/4 time signature with a tempo of 70 beats per minute. It features six staves: Chœur (choir), Timbales (tambourines), Piano, Contrebasse (double bass), and Bruits percussifs (percussive sounds). The Chœur part begins with a first ending bracket and a piano (*p*) dynamic. The Timbales part starts with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The Piano part includes a note indicating a constant nuance with the timbales and double bass, emphasizing a strong rhythm. The Contrebasse part also includes a note about using an electric bass with a continuous effect. The Bruits percussifs part is marked with a forte (*f*) dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

6

cho.

tim.

pia.

con.

10

cho.

tim.

pia.

con.

14

The musical score for "The Rose Tree" is presented in a multi-staff format. The vocal parts are labeled on the left: "cho." (choir), "tim." (timpani), "pia." (piano), and "con." (concertina). The piano part is written for both hands. The score is divided into four measures. The first measure shows the vocal parts entering with a whole note chord, while the piano and concertina parts are silent. The second measure continues the vocal melody, with the piano and concertina parts still silent. The third measure shows the vocal parts continuing their melody, with the piano and concertina parts still silent. The fourth measure shows the vocal parts concluding their phrase, with the piano and concertina parts providing a final accompaniment. The piano part features a series of chords and single notes, while the concertina part plays a simple melody. The overall style is that of a traditional folk song, with a simple melody and a clear harmonic structure.

18

The musical score for 'The Rose Tree' is presented in a multi-staff format. The top staff is for the choir (cho.), followed by the timpani (tim.), piano (pia.), and concert band (con.). The piano part is written for both hands, while the concert band part is for the bass line. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'.

cho.

tim.

pia.

con.

22

cho.

pia.

con.



26

cho.

tim.

pia.

con.

p

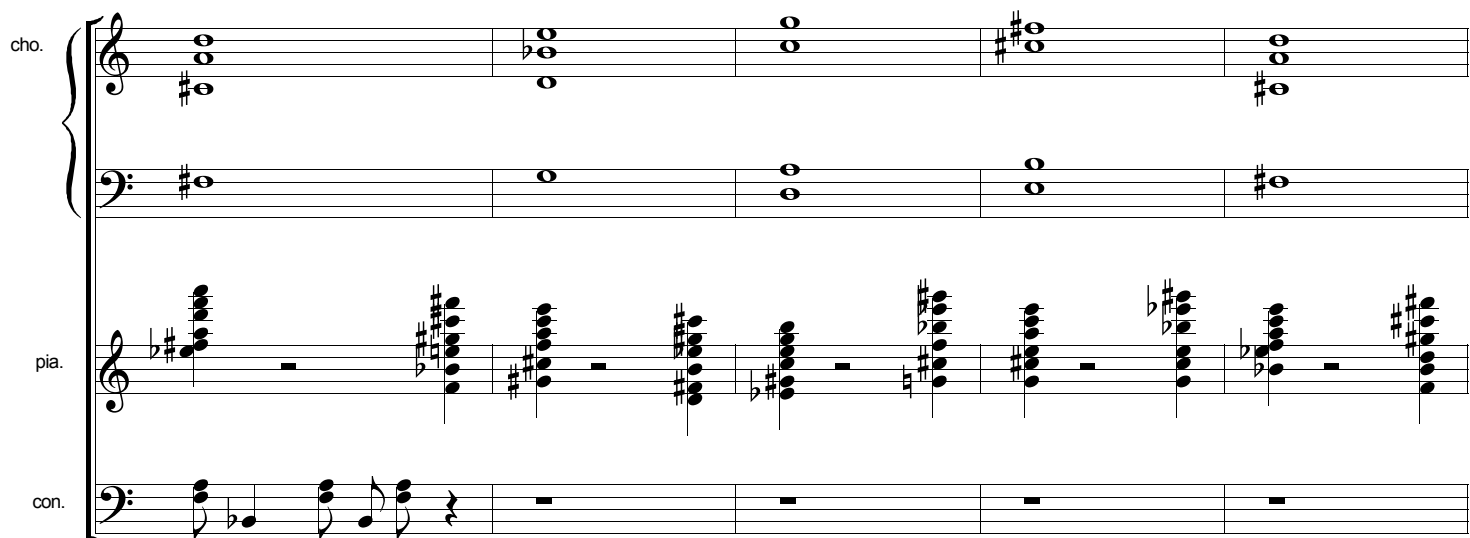


30

cho.

pia.

con.



35

cho. tim. pia. con.

35 36 37 38

39

cho. pia.

39 40 41 42

46

cho.

pp

Jouer les accords graves en arpèges inversée
(aigu vers le grave).

p

percu

percu

percu

mf

pia.

percu

pia.

percu

pia.

percu

mf

f

Red.

pia.

percu

This system shows the first measures of the piece. The piano part (pia.) is written on a grand staff with a treble and bass clef. The bass line features a series of eighth and sixteenth notes, including a triplet. The percussion part (percu) is on a single bass staff, playing a rhythmic pattern of eighth and sixteenth notes with chords. A 'Red.' marking is present in the piano part.

pia.

percu

The second system continues the musical development. The piano part features a more complex texture with a 'Red.' marking and a 'x' symbol. The percussion part maintains its rhythmic pattern, with some changes in the chordal accompaniment.

pia.

percu

The third system shows further progression. The piano part has a 'x' symbol and a 'Red.' marking. The percussion part continues with its rhythmic accompaniment, featuring various chordal textures.

percu

Red.

mf

pia.

Red.

mf

pia.

