



Jean Pierre Prudent

France, LEFOREST

Composition 7412

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. Multiformal, 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:	Composition 7412
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	String Ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation The orchestration respects the principle of variable geometry, the proposal is: piano 3 violins (at least) 1 alto (at least) 1 cello (at least) 1 bass line with preferably the extension of the E string (at least) 2 horns (at least) 2 flutes (at least) 1 piccolo (at least) percussion (as much as possible) with at least cymbal, tam-tam (gong), bass drum Optional electronic instruments

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



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Composition 7412
« Nous les irréels »



Jean Pierre Prudent

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Remarques s'appliquant à la plupart de mes compositions Remarks applying to most of my compositions

éléments utiles à l'interprétation

Comme pour toute ma musique on peut appliquer à cette pièce le **principe de la 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.

Ainsi, par exemple, pour un quatuor on pourrait remplacer les violons 1 et 2 par une flûte et un hautbois ...

Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave. Sans s'écarter trop de la partition plusieurs formules sont alors possibles. Les choix de transpositions éventuelles doivent se faire de façon à modifier le moins possible les lignes écrites.

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 que je laisse assez larges.

l'écriture est enharmonique, visant à simplifier la lecture et permettre au mieux toute éventuelle géométrie variable. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb, etc.. Sauf indication contraire, 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.

Some useful elements for interpretation

As with all my music, we can apply the principle of variable geometry to this piece.

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

So, for example, for a quartet we could replace violins 1 and 2 with a flute and an oboe...

For all parts (depending on the instrument chosen) you can transpose to the octave if necessary. Without deviating too much from the score, several formulas are then possible. The choices for these transpositions must be made in such a way as to modify the written lines as little as possible.

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 which I leave quite broad.

the writing is enharmonic, aiming to simplify reading and allow for any possible variable geometry. EX Eb or Bb preferred to A# or D#, C# preferred to Db etc. Unless otherwise stated, the written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.



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In any case, if you like this music or have any question, don't hesitate to send a little note to the author..

L'orchestration respecte le principe de la géométrie variable, la proposition en est :

- *piano*
- *3 voies de violon (nombre libre ...)*
- *1 voie d'alto (nombre libre)*
- *1 voie de violoncelle (nombre libre)*
- *1 voie de contrebasse avec de préférence l'extension de la corde de mi (nombre libre)*
- *2 voies de cors (nombre libre)*
- *2 voies de flutes (nombre libre)*
- *1 voie de piccolo (nombre libre)*
- *percussions (le plus possible) avec au moins cymbale, tam-tam (gong) , grosse caisse*
- *Des instruments électroniques facultatifs*

The orchestration respects the principle of variable geometry, the proposition is:

- *piano*
- *3 violin voices (free number, etc.)*
- *1 viola voice (free number)*
- *1 cello voice (free number)*
- *1 double bass voice with preferably the extension of the E string (free number)*
- *2 horn voices (free number)*
- *2 flute voices (free number)*
- *1 piccolo voice (free number)*
- *percussion (as much as possible) with at least cymbal, tom-tom (gong), bass drum*
- *Optional electronic instruments*

Movement 1 **Mom is sleeping**

Attention ! unlike my usual transposing instruments are taken into account in this partition. (Piccolo + 1 octave, double basses - 1 octave, horns - 5th note).

Double basses should sound very deep (close to the earth). For this I propose several solutions. the ideal: place an extension of the E string on some to reach low C (C1) or use 5 strings (+low) and play the part written an octave lower.

Otherwise :

- * slightly increase their number compared to the usual number

- * make them play a little louder than the theoretical nuance

- * place microphones on some of them and use tools such as "pitch shifter" or "octaver" so as to double them at the low octave.

- * add an electric bass using the same type of tools...

The double basses and cellos together form a ground group, a sort of drone, their notes intermingle.

The melodic fragments that sometimes emerge from the violins must appear implicitly.

Dull dissonant harmony dominates

The cymbal rolls are low, rather dull (with mallet). Tam-Tam or gong at the opposite rather high not too powerful.

Movement 2 **Disturbances**

For double basses: same remark as for the previous movement.

Without the proposed tricks, play the first low D at the octave.

For percussion 1 and 2, you choose the instruments freely. The rhythm must be respected, "lower" notes simply indicate lower instruments and vice versa for treble. You can also use a rock/jazz drum kit. You have to alternate bass drum, low toms, mids, treble, cymbals, triangle, bells, etc...: use your imagination...

Please note, contrary to my usual practice, transposing instruments are taken into account.

Movement 3 **There where unicorns don't sting**

Same remark for the double basses as in the other pieces.

ditto transposing instruments.

Movement 4 **Purposes**

In principle, optional sound effects cover the entire song.

They are broken down into a very long and uniform layer of hyper-stretched sound, on which electronic noises, acousmatic sounds, etc. are occasionally placed, all freely chosen.

If we do not use these sound effects they are replaced by the layer of strings on sustained chords (free transpositions). very soft shade pp to p, long durations. The basic chord being: D1 - F2 - C3 - G3 - A3

Same comment for double basses and transposing instruments as in the previous pieces.

On the double bass, if no artifice is used, play the low D at the octave.

Mvt 1

Maman dort

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Attention ! contrairement à mon habitude les instruments transpositeurs sont pris en compte dans cette partition. (Piccolo + 1 octave, contrebasses - 1 octave, cors - 5te juste).

Les contrebasses doivent sonner très grave (proches de la terre). Pour cela je propose plusieurs solutions.

l'idéal : placer sur certaines une extension de la corde de MI pour atteindre le do grave (C1) ou utiliser 5 cordes (+grave) et jouer la partie écrite une octave plus bas.

Sinon :

- * augmenter légèrement leur nombre par rapport à l'effectif habituel
- * les faire jouer un peu plus fort que la nuance théorique
- * placer des micros sur certaines d'entre elles et utiliser des outils du type "pitch shifter" ou "octaver" de manière à les doubler à l'octave grave.
- * ajouter une basse électrique utilisant le même type d'outils ...

Les contrebasse et violoncelles forment ensemble un groupe grave, une sorte de bourdon, leurs notes s'entremêlent.

Les fragments mélodiques qui se dégagent parfois aux violons doivent apparaître en filigrane. L'harmonie dissonante sourde domine

Les roulements de cymbale sont graves, plutôt sourds (avec maillet). Tam-Tam ou gong à l'inverse plutôt aigu pas trop puissant.

Mvt 1
Maman dort

7 $\text{♩} = 60$

piccolo

flutes

cors

violons I + div *legato - détaché*

violons II *plutôt legato*

altos

violoncelles

contrebasses

percussions

Mvt 1
Maman dort

10

Vlon I

Vlon II

alto

vcelle

legato - détaché

p

17

Vlon I

Vlon II

alto

vcelle

basses

mf

Mvt 1
Maman dort

23

Vlon I

Vlon II

alto

vcelle

basses

percus

div staccato + détaché
legato sur les notes longues

f tam-tam

roulement cymbale grave

28

Vlon I

Vlon II

alto

vcelle

basses

percus

pp

pp

pp

pp

p

f *f*

Mvt 1
Maman dort

35

Vlon I

Vlon II

alto

vcelle

basses

mf

mf

mf

mf

mf

la basse toujours bien détachée

Mvt 1
Maman dort

45 staccato Bien détacher chaque note à chaque reprise

picc

flûte

45

Vlon I

Vlon II

alto

vcelle

basses

percus

grosse caisse

The musical score is arranged in a system with eight staves. The top two staves are for piccolo and flute, both starting at measure 45 with a staccato instruction and the note 'Bien détacher chaque note à chaque reprise'. The piccolo part features a melodic line with eighth and sixteenth notes, while the flute part has a similar line with some grace notes. The Violin I and II staves are mostly empty, with a few notes in the beginning. The alto staff has a few notes in the beginning. The viola staff has a few notes in the beginning. The basses staff has a few notes in the beginning. The percussion staff has a few notes in the beginning, with a bracket indicating 'grosse caisse'.

