Jean Pierre Prudent

France, LEFOREST

Grounds

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:	Grounds
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	Synthesizer and Orchestra
Style:	New age - Ambient
Comment:	pieces of the album "Telluriques" medieval fusion synth

Jean Pierre Prudent on free-scores.com

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- listen to the audio
- share your interpretation
- comment
- contact the artist

Grounds

Musiques de Jean Pierre Prudent
pour Thomas Otten
(Frédéric Locquet)

free-scores.com

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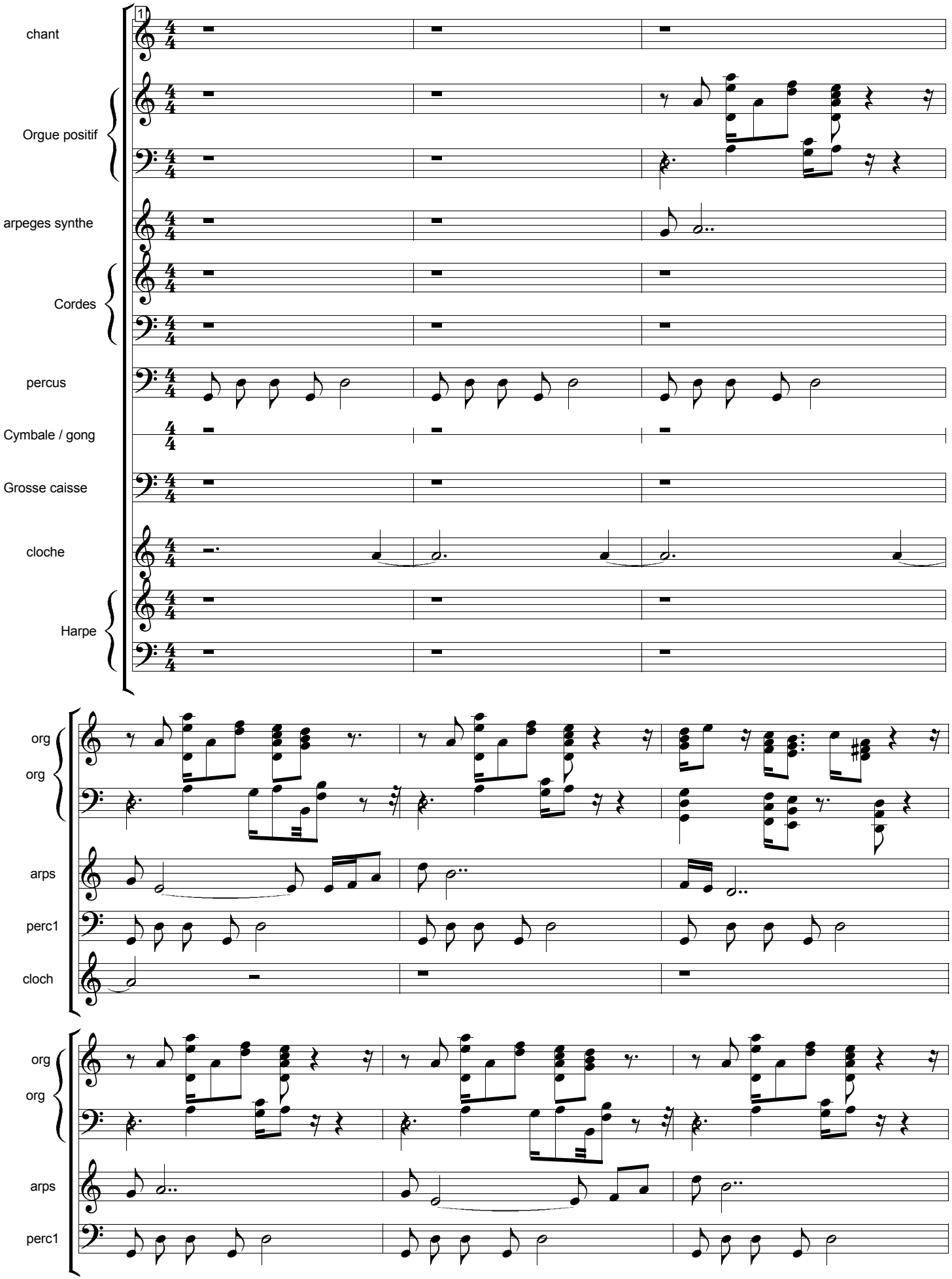
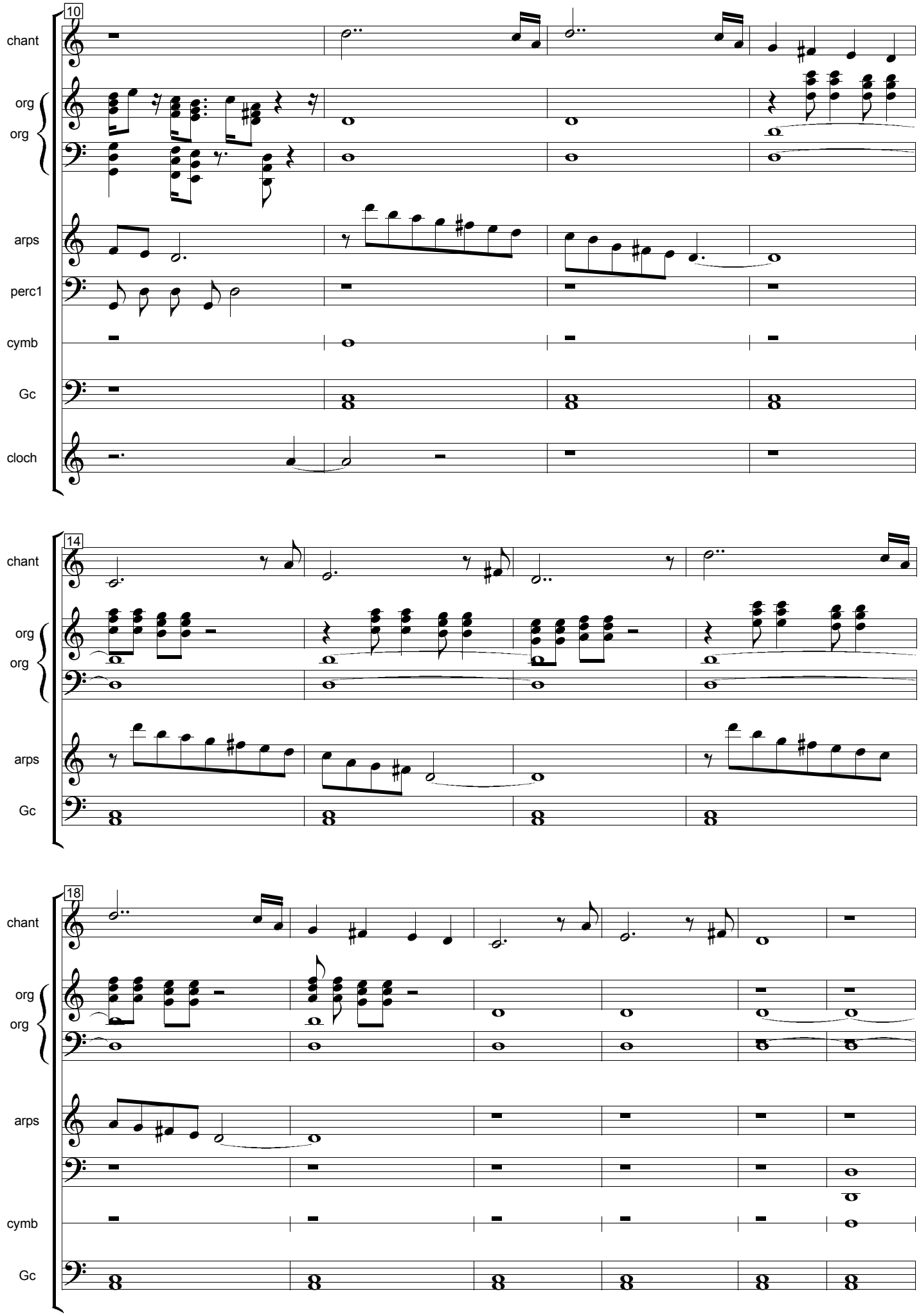
Ground0
Clamor immortalis anima