Red.

mf

pia.

percu

p

The musical score consists of three staves. The top staff is a grand staff (treble and bass clef) for piano, labeled 'pia.'. The middle staff is a single bass clef staff for percussion, labeled 'percu'. The bottom staff is a single bass clef staff for piano, labeled 'p'. The score is divided into three measures. The first measure shows a piano melody in the treble clef and a bass clef staff with a whole note chord. The second measure shows a piano melody in the treble clef and a bass clef staff with a whole note chord. The third measure shows a piano melody in the treble clef and a bass clef staff with a whole note chord. The percussion staff has a whole note chord in the first measure, a whole note chord in the second measure, and a whole note chord in the third measure. The piano staff has a whole note chord in the first measure, a whole note chord in the second measure, and a whole note chord in the third measure. The piano staff has a whole note chord in the first measure, a whole note chord in the second measure, and a whole note chord in the third measure. The piano staff has a whole note chord in the first measure, a whole note chord in the second measure, and a whole note chord in the third measure.

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un long poeme d'hivers

Final pour "un mer trop large un espace trop froid"

1 $\text{♩} = 70$

bruits

bru.

4

6

9

10

bru.

Measure 10 of the musical score. The bassoon (bru.) part is in the upper staff, starting with a whole note chord (Bb, D, F#) and followed by a half note (Bb) and a whole note (F#). The piano (pia.) part is in the lower staff, starting with a whole rest and followed by a half note (Bb) and a whole note (F#).

11

bru.

pia.

Measure 11 of the musical score. The bassoon (bru.) part is in the upper staff, starting with a whole note chord (Bb, D, F#) and followed by a half note (Bb) and a whole note (F#). The piano (pia.) part is in the lower staff, starting with a whole rest and followed by a half note (Bb) and a whole note (F#).

12

bru.

Measure 12 of the musical score. The bassoon (bru.) part is in the upper staff, starting with a whole note chord (Bb, D, F#) and followed by a half note (Bb) and a whole note (F#). The piano (pia.) part is in the lower staff, starting with a whole rest and followed by a half note (Bb) and a whole note (F#).

13

bru.

pia.

14

bru.

pia.

15

bru.

pia.

Red.

17

bru.

pia.

*

18

bru.

19

bru.

pia.

Ped.

*

21

bru.

*

 *

 *

22

bru.

pia.

Red.

 *

23

bru.

pia.

24

bru.

pia.

25

bru.

27

bru.

29

bru.

pia.

✿

30

bru.

pia.

32

bru.

un long poeme d'hivers

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Cyborg oiseaux

L'instrument mélodique peut être le cor avec éventuellement la flûte.

Dans le grave on peut adjoindre des cuivres.

On peut aussi employer un clavier (orgue) ou les synthétiseurs.

Dans tous les cas on peut ajouter un effet d'écho léger.

1 $\text{♩} = 60$ Jouer en nuances et volume sur la ligne de cordes (nappe)

The musical score is written for a 4/4 time signature with a tempo of 60 beats per minute. It consists of five staves:

- cordes**: The top staff, featuring a treble clef and a key signature of one sharp (F#). It contains four measures of sustained chords. The first measure is marked *p* (piano). The chords are: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5.
- cymbales**: The second staff, featuring a treble clef. It contains four measures. The first measure is marked *f* (forte). The second measure contains a crash cymbal (marked 'crash cymbal 1') and a 'chinese cymbal reverse' effect. The third and fourth measures contain sustained notes.
- timbales**: The third staff, featuring a bass clef. It contains four measures of sustained notes.
- basse**: The fourth staff, featuring a bass clef. It contains four measures. The first measure is marked *mf* (mezzo-forte). The second measure contains a sustained note. The third and fourth measures contain sustained notes.
- Ints. melo**: The bottom staff, featuring a treble clef. It contains four measures. The first measure is marked *p* (piano). The second measure contains a sustained note. The third and fourth measures contain a melodic line with a key signature change to one flat (Bb).

5

cor.

cym.

bas.

melo

Detailed description: This system contains measures 5 and 6 of the musical score. The cor. part has two staves; the upper staff has a treble clef and a key signature of one sharp (F#), with a whole note chord of F#4 and C#5 in measure 5, and a whole note chord of F#4 and Bb4 in measure 6. The lower staff has a bass clef and a whole note chord of F#2 and C#3 in measure 5, and a whole note chord of F#2 and Bb3 in measure 6. The cym. part has a single staff with a whole note chord of F#2 and C#3 in measure 5, and a whole note chord of F#2 and Bb3 in measure 6. The bas. part has a single staff with a whole note chord of F#2 and C#3 in measure 5, and a whole note chord of F#2 and Bb3 in measure 6. The melo. part has two staves; the upper staff has a treble clef and a key signature of one sharp (F#), with a whole note chord of F#4 and C#5 in measure 5, and a whole note chord of F#4 and Bb4 in measure 6. The lower staff has a bass clef and a whole note chord of F#2 and C#3 in measure 5, and a whole note chord of F#2 and Bb3 in measure 6.

7

cor.

cym.

bas.

melo

Detailed description: This system contains measures 7 and 8 of the musical score. The cor. part has two staves; the upper staff has a treble clef and a key signature of one sharp (F#), with a whole note chord of F#4 and C#5 in measure 7, and a whole note chord of F#4 and Bb4 in measure 8. The lower staff has a bass clef and a whole note chord of F#2 and C#3 in measure 7, and a whole note chord of F#2 and Bb3 in measure 8. The cym. part has a single staff with a whole note chord of F#2 and C#3 in measure 7, and a whole note chord of F#2 and Bb3 in measure 8. The bas. part has a single staff with a whole note chord of F#2 and C#3 in measure 7, and a whole note chord of F#2 and Bb3 in measure 8. The melo. part has two staves; the upper staff has a treble clef and a key signature of one sharp (F#), with a whole note chord of F#4 and C#5 in measure 7, and a whole note chord of F#4 and Bb4 in measure 8. The lower staff has a bass clef and a whole note chord of F#2 and C#3 in measure 7, and a whole note chord of F#2 and Bb3 in measure 8.