Mvt 1
Maman dort

46

picc

flûte

46

Vlon I

Vlon II

alto

vcelle

basses

percus

Mvt 1
Maman dort

48

picc

flûte

48

Vlon I

Vlon II

alto

vcelle

basses

percus

Mvt 1
Maman dort

50

picc

flûte

50

Vlon I

Vlon II

alto

vcelle

basses

percus

mf

mf

mf

mf

Mvt 1
Maman dort

53

Vlon I

Vlon II

alto

vcelle

basses

percus

p

p

p

p

Mvt 1
Maman dort

59

picc

flt

59

Vlon I

Vlon II

alto

vcelle

basses

percus

f

mf

mf

mf

mf

f

ff

Mvt 1
Maman dort

63

picc

flûte

63

Vlon I

Vlon II

alto

vcelle

basses

percus

The musical score for Mvt 1, Maman dort, starting at measure 63, is arranged for a full orchestra. The piccolo and flute parts play a complex, rapid sixteenth-note melody. Violin I plays a long, sustained note, while Violin II, alto, and basses play a simple, steady melodic line. The cello and basses play a rhythmic pattern of eighth notes, and the percussion plays a steady eighth-note rhythm.

Mvt 1
Maman dort

65

picc

flûte

65

Vlon I

Vlon II

alto

vcelle

basses

percus

Mvt 1
Maman dort

67

The musical score for Mvt 1, Maman dort, starting at measure 67, features the following parts and dynamics:

- picc:** Piccolo part with a melodic line and dotted notes.
- flt:** Flute part with a melodic line and dotted notes.
- cors:** Horn part in G major, starting with a rest and then playing a series of chords marked *f* (forte). The instruction *legato* is written above the staff.
- Vlon I:** Violin I part playing a series of chords marked *p* (piano).
- Vlon II:** Violin II part playing a series of chords marked *p*.
- alto:** Alto part playing a series of chords marked *p*.
- vcelle:** Viola part playing a series of chords marked *p*.
- basses:** Basses part playing a series of chords marked *p*.
- percus:** Percussion part playing a series of chords marked *f* (forte).

Mvt 1
Maman dort

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: cors, Vlon I, Vlon II, alto, vcelle, basses, and percus. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. A rehearsal mark '73' is present at the beginning of the Vlon I staff. The percussion part features a series of rhythmic patterns with dynamic markings.

Mvt 1
Maman dort

80

The musical score is arranged in a system with the following parts and markings:

- picc:** Piccolo part, starting with a rest and then playing a melodic line with a forte (*f*) dynamic.
- flt:** Flute part, starting with a rest and then playing a melodic line with a forte (*f*) dynamic.
- cors:** Horn part, playing a harmonic accompaniment in the key of D major.
- Vlon I:** Violin I part, playing a sustained note with a mezzo-forte (*mf*) dynamic.
- Vlon II:** Violin II part, playing a sustained note with a mezzo-forte (*mf*) dynamic.
- alto:** Alto part, playing a sustained note with a mezzo-forte (*mf*) dynamic.
- vcelle:** Cello part, playing a melodic line with a mezzo-forte (*mf*) dynamic.
- basses:** Basses part, playing a melodic line with a forte (*f*) dynamic, marked *legato - détaché*.
- percus:** Percussion part, playing a rhythmic pattern with dynamics *f*, *ff*, and *f*.

Mvt 1
Maman dort

84

picc

flt

84

Vlon I

Vlon II

alto

vcelle

basses

percus

Detailed description: This page of a musical score covers measures 84 to 87. The Piccolo (picc) and Flute (flt) parts feature a complex, rhythmic melody with many beamed notes and slurs. The Violin I (Vlon I) part has a whole rest in measure 84 and a whole note chord in measure 85. The Violin II (Vlon II) part has a whole note in measure 84 and a whole note in measure 85. The Alto part has a whole note in measure 84 and a whole note in measure 85. The Violoncello (vcelle) part has a half note in measure 84 and a half note in measure 85. The Basses (basses) part has a half note in measure 84 and a half note in measure 85. The Percussion (percus) part has a rhythmic pattern of eighth notes with accents in measure 84 and a similar pattern in measure 85.

Mvt 1
Maman dort

86

picc

flt

86

Vlon I

Vlon II

alto

vcelle

basses

percus

p

p

p

p

mf

Detailed description: This is a page of a musical score for the first movement of 'Maman dort'. The score begins at measure 86. It features eight staves: piccolo, flute, Violin I, Violin II, alto, cello, basses, and percussion. The piccolo and flute parts play a rapid, sixteenth-note melodic line. The Violin I and II parts play a sustained, low-register accompaniment. The alto, cello, and basses parts also play sustained accompaniment. The percussion part plays a rhythmic pattern of eighth notes. The dynamic markings are *p* (piano) for the strings and *mf* (mezzo-forte) for the percussion.

Mvt 1
Maman dort

92

Vlon I *pp*

Vlon II *pp*

alto *pp*

vcelle *pp*

basses *pp*

Mvt 2

Perturbations

Jean Pierre Prudent

Pour les contrebasses : même remarque que pour le mouvement précédent.
Sans les artifices proposés, jouer le premier ré grave à l'octave.

Pour les percussions 1 et 2, on choisit les instruments librement. **Le rythme doit être respecté**, les notes plus "basses" indiquent simplement des instruments plus graves et inversement pour les aigus. On peut aussi utiliser une batterie rock/jazz. Il faut alterner grosse-caisse, toms grave, médiums aigus, cymbales, triangle, cloches etc ... : faire preuve d'imagination ...

Attention, contrairement à mon habitude les instruments transpositeurs sont pris en compte.

Mvt 2
Perturbations

1 $\text{♩} = 120$

flute I

flute II

1 $\text{♩} = 120$

piano

f

violons I

violons II

altos

violoncelles

contrebasses

cors

f

percussions

f

percussions 2

ff

timbales

Mvt 2
Perturbations

4

musical score for measures 4-6. The score is for a piano and percussion ensemble. The piano part is in the upper staff, and the percussion parts are in the lower staves. The piano part features a complex melodic line with many sixteenth notes and rests. The percussion parts include a snare drum (perc1), a tom (perc2), and a timpani (timb). The snare and tom parts have a rhythmic pattern of eighth notes and sixteenth notes. The timpani part has a few notes on the first and third measures. The piano part is marked 'pian'.

7

musical score for measures 7-9. The score is for a piano and percussion ensemble. The piano part is in the upper staff, and the percussion parts are in the lower staves. The piano part features a complex melodic line with many sixteenth notes and rests. The percussion parts include a snare drum (perc1), a tom (perc2), and a timpani (timb). The snare and tom parts have a rhythmic pattern of eighth notes and sixteenth notes. The timpani part has a few notes on the first and third measures. The piano part is marked 'pian'.

Mvt 2
Perturbations

10

musical score for measures 10-12. The score is divided into four staves: piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a complex melodic line with eighth and sixteenth notes. The percussion parts have rhythmic patterns, with perc1 and perc2 playing similar rhythmic figures. The timpani part has a few notes in the first measure and rests in the following two measures. A bracket on the left groups the piano, perc1, and perc2 staves. A small '8' is written below the piano bass staff.