nuances mf à f

♩ = 80

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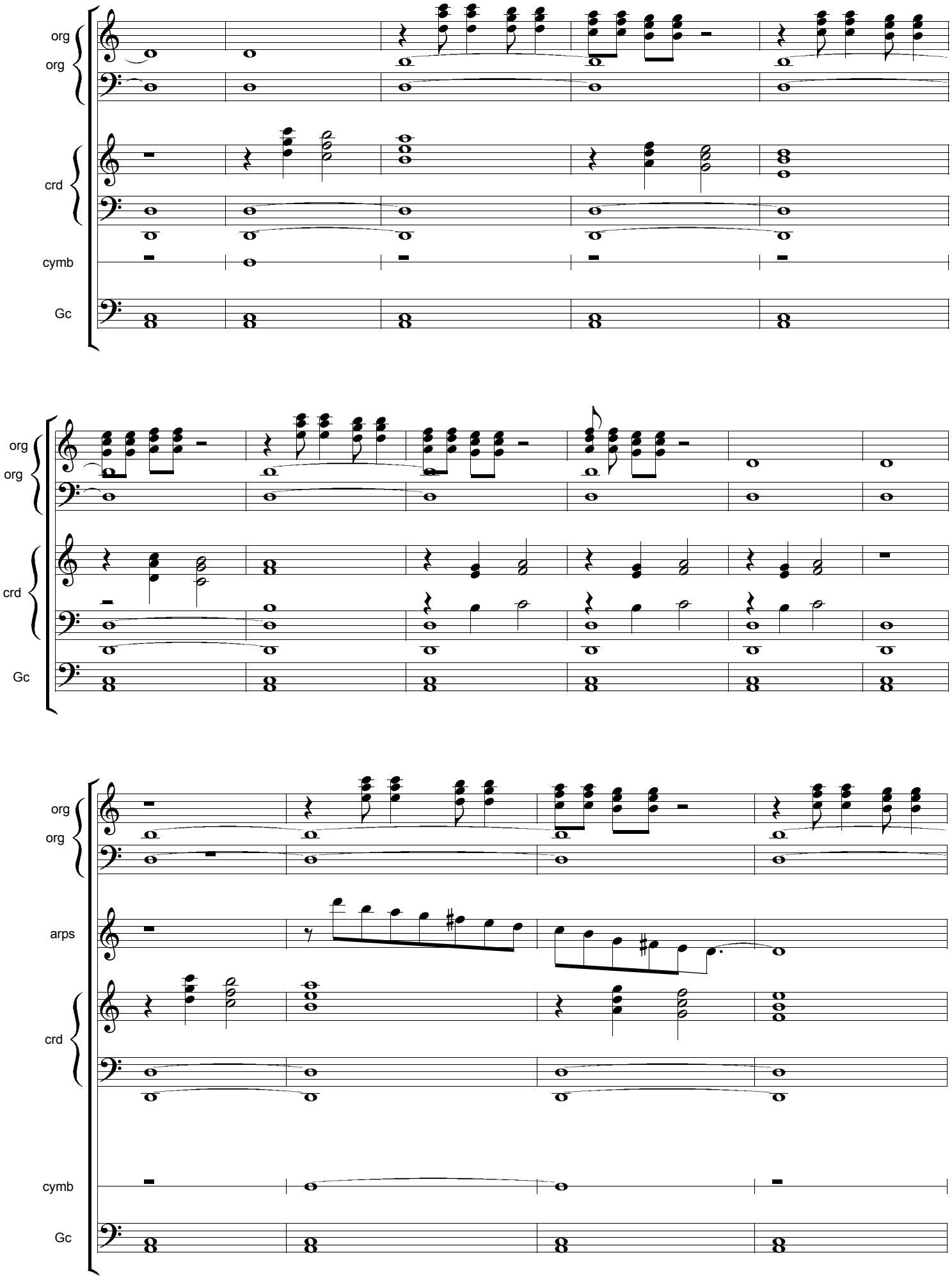
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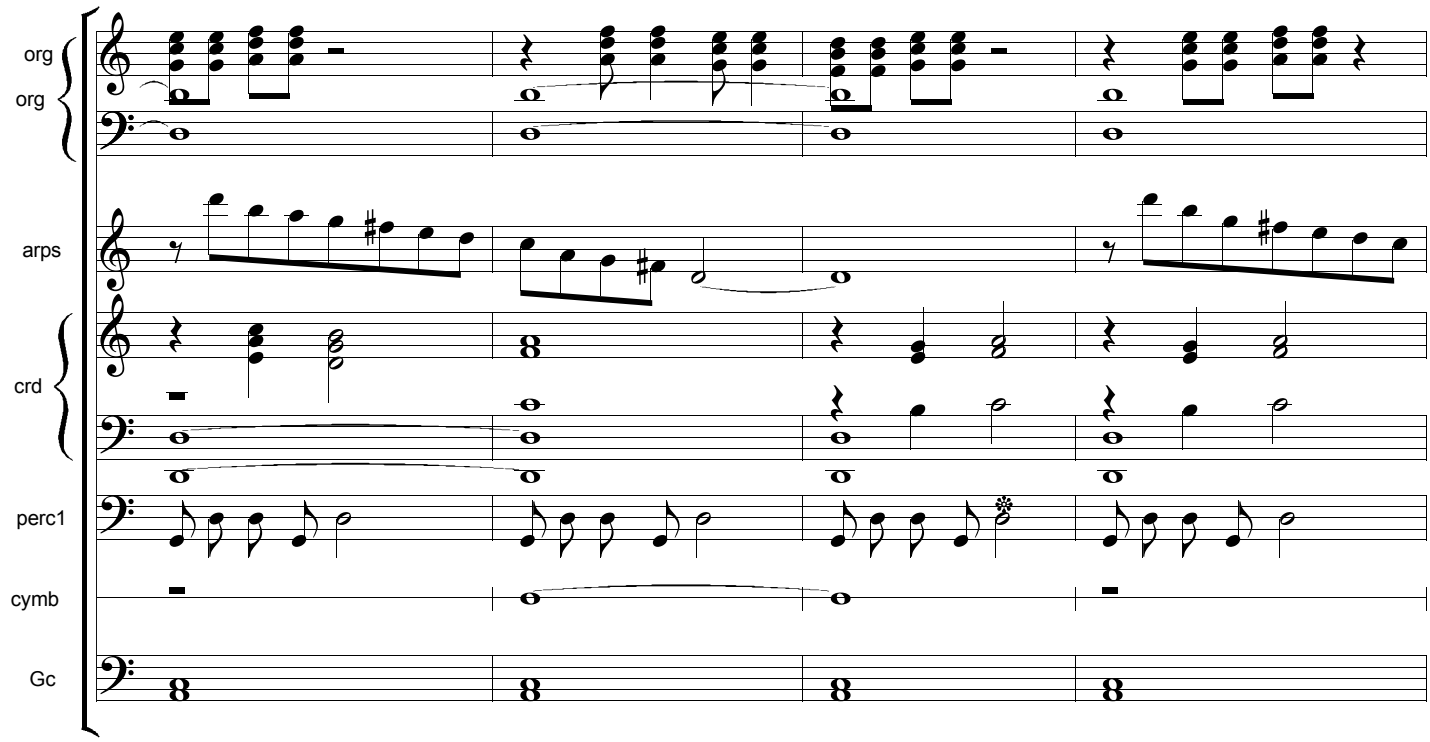
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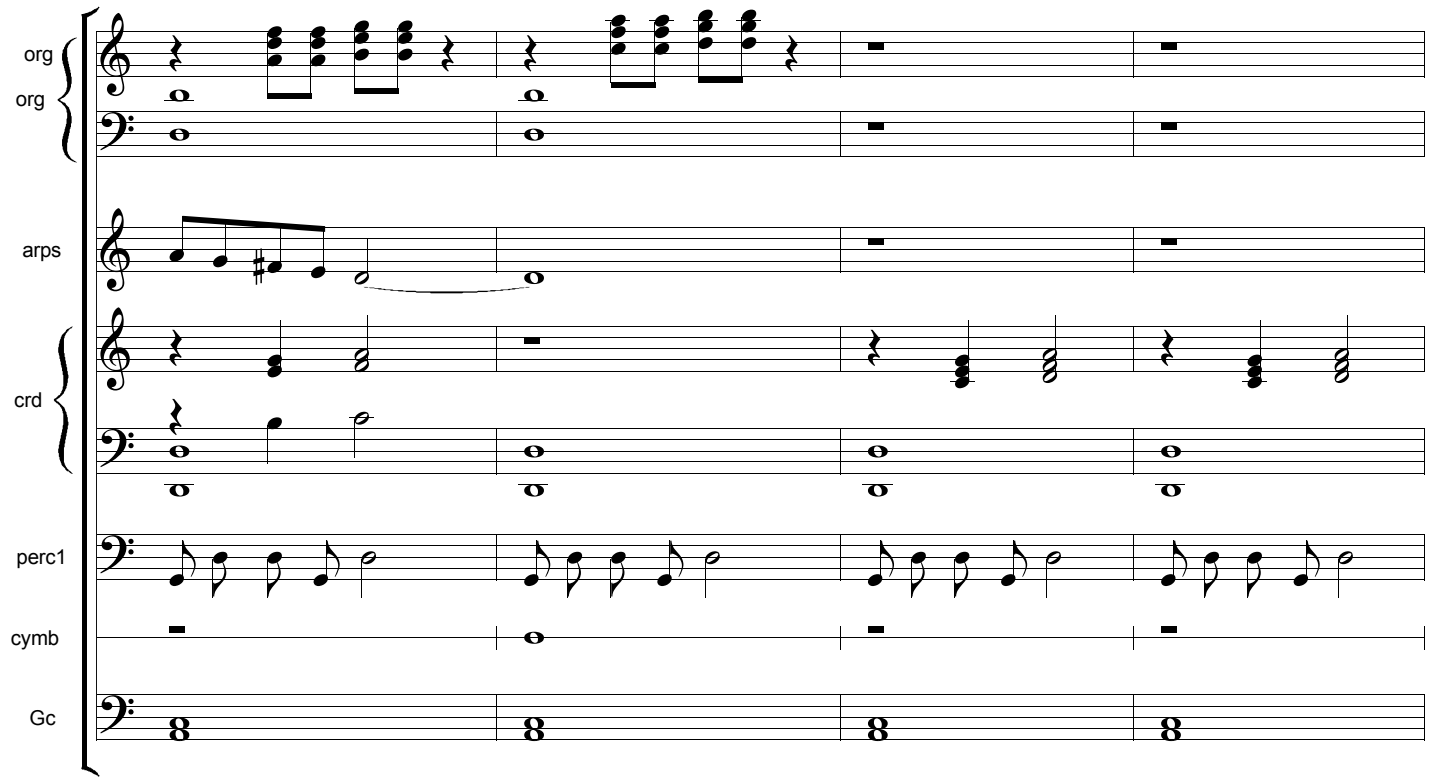
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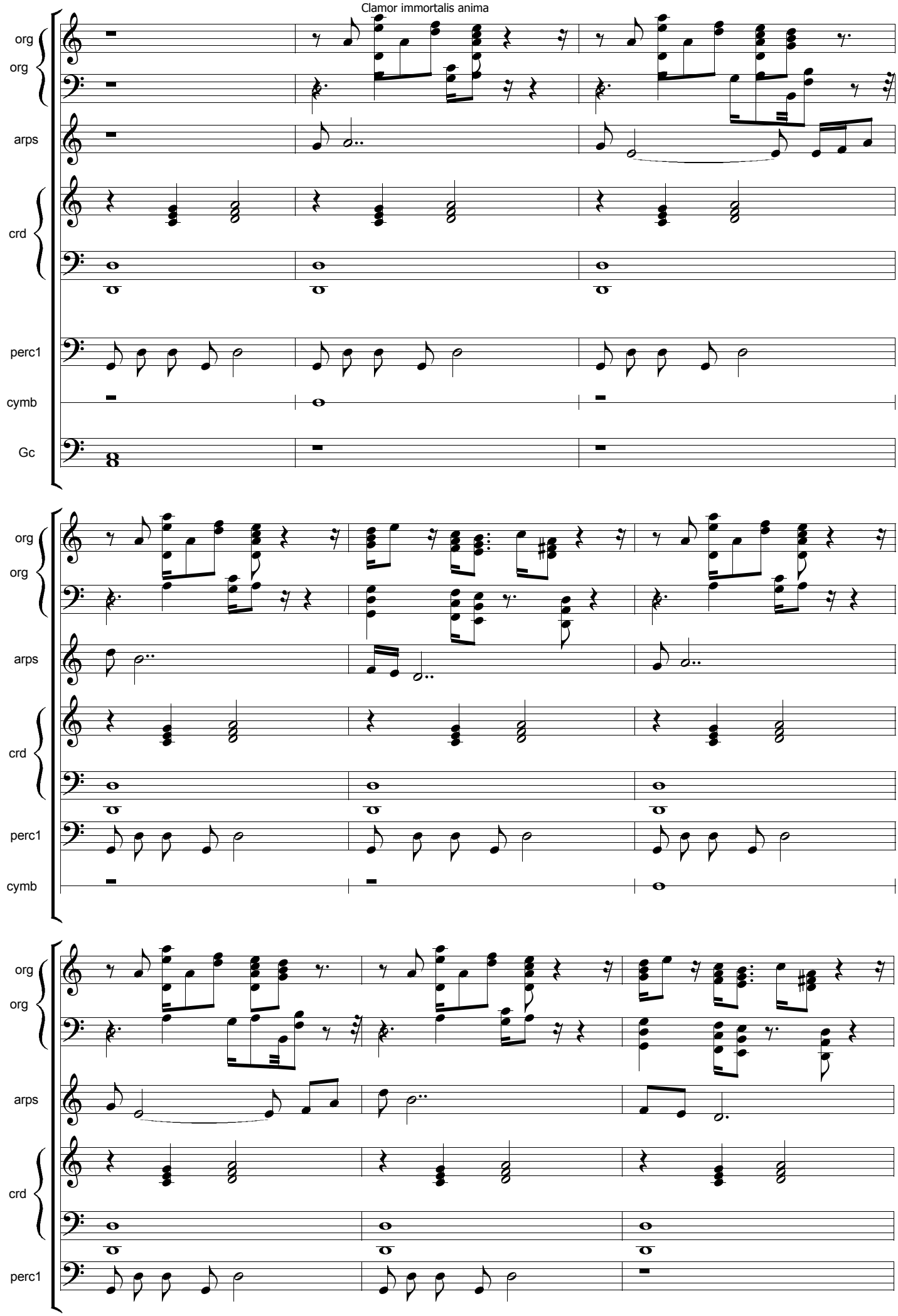
