



Jean Pierre Prudent

France, LEFOREST

3 structured improvisations

About the artist

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

multifaceted Music ...

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

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

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

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

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

About the piece



Title:	3 structured improvisations
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	Piano and Organ
Style:	Contemporary
Comment:	pieces from the album "Telluriques" new music - fusion

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



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**Improvisations structurées sur la voix de Francesca Genco
échantillonnée par TonHammer.**

Jean Pierre Prudent

Avril 2011

A handwritten signature in black ink, appearing to be 'JPP', written over a diagonal line. There are small vertical tick marks below the line.

L'Improvisation Structurée

Caractères généraux :

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.

Méthode :

- Détermination des du/des élément(s) de base : rythme, mélodie, harmonie, TIMBRE. Le timbre doit être préparé si on utilise un/des instrument(s) produisant des sonorités différentes : Exemple à l'orgue il convient de prévoir la registration.
- Choix des développements à apporter à ce matériau de base.
- Conception d'un plan
- Durant le jeu : concentration, concision, précision.
- Se constituer une réserve d'éléments de liaison (*traits de virtuosité ...*) automatiques (*où les doigts jouent seuls*) pour combler d'éventuels temps de latence durant lesquels on peut réfléchir à la suite à donner au développement en cours

Principaux éléments de style retenus pour l'improvisation structurée

Mélodie :

- Modes/tons "classiques"
 - Gamme acoustique (facile d'usage)
 - Modes du plain chant
 - Chromatisme non sériel
- 2. Systèmes de transformation mélodiques :**
- Petites altérations Majeur \leftrightarrow Mineur
 - Altérations plus importantes \rightarrow chromatisme
 - Changement des intervalles en conservant la "forme" de la mélodie : son dessin. [Je vois la musique avant de l'entendre]
 - Augmentations / Diminutions pouvant être irrégulières et/ou partielles
 - Groupes de passage – fragmentation d'une mélodie (à partir de plusieurs éléments sources)
- 3. Contrepoint :** Seules importent les lignes mélodiques. C'est leur superposition seule qui va créer des rencontres harmoniques non contrôlées et toutes acceptées.

4. Harmonie :

- Accords « traditionnels » (majeurs , mineurs , 5tes altérées , 7èmes, ...)
- Accord polymodal (tierce majeure + tierce mineure)
- Accords simples en quarts ou en quintes
- 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. Effets de couleur / lumière [Je vois la musique avant de l'entendre].
- Accords aléatoires de type cluster ou résultant d'un contrepoint libre.
- Toutes les positions et renversements sont employés , et les formes alternent.

5. **Opposition rythme – non rythme** : Construction , par exemple, de litanies harmoniques en valeurs égales.

Pour plus de détail, se reporter à l'analyse de style complète.

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

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

Les trames sont les suivantes :

- **Fonds / nappes** : cordes, bois, cuivres, chœur, nappes de synthétiseur, orgue .. -> *Dominante harmonique*
- **Percussions / 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.. -> *Polyvalents ...*
- **Texte** ** 6ième groupe facultatif ** Parlé, psalmodié, chanté.

En matière d'orchestration je fais également en sorte que ma musique puisse toujours être jouée sans électricité; c'est à dire que je prévois systématiquement une alternative acoustique à chaque instrument dans le cadre de la géométrie variable.

Le point de départ de ces pièces a été la voix de Francesca Genco échantillonnée par Tonhammer.

Le principe est de superposer – juxtaposer sur les éléments écrits deux structures vocales.

- Une 'nappe' , c'est à dire des harmonie libres à base de notes tenues et lentes. Les lignes n'évoluent pas simultanément de sorte que l'harmonie varie constamment, sans marquer de changement d'accords nets (voir schéma). Le chœur est ici plutôt féminin, mais rien n'empêche d'utiliser également des voix masculines graves.
- Une voix féminine en solo (vocalises, mélodies libres). Plusieurs chanteuses peuvent se succéder afin de varier le timbre.

	Axe temporel			
Voix 1	[Barre continue]			
Voix 2	[Barre continue]		[Barre continue]	
Voix 3	[Barre continue]	[Barre continue]	[Barre continue]	
Voix 4	[Barre continue]		[Barre continue]	

Les percussions sont librement choisies, produisant un son plus ou moins grave en proportion des notes indiquées ...