13

musical score for measures 13-15. The score is divided into four staves: piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a complex melodic line. The percussion parts have rhythmic patterns, with perc1 and perc2 playing similar rhythmic figures. The timpani part has a few notes in the first measure and rests in the following two measures. A bracket on the left groups the piano, perc1, and perc2 staves. A small '8' is written below the piano bass staff.

Mvt 2
Perturbations

16

musical score for measures 16-18, featuring piano, percussion 1, percussion 2, and timpani parts.

pian: Treble clef. Measure 16: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 17: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 18: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4).

perc1: Treble clef. Measure 16: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 17: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 18: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4).

perc2: Treble clef. Measure 16: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 17: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 18: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4).

timb: Bass clef. Measure 16: whole rest. Measure 17: whole rest. Measure 18: quarter note (G2), quarter note (A2), quarter note (B2), quarter note (C3).

cors: Bass clef, key signature of one sharp (F#). Measure 16: whole rest. Measure 17: whole rest. Measure 18: whole rest.

19

musical score for measures 19-21, featuring piano, percussion 1, percussion 2, and timpani parts.

pian: Treble clef. Measure 19: quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5). Measure 20: quarter note (B4), quarter note (A4), quarter note (G4), quarter note (F4). Measure 21: quarter note (E4), quarter note (D4), quarter note (C4), quarter note (B3).

perc1: Treble clef. Measure 19: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 20: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 21: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4).

perc2: Treble clef. Measure 19: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 20: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 21: eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4).

timb: Bass clef. Measure 19: whole rest. Measure 20: quarter note (G2), quarter note (A2), quarter note (B2), quarter note (C3). Measure 21: whole rest.

cors: Bass clef, key signature of one sharp (F#). Measure 19: whole rest. Measure 20: whole rest. Measure 21: whole rest.

Mvt 2
Perturbations

22

musical score for measures 22-24. The score is for piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a melodic line in the right hand and a bass line with octaves in the left hand. The percussion parts consist of rhythmic patterns. The timpani part has a few notes in the bass register.

25

musical score for measures 25-27. The score is for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a melodic line and octaves. The cor Anglais part has a few notes in the bass register. The percussion parts continue with rhythmic patterns. The timpani part has a few notes in the bass register.

Mvt 2
Perturbations

28

musical score for measures 28-30. The score is divided into four parts: pian, perc1, perc2, and timb. The pian part consists of a treble and bass staff. The bass staff has a fermata over the first measure and a '8' below it. The perc1 and perc2 parts are highly rhythmic, featuring complex patterns of eighth and sixteenth notes. The timb part has a few notes in the first two measures.

31

musical score for measures 31-33. The score is divided into four parts: pian, perc1, perc2, and timb. The pian part consists of a treble and bass staff. The bass staff has a fermata over the first measure and a '8' below it. The perc1 and perc2 parts continue with complex rhythmic patterns. The timb part has a few notes in the first two measures.

Mvt 2
Perturbations

34

34

pian

cors

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 34, 35, and 36. The piano part (pian) features a complex melodic line in the right hand with many sixteenth and thirty-second notes, while the left hand plays a steady eighth-note bass line. The cor Anglais (cors) part is mostly silent, with a few notes in measure 36. Percussion parts 1 and 2 (perc1, perc2) play a rhythmic pattern of eighth notes with various accents. The timpani (timb) part has a few notes in measure 34 and then rests.

37

37

pian

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 37, 38, and 39. The piano part (pian) continues with a complex melodic line in the right hand and a steady eighth-note bass line in the left hand. The percussion parts (perc1, perc2) continue with their rhythmic patterns. The timpani (timb) part has a few notes in measure 37 and then rests.

Mvt 2
Perturbations

40

musical score for measures 40-41. The score includes staves for piano (pian), cor Anglais (cors), and percussion (perc1, perc2, timb). The piano part features a complex melodic line with many accidentals. The percussion parts have a rhythmic pattern of eighth notes.

42

musical score for measures 42-43. The score includes staves for piano (pian), cor Anglais (cors), and percussion (perc1, perc2). The piano part continues with a complex melodic line. The percussion parts continue with a rhythmic pattern of eighth notes.

Mvt 2
Perturbations

45

pian

perc1

perc2

timb

8

Detailed description: This system covers measures 45, 46, and 47. The piano part (pian) is written in a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass line consists of three measures of sustained octaves, each marked with a 'piano' (p) dynamic and a '8' indicating an octave shift. The percussion section includes three staves: 'perc1' and 'perc2' have active rhythmic patterns with various note values and rests, while 'timb' (timpani) has a sparse pattern with long rests.

48

pian

cors

perc1

perc2

timb

8

Detailed description: This system covers measures 48, 49, and 50. The piano part (pian) continues with a similar complex melodic line. The bass line remains as sustained octaves, marked with 'piano' (p) and '8'. A new staff, 'cors' (cornet), is introduced in measure 48, playing a sustained chord in the key of F# (F#2 and F#3). The 'perc1' and 'perc2' staves continue with their rhythmic patterns, and 'timb' has a few notes in measure 50.

Mvt 2
Perturbations

51

pian

perc1

perc2

Detailed description: This system covers measures 51, 52, and 53. The piano part (pian) is written in a grand staff with a treble clef. It features a melodic line with various intervals, including a half note, quarter notes, and eighth notes, with some chromaticism. The bass line consists of three octaves of a low E note (E2) marked with an '8'. Percussion 1 (perc1) and Percussion 2 (perc2) both play a complex, rhythmic pattern of eighth and sixteenth notes with various accidentals.

54

pian

perc1

perc2

timb

Detailed description: This system covers measures 54, 55, and 56. The piano part (pian) continues the melodic development from the previous system, featuring more chromatic movement and some slurs. The bass line remains three octaves of a low E note (E2) marked with an '8'. Percussion 1 (perc1) and Percussion 2 (perc2) continue their rhythmic patterns. A Timpani (timb) part is introduced in measure 54, playing a simple rhythmic pattern of quarter notes.

Mvt 2
Perturbations

57

57

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 57 and 58. The piano part features a complex melodic line with many accidentals and slurs. The corymba part has a simple chordal accompaniment. The percussion parts (perc1, perc2, and timb) have rhythmic patterns with various note values and rests.

59

59

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 59 and 60. The piano part continues with its complex melodic line. The corymba part has a simple chordal accompaniment. The percussion parts (perc1, perc2, and timb) have rhythmic patterns with various note values and rests.

Mvt 2
Perturbations

62

Musical score for measures 62-64. The score is for a piano and percussion ensemble. The piano part is in the upper system, with a treble and bass clef. The percussion part is in the lower system, with four staves labeled perc1, perc2, and timb. The piano part features a complex melodic line with many accidentals. The percussion part features a rhythmic pattern of eighth notes and rests. The key signature has one sharp (F#) and one flat (Bb).

65

Musical score for measures 65-67. The score is for a piano and percussion ensemble. The piano part is in the upper system, with a treble and bass clef. The percussion part is in the lower system, with four staves labeled cors, perc1, perc2, and timb. The piano part features a complex melodic line with many accidentals. The percussion part features a rhythmic pattern of eighth notes and rests. The key signature has one sharp (F#) and one flat (Bb).

Mvt 2
Perturbations

67

pian

perc1

perc2

timb

8

Detailed description: This system of music features four staves. The piano part is in the upper register, starting with a treble clef and a key signature of one flat. It contains a complex melodic line with many accidentals. The percussion parts (perc1, perc2, and timb) are in the lower register, starting with a bass clef. They feature rhythmic patterns of eighth and sixteenth notes, with some rests. A measure number '8' is written at the beginning of the percussion staves.

perc1

perc2

timb

8

2ed.