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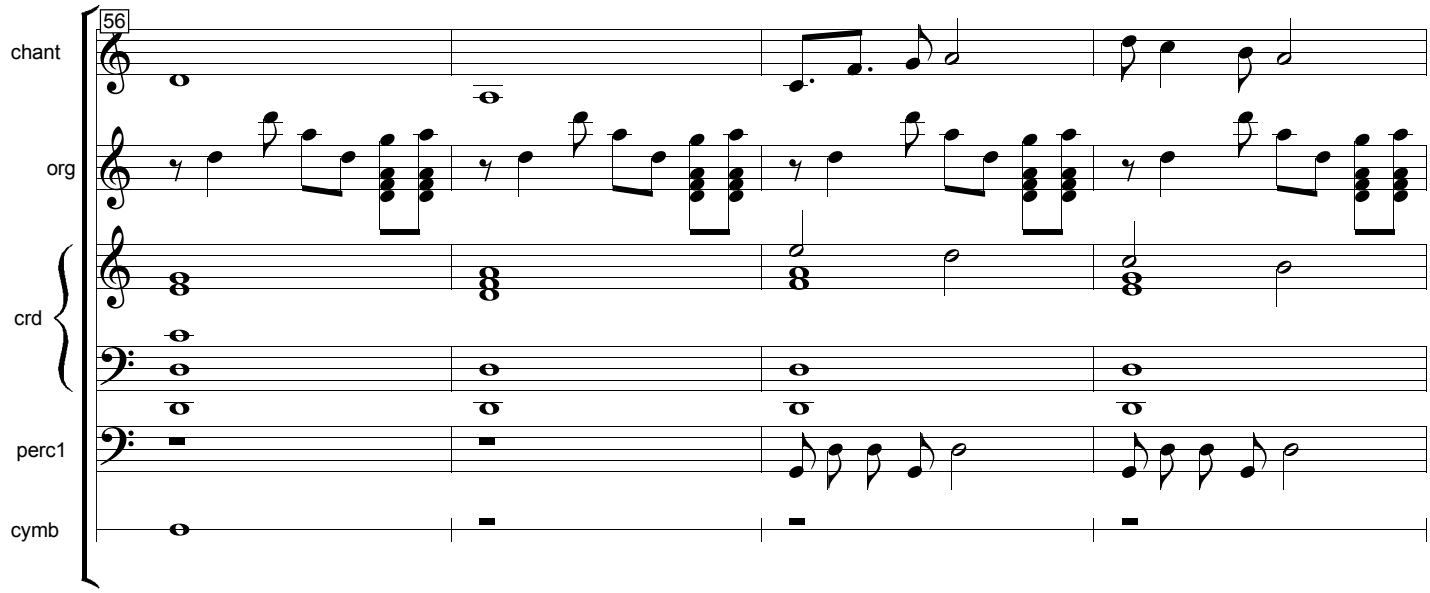
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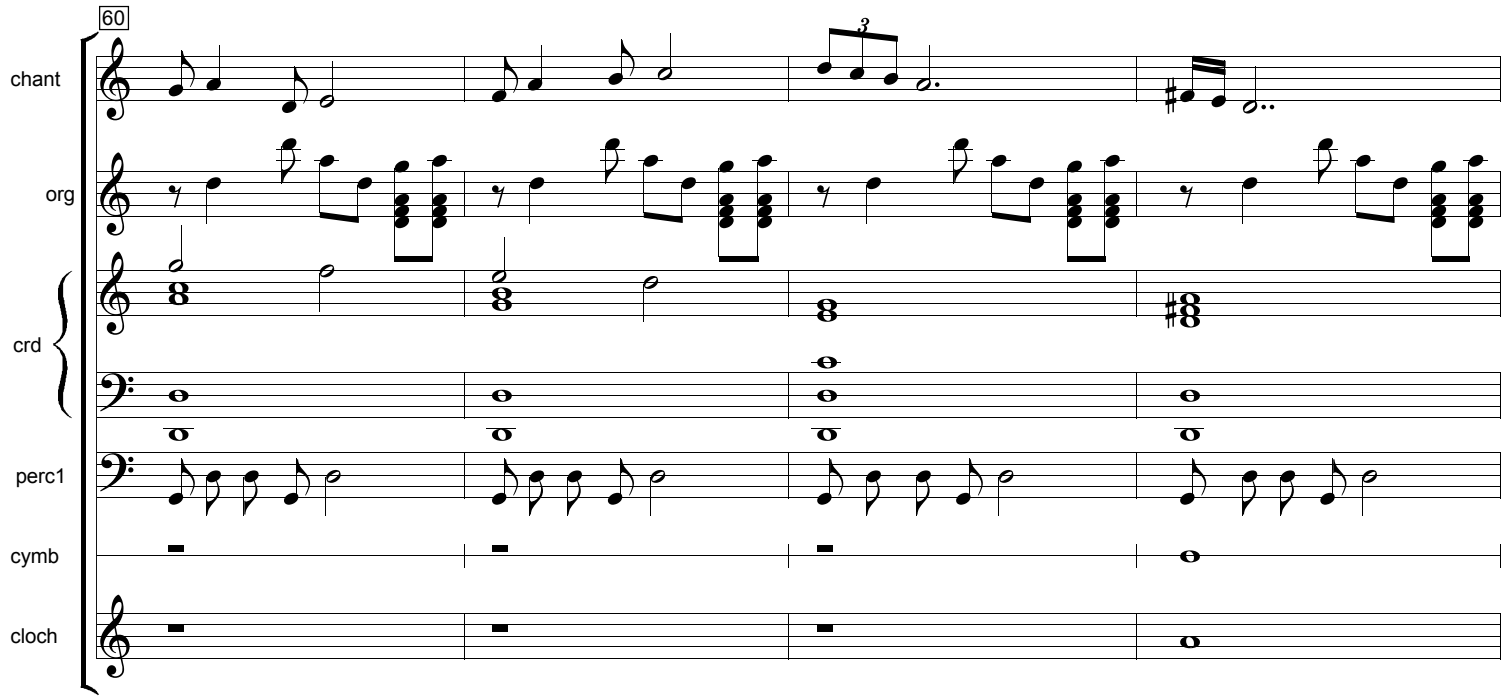
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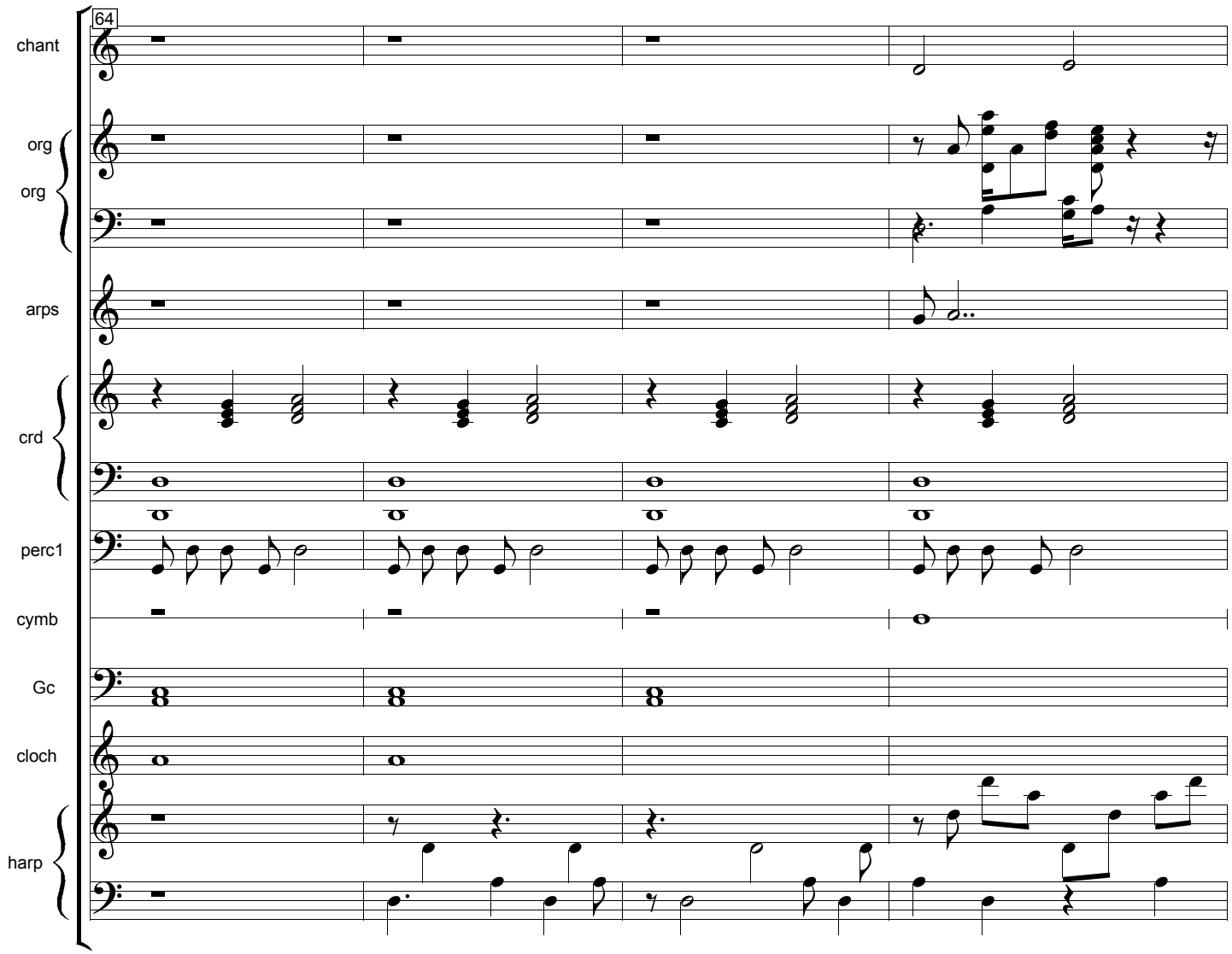
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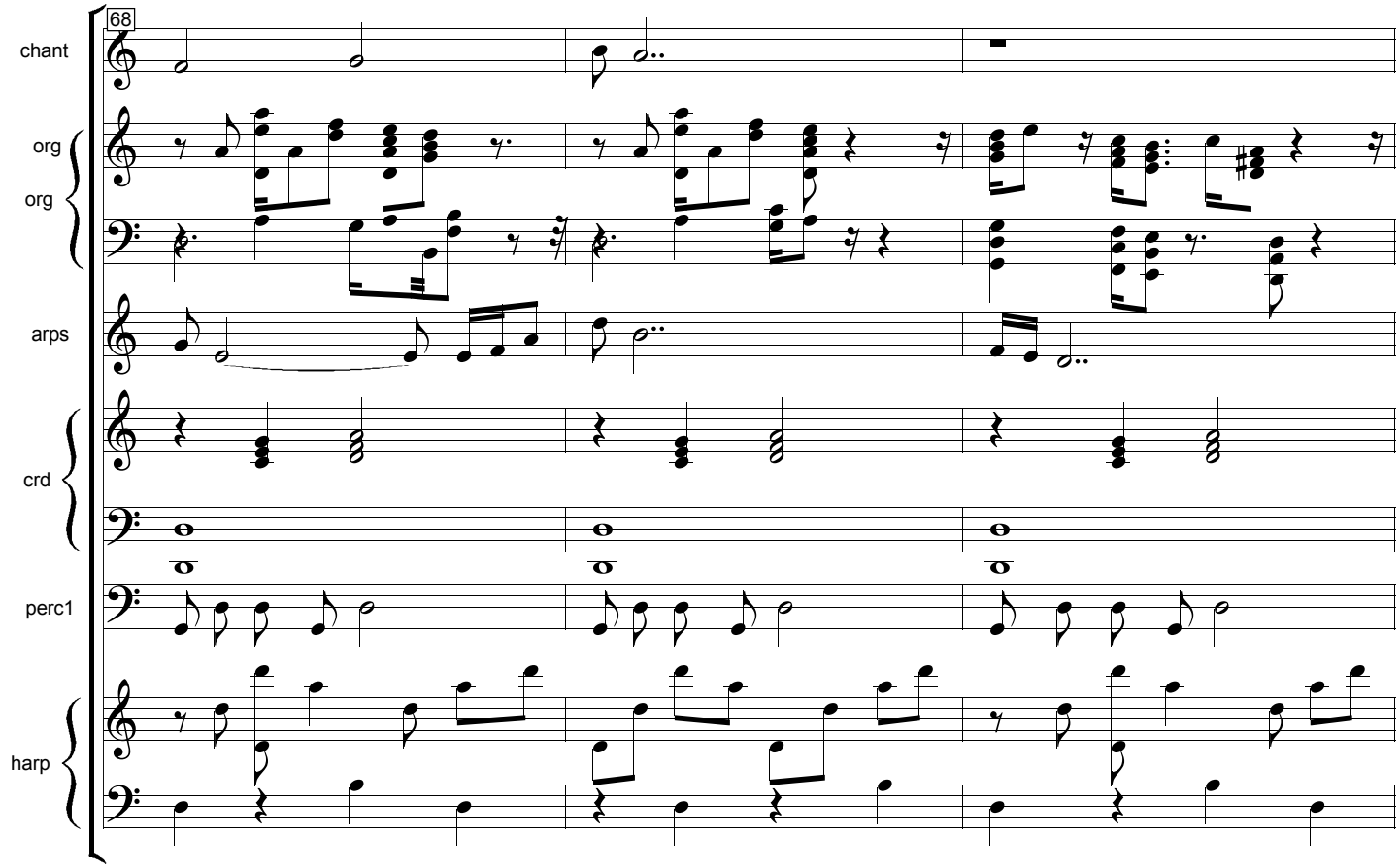