9

cor.

cym.

bas.

melo

11

cor.

cym.

bas.

melo

13

The musical score is arranged in four systems. The first system includes a Cor Anglais (cor.) and Cymbals (cym.). The second system includes a Bass (bas.) and Melodica (melo.). The third system continues the Melodica part. The fourth system continues the Bass and Melodica parts. The Cor Anglais part consists of two chords: a C major triad in the first measure and a C major triad with a sharp F in the second measure. The Cymbals part consists of two measures: the first measure has a cymbal roll (two vertical lines) and a half note G; the second measure has a half note G and a half note C. The Bass part consists of two measures: the first measure has a half note G and a half note F; the second measure has a half note G and a half note C. The Melodica part consists of two measures: the first measure has a half note G and a half note F; the second measure has a half note G and a half note C.

15

The musical score is arranged in five staves. The top staff is for Cor Anglais (cor.), the second for Cymbal (cym.), the third for Bass (bas.), the fourth for Melodica (melo) in treble clef, and the fifth for Melodica in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Cor Anglais part consists of two chords: a triad of F#, C#, and G# in the first measure, and a triad of F#, C#, and E in the second measure. The Cymbal part has a single 'x' mark in the first measure and a single note in the second measure. The Bass part features a melodic line with eighth and quarter notes, including a triplet in the first measure. The Melodica part has a complex melodic line with many beamed notes and accidentals, including a triplet in the first measure.

17

cor.

cym.

bas.

melo

19

cor.

cym.

bas.

melo

21

cor.

cym.

tim.

bas.

melo

24

cor.

cym.

tim.

28

cor.

cym.

tim.

32

cor.

cym.

tim.

p

38

cor.

melo

mf

42

cor.

melo

45

cor.

melo

49

cor.

melo

p

pp

53

cor.

mf

melo

56

cor.

p

melo

61

cor.

cym.

bas.

f

mf

63

cor.

bas.

Improviser une ligne sur ce modèle ..

64

cor.

cym.

bas.

melo

65

cor.

cym.

bas.

melo

Measure 65: The cor. part has a whole note chord of F#4 and C5. The cym. part has a whole note chord of F#4 and C5. The bas. part has a whole note chord of F#4 and C5. The melo part has a whole note chord of F#4 and C5.

66

cor.

bas.

melo

Measure 66: The cor. part has a whole note chord of F#4 and C5. The bas. part has a whole note chord of F#4 and C5. The melo part has a whole note chord of F#4 and C5.

67

cor.

cym.

bas.

melo

68

cor.

cym.

bas.

melo

69

cor.

cym.

melo

71

cor.

cym.

bas.

melo

72

cor.

cym.

bas.

melo

73

cor.

cym.

melo

Measure 73 musical score. The score is for four staves: cor. (coronet), cym. (cymbal), melo (melody), and bas. (bass). The cor. staff has a whole rest. The cym. staff has a whole rest. The melo staff has a whole rest. The bas. staff has a whole rest. The melo staff has a whole rest. The bas. staff has a whole rest.

74

cor.

cym.

bas.

melo

Measure 74 musical score. The score is for four staves: cor. (coronet), cym. (cymbal), bas. (bass), and melo (melody). The cor. staff has a whole rest. The cym. staff has a whole rest. The bas. staff has a whole rest. The melo staff has a whole rest. The bas. staff has a whole rest. The melo staff has a whole rest.

75

cor.

cym.

melo

76

cor.

cym.

bas.

melo

77

cor.

cym.

melo

musical score for measures 77-78. Measure 77: Cor Anglais (cor.) has a whole rest. Cymbal (cym.) has a whole rest. Melody (melo) has a whole rest. Bass (bas.) has a whole rest. Measure 78: Cor Anglais (cor.) has a whole rest. Cymbal (cym.) has a whole rest. Melody (melo) has a whole rest. Bass (bas.) has a whole rest.

78

cor.

cym.

bas.

melo

musical score for measures 79-80. Measure 79: Cor Anglais (cor.) has a whole rest. Cymbal (cym.) has a whole rest. Bass (bas.) has a whole rest. Melody (melo) has a whole rest. Measure 80: Cor Anglais (cor.) has a whole rest. Cymbal (cym.) has a whole rest. Bass (bas.) has a whole rest. Melody (melo) has a whole rest.

79

cor.

cym.

bas.

melo

80

cor.

cym.

bas.

melo

81

cor.

cym.

bas.

melo

82

cor.

cym.

bas.

melo

mf

p

Sur cordes seules, on peut ajouter des chants d'oiseaux en bruitage

90

cor.

The musical score for measure 90 is written on a grand staff. The treble staff contains a chord of F#4, A#4, and C#5. The bass staff contains a chord of F#3, A#3, and C#4. A purple line is drawn across the middle of the staves, starting from the beginning of the measure and ending at the end of the measure.

cyborgs oiseaux (complément)

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Sur "Cyborgs oiseaux" il y a une forme générale A-B-A que je propose plutôt A-B-A'.
Sur la seconde répétition de la partie A je remplace donc l'accompagnement écrit par la ligne ci-dessous.
On peut faire alterner librement la variante première et seconde mesure.
J'ajoute également en bruitages une cloche d'église et un carillon du Nord.

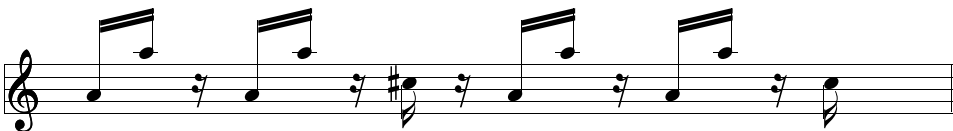
Eventuellement avec effet écho ...