Detailed description: This system continues the music from the previous system. It features four staves. The piano part is not visible in this system. The percussion parts (perc1, perc2, and timb) are in the lower register, starting with a bass clef. They continue with rhythmic patterns. A measure number '8' is written at the beginning of the percussion staves. The word '2ed.' is written at the end of the system.

Mvt 2
Perturbations

75

$\text{♩} = 60$ *mf* plutôt legato, vibrato sur durées longues

fl1



aux flutes varier les nuances , mf à p sur les parties solo, plus fort sur les staccato, forte sur certaines notes ...

staccato

fl2




8


*

Les cordes vont légèrement crescendo j'usqu'à la fin (terminer sur p à mf)

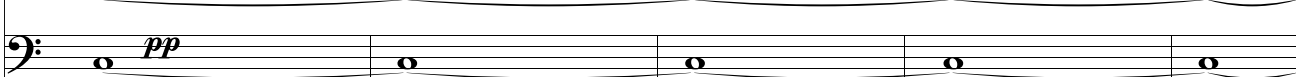
vln I




vln II



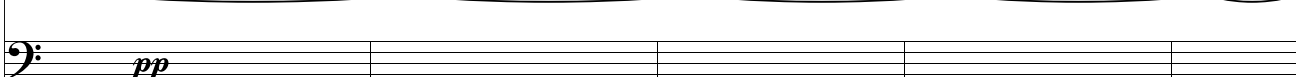
alt



vcels



bass



Mvt 2
Perturbations

80

flt1

flt2

vln I

vln II

alt

vcels

bass

stac.

3

Mvt 2
Perturbations

83

flt1

flt2

stac.

battement Flz

stac.

vln I

vln II

alt

vcels

bass

Mvt 2
Perturbations

87

The musical score for Mvt 2, Perturbations, page 18/46, features two flutes (flt1 and flt2) and a string section (vln I, vln II, alt, vcels, bass). The flutes play a complex, rhythmic melody with frequent sixteenth-note patterns and slurs. The string section provides a harmonic foundation with sustained notes in each part, including the first and second violins, alto, violas, and basses. The score is written in a key with one sharp (F#) and a common time signature.

Mvt 2
Perturbations

90

The musical score for Mvt 2, Perturbations, starting at measure 90, features the following parts:

- flt1**: Flute 1, playing a melodic line with eighth and sixteenth notes.
- flt2**: Flute 2, playing a similar melodic line to flt1.
- vln I**: Violin I, playing a sustained note with a tremolo effect.
- vln II**: Violin II, playing a sustained note with a tremolo effect.
- alt**: Alto, playing a sustained note with a tremolo effect.
- vcels**: Violoncello, playing a sustained note with a tremolo effect.
- bass**: Double Bass, playing a sustained note with a tremolo effect.

Mvt 2
Perturbations

93

flt1

flt2

vln I

vln II

alt

vcels

bass

stac.

Mvt 2
Perturbations

98

The musical score for Mvt 2, Perturbations, starting at measure 98, features the following parts:

- flt1:** Flute 1 part with a melodic line consisting of eighth and sixteenth notes, including a trill and a grace note.
- flt2:** Flute 2 part, mostly silent, with a short melodic phrase starting at measure 103 marked "stac." (staccato).
- vln I:** Violin I part, playing a sustained harmonic line with a sharp sign on the second measure.
- vln II:** Violin II part, playing a sustained harmonic line.
- alt:** Alto part, playing a sustained harmonic line.
- vcels:** Violoncello part, playing a sustained harmonic line.
- bass:** Bass part, playing a sustained harmonic line.

Mvt 2
Perturbations

104

The musical score for Mvt 2, Perturbations, starting at measure 104, features the following parts:

- flt1:** Flute 1 part, starting with a melodic line in the first measure and continuing with a complex, rhythmic pattern in the second measure.
- flt2:** Flute 2 part, which is silent in the first measure and enters in the second measure with a staccato (stac.) melodic line.
- vln I:** Violin I part, playing a sustained, low-frequency note with a tremolo effect.
- vln II:** Violin II part, playing a sustained, low-frequency note with a tremolo effect.
- alt:** Alto part, playing a sustained, low-frequency note with a tremolo effect.
- vcels:** Violoncello part, playing a sustained, low-frequency note with a tremolo effect.
- bass:** Bass part, playing a sustained, low-frequency note with a tremolo effect.

Mvt 2
Perturbations

108

The musical score for Mvt 2, Perturbations, starting at measure 108, features the following parts:

- flt1:** Active melodic line with various rhythmic patterns and accidentals.
- flt2:** Mostly rests, with a **Battement** (trill) and **Flz** (flageolet) effect in the final measures.
- vln I:** Sustained notes with a slur, including a sharp sign (#) in the first measure.
- vln II:** Sustained notes with a slur, including a sharp sign (#) in the fourth measure.
- alt:** Sustained notes with a slur, including a sharp sign (#) in the fourth measure.
- vcels:** Sustained notes with a slur.
- bass:** Sustained notes with a slur, including a sharp sign (#) in the first measure.

Mvt 2
Perturbations

113

flt1

stac.

flt2

vln I

vln II

alt

vcels

bass

Mvt 2
Perturbations

115

Musical score for measures 115-117. The score is for a full orchestra and includes parts for flutes 1 and 2, violins I and II, alto, violas, and basses. The key signature has one sharp (F#) and the time signature is 3/4. Measures 115 and 116 feature complex rhythmic patterns in the flute parts, including sixteenth-note runs and triplets. The string parts (vln I, vln II, alt, vcels, bass) play sustained notes, primarily half notes and whole notes, with some slurs. Measure 117 shows a continuation of the flute patterns and sustained string notes.

118

Musical score for measures 118-121. The score is for a full orchestra and includes parts for flute 1, violins I and II, alto, violas, and basses. The key signature has one sharp (F#) and the time signature is 3/4. Measure 118 features a melodic line in the flute 1 part, including a triplet. Measures 119 and 120 show sustained notes in the string parts. Measure 121 continues the flute 1 melody and sustained string notes.

Mvt 2
Perturbations

123

fl1

fl2

vln I

vln II

alt

vcels

bass

Battement

Fiz

stac.

Detailed description: This page of a musical score for 'Mvt 2, Perturbations' begins at measure 123. It features seven staves: flt1, flt2, vln I, vln II, alt, vcels, and bass. The flt1 staff contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The flt2 staff has a rest for the first two measures, followed by a 'Battement' (a series of vertical lines) and a 'Fiz' (a dotted note), then continues with a melodic line similar to flt1, marked 'stac.' (staccato). The string staves (vln I, vln II, alt, vcels, bass) all play a sustained, low-frequency accompaniment consisting of a series of half notes.

Mvt 2
Perturbations

127

The musical score for Mvt 2, Perturbations, starting at measure 127, features the following parts:

- flt1**: Flute 1, treble clef, playing a complex melodic line with many sixteenth notes and some rests.
- flt2**: Flute 2, treble clef, playing a similar complex melodic line to flt1.
- vln I**: Violin I, treble clef, playing a sustained note with a long slur.
- vln II**: Violin II, treble clef, playing a sustained note with a long slur.
- alt**: Alto, bass clef, playing a sustained note with a long slur.
- vcels**: Celli, bass clef, playing a sustained note with a long slur.
- bass**: Bass, bass clef, playing a sustained note with a long slur.