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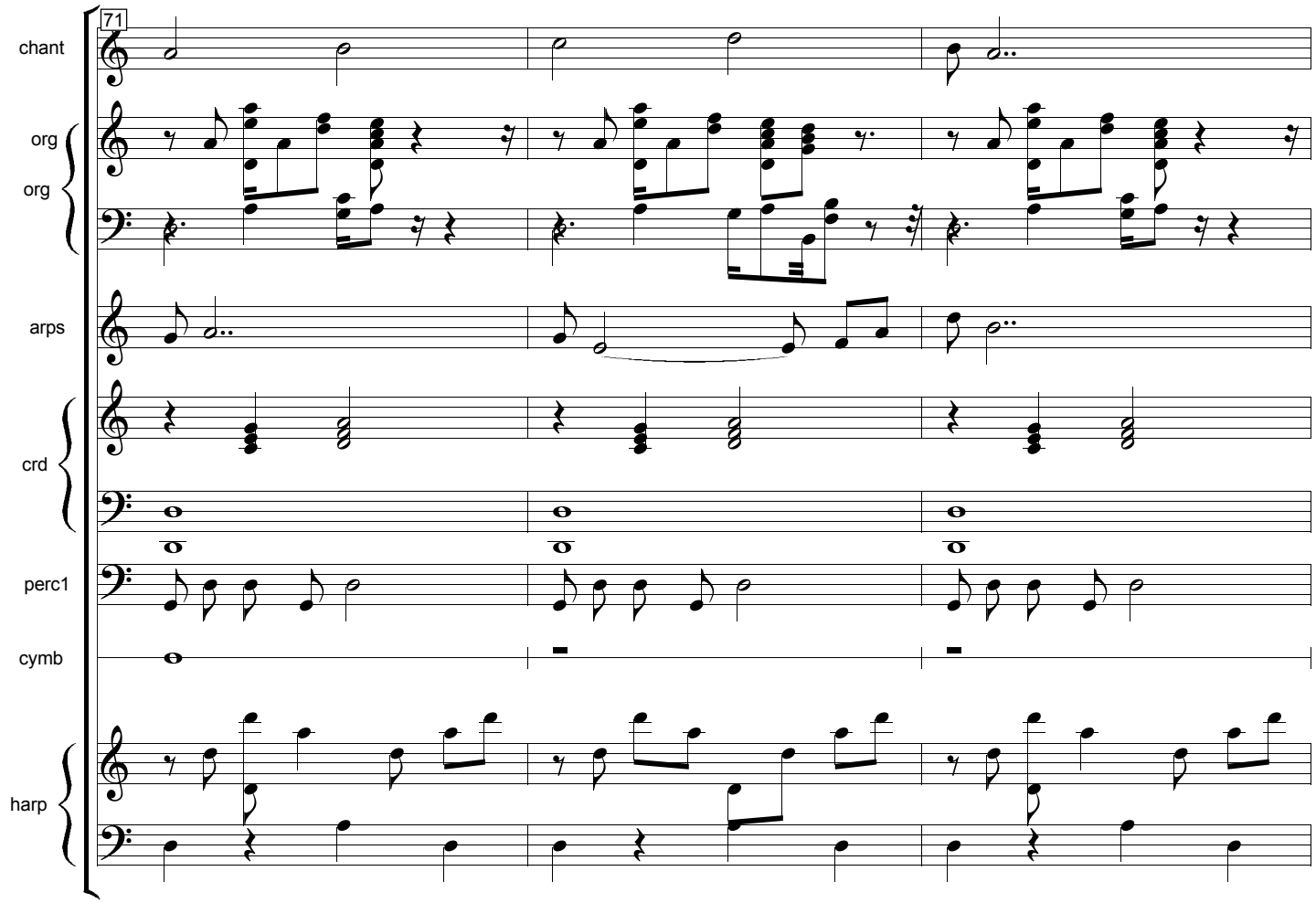
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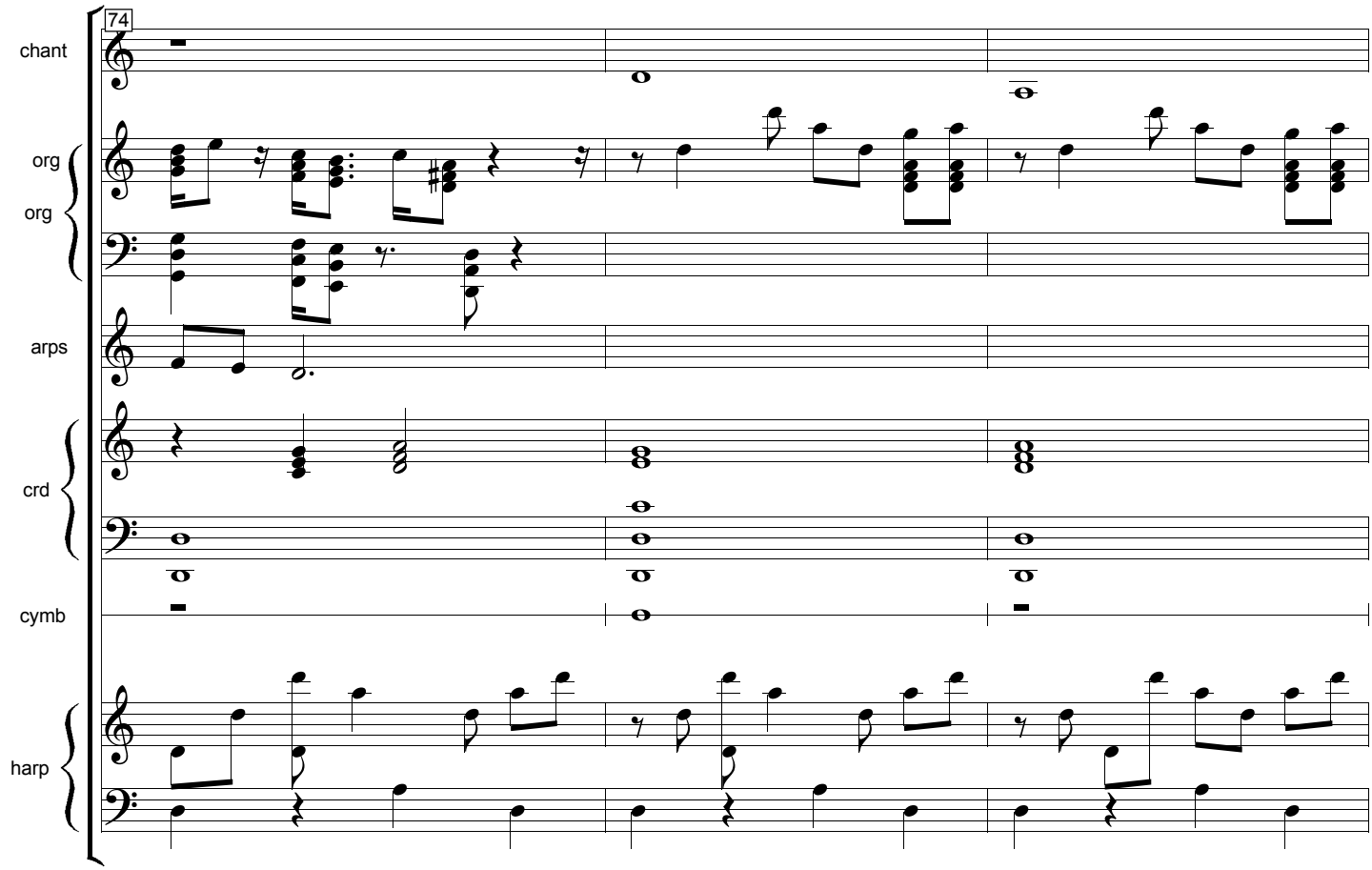
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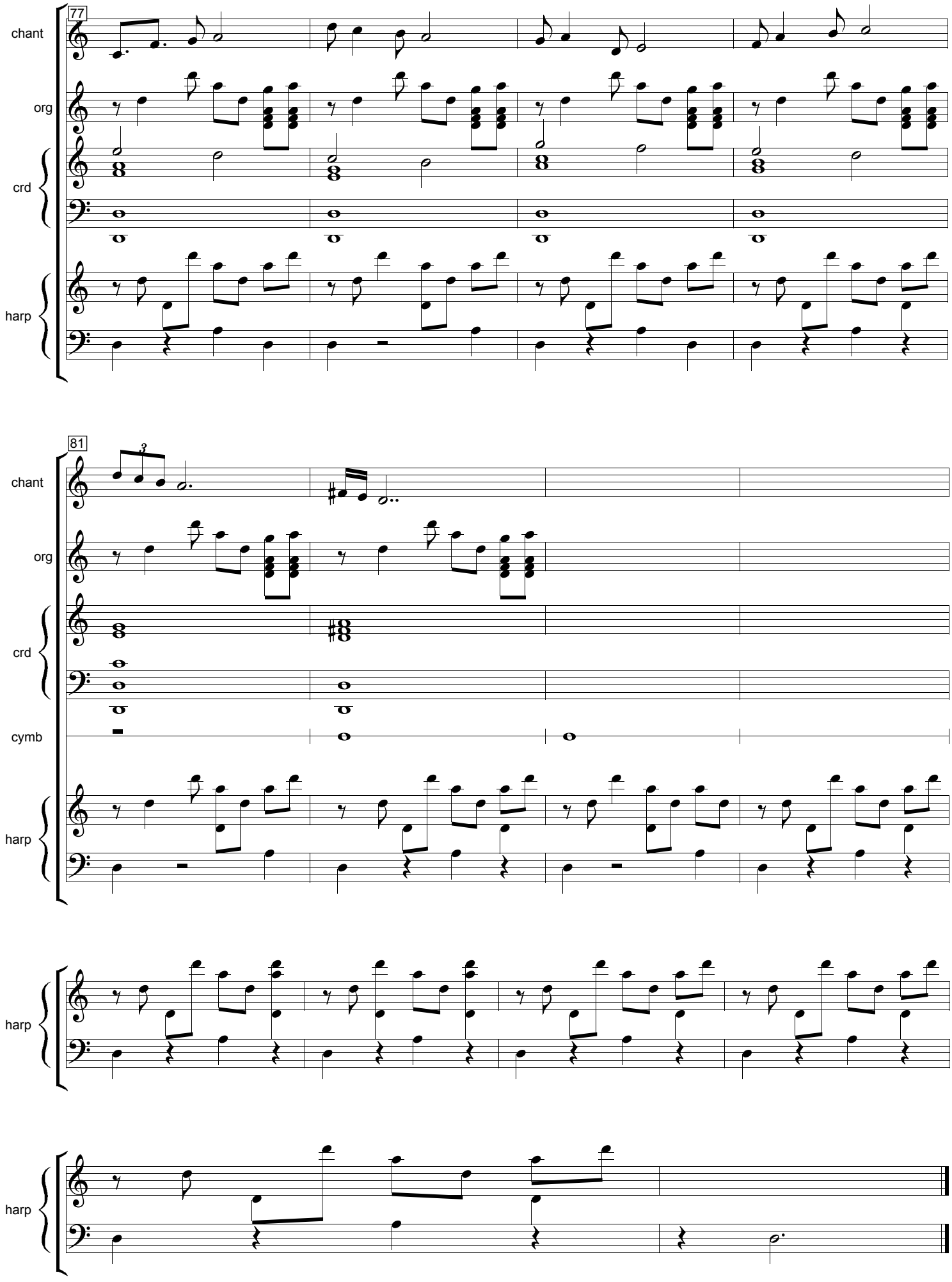
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crd
harp
81
chant
org
crd
cymb
harp
harp
harp

