



Jean Pierre Prudent

France, LEFOREST

chaotic mutations

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:	chaotic mutations
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	Piano and small ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation

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

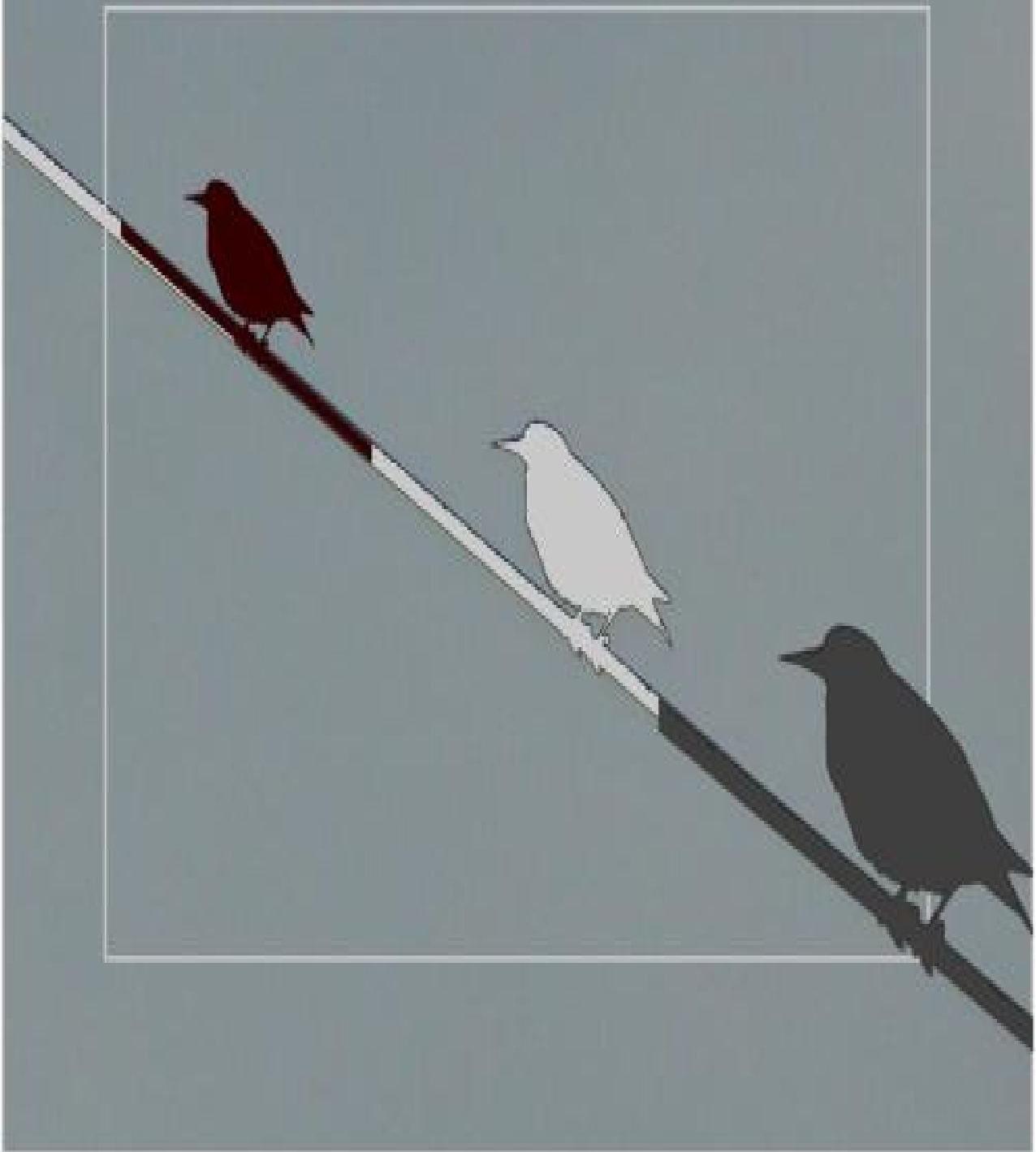


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Chaotiques mutations



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(image de couverture : *Black Bird* de Bernard Szukala)

Chaotiques mutations

(pièces inspirées du texte du même nom extrait de « Matière transfigurée »)

Quelques principes généraux relatifs à l'écriture

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 d'harmonie et 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.