A certains moments le texte suivant peut être dit ou chanté. Prononcez bizarrement , donner l'impression d'une langue perdue ou extraterrestre ...

<p><i>A ma méa lou. quo ssi réta. lou. ounéto léa maré loua. urgania toa irysé koué, iménoa. siréna toa miné ou loa méa. Loua.</i></p> <p><i>Urqualla Suniva Aneksi Ankhesen Thyia Phylo Sahar Ayate</i></p>	<p><i>Iseute Otilie Alizia Daneiges Okayori Kira Aiane</i></p> <p><i>Laouta, Cordia ounéto. Sinova éti omni laiou sive lou laouta. Adéro lasou siméno yiou ominé anita mor iné sinova. Laouta.</i></p>
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Pièce numéro 1

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Improvisations structurées sur la voix de francesca Genco
échantillonnée par TonHammer.

1 $\text{♩} = 60$ *mf*

Piano

Orgue

percussions

Bourdon 8 + Flute 4
(Registration douce, son orgue portatif)

Instruments libres, conserver les rythmes

7

pian

Org

perc

mf

f

12

pian

Org

perc

17

pian

Org

perc

22

pian

Org

perc

27

pian

Org

perc

Musical score for measures 27-31. The piano part features a melodic line in the right hand and a bass line in the left hand. The organ part has chords in the right hand and a bass line in the left hand. The percussion part has a simple rhythmic pattern.

32

pian

Org

perc

Musical score for measures 32-36. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The organ part has chords in the right hand and a bass line in the left hand. The percussion part has a simple rhythmic pattern.

37

pian

Org

perc

Musical score for measures 37-41. The piano part features a melody in the right hand and a triplet accompaniment in the left hand. The organ part has a complex chordal texture in the right hand and a simple bass line in the left hand. The percussion part has a sparse, rhythmic accompaniment.

42

pian

Org

perc

Musical score for measures 42-46. The piano part continues with a melody in the right hand and a triplet accompaniment in the left hand. The organ part has a complex chordal texture in the right hand and a simple bass line in the left hand. The percussion part has a sparse, rhythmic accompaniment.

46

pian

Org

perc

50

pian

Org

perc

55

pian

Org

perc

60

pian

Org

perc

Detailed description: This system covers measures 60 and 61. The piano part (pian) has a treble clef with notes G4, A4, B4, and C5. The organ part (Org) features a complex rhythmic pattern with sixteenth and thirty-second notes in both staves. The percussion part (perc) has a single note on the second staff of measure 61. A dynamic marking of *p* is present at the start of measure 60.

62

pian

Org

perc

Detailed description: This system covers measures 62 and 63. The piano part (pian) has a treble clef with notes G4, A4, B4, and C5. The organ part (Org) continues with a complex rhythmic pattern. The percussion part (perc) has a single note on the second staff of measure 63. A dynamic marking of *p* is present at the start of measure 62.

64

pian

Org

perc

Detailed description: This system covers measures 64 and 65. The piano part (pian) has a treble clef with notes G4, A4, B4, and C5. The organ part (Org) continues with a complex rhythmic pattern. The percussion part (perc) has a single note on the second staff of measure 65. A dynamic marking of *p* is present at the start of measure 64.

67

pian

Org

perc

Detailed description: This system covers measures 67 to 69. The piano part (pian) features a treble clef with a melodic line and a bass clef with triplet accompaniment. The organ part (Org) has a treble clef with a complex, rhythmic accompaniment. The percussion part (perc) shows a simple rhythmic pattern with some rests.

70

pian

Org

perc

Detailed description: This system covers measures 70 to 73. The piano part continues with the melodic and triplet accompaniment. The organ part has a similar rhythmic accompaniment. The percussion part shows a rhythmic pattern with some rests.

74

pian

Org

perc

Detailed description: This system covers measures 74 to 79. The piano part continues with the melodic and triplet accompaniment. The organ part has a similar rhythmic accompaniment. The percussion part shows a rhythmic pattern with some rests.

80

pian

Org

perc

Detailed description: This system covers measure 80. The piano part continues with the melodic and triplet accompaniment. The organ part has a similar rhythmic accompaniment. The percussion part shows a rhythmic pattern with some rests.

Pièce numéro 2

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Improvisations structurées sur la voix de francesca Genco
échantillonnée par TonHammer.