♩ = 60

ligne
accompagnement



acc



On peut savoir de loin des choses qu'on ne voit pas

9

orc.

mf

pia.

* Red.

* Red.

* Red.

17

orc.

pia.

f *ff*

* Red. *

23

orc.

+ Cymbales (gong) percus - cymb;

pia.

* Red. *

27

orc.

ales percus

pp

pia.

8

Red.

* Red.

* Red.

34

orc.

f

cymbale (gong) possible sur basse

ff

pia.

8

* Red.

38

orc.

pia.

8

41

orc.

pia.

8

- cymbale eventuelle

44

orc.

fff

pia.

8



47

orc.

pia.

8



50

orc.

f

+ cymbale (gong) percus

pia.

8

55

orc.

- cymbale percus

p

pia.

8

And.

61

orc.

pia.

pp

8

*

67

orc.

pia.

8

72

orc.

pp

pia.

78

orc.

p

tim.

pia.

82

orc.

tim.

pia.

f

85

orc.

tim.

pia.

fff
+ percus cymbale (gong)

88

orc.

tim.

pia.

91

orc.

tim.

pia.

94

orc.

tim.

pia.

97

orc.

tim.

pia.

99

orc.

tim.

pia.

101

orc.

tim.

pia.

104

orc.

tim.

pia.

105

106

107

orc.

tim.

pia.

108

109

110

110

orc.

tim.

pia.

113

orc.

tim.

pia.

116

orc.

- percus cymbale

mf

tim.

pia.

121

orc.

p

pp

pia.

And.

127

orc.

pia.

ppp

* Red.

133

orc.

pia.

ff

fff
+ percu cyn

* Red.

139

orc.

mbale (gong)

ff

pia.

144

orc.

- percú cymbale

p

pia.

151

orc.

pia.

pp

157

orc.

pia.

* *And.*

166

orc.

pia.

p

mf

172

orc.

pia.

p

8

And.

178

orc.

pia.

pp

ppp

8

un long poeme d'hivers

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Livre second des appartements superposés et juxtaposés

1

♩ = 96

claviers synth

f

nappe

p

basse

f

Les lignes de basse peuvent être transposées
si nécessaire.

basse 2

f

Clavecin

The musical score is written for five instruments: clavier synth, nappe, basse, basse 2, and clavecin. The time signature is 4/4, and the tempo is 96 beats per minute. The clavier synth part starts with a forte (f) dynamic and features a series of chords and single notes. The nappe part starts with a piano (p) dynamic and consists of sustained chords. The basse part starts with a forte (f) dynamic and features a series of notes and chords. The basse 2 part also starts with a forte (f) dynamic and features a series of notes and chords. The clavecin part is currently empty. A note indicates that the bass lines can be transposed if necessary.

5

cla.

nap.

bas.

bas.

5

9

cla.

nap.

bas.

bas.

clvc

mf

9

12

cla.

nap.

bas.

bas.

clvc

This musical score segment covers measures 12, 13, and 14. It features four staves: Clarinet (cla.), Napier (nap.), Bass (bas.), and Clavichord (clvc). The Clarinet part is in treble clef with a key signature of one flat (Bb) and a common time signature. It plays a melodic line with eighth and quarter notes. The Napier part consists of two staves, treble and bass, with a key signature of one flat and a common time signature. It features dense, sustained chords with a tremolo effect. The Bass part consists of two staves, both in bass clef, with a key signature of one flat and a common time signature. It plays a rhythmic accompaniment with eighth and quarter notes. The Clavichord part is in treble clef with a key signature of one flat and a common time signature, playing a melodic line with eighth and quarter notes.

15

cla.

nap.

bas.

bas.

clvc

The musical score for measures 15-17 is written for four instruments: Clarinet (cla.), Napier (nap.), Bass (bas.), and Clavichord (clvc). The score is in 3/4 time and features a key signature of one sharp (F#). The Clarinet part consists of eighth and sixteenth notes, often beamed together. The Napier part features sustained chords with long horizontal lines indicating sustained notes. The Bass part has a simple melodic line with dotted and eighth notes. The Clavichord part has a more complex, flowing melodic line with many accidentals (sharps and flats).

18

clav. (clav.)

nap. (nap.)

bas. (bass)

bas. (bass)

clvc. (clav.)

The musical score for page 18 of 'un long poeme d'hivers' features five staves. The first staff, labeled 'clav.', contains two systems of music. The second staff, labeled 'nap.', contains two systems of music. The third staff, labeled 'bas.', contains two systems of music. The fourth staff, labeled 'bas.', contains two systems of music. The fifth staff, labeled 'clvc.', contains two systems of music. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

21

cla.

nap.

bas.

bas.

clvc

The musical score for measures 21-23 is written for four instruments: Clarinet (cla.), Napier (nap.), Bass (bas.), and Clavichord (clvc). The score is in 3/4 time and features a key signature of one sharp (F#). The Clarinet part (top staff) consists of eighth and sixteenth notes, with rests in measures 21 and 23. The Napier part (second staff) features sustained chords with a slur across measures 21-23. The Bass part (third staff) has a simple eighth-note melody. The Clavichord part (bottom staff) has a more complex eighth-note melody with many accidentals. The bottom-most staff is empty.

24

This musical score is for the piece 'The Rose Tree' and includes parts for four instruments: Clarinet (cla.), Horn (nap.), Bassoon (bas.), and Cello/Double Bass (civc.). The score is written for a 4-measure phrase. The Clarinet and Horn parts are in treble clef, while the Bassoon and Cello/Double Bass parts are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The Clarinet and Horn parts feature a melody of eighth notes, while the Bassoon and Cello/Double Bass parts provide a harmonic accompaniment of eighth notes.