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 Si b 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.

Orchestration :

- Violoncelle (*pouvant être amplifié et recevoir des effets électroniques*)
- Piano
- Orgue Hammond de type B3/C3 ou synthétiseur équivalent, cet orgue peut être remplacé par un harmonium (*transposer alors les lignes si nécessaire*), pourquoi pas un accordéon. L'orgue et le piano ne jouent jamais ensemble (*un seul instrumentiste peut se charger des deux*), on peut donc jouer l'ensemble au piano (*dans ce cas il faut répéter les notes tenues*).
- Vibraphone ou tout instrument semblable en transposant éventuellement.

On peut ajouter entre les mouvements ou sur la musique elle-même des ambiances acousmatiques (*celles-ci restent discrètes si elles se superposent aux instruments*). Compte tenu des atmosphères suggérées par le texte à l'origine du morceau, on doit retrouver 3 familles dans les sons utilisés.

- La nature
- L'homme
- La Machine – la ville

Les éléments issus de ces 3 familles se juxtaposent et/ou se superposent sous leur forme naturelle ou avec l'ajout de traitements électroniques.

Chaotic mutations
(pieces inspired by the text of the same name taken from “Transfigured Matter”)

Some general principles relating to writing

Elementary structuring: Principle of mosaic, coherent assembly of miniatures, conciseness. The music is understood, according to original plans, as a series of juxtapositions and superpositions of various elements.

Structured improvisation: A piece may include a variable part of guided improvisation. All elements of rhythm, melody, counterpoint and harmony, orchestration deemed useful for structural solidity are noted, the rest is freely improvised.

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

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation. The text (often present) gives character indications.

the writing is enharmonic, aiming to simplify reading. EX E b or B b preferred to A# or D#, C# preferred to D b etc. The written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

For all parts (depending on the instrument chosen) you can transpose to the octave if necessary.

Orchestration:

- Cello (can be amplified and receive electronic effects)
- Piano

• Hammond organ type B3/C3 or equivalent synthesizer, this organ can be replaced by a harmonium (transpose the lines if necessary), why not an accordion. The organ and the piano never play together (a single instrumentalist can do both), we can therefore play the whole thing on the piano (in this case you have to repeat the held notes).

- Vibraphone or any similar instrument, possibly transposing.

We can add acousmatic ambiances between movements or to the music itself (these remain discreet if they are superimposed on the instruments). Taking into account the atmospheres suggested by the text at the origin of the piece, we must find 3 families in the sounds used.

- Nature
- The man
- The Machine – the city

The elements from these 3 families are juxtaposed and/or superimposed in their natural form or with the addition of electronic processing.

Certaines partitions de pièces orchestrées sont présentées sous forme de conducteur permettant la lecture et la découverte de la musique. Elles ne sont pas directement adaptées à l'interprétation par un ensemble. En vue d'une représentation publique, l'auteur peut fournir (en version numérique) les parties séparées et réaliser toute mise en forme utile si besoin. Vous pouvez faire la demande de ces documents par mail à l'adresse jp@osirys-jpp.fr ou depuis le site où vous avez téléchargé la partition.

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Chaotiques mutations

Mouvement 1

Jean Pierre Prudent

♩ = 120

1

Violoncelle

Vibraphone

B3

7

vccl

Vibr.

B3

13

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

19

vccl

Vibr.

B3

25

vccl

Vibr.

B3

31

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

37

vccl

Vibr.

B3

43

vccl

Vibr.

B3

50

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

56 *mf*

vccl
Vibr.
B3

This system contains measures 56 through 61. The 'vccl' part is in treble clef with a key signature of one flat. The 'Vibr.' part is in treble clef with a key signature of one flat. The 'B3' part consists of two staves, treble and bass clef, with a key signature of one flat. The music features a mix of eighth and quarter notes in the 'vccl' part, and sustained chords in the 'Vibr.' and 'B3' parts.