Clamor immortalis anima

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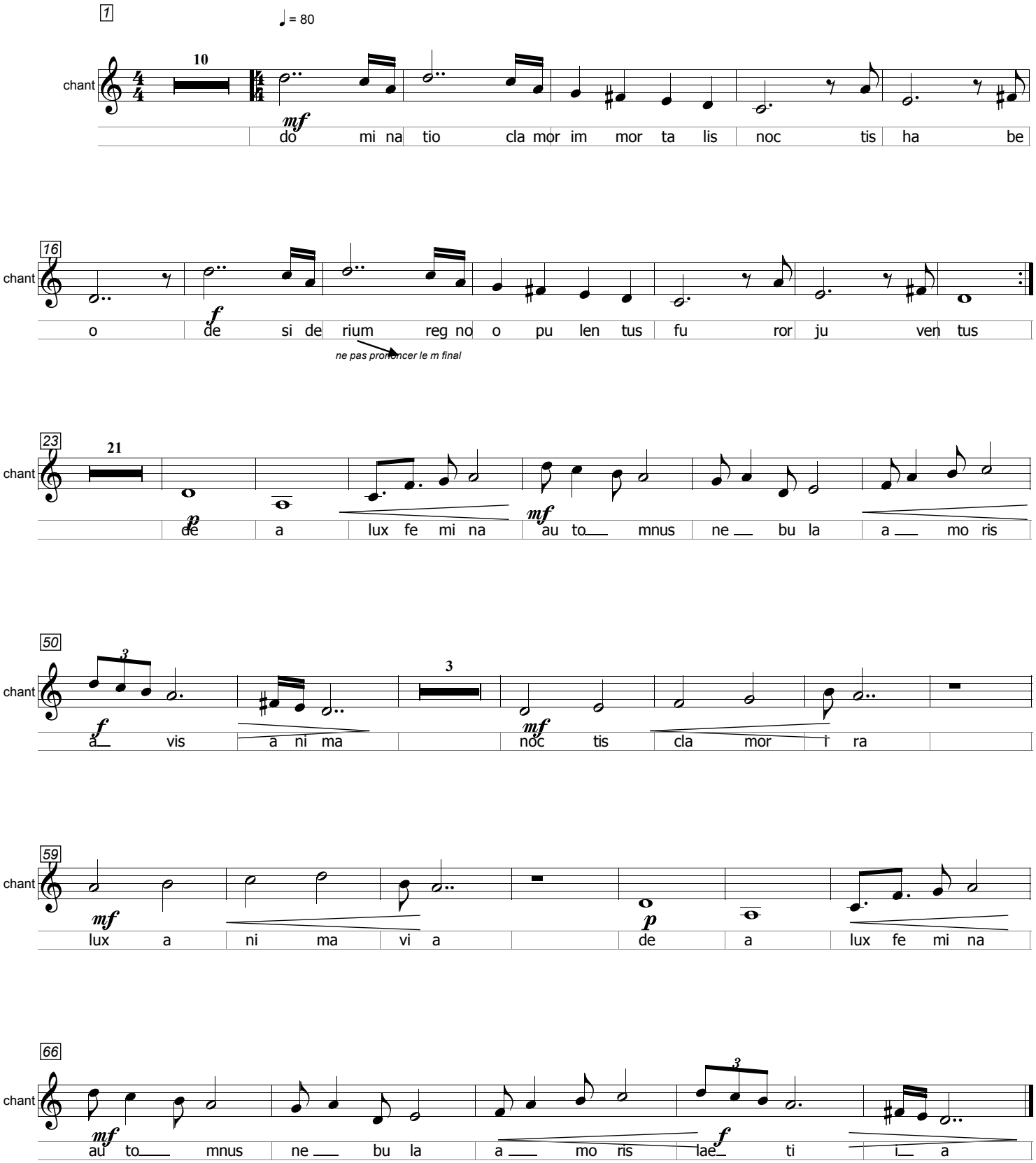
Partie chant
Prononciation latine
Nuances indicatives !!



ground1

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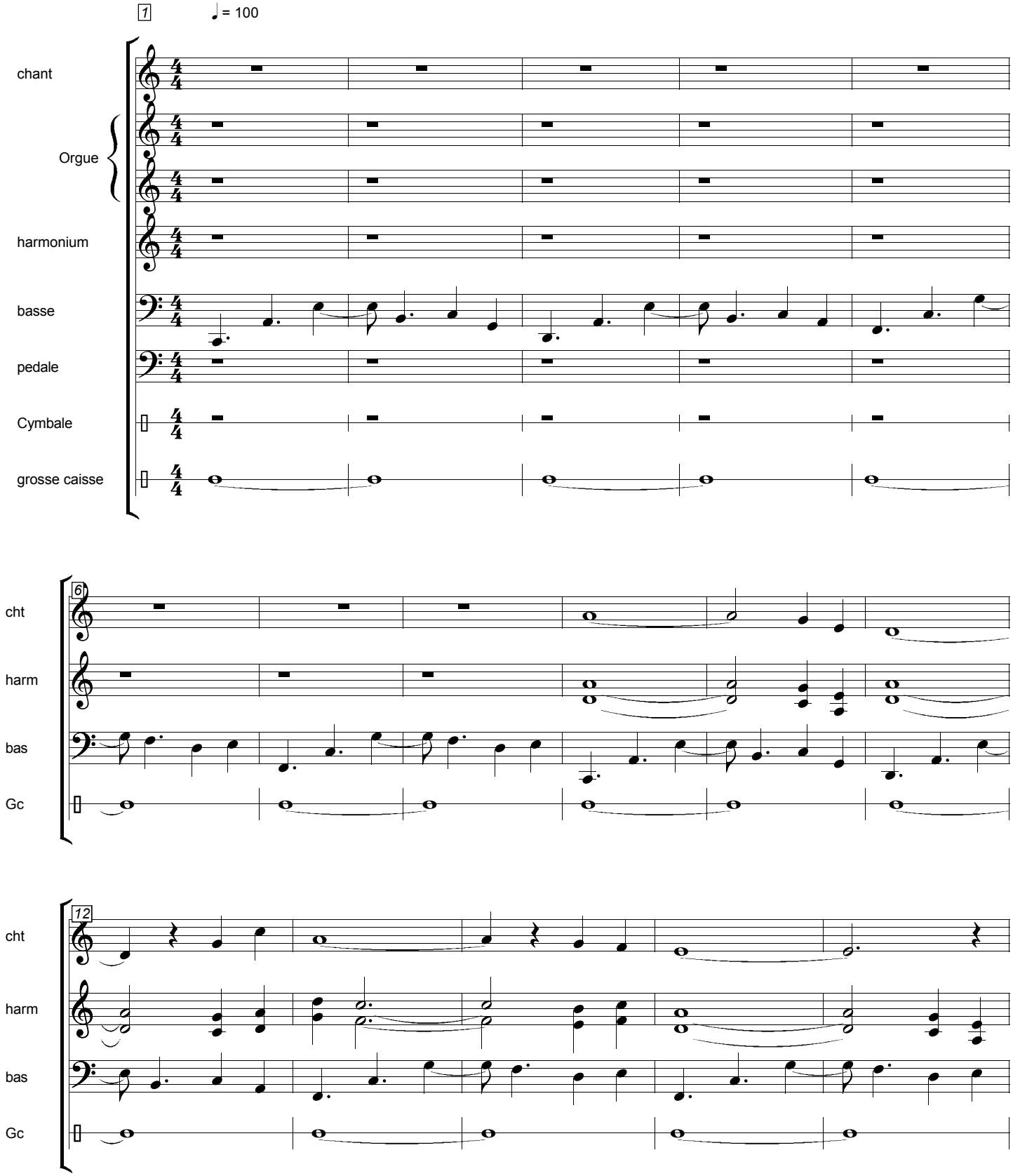
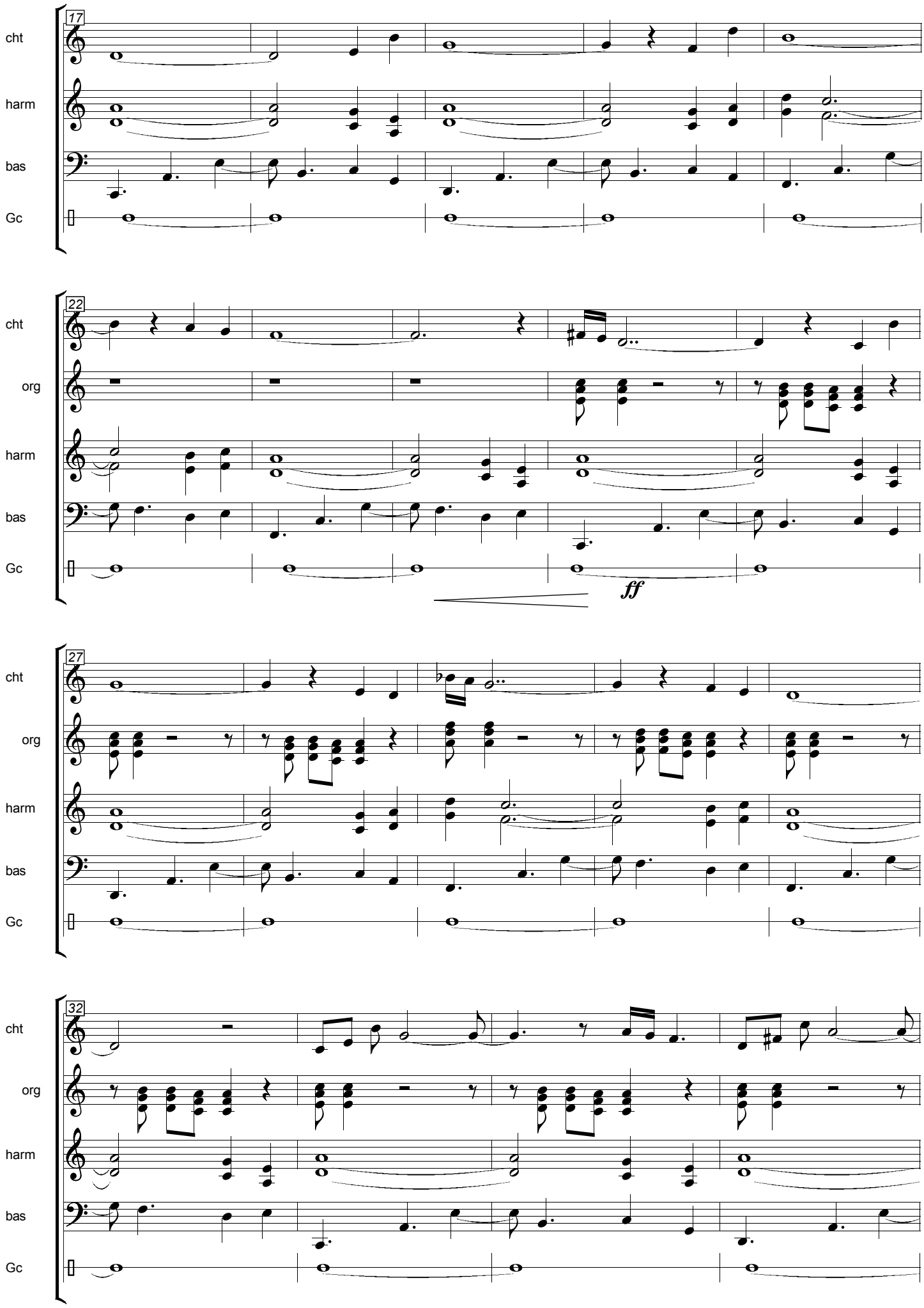
Pédale : son discrêt comme par exemple une flute basse
orgue positif registration assez légère
harmonium ou accordéon