Mvt 2
Perturbations

130

The musical score for Mvt 2, Perturbations, starting at measure 130, features the following parts:

- flt1:** Flute 1 part, starting with a melodic line in the treble clef.
- flt2:** Flute 2 part, mirroring the flute 1 part in the treble clef.
- vln I:** Violin I part, playing a sustained note in the treble clef.
- vln II:** Violin II part, playing a sustained note in the treble clef.
- alt:** Alto part, playing a sustained note in the bass clef.
- vcels:** Celli part, playing a sustained note in the bass clef.
- bass:** Bass part, playing a sustained note in the bass clef.

Mvt 2
Perturbations

134

The musical score for Mvt 2, Perturbations, starting at measure 134, features the following parts:

- flt1:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- flt2:** Treble clef, playing a rhythmic pattern of eighth notes with accents, marked with *Battement* and *Flz* (flourish).
- vln I:** Treble clef, playing a sustained note with a long slur.
- vln II:** Treble clef, playing a sustained note with a long slur.
- alt:** Bass clef, playing a sustained note with a long slur.
- vcels:** Bass clef, playing a sustained note with a long slur.
- bass:** Bass clef, playing a sustained note with a long slur.

Mvt 2
Perturbations

140

Musical score for Mvt 2, Perturbations, starting at measure 140. The score includes staves for flt1, flt2, vln I, vln II, alt, vcels, and bass.

flt1: Treble clef, melodic line with various rhythmic patterns and accidentals.

flt2: Treble clef, mostly rests with a few notes. Includes markings "Battement" and "Flz" above the staff.

vln I: Treble clef, sustained notes with a wavy line underneath.

vln II: Treble clef, sustained notes with a wavy line underneath.

alt: Bass clef, sustained notes with a wavy line underneath.

vcels: Bass clef, sustained notes with a wavy line underneath.

bass: Bass clef, sustained notes with a wavy line underneath.

Mvt 2
Perturbations

146

fl1

fl2

vln I

vln II

alt

vcels

bass

fl2: Battement Flz stac.

Detailed description: This page of a musical score for 'Mvt 2, Perturbations' begins at measure 146. It features seven staves: flt1, flt2, vln I, vln II, alt, vcels, and bass. The flt1 staff contains a melodic line with eighth and sixteenth notes, including a triplet. The flt2 staff is mostly silent, with 'Battement' and 'Flz' markings and a staccato passage. The string staves (vln I, vln II, alt, vcels, bass) all play a sustained, low-frequency accompaniment consisting of a half note followed by a long, gradual slur.

Mvt 2
Perturbations

150

The image shows a page of a musical score for the second movement, "Perturbations". The page is numbered 150. The score is written for a full orchestra and includes the following parts:

- flt1 (Flute 1)
- flt2 (Flute 2)
- vln I (Violin I)
- vln II (Violin II)
- alt (Alto)
- vcels (Violoncello)
- bass (Bass)

The flute parts (flt1 and flt2) are the most active, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The string parts (vln I, vln II, alt, vcels, and bass) are mostly static, with long notes and rests, suggesting a sustained harmonic background.

Mvt 2
Perturbations

152

Musical score for measures 152-155. The score is for a full orchestra. The flute 1 part (flt1) has a melodic line with eighth and sixteenth notes, including a trill. The flute 2 part (flt2) has a similar melodic line. The string parts (vln I, vln II, alt, vcels, bass) are playing a sustained harmonic accompaniment of whole notes.

156

Musical score for measures 156-160. The flute 1 part (flt1) has a melodic line with eighth and sixteenth notes, including a trill. The string parts (vln I, vln II, alt, vcels, bass) are playing a sustained harmonic accompaniment of whole notes.

Mvt 2
Perturbations

165

♩ = 120

pian

8

cors

perc1

perc2

timb

f

f

ff

f

Detailed description: This block contains the musical score for measures 165-167. It features five staves: piano (pian), cor Anglais (cors), two percussion parts (perc1 and perc2), and timpani (timb). The piano part is in treble clef and contains a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic. The cor part is in bass clef with a key signature of one sharp (F#) and contains rests followed by a forte (*f*) dynamic. Percussion parts 1 and 2 are in treble clef and play rhythmic patterns with accents, marked with forte (*f*). The timpani part is in bass clef and plays a simple rhythmic pattern, marked with fortissimo (*ff*). A rehearsal mark '8' is placed above the piano staff.

168

pian

8

cors

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 168-170. It features five staves: piano (pian), cor Anglais (cors), two percussion parts (perc1 and perc2), and timpani (timb). The piano part continues the melodic line from the previous measures. The cor part has a key signature change to two sharps (F# and C#) and contains rests. Percussion parts 1 and 2 continue their rhythmic patterns. The timpani part continues its simple rhythmic pattern.

Mvt 2
Perturbations

171

musical score for measures 171-173. The score includes staves for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a melodic line with eighth and sixteenth notes. The bass line of the piano part consists of octaves (marked with '8') and chords. The cor Anglais part has a few notes in the second measure. Percussion 1 and 2 have rhythmic patterns of eighth notes. Timpani has a few notes in the third measure.

174

musical score for measures 174-176. The score includes staves for piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a melodic line. The bass line of the piano part consists of octaves (marked with '8') and chords. Percussion 1 and 2 have rhythmic patterns of eighth notes. Timpani has a few notes in the first measure.

Mvt 2
Perturbations

177

pian

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 177 through 179. The piano part (pian) is written in a grand staff with a treble clef and a bass clef. The bass line features a steady eighth-note accompaniment. The percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). The snare drums play a complex rhythmic pattern of eighth and sixteenth notes, while the timpani provides a simple accompaniment of eighth notes.

180

pian

cors

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 180 through 182. The piano part continues with a similar texture to the previous measures. A new part, Cor Anglais (cors), is introduced in measure 180, playing a melodic line in the bass clef. The percussion parts continue their rhythmic patterns, with the snare drums and timpani providing a steady accompaniment.

Mvt 2
Perturbations

183

pian

cors

perc1

perc2

timb

186

pian

perc1

perc2

timb

Mvt 2
Perturbations

189

pian

cors

perc1

perc2

timb

192

pian

perc1

perc2

timb

Mvt 2
Perturbations

195

musical score for measures 195-197. The score is for piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a melodic line in the right hand and a bass line with a '8' marking. Percussion 1 and 2 play rhythmic patterns, while timpani has sparse notes.

198

musical score for measures 198-200. The score is for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a melodic line and a bass line with a '8' marking. The cor part has a few notes, while percussion 1, 2, and timpani play rhythmic patterns.

Mvt 2
Perturbations

201

pian

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 201 through 203. The piano part (pian) is written in a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The percussion parts (perc1, perc2, and timb) are in bass clef. Perc1 and perc2 have similar rhythmic patterns, while timb has a simpler, more sparse pattern. A rehearsal mark '8' is placed at the beginning of the piano part.

204

pian

cors

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 204 through 206. The piano part (pian) continues the complex melody from the previous block. A new part, cor Anglais (cors), is introduced in measure 204, written in bass clef with a key signature of one sharp. The percussion parts (perc1, perc2, and timb) continue their respective rhythmic patterns. A rehearsal mark '8' is placed at the beginning of the piano part.

Mvt 2
Perturbations

206

musical score for measures 206-208. The score is divided into three parts: piano, perc1, and perc2. The piano part consists of a treble and bass staff. The bass staff has a 'piano' dynamic marking and a 'p' symbol. The perc1 and perc2 parts are on two staves, both featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

209

musical score for measures 209-211. The score is divided into four parts: piano, perc1, perc2, and timb. The piano part consists of a treble and bass staff. The bass staff has a 'piano' dynamic marking and a 'p' symbol. The perc1 and perc2 parts are on two staves, both featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The timb part is on a single staff, featuring a simpler rhythmic pattern of eighth notes.