1 $\text{♩} = 60$

The score is written in 4/4 time with a tempo of 60 beats per minute. It consists of six staves:

- POS:** Treble clef, 4/4 time. Starts with a whole rest in the first two measures, then a half note chord in the third measure (marked *p*), followed by two more whole notes.
- Orgue:** Treble clef, 4/4 time. Starts with a half note chord (marked *fff*), followed by two whole notes.
- GO:** Bass clef, 4/4 time. Starts with a half note chord (marked *fff*), followed by two whole notes.
- PED:** Bass clef, 4/4 time. Starts with a half note chord, followed by two whole notes.
- piano:** Treble clef, 4/4 time. Starts with a whole rest in the first two measures, then a half note chord (marked *p*), followed by a melodic line of eighth notes.
- gong:** Bass clef, 4/4 time. Starts with a half note chord (marked *ff*), followed by a whole note chord.

Voir une registration proposée en dernière page

gong plus grave ou plus aigu selon la hauteur des notes.
(de façon relative)

6

pos

Org
go

PED

pia

gong

13

pos
Org

pia

gong

17

pos

Org
go

PED

pia

gong

23

pos

Org
go

PED

pia

gong

pos

Org
go

PED

pia

gong

pos

Org
go

PED

pia

gong

28

33

pos
Org

38

pia

This system contains measures 38 through 41. The 'pos Org' part consists of block chords in the right and left hands. The 'pia' part features a melodic line in the right hand and a triplet accompaniment in the left hand. The key signature has one sharp (F#) and one flat (Bb).

pia

This system contains measures 42 through 45. The 'pia' part continues with the melodic line in the right hand and the triplet accompaniment in the left hand. The key signature remains one sharp and one flat.

pia

This system contains measures 46 through 49. The 'pia' part continues with the melodic line in the right hand and the triplet accompaniment in the left hand. The key signature remains one sharp and one flat.

pos
Org

50

pia

pos
Org

54

pia

pos
Org

58

pia

62

pos

Org

PED

pia

66

pos

Org

PED

pia

70

pos

Org

pia

74

pos

Org

PED

pia

78

pos

Org

PED

pia

82

pos

Org go

PED

pia

gong

The musical score is arranged in five systems, each with a bracket on the left side. The first system (pos) has two staves. The second system (Org go) has two staves. The third system (PED) has one staff. The fourth system (pia) has two staves. The fifth system (gong) has one staff. The score includes various musical notations such as notes, rests, triplets, and chords. The key signature has one flat (Bb) and the time signature is 4/4. The page number 82 is located in the top left corner of the first staff.

PC Hauptwerk-64bit 1 - M2.cwp

Presets: [dropdown]

File Organ Combinations Temperament Functions General settings Organ settings Design tools Help