27

cla.

nap.

bas.

bas.

clvc

30

cla.

nap.

bas.

bas.

clvc.

The musical score for page 30 of 'un long poeme d'hivers' is written for a chamber ensemble. It includes staves for Clarinet (cla.), Napier (nap.), Bassoon (bas.), Bassoon (bas.), and Clarinet in C (clvc.). The music is in 4/4 time. The Clarinet part features a melodic line with some grace notes. The Napier part consists of sustained chords. The Bassoon parts have a rhythmic pattern of eighth notes. The Clarinet in C part provides a simple harmonic accompaniment.

34

musical score for measures 34-36, featuring five staves: **cla.** (clarinet), **nap.** (napier), **bas.** (bass), **bas.** (bass), and **clvc** (clavichord). The score is written in treble and bass clefs. The **cla.** staff shows melodic lines with eighth and sixteenth notes. The **nap.** staff features sustained chords with a tremolo effect. The **bas.** staves provide harmonic support with eighth and sixteenth notes. The **clvc** staff has a melodic line in the treble and chordal accompaniment in the bass.

37

musical score for measures 37-39, featuring five staves: **cla.** (clarinet), **nap.** (napier), **bas.** (bass), **bas.** (bass), and **clvc** (clavichord). The score continues the musical themes from the previous measures. The **cla.** staff has more melodic development. The **nap.** staff maintains the sustained chordal texture. The **bas.** staves continue with rhythmic patterns. The **clvc** staff shows further melodic and harmonic progression.

40

clav. (clav.)

nap. (nap.)

bas. (bass)

clvc. (clav.)

The musical score is written for five instruments: clavichord (clav.), harp (nap.), two basses (bas.), and a second clavichord (clvc.). The score is divided into three systems. The first system (measures 1-3) shows the clavichord and harp playing sustained chords, while the basses and second clavichord play moving lines. The second system (measures 4-6) continues the harmonic texture with the harp and basses. The third system (measures 7-9) features more active melodic lines in the clavichord and harp, with the basses providing a steady accompaniment.

43

cla.

nap.

bas.

bas.

clvc.



46

cla.

nap.

bas.

bas.



49

clav. (clav.)

nap. (nap.)

bas. (bas.)

bas. (bas.)

clvc. (clvc.)

The musical score for page 49 is written for five instruments: Clarinet (clav.), Napier (nap.), Bassoon (bas.), Bassoon (bas.), and Clarinet (clvc.). The score is in 2/4 time and features a key signature of one flat (B-flat). The Clarinet part (clav.) has a melodic line with eighth and sixteenth notes. The Napier part (nap.) consists of sustained chords. The Bassoon part (bas.) has a melodic line with eighth and sixteenth notes. The second Bassoon part (bas.) has a melodic line with eighth and sixteenth notes. The Clarinet part (clvc.) has a melodic line with eighth and sixteenth notes.

51

cla.

nap.

bas.

bas.

clvc

51

54

cla.

nap.

bas.

bas.

54

57

clav. (cl.)

nap.

bas.

bas.

60

clav. (cl.)

nap.

bas.

bas.

63

cla.

nap.

bas.

bas.

66

cla.

nap.

bas.

bas.

clvc

69

cla.

nap.

bas.

bas.

clvc

The musical score for page 69 consists of five staves. The first staff, labeled 'cla.', is for Clarinet and features a treble clef with a key signature of one sharp (F#). It contains three measures of music, including a whole rest, a quarter note, and a half note. The second staff, labeled 'nap.', is for Napier and features a treble clef with a key signature of one sharp (F#). It contains three measures of music, including a whole rest, a quarter note, and a half note. The third staff, labeled 'bas.', is for Bassoon and features a bass clef with a key signature of one sharp (F#). It contains three measures of music, including a whole rest, a quarter note, and a half note. The fourth staff, labeled 'bas.', is for Bassoon and features a bass clef with a key signature of one sharp (F#). It contains three measures of music, including a whole rest, a quarter note, and a half note. The fifth staff, labeled 'clvc', is for Clarinet and features a treble clef with a key signature of one sharp (F#). It contains three measures of music, including a whole rest, a quarter note, and a half note.

72

The musical score for page 72 consists of five systems of staves, each representing a different instrument or voice part. The first system, labeled 'cla.', has two staves (treble and bass clef) with complex chordal and melodic lines. The second system, labeled 'nap.', also has two staves, featuring sustained chords and melodic fragments. The third system, labeled 'bas.', has a single bass clef staff with a melodic line. The fourth system, also labeled 'bas.', has a single bass clef staff with a melodic line. The fifth system, labeled 'clvc', has two staves (treble and bass clef) with a more active, flowing melodic line. The score is written in a key with one sharp (F#) and a common time signature (C).

75

clav.
 nap.
 bas.
 bas.
 clvc

The musical score for measures 75-77 is written for four instruments: Clarinet (clav.), Napier (nap.), Bass (bas.), and Clavichord (clvc). The score is in 3/4 time and features a key signature of one sharp (F#). The Clarinet part consists of a single melodic line. The Napier part consists of a single melodic line. The Bass part consists of a single melodic line. The Clavichord part consists of a single melodic line. The score is written in a standard musical notation with a grand staff for each instrument. The measures are numbered 75, 76, and 77. The key signature is one sharp (F#). The time signature is 3/4. The score is written in a standard musical notation with a grand staff for each instrument. The measures are numbered 75, 76, and 77. The key signature is one sharp (F#). The time signature is 3/4.

cla.

nap.

bas.

bas.

clvc.

nap.

bas.

bas.

clvc.