Mvt 2
Perturbations

212

212

pian

cors

perc1

perc2

timb

8

Detailed description: This system of music covers measures 212, 213, and 214. The piano part (pian) is written in a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, flowing melodic line with many accidentals. The cor Anglais (cors) part is in a bass clef with a key signature of one sharp (F#) and contains a few notes in measure 212, followed by rests. The percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). The snare drums play a rhythmic pattern of eighth notes with various accidentals. The timpani part has rests in measures 212 and 213, followed by a few notes in measure 214. A rehearsal mark '8' is placed at the beginning of the piano bass staff.

215

215

pian

perc1

perc2

8

Detailed description: This system of music covers measures 215, 216, and 217. The piano part (pian) is in a grand staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a prominent dotted quarter note in measure 215, followed by a series of eighth and sixteenth notes. The percussion parts include two snare drums (perc1 and perc2). Both snare drums play a rhythmic pattern of eighth notes with various accidentals. A rehearsal mark '8' is placed at the beginning of the piano bass staff.

Mvt 2
Perturbations

218

218

pian

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 218, 219, and 220. The piano part (pian) is written in treble clef and features a complex, chromatic melodic line with many accidentals. The bass line (piano) consists of three measures, each containing a single chord marked with a '6' and a 'b' (F6b). The percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). Perc1 and perc2 play a rhythmic pattern of eighth notes with various accidentals. The timpani part has a few notes in the first and third measures.

221

221

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 221, 222, and 223. The piano part (pian) continues with a complex melodic line. The bass line (piano) has two measures with chords marked '6' and 'b', and a third measure with a whole note chord. A cor Anglais (cors) part is introduced in measure 221, playing a chord with a sharp sign. The percussion parts (perc1, perc2, and timb) continue with their respective rhythmic patterns.

Mvt 2
Perturbations

223

pian

perc1

perc2

timb

8

Detailed description: This system covers measures 223 to 225. The piano part (top staff) features a complex melodic line with many accidentals and a fermata in measure 225. The bass line (second staff) consists of three chords, each marked with an '8' and a flat sign. The percussion parts (perc1, perc2, and timb) are shown in three staves. Perc1 and perc2 play a rhythmic pattern of eighth notes with various accidentals. The timpani part (timb) has a few notes in measures 224 and 225.

226

pian

perc1

perc2

timb

8

Detailed description: This system covers measures 226 to 228. The piano part (top staff) continues the complex melodic line with many accidentals. The bass line (second staff) consists of three chords, each marked with an '8' and a flat sign. The percussion parts (perc1, perc2, and timb) are shown in three staves. Perc1 and perc2 play a rhythmic pattern of eighth notes with various accidentals. The timpani part (timb) has a few notes in measures 227 and 228.

Mvt 2
Perturbations

229

musical score for measures 229-230. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part features a complex melodic line with many accidentals. The percussion parts have rhythmic patterns with various note values and rests.

231

musical score for measures 231-232. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part continues with a complex melodic line. The percussion parts have rhythmic patterns with various note values and rests.

Mvt 2
Perturbations

8

perc1

perc2

timb

Detailed description: This musical score is for three percussion parts: Percussion 1 (perc1), Percussion 2 (perc2), and Timpani (timb). The score is written in bass clef and begins at measure 8. The Percussion 1 and Percussion 2 parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The Timpani part has a more sparse pattern, with notes on the first and third lines of the staff. The Percussion 1 and Percussion 2 parts have a similar melodic contour, while the Timpani part has a distinct rhythmic profile. The score is enclosed in a large left-facing curly bracket.

Mvt 3

Là bas où les licornes ne piquent pas

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Même remarque pour les contrebasses que dans les autres pièces.
idem instruments transposeurs.

7 $\text{♩} = 90$
mf

Ne pas hésiter à jouer avec la pédale ...

piano

violons

altos

violoncelles

contrebasses

piccolo

flutes

cors

tam-tam

Mvt 3
Là bas où les licornes ne piquent pas

8

piano

vcell

bass

8

16

piano

pian

mf

Le piano passe en retrait ...

vlons

f

alts

f

vcell

mf

bass

mf

16

Mvt 3
Là bas où les licornes ne piquent pas

24

piano

vlons

alts

vcell

bass

Detailed description: This musical score page contains five staves for measures 24 through 30. The piano part (top staff) features a complex texture with frequent sixteenth-note runs and rests. The violin part (second staff) plays a simple melody of quarter notes. The viola part (third staff) plays a simple melody of quarter notes. The cello part (fourth staff) plays a simple melody of quarter notes. The bass part (bottom staff) plays a simple melody of quarter notes. A bracket on the left side groups the piano, violin, viola, and cello parts together.

Mvt 3
Là bas où les licornes ne piquent pas

32

piano
pian

vlons

alts

vcell

bass

picc

flts

The musical score is arranged in a standard orchestral format. The piano part is at the top, with the right hand playing a melodic line of eighth-note triplets and the left hand playing a bass line of chords. The woodwinds (piccolo and flutes) play a rhythmic triplet pattern. The strings (violins, violas, cellos, and basses) play a simple harmonic accompaniment. The score is marked with a box number 32 and includes dynamic markings like 'f' and 'pian'.

Mvt 3
Là bas où les licornes ne piquent pas

36

piano

pian

picc

flts

ff

flutes piccolo nuance constante forte

Detailed description: This system covers measures 36 to 38. The piano part consists of two staves. The treble staff has chords and triplets of eighth notes. The bass staff has a few notes and rests. The picc and flts parts play a rhythmic triplet pattern of eighth notes. A dynamic marking of *ff* is placed in the piano part. The text 'flutes piccolo nuance constante forte' is written below the picc staff.

39

piano

pian

picc

flts

p

Detailed description: This system covers measures 39 to 41. The piano part consists of two staves. The treble staff has chords and triplets of eighth notes. The bass staff has a few notes and rests. The picc and flts parts play a rhythmic triplet pattern of eighth notes. A dynamic marking of *p* is placed in the piano part.

Mvt 3
Là bas où les licornes ne piquent pas

42

piano

pian

mf

picc

flts

45

piano

pian

ff

picc

flts

Mvt 3
Là bas où les licornes ne piquent pas

48

piano
pian

f

picc

flts

51

piano
pian

ff

picc

flts

55

piano
pian

p

cors

pp

Mvt 3
Là bas où les licornes ne piquent pas

65

piano
pian
cors

75

piano
pian
vcell
bass
cors

Mvt 3
Là bas où les licornes ne piquent pas

84

piano

pian

ff

f

vlons

f

alts

mf

vcell

bass

cors

f

Mvt 3
Là bas où les licornes ne piquent pas

93

piano

pian

ff

vclon

alts

vcell

bass

cors

mf

Mvt 3
Là bas où les licornes ne piquent pas

101

piano

pian

mf

p

vlons

p

alts

p

vcell

bass

p

cors

p

song

ff

110

piano

pian

pp

vcell

Mvt 3
Là bas où les licornes ne piquent pas

119

piano

pp

ad.

*

Mvt 4

Finalités

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En principe des bruitages facultatifs couvrent tout le morceau.

Ils se décomposent en une nappe très longue et uniforme d'un son hyper stretché, sur laquelle sont placés occasionnellement des bruits électroniques, sons acousmatiques etc .. le tout librement choisi.

Si l'on utilise pas ces bruitages ils sont remplacés par la nappe de cordes sur les accords tenus (transpositions libres). nuance très douce pp à p, durées longues.

L'accord de base étant : Ré1 - Fa2 - Do3 - Sol3 - La3

Même remarque pour les contrebasses et les instruments transposeurs que dans les pièces précédentes.