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cht
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Gc
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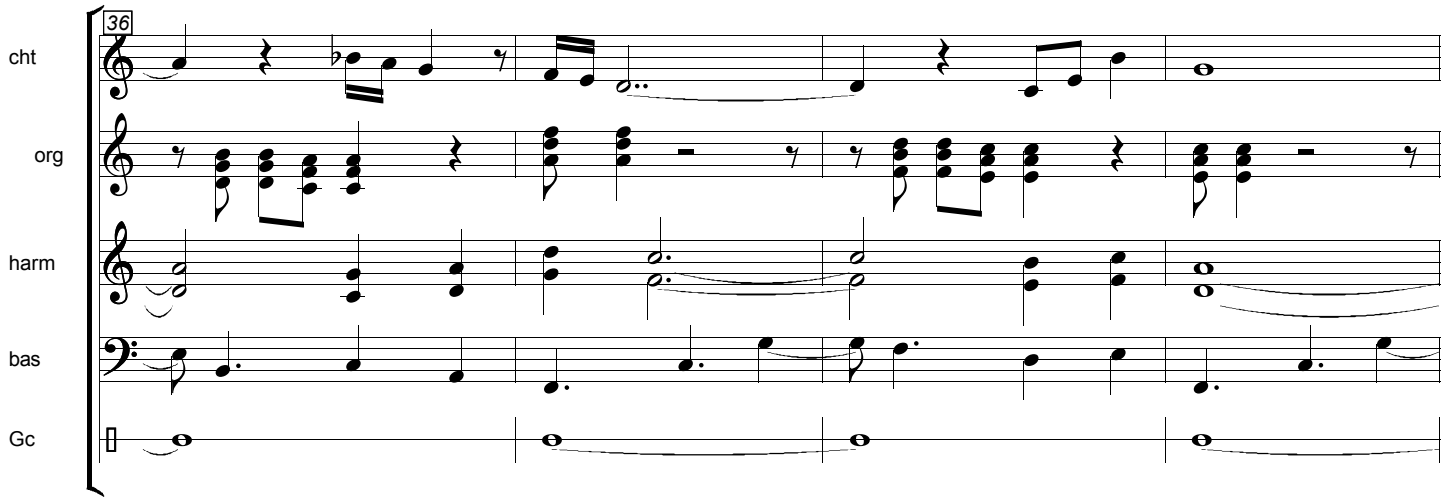
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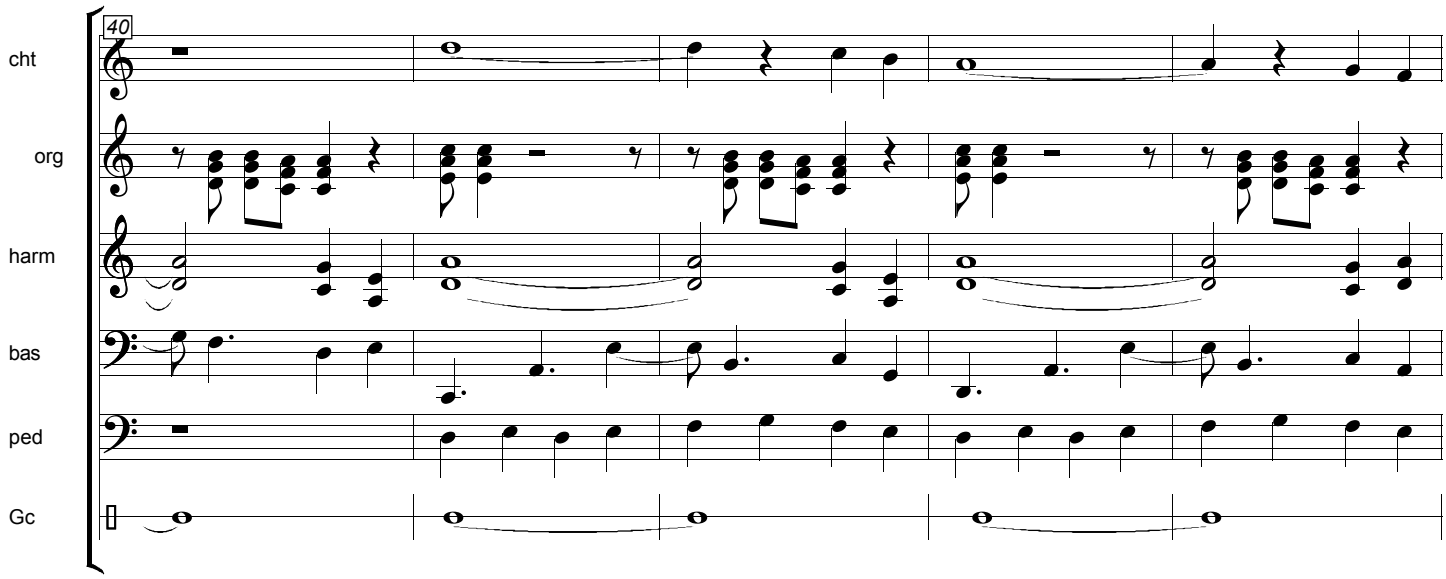
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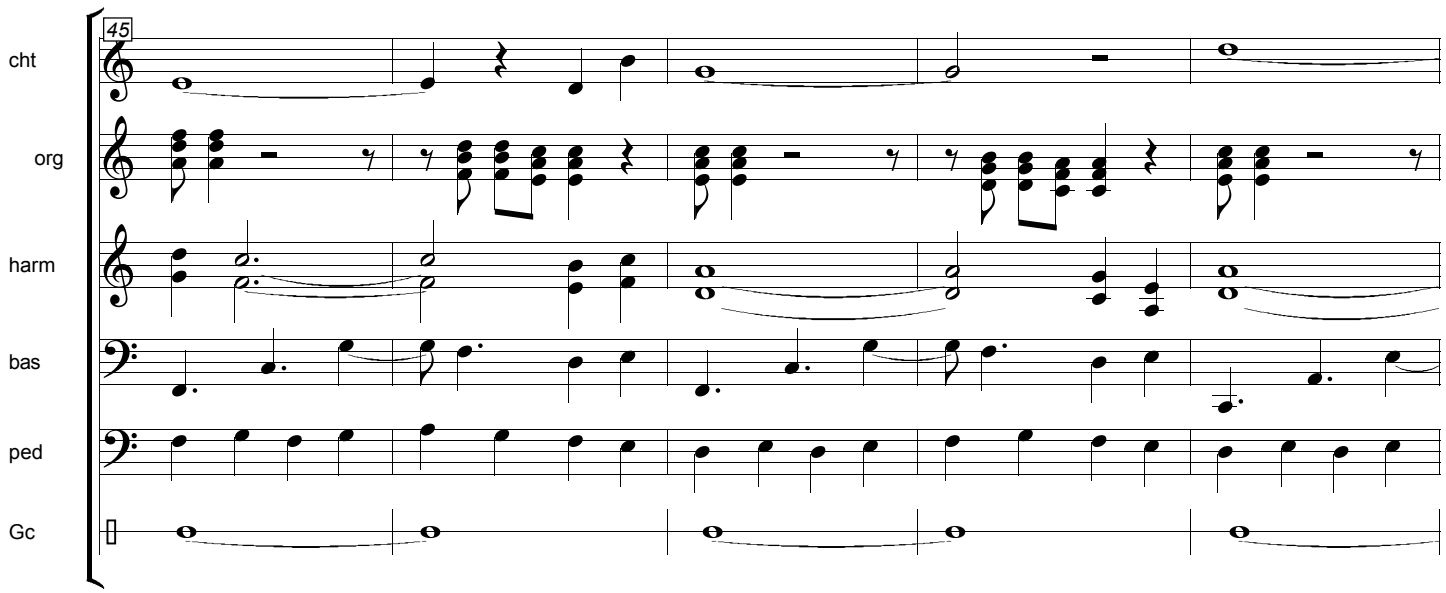