62

vccl
Vibr.
B3

This system contains measures 62 through 66. The 'vccl' part continues in treble clef with a key signature of one flat. The 'Vibr.' part is in treble clef with a key signature of one flat. The 'B3' part consists of two staves, treble and bass clef, with a key signature of one flat. The 'vccl' part features more complex rhythmic patterns, including sixteenth notes.

67

vccl
Vibr.
B3

This system contains measures 67 through 71. The 'vccl' part is in bass clef with a key signature of one flat. The 'Vibr.' part is in treble clef with a key signature of one flat. The 'B3' part consists of two staves, treble and bass clef, with a key signature of one flat. The 'vccl' part features a rapid sixteenth-note passage.

Chaotiques mutations
Mouvement 1

71

vcel

Vibr.

B3

78

vcel

Vibr.

B3

84

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

89

vcel

Vibr.

B3

f

95

vcel

Vibr.

B3

p *mf*

100

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

106

vccl

Vibr.

B3

f *p* *mf*

112

vccl

Vibr.

B3

f *mf*

118

vccl

Vibr.

B3

mf *p*

Chaotiques mutations
Mouvement 1

124

vcel

Vibr.

B3

130

mf

vcel

Vibr.

B3

136

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

140

vcel

Vitr.

B3

mf

146

vcel

Vitr.

B3

153

vcel

Vitr.

B3

Chaotiques mutations
Mouvement 1

158

vccl

Vibr.

B3

p *f*

164

vccl

Vibr.

B3

mf

3

170

vccl

Vibr.

B3

f *mf*

Chaotiques mutations
Mouvement 1

176

vccl

Vibr.

B3

182

vccl

Vibr.

B3

188

vccl

Vibr.

B3

p

Chaotiques mutations
Mouvement 1

196

vcel

Vibr.

B3

Detailed description of the musical score for measures 196-201:

- Measure 196:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of a flat sign, a sharp sign, and a natural sign on the first line (F#4, G4, A4).
- Measure 197:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole rest.
- Measure 198:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of two notes on the second line (B4, C5).
- Measure 199:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole rest.
- Measure 200:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of two notes on the second line (B4, C5).
- Measure 201:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of two notes on the second line (B4, C5).

Chaotiques mutations

Mouvement 2

Nuances libres, improvisation possibleu vibraphone.

Jean Pierre Prudent

$\text{♩} = 100$

1

violoncelle

mf

Piano

p

Vibraphone

4

vcel

p

pian

8

vcel

mf

pian

Vibr.

Chaotiques mutations
Mouvement 2

11

vcll

pian

Vibr.

14

vcll

pian

Vibr.

17

vcll

pian

Vibr.

Chaotiques mutations
Mouvement 2

21

vcel

pian

Vibr.

25

vcel

pian

Vibr.

28

vcel

pian

Vibr.

Chaotiques mutations
Mouvement 2

32

♩ = 60

vccl

pian

Vibr.

37

vccl

Vibr.

42 100

vccl

pian

46

vccl

pian

Vibr.

Chaotiques mutations
Mouvement 2

50

vccl

pian

Vibr.

50

51

52

Detailed description: This system covers measures 50, 51, and 52. The cello part (vccl) features a melodic line with triplets in measures 50 and 52. The piano part (pian) consists of two staves with block chords. The vibraphone part (Vibr.) has a rhythmic pattern of eighth notes.

53

vccl

pian

Vibr.

53

54

55

Detailed description: This system covers measures 53, 54, and 55. The cello part (vccl) continues the melodic line with a triplet in measure 55. The piano part (pian) continues with block chords. The vibraphone part (Vibr.) continues with eighth notes.

56

vccl

pian

Vibr.

56

57

58

Detailed description: This system covers measures 56, 57, and 58. The cello part (vccl) features a melodic line with a triplet in measure 57. The piano part (pian) continues with block chords. The vibraphone part (Vibr.) continues with eighth notes.

Chaotiques mutations
Mouvement 2

60

vccl

pian

Vibr.