A la contrebasse, si aucun artifice n'est utilisé, jouer le ré grave à l'octave.

Mvt 4
Finalités

7

7

$\text{♩} = 120$

piano

p Ne pas hésiter à utiliser la pédale ...

piccolo

flutes

cors

violons I

violons II

altos

violoncelles

contrebasses

percussions

tam-tam

Roulement cymbale

Mvt 4
Finalités

10

Musical score for measures 10-19. The score is for piano, cor, and percussion. The piano part consists of two staves, labeled 'piano' and 'pian'. The cor part is on a single staff with a key signature of one sharp (F#). The percussion part is on a single staff. The piano part features a melodic line with dotted rhythms and a dynamic marking of *f* (forte) starting at measure 15. The cor part has a rhythmic pattern of quarter notes. The percussion part has a rhythmic pattern of quarter notes, with a dynamic marking of *f* (forte) starting at measure 10.

20

Musical score for measures 20-29. The score is for piano, cor, and percussion. The piano part consists of two staves, labeled 'piano' and 'pian'. The cor part is on a single staff with a key signature of one sharp (F#). The percussion part is on a single staff. The piano part features a melodic line with dotted rhythms and a dynamic marking of *f* (forte) starting at measure 20. The cor part has a rhythmic pattern of quarter notes. The percussion part has a rhythmic pattern of quarter notes, with a dynamic marking of *f* (forte) starting at measure 20. A label 'grosse caisse' (bass drum) is placed above the percussion staff at measure 20.

Mvt 4
Finalités

26

Musical score for measures 26-31. The score is for piano, cor Anglais (cors), and percussion (perc). The piano part consists of two staves (treble and bass clef) with a dynamic marking of *f* at the beginning. The cor Anglais part is in the treble clef with a key signature of one sharp (F#) and has rests for the first three measures, followed by notes in the last three measures. The percussion part is in the treble clef and features a rhythmic pattern of eighth notes with a dynamic marking of *f* in the fifth measure.

32

Musical score for measures 32-37. The score is for piano, cor Anglais (cors), and percussion (perc). The piano part consists of two staves (treble and bass clef) with a dynamic marking of *ff* in the second measure. The cor Anglais part is in the treble clef with a key signature of one sharp (F#) and has notes in the first measure and rests for the remaining measures. The percussion part is in the treble clef and features a rhythmic pattern of eighth notes throughout the entire section.

Mvt 4
Finalités

38

musical score for measures 38-43. The score is for piano, cor Anglais, and percussion. The piano part has two staves (treble and bass). The cor Anglais part has one staff (treble). The percussion part has one staff. The piano part starts with a forte (*f*) dynamic and changes to fortissimo (*ff*) in measure 41. The cor Anglais part has a key signature of one sharp (F#) and rests in measures 38-40, then enters in measure 41. The percussion part has rests in measures 38-40, then enters in measure 41 with a forte (*f*) dynamic.

44

musical score for measures 44-49. The score is for piano, cor Anglais, and percussion. The piano part has two staves (treble and bass). The cor Anglais part has one staff (treble). The percussion part has one staff. The piano part starts with a mezzo-forte (*mf*) dynamic. The cor Anglais part has a key signature of one sharp (F#) and rests in measures 44-46, then enters in measure 47. The percussion part has a rhythmic pattern in measures 44-46, then rests in measures 47-49.

Mvt 4
Finalités

51

The musical score consists of four staves. The top two staves are for piano and piano, the third is for cor Anglais, and the fourth is for percussion. The piano part features a melodic line with slurs and a dynamic marking of *p*. The piano part features a bass line with chords and slurs. The cor Anglais part features a series of chords. The percussion part features a series of chords and a final flourish.

Mvt 4
Finalités

60

piano

pian

picc

flts

vl I

vl II

alt

vcell

bass

perc

staccato

mf

mf staccato

p

p

p

p

f

cordes en léger crescendo jusqu'à la fin

si pas extension du mi, jouer 1 octave au dessus

Mvt 4
Finalités

66

The musical score for Mvt 4 Finalités, page 66, features the following instruments and parts:

- piano:** Treble clef, starting with a *pp* dynamic. The first three measures contain chords with stems pointing up. The fourth measure has a *ped.* marking. The fifth measure has a *** marking. The rest of the staff is empty.
- picc:** Treble clef, with rests in all measures. A *f* dynamic marking is at the end.
- flts:** Treble clef, with rests in all measures. A *f* dynamic marking is at the end.
- vi I:** Treble clef, with a series of half notes tied across measures.
- vi II:** Treble clef, with a series of half notes tied across measures.
- alt:** Bass clef, with a series of half notes tied across measures.
- vcell:** Bass clef, with a series of half notes tied across measures.
- bass:** Bass clef, with a series of half notes tied across measures.
- perc:** Percussion staff, with rests in all measures. A *f* dynamic marking is at the end.

Mvt 4
Finalités

The musical score is arranged in a system with eight staves. The top two staves are for Piccolo (picc) and Flutes (flts), both in treble clef. The next four staves are for Violins I (vl I), Violins II (vl II), Alto (alt), and Violoncello (vcell), all in bass clef. The fifth and sixth staves are for Bass (bass), also in bass clef. The bottom staff is for Percussion (perc) in a standard percussion clef. The score consists of four measures. The woodwinds and strings play sustained notes, while the percussion part features a rhythmic pattern of eighth notes.

Mvt 4
Finalités

The musical score is arranged in a system with eight staves. The instruments are labeled on the left: picc, flts, vl I, vl II, alt, vcell, bass, and perc. The Piccolo and Flutes parts feature complex rhythmic patterns with many beamed notes and rests, ending with a forte (f) dynamic. The Violin I and II, Alto, Cello, and Bass parts consist of sustained notes with long horizontal lines underneath, indicating they are held throughout the passage. The Percussion part has a rhythmic pattern of eighth notes in the first two measures, followed by rests.

Mvt 4
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each with seven staves. The instruments are: Piccolo (picc), Flutes (flts), Violin I (vl I), Violin II (vl II), Alto (alt), Cello (vcell), and Bass (bass). The top two staves (picc and flts) contain complex melodic lines with frequent triplets and sixteenth-note patterns. The bottom five staves (vl I, vl II, alt, vcell, bass) are mostly empty, with only a few notes in the violin I and bass staves. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

Mvt 4
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each containing six staves. The instruments are: Piccolo (picc), Flutes (flts), Violin I (vl I), Violin II (vl II), Alto (alt), and Bass (bass). The Piccolo and Flute parts feature intricate triplet patterns. The string parts (Violins, Alto, Cello, and Bass) are primarily sustained notes, with some chromatic movement in the lower strings. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The first system shows the initial entries of the Piccolo and Flutes, while the second system continues their melodic lines. The string parts provide a harmonic foundation with long, sustained notes.

Mvt 4
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each containing seven staves. The top two staves in each system are for Piccolo (picc) and Flute (flts), both playing a complex melodic line characterized by frequent triplet patterns. The bottom five staves are for the string section, including Violin I (vl I), Violin II (vl II), Alto (alt), Violoncello (vcell), and Bass (bass). The string parts are relatively static, consisting of long, sustained notes. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 3/4 based on the notation. The score is written in black ink on a white background.

Mvt 4
Finalités

The musical score is arranged in a vertical stack of staves. The instruments are labeled on the left: picc, flts, vl I, vl II, alt, vcell, bass, and perc. The Piccolo and Flutes parts feature intricate triplet patterns in the first half of the page. The string parts (vl I, vl II, alt, vcell, bass) consist of sustained notes with a long, horizontal slur. The Percussion part is mostly silent, with a final measure marked with a forte (*f*) dynamic and a crescendo hairpin.