The musical score is divided into two systems. The first system includes parts for harp (nap.), two basses (bas.), and clavicord (clvc). The harp part features dense chordal textures in the right hand and sustained notes in the left. The first bass part has a melodic line with slurs, while the second bass part provides a steady accompaniment. The clavicord part consists of two staves with intricate, flowing melodic lines. The second system features a harp part with sustained chords and a final double bar line.

un long poeme d'hivers

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Ce rythme peut servir de base à la ligne (librement improvisée)
de batterie et percussions venant accompagner le
"Livre second des appartements superposés et juxtaposés".

♩ = 96

high wood block

batterie

bat.

bat.

bat.

bat.

bat.

bat.

The musical score is written for a drum set (batterie) and six percussionists (bat.). The drum set part is in 4/4 time with a tempo of 96 beats per minute. It features a high wood block sound. The percussionists play a rhythmic pattern of eighth and sixteenth notes, with some parts being improvisable.

un long poeme d'hivers

L'ensemble des instruments suit les nuances indiquées sur la ligne mélodie.

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Livre troisième des vibrations incontrôlées aux douleurs articulaires

produire des mouvements mélodiques inspirés de ceux écrits avec des jeux de percussions-cloches et/ou effets.

♩ = 90

1

Gong

metal

instrument métallique (EX xylophone)
(désaccordé ?) bruit d'horlogerie.

batterie

timbales

shimes

basse

piano elect

mélodie

The musical score is written for a 4/4 time signature with a tempo of 90 beats per minute. It consists of nine staves. The 'Gong' staff has a first-measure repeat sign and contains a melodic line in the bass clef. The 'metal' section consists of two staves (treble and bass clef) with a melodic line in the treble clef. The 'instrument métallique (EX xylophone) (désaccordé ?) bruit d'horlogerie.' staff has a melodic line in the bass clef. The 'batterie', 'timbales', 'shimes', and 'basse' staves are empty. The 'piano elect' section consists of two staves (treble and bass clef) which are empty. The 'mélodie' staff has a melodic line in the treble clef with dynamics *pp* and *p*.

6

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

mf

Detailed description: This is a musical score for a percussion ensemble. The score consists of eight staves, each labeled on the left: Gong, met., bat., tim., shi., bas., pia., and mél. The Gong staff has a measure rest for the first three measures and a half note in the fourth measure, with a '6' in a box above the first measure. The met. (metallophone) staff has a treble clef and a complex rhythmic pattern of eighth and sixteenth notes with beams, with measure rests in the first, second, and fourth measures. The bat. (bongos) staff has a measure rest in each of the four measures. The tim. (tom-toms) staff has a measure rest in each of the four measures. The shi. (shamisen) staff has a measure rest in each of the four measures. The bas. (bass drum) staff has a measure rest in the first three measures and a quarter note in the fourth measure, with an accent mark (^) above the note. The pia. (piano) staff has a measure rest in each of the four measures. The mél. (melody) staff has a treble clef and a measure rest in each of the four measures, with a mezzo-forte (*mf*) dynamic marking at the end of the fourth measure.

10

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

cloche métal grave assourdie

chinese cymbal reverse (grosse caisse)
crash cymbal 2 kick drum 1

pédales indicatives

f

14

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score is arranged in a multi-staff format. The top staff is for 'Gong' (bass clef, whole rests). The second staff is for 'met.' (metals, grand staff with eighth notes). The third staff is for 'bat.' (bats, single staff with eighth notes). The fourth staff is for 'tim.' (toms, bass clef, whole rests). The fifth staff is for 'shi.' (shells, bass clef, whole rests). The sixth staff is for 'bas.' (bass, bass clef, eighth notes). The seventh staff is for 'pia.' (piano, grand staff with chords and rests). The eighth staff is for 'mél.' (melody, grand staff, whole rests). The score is divided into two measures by a double bar line. The first measure contains the main musical activity, while the second measure contains whole rests for most instruments.

16

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score is arranged in a multi-staff format. The top staff is for 'Gong' in bass clef, showing two measures of rests. The 'met.' (metallophone) section consists of two staves: the upper staff in treble clef has a rhythmic pattern of eighth notes with beams, while the lower staff in bass clef has rests. The 'bat.' (bata) staff is in tenor clef with a complex rhythmic pattern of eighth and sixteenth notes. The 'tim.' (tambourin) and 'shi.' (shamisen) staves are in bass clef and contain rests. The 'bas.' (bass) staff is in bass clef, featuring a melodic line with slurs and accidentals. The 'pia.' (piano) section has two staves: the upper staff in treble clef shows chords and rests, while the lower staff in bass clef shows chords and rests, with some notes marked with 'x' and 'o' symbols. The 'mél.' (melody) staff is in treble clef, showing two measures of rests with dynamic markings 'ff' and 'f'.

18

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

ff

mf

The musical score is for a piece titled 'un long poeme d'hivers'. It features a variety of instruments and parts. The percussion section includes Gong, met. (metallophone), bat. (bata), tim. (tambourin), shi. (shamisen), and bas. (bass drum). The melodic section includes pia. (piano) and mél. (melody). The score is written in a key with one sharp (F#) and a common time signature. The melodic line starts with a rest, followed by a series of notes, including a half note, a quarter note, and a half note, with a fermata over the last half note. The piano part features chords and arpeggios, with some notes marked with asterisks. The melody part has a dynamic marking of *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures, with some measures containing rests and others containing notes. The overall structure is a single system of music.

22

Gong

met.

bat.

snare drum 1

crash cymbal 1

roulement de caisse claire

clochette légère à son entretenu

tim.

shi.

bas.

pia.

d.

mél.

