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About the piece



Title: Rapide et Capricieu [opus 81, No. 17]
Composer: JEAN, François-Xavier
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Style: Early 20th century

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Rapide et capricieux
(opus 81, No.17)

François-Xavier Jean

$\text{d} = 80$

b # ♮

mes.1, le demi-ton [la si b] doigté 2 (=seconde) doit être complété par 3 & 2 pour que l'indice d'équilibre vaille 1 ($3-2-2=1$) --> i.e. = 1

[la si b do mi] ou [la si b do la] ou encore [la si b mi b sol] etc ...

a remarquer que les intervalles utilisés sont "2m 2M 3m 3M 4J"
ce qui crée leur homogénéité est précisément apporté par leur
"i.e. = 1"

mes.2, nous expérimentons une série de 2des mineures et autres intervalles répondant bien à l'indice d'équilibre:
i.e. = 1.

[si b do ré b si b] = [2m/2m/3m\]
---> "i.e. = +1, -1" ($3-2-2=1$)

mes.3, [si b do b ré] = [2m/3m/],
en effet, do b ré ♮ est une fausse 2de,
il vaut mieux la considérer pour l'i.e. comme une 3ce mineure.

A noter que nous avons abandonné notre regard sur le "Cycle des Quintes"

The musical score is for four instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Bass Clarinet (Bb Cl.). The time signature is 3/2. The key signature is one flat (B-flat). The tempo is indicated as $d = 80$. The score consists of four staves, each with a different dynamic marking: **f**, **f**, **f**, and **f**. The Flute (Fl.) has a melodic line with grace notes and slurs. The Oboe (Ob.) and Bass Clarinet (Bb Cl.) provide harmonic support. The Bassoon (Bsn.) provides bassline support. The music includes various intervals and dynamics, such as **cresc.** (crescendo) and **ré** (a note name). The score is divided into measures by vertical bar lines.

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dans la mes 10, l'accord parfait = 3m 4.J
à partir d'une même note [la]. Dans la
même mesure, [mi ré b] sonne comme
une 3m alors que l'oeil y voit une 2de Augm.
Pour l'i.e., c'est l'écoute et non la vue qui
prime !

15

Fl.

Ob.

B♭ Cl.

Bsn.

ff

p

mp

20

Fl.

Ob.

B♭ Cl.

Bsn.

p

mf

p

mp

26

Fl. $\begin{cases} \text{5} \\ \text{4} \end{cases}$ ff

Ob. $\begin{cases} \text{5} \\ \text{4} \end{cases}$ mf

B♭ Cl. $\begin{cases} \text{5} \\ \text{4} \end{cases}$ ff mp

Bsn. $\begin{cases} \text{5} \\ \text{4} \end{cases}$ ff $\begin{cases} \text{3} \\ \text{2} \end{cases}$ ff p

30

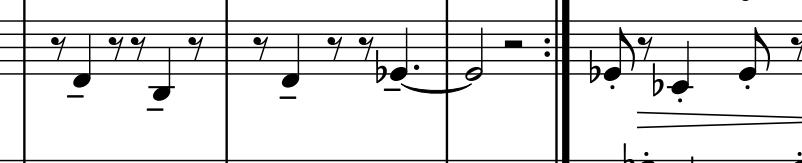
Fl.

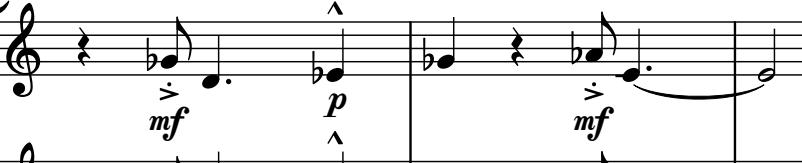
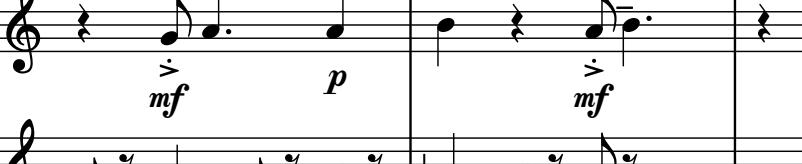
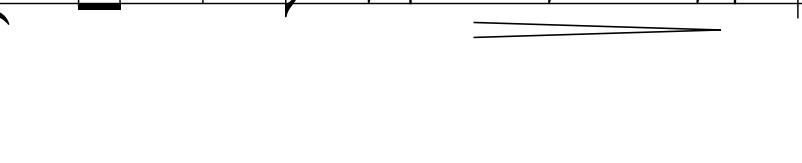
Ob. mp

B♭ Cl.

Bsn.

Fl. 
Ob. 
B♭ Cl. 
Bsn. 

Fl. 
Ob. 
B♭ Cl. 
Bsn. 

Fl. 
Ob. 
B♭ Cl. 
Bsn. 

47

Fl. *p*

Ob. *mf* *p* *mp*

B♭ Cl.

Bsn.

This musical score excerpt shows four staves. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Bassoon (B♭ Cl.), and the fourth for Bassoon (Bsn.). The measure number 47 is at the top left. Dynamics are indicated below each staff: Flute has a dynamic of *p*; Oboe has dynamics of *mf*, *p*, and *mp*; Bassoon has dynamics of *mf* and *p*; Bassoon has dynamics of *p* and *mp*. The music consists of eighth and sixteenth note patterns with various rests and grace notes.

53

Fl. *p* *mf*

Ob. *mf* *p* *mf*

B♭ Cl.

Bsn.

This musical score excerpt shows four staves. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Bassoon (B♭ Cl.), and the fourth for Bassoon (Bsn.). The measure number 53 is at the top left. Dynamics are indicated below each staff: Flute has dynamics of *p* and *mf*; Oboe has dynamics of *mf*, *p*, and *mf*; Bassoon has dynamics of *mf* and *p*; Bassoon has dynamics of *p* and *mf*. The music consists of eighth and sixteenth note patterns with various rests and grace notes.

58

A musical score page showing four staves. The top staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Bassoon in B-flat (B♭ Cl.), and the bottom for Bassoon (Bsn.). The score consists of five measures. Measure 1: Flute plays eighth-note pairs. Measure 2: Oboe plays eighth-note pairs, dynamic *mp*. Measure 3: Bassoon in B-flat plays eighth-note pairs. Measure 4: Flute and Bassoon play eighth-note pairs. Measure 5: Bassoon in B-flat plays eighth-note pairs. Measure 6: Bassoon (Bsn.) plays eighth-note pairs.