Mvt 4
Finalités

The musical score is arranged in a system with eight staves. The instruments are labeled on the left: picc, flts, vl I, vl II, alt, vcell, bass, and perc. The Piccolo and Flutes parts begin with a *mf* dynamic marking. The strings (vl I, vl II, alt, vcell, bass) play a sustained harmonic accompaniment of half notes. The Percussion part features a rhythmic pattern of eighth notes and rests, with a crescendo hairpin over the final two measures.

Mvt 4
Finalités

117

The musical score for Mvt 4 Finalités, page 117, is arranged for a full orchestra. The piano part is written in a grand staff with a tempo marking of quarter note = 120 and a dynamic marking of *p*. The woodwind section includes Piccolo (picc) and Flutes (flts), both with dotted lines indicating they are silent. The string section consists of Violin I (vl I), Violin II (vl II), Alto (alt), and Violoncello (vcell), all playing a sustained, moving line. The Bass (bass) part also plays a sustained line. The Percussion (perc) part begins with a dynamic marking of *f* and plays a simple rhythmic pattern.

Mvt 4
Finalités

126

The musical score for Mvt 4 Finalités, page 126, features the following instruments and parts:

- piano**: Treble clef, playing a melodic line with slurs and accents.
- pian**: Bass clef, playing a harmonic accompaniment with slurs.
- vl I**: Treble clef, playing a simple melodic line.
- vl II**: Treble clef, playing a simple melodic line.
- alt**: Bass clef, playing a simple melodic line.
- vcell**: Bass clef, playing a simple melodic line.
- bass**: Bass clef, playing a simple melodic line.

The score is written in a single system with 12 measures. The piano and pian parts are grouped together with a brace on the left. The other instruments are listed vertically on the left side of the page.

Mvt 4
Finalités

137

The musical score for Mvt 4 Finalités, page 137, features the following instruments and parts:

- piano**: The upper staff of the piano part, marked with a forte (*f*) dynamic. It contains complex chordal textures with some grace notes.
- pian**: The lower staff of the piano part, featuring sustained chords and a melodic line with a slur.
- picc**: Piccolo flute part, starting with a rest and then playing a melodic line marked *f*.
- flts**: Flute part, also starting with a rest and then playing a melodic line marked *f*.
- vl I**: Violin I part, playing a sustained, low-register line.
- vl II**: Violin II part, playing a sustained, low-register line.
- alt**: Alto part, playing a sustained, low-register line.
- vcell**: Viola part, playing a sustained, low-register line.
- bass**: Bass part, playing a sustained, low-register line.

Mvt 4
Finalités

143

The musical score is arranged in a standard orchestral format. The piano part is written in grand staff notation (treble and bass clefs). The woodwinds include Piccolo (picc) and Flutes (flts). The strings consist of Violin I (vl I), Violin II (vl II), Viola (alt), Violoncello (vcell), and Bass (bass). The Percussion (perc) part is shown at the bottom. The score begins at measure 143. The piano part features a melodic line with a forte (*f*) dynamic marking. The woodwinds play a rhythmic pattern of eighth notes. The strings play a sustained harmonic accompaniment. The percussion part is mostly silent, with a few notes at the end of the page.

Mvt 4
Finalités

151

Musical score for measures 151-159. The score is divided into four staves: piano, pian, cors, and perc. The piano and pian staves are grouped together with a brace on the left. The piano staff (treble clef) features a melodic line with slurs and accents, with dynamics *ff* and *f*. The pian staff (bass clef) features a bass line with slurs and accents. The cors staff (treble clef) features a line with rests and a dynamic *p*. The perc staff (bass clef) features a line with rests and a dynamic *f*.

160

Musical score for measures 160-169. The score is divided into four staves: piano, pian, picc, flts, and perc. The piano and pian staves are grouped together with a brace on the left. The piano staff (treble clef) features a melodic line with slurs and accents, with a dynamic *ff*. The pian staff (bass clef) features a bass line with slurs and accents. The picc staff (treble clef) features a line with rests and a dynamic *f*, followed by a melodic line with slurs and accents. The flts staff (treble clef) features a line with rests and a dynamic *f*, followed by a melodic line with slurs and accents. The perc staff (bass clef) features a line with rests and a dynamic *f*, followed by a melodic line with slurs and accents.

Mvt 4
Finalités

165

musical score for measures 165-171. The score is for piano, piccolo, flutes, and percussion. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *mf*. The piccolo and flutes play a rhythmic pattern of eighth notes. The percussion part has a simple rhythmic accompaniment.

172

musical score for measures 172-178. The score is for piano, cor Anglais, and percussion. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p*. The cor Anglais part has a melodic line with a dynamic marking of *p*. The percussion part has a simple rhythmic accompaniment with a dynamic marking of *f*.

Mvt 4
Finalités

181

Musical score for measures 181-189. The score is divided into four staves: piano (right hand), piano (left hand), cors, and perc. The piano part features a melodic line with slurs and accents, and a bass line with sustained chords. The cors part has a single chord at the beginning. The percussion part has a rhythmic pattern of squares and circles, with a dynamic marking of *f* and a crescendo hairpin.

190

Musical score for measure 190. The piano part features a melodic line with a slur and a dynamic marking of *ed.* at the end. A small asterisk symbol is present at the end of the staff.

Une remarque générale valable pour l'ensemble de mes créations

Toutes les musiques que j'écris n'ont pas forcément à être jouées fidèlement à la partition. Je conçois la composition dans un esprit beaucoup plus proche du jazz ou du rock que d'une manière apparentée à une écriture "savante". A côté de Bach ou Messiaen, certains de mes maîtres à penser sont des musiciens qui n'ont jamais fréquenté les conservatoires ni posé la moindre note sur une feuille de papier. A côté des symphonies pour orchestre, des fugues pour orgue ou des études pour piano, des groupes dont la musique aux règles simples se transmet à l'oreille et se conçoit empiriquement par la pratique instrumentale sont aussi mes modèles. Cette façon de faire, où tout caractère savant est absent, a pourtant produit quelques chefs d'œuvres. Les démarches sont différentes et il n'est donc pas question de plus ou moins grande 'valeur' dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prend en exemple 'Smoke on the water' de Deep Purple, on y trouve dans le cadre d'une analyse que quelques accords simples, une mélodie élémentaire sur un rythme binaire et répétitif ; et pourtant ça le fait... Ce morceau dégage, de mon point de vue, autant de génie et d'audace que toute autre musique qui serait dite "grande" parce qu'elle s'adresse à l'orchestre, que tout y est gravé sur le papier ou qu'il faut être virtuose pour la jouer.

On a simplement dans un cas une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite, dans l'autre cas une œuvre **non moins intéressante**, mais en tout cas figée à jamais. Il n'y a aucun lien direct de cause à effet entre la complexité / simplicité d'une musique (*qu'on parle de l'écriture ou du niveau de l'interprétation*) et l'émotion qu'elle peut susciter. Le but n'est pas de faire des mathématiques sonores ou un numéro de cirque où l'on se montre le plus rapide à son instrument, mais bien de donner à ressentir, de recréer l'univers et la vie par le son. C'est pas parce que c'est compliqué que c'est forcément mieux !!

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

A titre d'exemple :

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

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

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

Une caractéristique de style résultant des remarques précédentes : la mélodie simple ...
'ça doit pouvoir parfois se chanter'

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

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

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

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

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, **SAUF DANS CETTE PARTITION QUI FAIT EXCEPTION A CETTE REGLE**). Les altérations ne se repercutent 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.