This system covers measures 60 to 64. The cello part (vccl) features a melodic line with trills and triplets. The piano part (pian) consists of two staves with complex chordal textures. The vibraphone part (Vibr.) plays a rhythmic pattern of chords.

65

vccl

pian

Vibr.

This system covers measures 65 to 67. The cello part (vccl) has a more active melodic line with triplets. The piano part (pian) continues with dense chordal accompaniment. The vibraphone part (Vibr.) maintains its rhythmic accompaniment.

68

vccl

pian

Vibr.

This system covers measures 68 to 72. The cello part (vccl) features a melodic line with a triplet. The piano part (pian) has a more sparse chordal texture. The vibraphone part (Vibr.) continues with its rhythmic accompaniment.

Chaotiques mutations
Mouvement 2

71

vcel

pian

Vibr.

74

vcel

pian

Vibr.

Chaotiques mutations Mouvement 3

Nuances libres, improvisation possible sur les harmonies B3 et le vibraphone

Jean Pierre Prudent

7 ♩ = 60 musique peu mesurée. Barre de mesure = repère

♩ = 120

The musical score is written in 4/4 time and consists of three systems of staves. The first system (measures 1-6) features a Violoncelle (Cello) and B3 (Bassoon 3) part, with a Vibraphone part starting at measure 1. The second system (measures 7-13) continues the B3 and Vibraphone parts, with the Violoncelle part starting at measure 7. The third system (measures 14-17) continues the B3 and Vibraphone parts, with the Violoncelle part starting at measure 14. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The B3 part is characterized by complex, often dissonant chords. The Vibraphone part features a rhythmic pattern of eighth and sixteenth notes. The Violoncelle part consists of a melodic line with some chromaticism.

Chaotiques mutations
Mouvement 3

23

Vc

B3

Vil

30

Vc

B3

Vil

35

Vc

B3

Vil

42

Vc

B3

Vil

Chaotiques mutations
Mouvement 3

48 Rall. ♩ = 90

Vcl.

B3

Vil.

Vil.

Chaotiques mutations

Mouvement 4

Nuances libres.

Jean Pierre Prudent

7 $\text{♩} = 120$

Piano *f*

Violoncelle *p*

Vibraphone *p*

6

Piano

Violoncelle

Vibraphone

10

Piano

Violoncelle

Vibraphone

15

Piano

Violoncelle

Vibraphone

Chaotiques mutations
Mouvement 4

20

26

This system contains measures 20 through 25. It features three staves: Piano (Pian), Clarinet (Cl), and Vibraphone (Vib). The Piano part has a melodic line with several triplet markings. The Clarinet part provides a steady accompaniment with quarter notes. The Vibraphone part consists of chords and single notes.

This system contains measures 26 through 31. The Piano part continues its melodic development with more complex rhythmic patterns and triplets. The Clarinet part maintains its accompaniment role. The Vibraphone part features more active chordal accompaniment.

32

37

This system contains measures 32 through 36. The Piano part has a more active role with sixteenth-note passages and triplets. The Clarinet part has a more rhythmic accompaniment. The Vibraphone part continues with chordal accompaniment.

This system contains measures 37 through 41. The Piano part features dense chordal textures. The Clarinet part has a rhythmic accompaniment with eighth notes. The Vibraphone part has a steady accompaniment with chords.

42

This system contains measures 42 through 46. The Piano part has a melodic line with triplets. The Clarinet part has a rhythmic accompaniment. The Vibraphone part has a steady accompaniment with chords.

Chaotiques mutations
Mouvement 4

48

Musical score for measures 48-53. The score is for three instruments: Flute (Fl.), Clarinet (Cl.), and Vibraphone (Vib.). The Flute part features a complex melodic line with various accidentals and a triplet of eighth notes in measure 51. The Clarinet part consists of a simple bass line with whole notes and half notes. The Vibraphone part provides a harmonic accompaniment with chords and single notes.

54

Musical score for measures 54-59. The Flute part continues with a melodic line, including a triplet of eighth notes in measure 57. The Clarinet part has a steady bass line. The Vibraphone part continues with its harmonic accompaniment.