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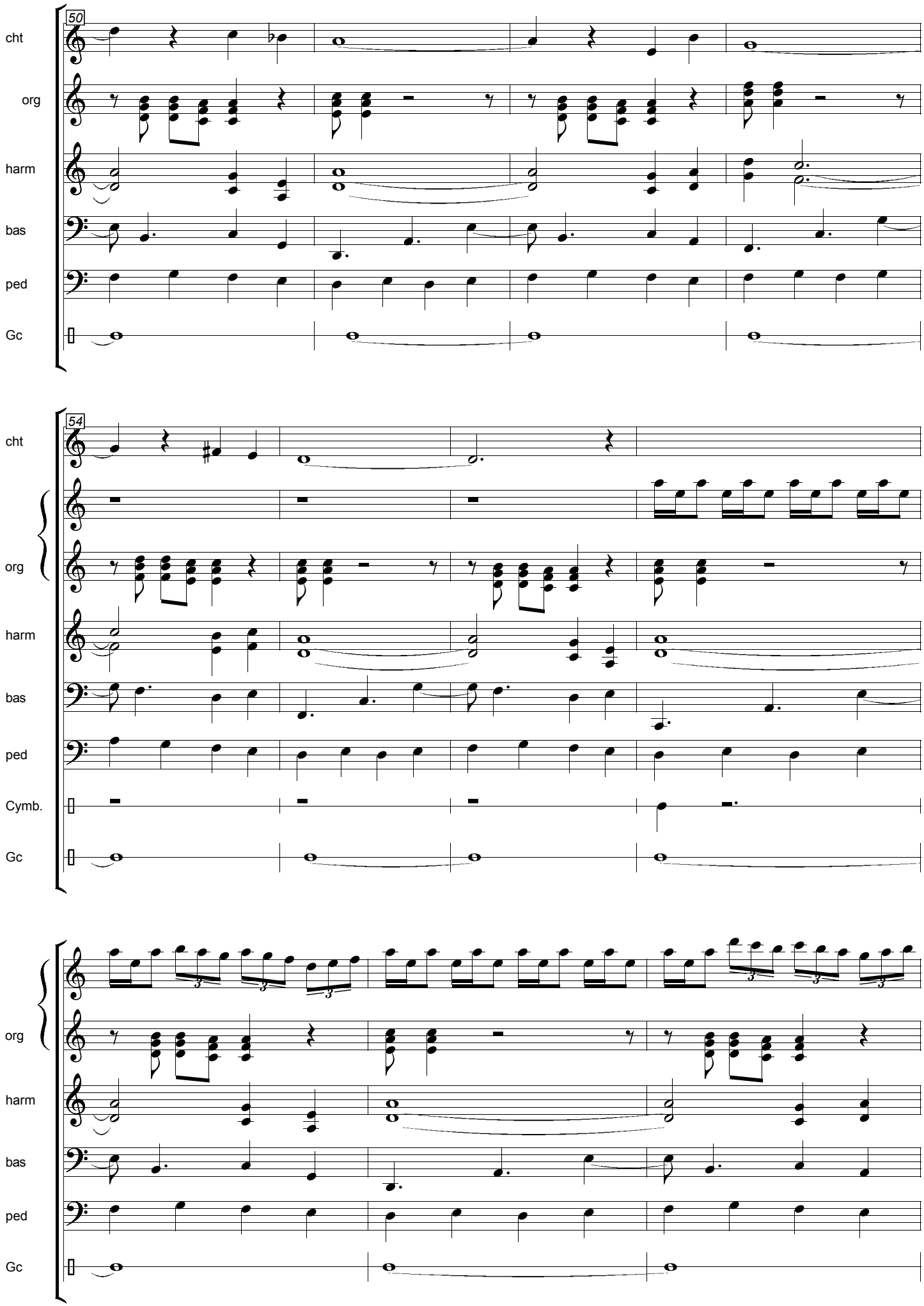
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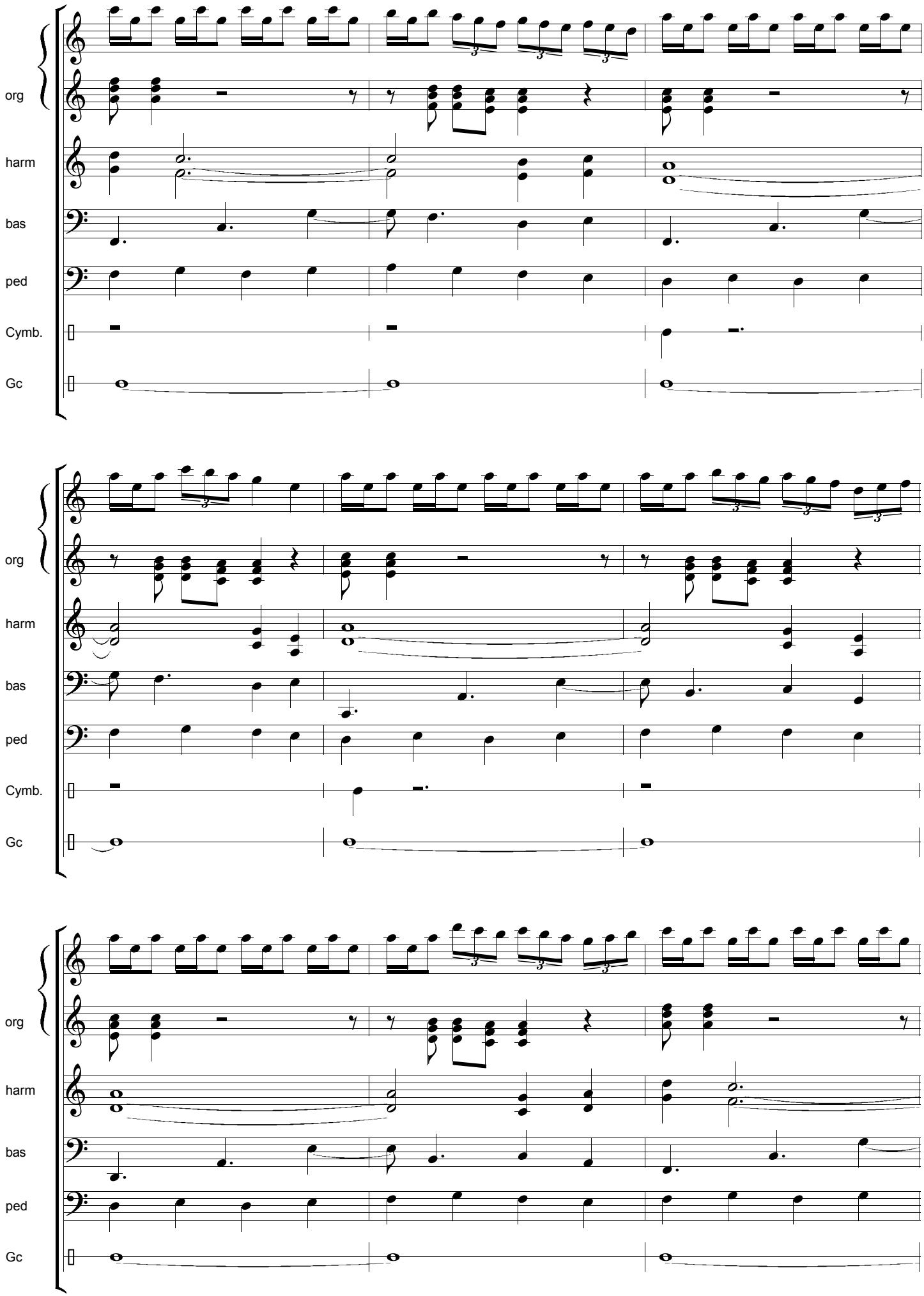
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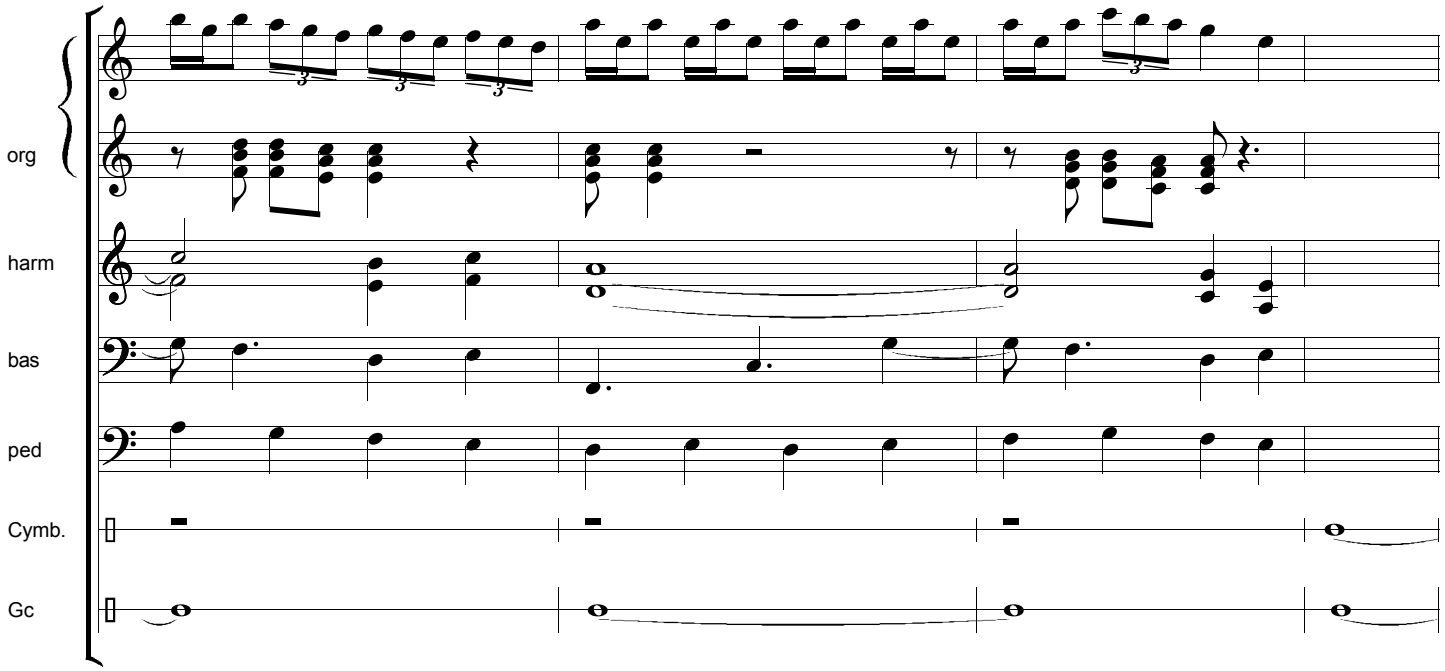
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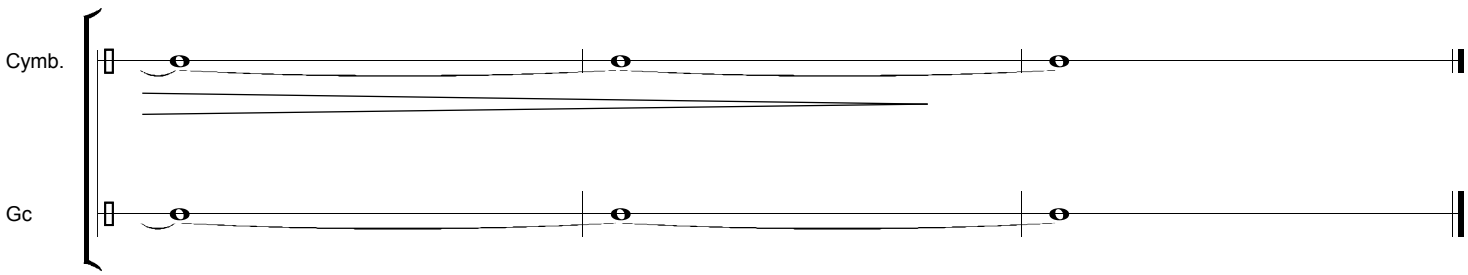
Cymb.
Gc