The musical score is written for a percussion ensemble and includes a melodic line. The instruments and parts are: Gong, met. (metronome), bat. (bass drum), snare drum 1, crash cymbal 1, roulement de caisse claire (snare drum roll), clochette légère à son entretenu (light bell), tim. (tom), shi. (shaver), bas. (bass), pia. (piano), d. (drum), and mél. (melody). The score is divided into three measures. The first measure contains a snare drum roll and a light bell. The second measure contains a light bell. The third measure contains a light bell and a snare drum roll. The melodic line is written in bass clef and consists of a series of eighth and sixteenth notes, with a final measure marked with a * and 'Red.'.

25

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

open triangle

f

* *Red.* * *Red.* * *Red.* * *Red.* *

The musical score is arranged in a multi-staff format. The top staff is for the Gong, followed by a grand staff for the met. (metallophone). The bat. (bamboo) staff features a rhythmic pattern starting with an 'open triangle' symbol. The tim. (tom) and shi. (shamisen) staves are mostly silent. The bas. (bass) staff has a melodic line with accents. The pia. (piano) grand staff contains complex harmonic textures, with some notes marked with asterisks and 'Red.' (red). The mél. (melody) staff at the bottom has a few notes, including a forte (*f*) dynamic marking.

29

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

ff

mf

The musical score is for a piece titled 'un long poeme d'hivers'. It features a variety of instruments and parts. The percussion section includes Gong, met. (metallophone), bat. (bata), tim. (tambourin), shi. (shamisen), and bas. (bass drum). The melodic section includes pia. (piano) and mél. (melody). The score is divided into four measures. The first measure shows the Gong, met., bat., tim., shi., bas., pia., and mél. parts. The second measure shows the Gong, met., bat., tim., shi., bas., pia., and mél. parts. The third measure shows the Gong, met., bat., tim., shi., bas., pia., and mél. parts. The fourth measure shows the Gong, met., bat., tim., shi., bas., pia., and mél. parts. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*.

33

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

Red.

*

Red.

*

Red.

The musical score is for a piece titled 'un long poeme d'hivers'. It features eight staves: Gong, met. (metals), bat. (bells), tim. (toms), shi. (shamisen), bas. (bass), pia. (piano), and mél. (melody). The Gong part starts at measure 33 and plays a repeating rhythmic pattern. The met. part consists of two empty staves. The bat. part has three short horizontal lines. The tim. part has three short horizontal lines. The shi. part has three short horizontal lines. The bas. part has a repeating rhythmic pattern. The pia. part has a repeating melodic pattern. The mél. part has three short horizontal lines. The score includes various musical notations such as notes, rests, and accidentals.

36

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score is written for a percussion ensemble and a melody. The Gong part features a rhythmic pattern of eighth and sixteenth notes. The met. (metals) and bat. (bells) parts are mostly silent. The tim. (toms) and shi. (shamisen) parts are also silent. The bas. (bass) part has a rhythmic pattern of eighth and sixteenth notes. The pia. (piano) part has a complex melodic line. The mél. (melody) part has a long, flowing line with 'Red.' markings and asterisks.

39

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score for 'un long poeme d'hivers' begins at measure 39. The Gong part features a repeating rhythmic pattern of eighth and sixteenth notes. The met. (metals) and bat. (bells) parts are currently empty. The tim. (toms) and shi. (shamisen) parts also have empty staves. The bas. (bass) part has a simple line with eighth notes and rests. The pia. (piano) part has a complex melodic line with many notes and rests. The mél. (melody) part has a long, flowing line with a trill and a fermata.

42

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

f

Detailed description: This musical score page shows measures 42, 43, and 44. The percussion section includes Gong, met. (metallophone), bat. (bongos), tim. (tambourine), shi. (shamisen), bas. (bass drum), pia. (piano), and mél. (melody). The Gong part has a long note spanning measures 42 and 43. The met. part has a long note spanning measures 42 and 43. The bat. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The tim. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The shi. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The bas. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The pia. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The mél. part has a long note in measure 42 and a rhythmic pattern in measures 43 and 44. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

45

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

coulé bas (bend down)

ff

49

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

high wood block

mf

Red.

52

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

Red.

*

Red.

*

Red.

*

The musical score is for a piece titled 'un long poeme d'hivers'. It features eight staves: Gong, met. (metals), bat. (bells), tim. (toms), shi. (shamisen), bas. (bass), pia. (piano), and mél. (melody). The Gong part has a long note with a slur. The met. part has a long note with a slur. The bat. part has a series of eighth notes. The tim. part has a series of eighth notes. The shi. part has a series of eighth notes. The bas. part has a series of eighth notes. The pia. part has a series of eighth notes. The mél. part has a series of eighth notes with 'Red.' and '*' markings.

55

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score is for a piece titled "un long poeme d'hivers". It features eight staves, each representing a different instrument or voice part. The Gong part (top) has a long, sustained note with a slur. The met. (metals) part consists of two staves, both of which are empty. The bat. (batterie) part has a rhythmic pattern of eighth notes and rests. The tim. (timpani) part is empty. The shi. (shamisen) part is empty. The bas. (basse) part has a rhythmic pattern of eighth notes and rests. The pia. (piano) part has a complex melodic line with many notes and rests. The mél. (melodie) part has a simple melodic line with notes and rests, including some markings like "Red." and "*".