Overview Stops Crescendo

BASED ON *Gasparini Ferris* Opus 2817 By Exemplum Organum

PEDAL

1 2 3 4 5

BOMBARDE 16
GT TROMPETTE 8
SW FAGOTT 16

CONTRA FAGOTTO 32
III MIXTURE 2
CHORAL BASS 4

OCTAVE 8
SUBBASS 16
ROHR POMMER 8

PRINCIPAL 16
RESULTANT 32
GT QUINTATON 16

SWELL

1 2 3 4 5

FAGOTT 16
TROMPETTE 8
OBOE 4

TIERCE 1 3/5
IV SCHARFF 1
BLOCK FLÖTE 2

PRINCIPAL 4
NAZARD 2 2/3
NACHT HORN 4

SALICIONAL 8
SALICIONAL CELESTE 8
ROHR GEDACKT 8

TREM

GREAT

1 2 3 4 5

TROMPETTE 8

SUPER OCTAVE 2
IV MIXTURE 1 1/3
WALD FLÖTE 2

OCTAVE 4
II RAUSCH QUINTE 2 2/3
ROHR FLÖTE 4

PRINCIPAL 8
QUINTATON 16
BOURDON 8

CHOIR

1 2 3 4 5

TROMPETTE HEROLIQUE 8
OBOE 8
KRUMM-HORN 8

DOUBLETTE 2
III ZIMBEL 1/4
QUINTE FLÖTE 1 1/3

PRESTANT 4
SPITZ FLÖTE 4
ERZÄHLER 8

ERZÄHLER GELESTE 8
SINGEND GEDACKT 8

TREM

BLOWER

GT - PD 4
SW - PD 4
CH - PD 4

GT - PD 8
SW - PD 8
CH - PD 8

SW - SW 4
SW UNISON OFF

SW - GT 4
SW - GT 8

GT - GT 4
GT UNISON OFF

CH - GT 4
CH - GT 8

CH - CH 4
CH UNISON OFF

CH - CH 16
SW - CH 16

SW - CH 4
SW - CH 8

S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 sfz C

Pièce numéro 3

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Improvisations structurées sur la voix de francesca Genco
échantillonnée par TonHammer.

♩ = 60

piano

piano préparé

percussions

percussions

p

mf

Detailed description: This system contains the first five staves of the musical score. The top staff is for piano, with a dynamic marking of *p*. The second staff is for piano préparé. The third and fourth staves are for percussions, with dynamic markings of *f* and *mf* respectively. The tempo is marked as ♩ = 60. The time signature is 4/4. The key signature has one sharp (F#).

pian

percussions

percussions

Detailed description: This system contains the next five staves of the musical score. The top staff is for piano, with a dynamic marking of *pian*. The second staff is for piano. The third and fourth staves are for percussions. The tempo and key signature remain the same as in the first system.

The musical score is divided into three systems, each containing piano and percussion parts. The piano parts are written in grand staff notation (treble and bass clefs). The percussion parts are written in two staves (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'p..' (pianissimo).

System 1:
The piano part features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes. The percussion part is mostly silent, with a few notes in the bass clef.

System 2:
The piano part continues with similar rhythmic patterns. The left hand has a more active role with eighth notes. The percussion part has a few notes in the treble clef, including a triplet of eighth notes.

System 3:
The piano part concludes with similar rhythmic patterns. The left hand has a more active role with eighth notes. The percussion part has a few notes in the treble clef, including a triplet of eighth notes.

pian

percussions

percussions

This system contains three staves. The top staff is for piano, with a treble clef and a dynamic marking of *f*. It features a complex rhythmic pattern of eighth notes with chords. The middle staff is for percussion, with a treble clef and a dynamic marking of *p*, showing a simple melodic line. The bottom staff is also for percussion, with a bass clef and a dynamic marking of *p*, showing a simple bass line.

pian

percussions

percussions

This system contains three staves. The top staff is for piano, with a treble clef, showing a complex rhythmic pattern of eighth notes with chords. The middle staff is for percussion, with a treble clef and a dynamic marking of *p*, showing a simple melodic line. The bottom staff is also for percussion, with a bass clef and a dynamic marking of *p*, showing a simple bass line.

pian

percussions

percussions

This system contains three staves. The top staff is for piano, with a treble clef, showing a complex rhythmic pattern of eighth notes with chords. The middle staff is for percussion, with a treble clef, showing a simple melodic line that ends with a dynamic marking of *f*. The bottom staff is also for percussion, with a bass clef, showing a simple bass line.

pian

percussions

This system contains two staves. The top staff is for piano, marked with a *p* dynamic. It features a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The bottom staff is for percussion, featuring a rhythmic pattern of eighth notes with a triplet of eighth notes in the first measure.

pian

percussions

percussions

This system contains three staves. The top staff is for piano, with a melodic line and a triplet of eighth notes in the first measure. The middle staff is for percussion, with a rhythmic pattern of eighth notes and a triplet of eighth notes in the first measure. The bottom staff is also labeled 'percussions' and contains a bass line with a triplet of eighth notes in the first measure.

pian

percussions

percussions

This system contains three staves. The top staff is for piano, with a melodic line and a triplet of eighth notes in the first measure. The middle staff is for percussion, with a rhythmic pattern of eighth notes and a triplet of eighth notes in the first measure. The bottom staff is also labeled 'percussions' and contains a bass line with a triplet of eighth notes in the first measure.

pian

percussions

This system contains two staves. The upper staff is a grand staff with a treble clef and a bass clef. The treble clef part has a melodic line with a trill-like figure and a triplet of eighth notes. The bass clef part has a triplet of eighth notes. The lower staff is a single bass clef staff with a few notes and rests.