60

Musical score for measures 60-64. The Flute part features a melodic line with a triplet of eighth notes in measure 62. The Clarinet part has a bass line with some rests. The Vibraphone part continues with its harmonic accompaniment.

65

Musical score for measures 65-69. The Flute part has a melodic line with a triplet of eighth notes in measure 67. The Clarinet part has a bass line. The Vibraphone part continues with its harmonic accompaniment.

Chaotiques mutations
Mouvement 4

This musical score is for the piece "Chaotiques mutations, Mouvement 4". It is arranged for three instruments: Piano (Pian), Clarinet (Cl), and Vibraphone (Vib). The score is divided into four systems, each starting with a measure number in a box: 70, 76, 81, and 86. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The Clarinet part provides a steady accompaniment with eighth-note patterns. The Vibraphone part consists of sustained chords and occasional melodic lines. The score concludes at measure 97.

Chaotiques mutations
Mouvement 4

96

101

107

113 Rall ♩ = 80

120

Nuances libres.

Chaotiques mutations Mouvement 5

Jean Pierre Prudent

♩ = 120

The musical score is written for Violoncelle, B3 (Bassoon 3), and Vibraphone. It is in 4/4 time and features a tempo of 120 beats per minute. The score is divided into measures, with specific measures highlighted by box numbers: 7, 8, and 12. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various articulations, such as trills and triplets, and is marked with 'Nuances libres.' (free nuances).

Chaotiques mutations
Mouvement 5

16

vccl

B3

vibr

20

vccl

B3

vibr

24

vccl

B3

vibr

28

vccl

B3

vibr

Chaotiques mutations
Mouvement 5

32

vc1

B3

vibr

36 $\text{♩} = 60$

vc1

B3

vibr

45 $\text{♩} = 120$

vc1

B3

vibr

50

vc1

B3

vibr

Chaotiques mutations
Mouvement 5

vc1

B3

vitr

54

58

62

66

Chaotiques mutations
Mouvement 5

70

vc1

B3

vitr

70-73: Musical score for measures 70-73. The system includes three staves: vc1 (bass clef), B3 (treble and bass clefs), and vitr (treble clef). Measure 70 features a triplet of eighth notes in the vc1 staff. The B3 staff contains block chords. The vitr staff has a melodic line with triplets.

74

vc1

B3

vitr

74-77: Musical score for measures 74-77. Similar to the previous system, it features three staves. Measure 74 has a triplet of eighth notes in the vc1 staff. The B3 staff continues with block chords. The vitr staff has a melodic line with triplets.

78

♩ = 60

vc1

B3

vitr

78-82: Musical score for measures 78-82. The system includes three staves. Measure 78 has a triplet of eighth notes in the vc1 staff. The B3 staff contains block chords. The vitr staff has a melodic line with triplets. A tempo marking of ♩ = 60 is present.

83

♩ = 120

vc1

B3

vitr

83-87: Musical score for measures 83-87. The system includes three staves. Measure 83 has a triplet of eighth notes in the vc1 staff. The B3 staff contains block chords. The vitr staff has a melodic line with triplets. A tempo marking of ♩ = 120 is present.

Chaotiques mutations
Mouvement 5

The musical score is presented in four systems, each beginning with a measure number in a box: 91, 95, 99, and 103. Each system contains three staves: a vocal line (vcl) in bass clef, a piano and bass section (B3) with treble and bass clefs, and a vibrato line (vibr) in treble clef. The vocal line features complex rhythmic patterns with frequent triplets and slurs. The piano and bass section provides harmonic support with chords and sustained notes. The vibrato line mirrors the vocal line's rhythmic complexity. The key signature is one flat (B-flat major or D minor), and the time signature is 4/8.

Chaotiques mutations
Mouvement 5

107

vc1
B3
vibr

111

vc1
B3
vibr

115

vc1
B3
vibr

119

vc1
B3
vibr

Chaotiques mutations
Mouvement 5

122

vcl

B3

vibr

3

3

3

3