58

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score for 'un long poeme d'hivers' begins at measure 58. The score is written for a variety of instruments and a melody line. The Gong part is silent. The met. (metronome) part is also silent. The bat. (bass drum) part is active, playing a rhythmic pattern of eighth and sixteenth notes. The tim. (tom) part is also active, playing a rhythmic pattern of eighth and sixteenth notes. The shi. (shamisen) part is silent. The bas. (bass) part is active, playing a rhythmic pattern of eighth and sixteenth notes. The pia. (piano) part is active, playing a rhythmic pattern of eighth and sixteenth notes. The mél. (melody) part is silent. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *Red.*

60

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

ff

p

mf

Red.

** Red. **

66

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

p

Red.

✿



[illegible]

74

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score for 'un long poeme d'hivers' starting at measure 74. The score includes staves for Gong, met. (metals), bat. (bells), tim. (toms), shi. (shamisen), bas. (bass), pia. (piano), and mél. (melody). The Gong part has a long note in the second measure. The piano part has a complex melodic line. The melody part has a long note in the first measure and a long note in the second measure.

78

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

* Red.

The musical score is written for a percussion ensemble and includes a vocal line. The instruments are: Gong, met. (metals), bat. (bells), tim. (toms), shi. (strings), bas. (bass), pia. (piano), and mél. (melody). The score starts at measure 78. The Gong part has a long note in measure 78. The met. part has a long note in measure 78. The bat. part has a long note in measure 78. The tim. part has a long note in measure 78. The shi. part has a long note in measure 78. The bas. part has a long note in measure 78. The pia. part has a long note in measure 78. The mél. part has a long note in measure 78. The score continues with various musical notations including notes, rests, and dynamics.

82

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

85

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

85

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997

998

999

1000

88

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

88

89

90

91

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

The musical score is for a percussion ensemble and a melody. It consists of nine staves. The first seven staves are for percussion: Gong (bass clef), met. (treble and bass clefs), bat. (bass clef), tim. (bass clef), shi. (bass clef), and bas. (bass clef). The eighth staff is for piano (pia.) in treble and bass clefs. The ninth staff is for melody (mél.) in treble clef. The score is divided into four measures. The melody staff has a key signature of one sharp (F#) and a common time signature. It features a melodic line with a crescendo leading to a fermata marked with a flower symbol, followed by a piano (p) dynamic. The piano staff has a corresponding melodic line with a crescendo leading to a fermata marked with a flower symbol, followed by a piano (p) dynamic. The percussion staves are mostly empty, with some notes in the shi. staff in the first measure.

p

pp

95

Gong

met.

bat.

tim.

shi.

bas.

pia.

mél.

un long poeme d'hivers

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Le loup dans la forêt profonde imaginaire

1 $\text{♩} = 100$

mellotron

basse

timbales

batterie

crash cymbal 1

pedal hi-hat

open hi-hat

5

mel.

bas.

tim.

bat.

9

mel.

bas.

tim.

bat.

13

mel.

bas.

tim.

bat.

17

mel.

bas.

tim.

bat.

p

mf

22

mel.

bas.

tim.

bat.

ff

ff

p

open triangle

27

mel.

ff

bas.

tim.

bat.

ff

31

mel.

bas.

tim.

bat.

35

mel.

bas.

tim.

bat.

39

mel.

bas.

tim.

bat.

43

mel.

bas.

bat.

49

The musical score is written for three parts: Melodica (mel.), Bass (bas.), and Bateria (bat.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Melodica (mel.): The melody is played in the treble clef. It begins with a whole note chord (F4, A4, C5) in the first measure, followed by a whole note chord (F4, A4, C5) in the second measure. In the third measure, the melody is marked *pp* (pianissimo) and consists of a whole note chord (F4, A4, C5). The melody continues with a whole note chord (F4, A4, C5) in the fourth measure, a whole note chord (F4, A4, C5) in the fifth measure, and a whole note chord (F4, A4, C5) in the sixth measure.

Bass (bas.): The bass line is written in the bass clef. It begins with a whole note chord (F3, A3, C4) in the first measure, followed by a whole note chord (F3, A3, C4) in the second measure. In the third measure, the bass line is marked *pp* (pianissimo) and consists of a whole note chord (F3, A3, C4). The bass continues with a whole note chord (F3, A3, C4) in the fourth measure, a whole note chord (F3, A3, C4) in the fifth measure, and a whole note chord (F3, A3, C4) in the sixth measure.

Bateria (bat.): The percussion part is written on a single staff. It begins with a whole note chord (F3, A3, C4) in the first measure, followed by a whole note chord (F3, A3, C4) in the second measure. In the third measure, the percussion is marked *pp* (pianissimo) and consists of a whole note chord (F3, A3, C4). The percussion continues with a whole note chord (F3, A3, C4) in the fourth measure, a whole note chord (F3, A3, C4) in the fifth measure, and a whole note chord (F3, A3, C4) in the sixth measure.

55

mel.



A musical staff with a treble clef. The staff contains a single melodic line that starts on a whole note, followed by a series of eighth notes, and ends with a double bar line. The line is drawn with a continuous, slightly wavy stroke.

livre premier texte

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Sert d'introduction au livre premier, le texte peut être dit sur cette musique.

Celle-ci peut d'ailleurs éventuellement se répéter sur chaque texte.

L'instrument solo peut être une guitare électrique en son distordu continu.

La basse est plutôt de type Fretless ou contrebasse jazz (ne pas slapper) .

Les nappes peuvent être orchestrées librement.

Une ligne de batterie - percussions est la bienvenue sur l'ensemble.

La basse peut être transposée à l'octave par rapport à la ligne écrite.

1 $\text{♩} = 110$

mf

nappe 1

nappe 2

p

basse

f

guit. ou inst melo

6

nap.

nap.

bas.

guit.

12

nap.

bas.

gui.

18

nap.

bas.

gui.

23

nap.

bas.

gui.

29

nap. 

35

nap. 

41

nap. 

47

nap.

nap.

bas.

arret brusque

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