pian

percussions

percussions

This system contains three staves. The upper staff is a grand staff with a treble clef and a bass clef. The treble clef part has a melodic line with a trill-like figure and a triplet of eighth notes. The bass clef part has a triplet of eighth notes. The middle staff is a single treble clef staff with a melodic line and a dynamic marking of *mf*. The lower staff is a single bass clef staff with a few notes and rests.

pian

percussions

percussions

This system contains three staves. The upper staff is a grand staff with a treble clef and a bass clef. The treble clef part has a melodic line with a trill-like figure and a triplet of eighth notes. The bass clef part has a triplet of eighth notes. The middle staff is a single treble clef staff with a melodic line and a dynamic marking of *mf*. The lower staff is a single bass clef staff with a few notes and rests.

pian

percussions

percussions

Detailed description: This system contains three staves. The top two staves are grouped as 'pian' and feature a treble and bass clef. The piano part has a melodic line with eighth notes and triplets. The bass part has a rhythmic accompaniment with triplets. The third staff is labeled 'percussions' and contains two staves: a treble clef staff with a series of eighth notes and a bass clef staff with a single note on the first beat of each measure.

pian

percussions

percussions

Detailed description: This system contains three staves. The top two staves are grouped as 'pian' and feature a treble and bass clef. The piano part continues the melodic and rhythmic patterns from the first system. The third staff is labeled 'percussions' and contains two staves: a treble clef staff with a series of eighth notes and a bass clef staff with a single note on the first beat of each measure.

pian

prep

percussions

percussions

Produire un son grave résonnant et métallique.
(ferraille sur les cordes)

Detailed description: This system contains five staves. The top two staves are grouped as 'pian' and feature a treble and bass clef. The piano part continues the melodic and rhythmic patterns. The third staff is labeled 'prep' and contains a single bass clef staff with a series of eighth notes. The fourth and fifth staves are labeled 'percussions' and contain a treble and bass clef staff respectively, with a series of eighth notes. A text instruction is placed between the 'prep' and 'percussions' staves.

pian

prep

percussions

percussions

The first system of the musical score consists of four staves. The top two staves are grouped as 'pian' and contain a treble and bass clef respectively. The bass line features a triplet of eighth notes in the first two measures, followed by a quarter note and a half note in the third measure, and another triplet of eighth notes in the fourth measure. The top staff has a melodic line with quarter notes and eighth notes. The third staff is labeled 'prep' and contains a bass clef with a piano dynamic marking 'p' and a sequence of notes: a quarter note, a half note, a quarter note, and a half note. The bottom staff is labeled 'percussions' and contains a bass clef with a sequence of notes: a quarter note, a half note, and a quarter note.

pian

prep

percussions

The second system of the musical score consists of four staves. The top two staves are grouped as 'pian' and contain a treble and bass clef respectively. The bass line continues with a triplet of eighth notes in the first two measures, followed by a quarter note and a half note in the third measure, and another triplet of eighth notes in the fourth measure. The top staff has a melodic line with quarter notes and eighth notes. The third staff is labeled 'prep' and contains a bass clef with a sequence of notes: a quarter note, a half note, a quarter note, and a half note. The bottom staff is labeled 'percussions' and contains a bass clef with a sequence of notes: a quarter note, a half note, and a quarter note.

pian

prep

The third system of the musical score consists of two staves. The top staff is labeled 'pian' and contains a treble clef with a melodic line of quarter notes and eighth notes. The bottom staff is labeled 'prep' and contains a bass clef with a sequence of notes: a quarter note, a half note, a quarter note, and a half note.

pian

prep

Detailed description: This system contains the first two systems of music. The top system is for the piano, with a treble clef staff and a bass clef staff. The piano part features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth and sixteenth notes. The bottom system is for the preparation (prep), consisting of a single bass clef staff with a simple harmonic accompaniment of quarter and eighth notes.

pian

prep

Detailed description: This system contains the third and fourth systems of music. The piano part continues with a similar melodic and bass line structure. The preparation part continues with a simple harmonic accompaniment.

pian

prep

Detailed description: This system contains the fifth and sixth systems of music. The piano part features some rests in the treble staff, with the bass line continuing. The preparation part continues with a simple harmonic accompaniment.

prep

Detailed description: This system contains the seventh and eighth systems of music. Both systems consist of two empty bass clef staves, indicating that the preparation part is silent for these measures.

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