ground2

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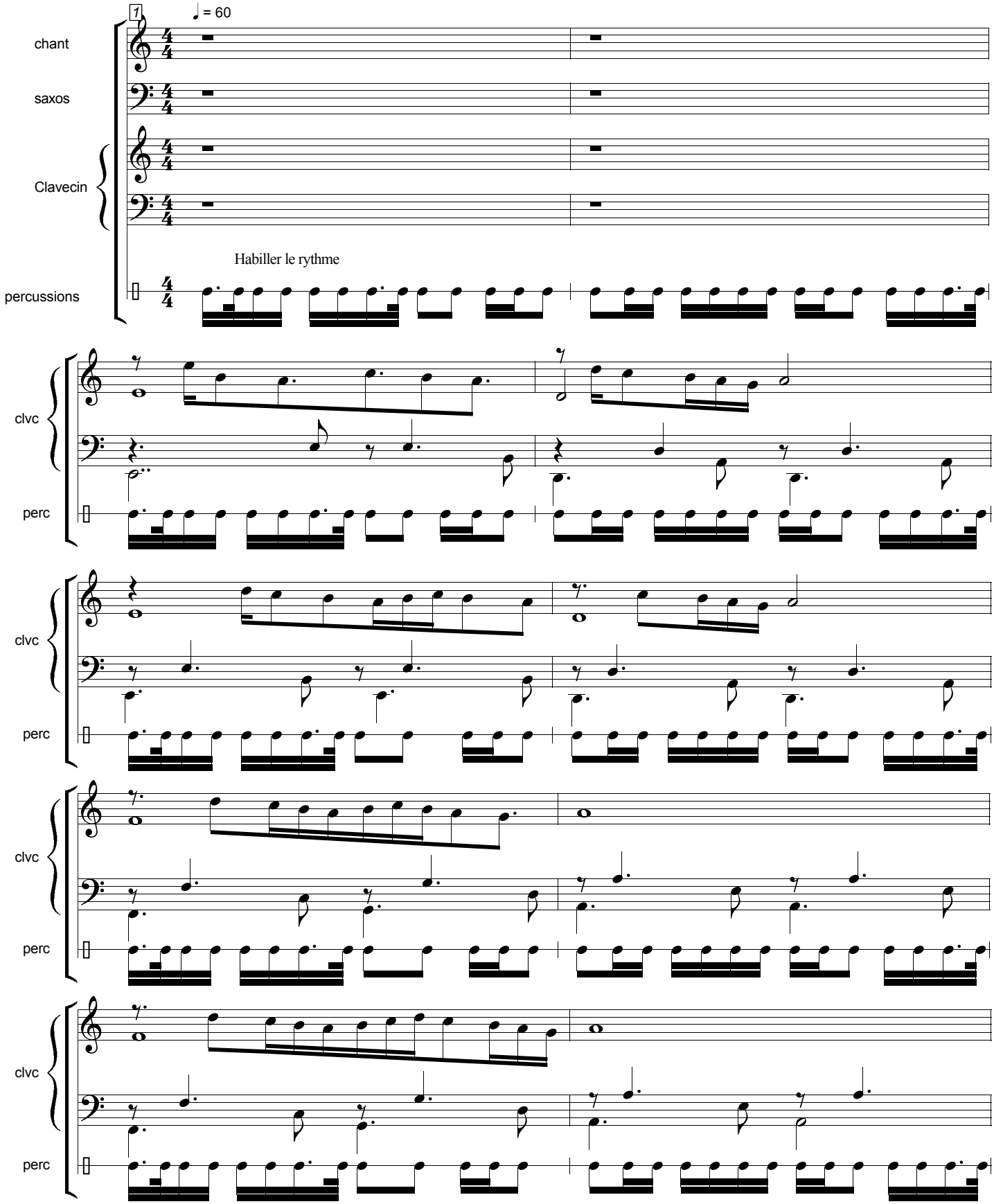
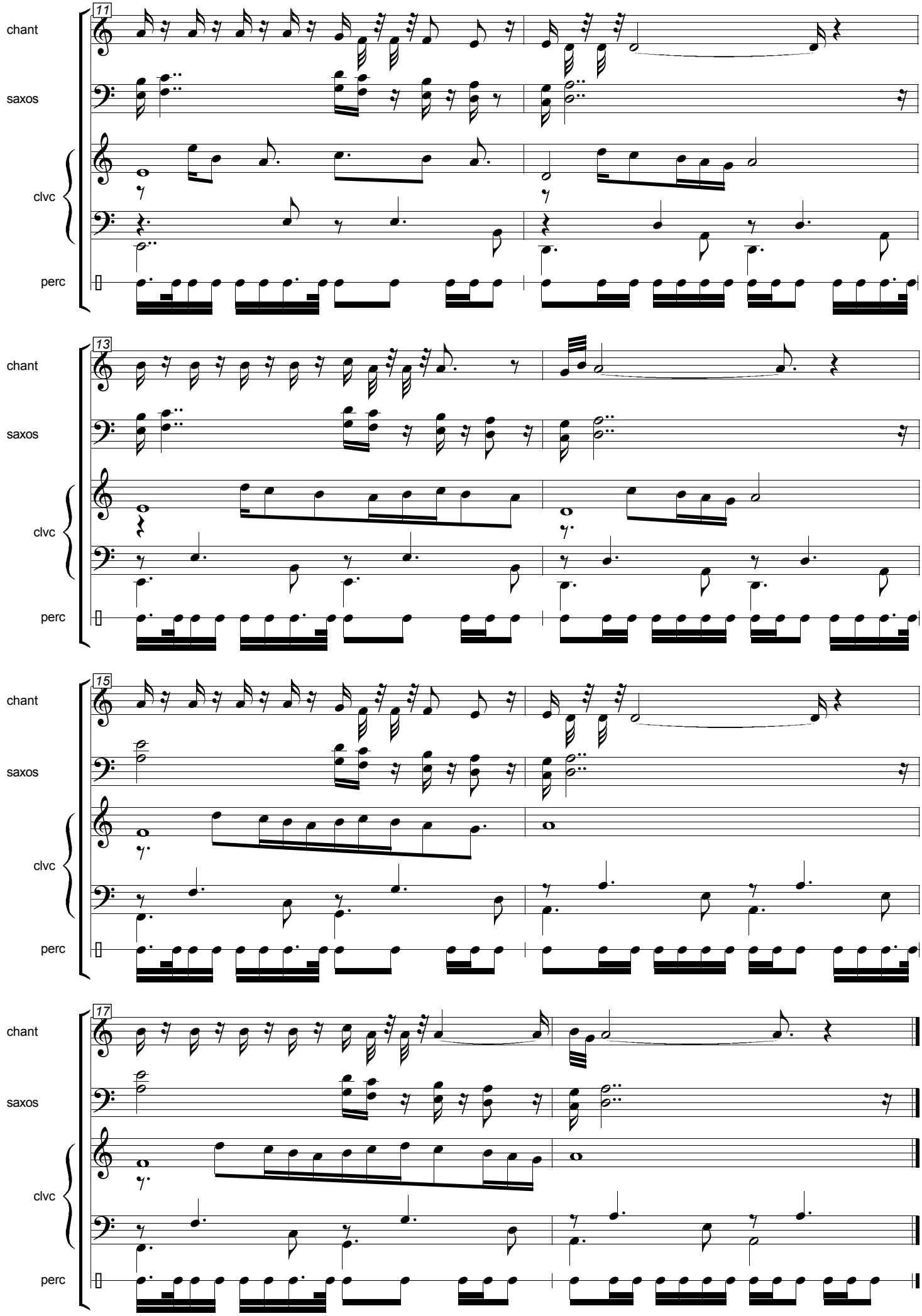
Structure possible introduction sans chant (mesures 1 à 10)
puis partie chantée répétée à volonté (mesures 11 à 18)
improvisation possible sur le chant lors des répétitions
finir sur l'introduction
Les percusssions peuvent être improvisées sur le rythme indiqué dans un style un peu arabisant ...
l'ensemble est une litanie.

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chant
saxos
clvc
perc
13
chant
saxos
clvc
perc
15
chant
saxos
clvc
perc
17
chant
saxos
clvc
perc

ground3

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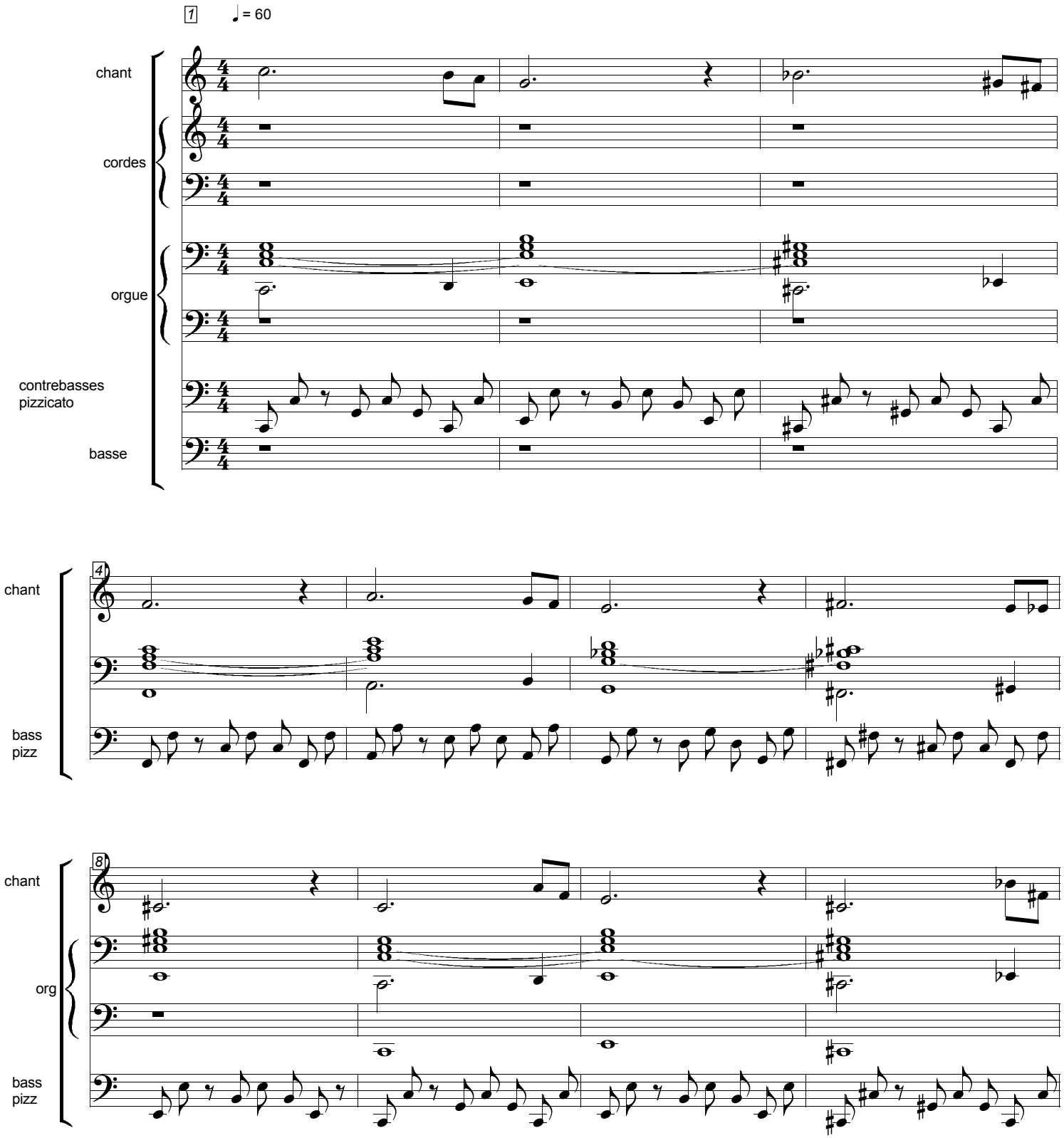
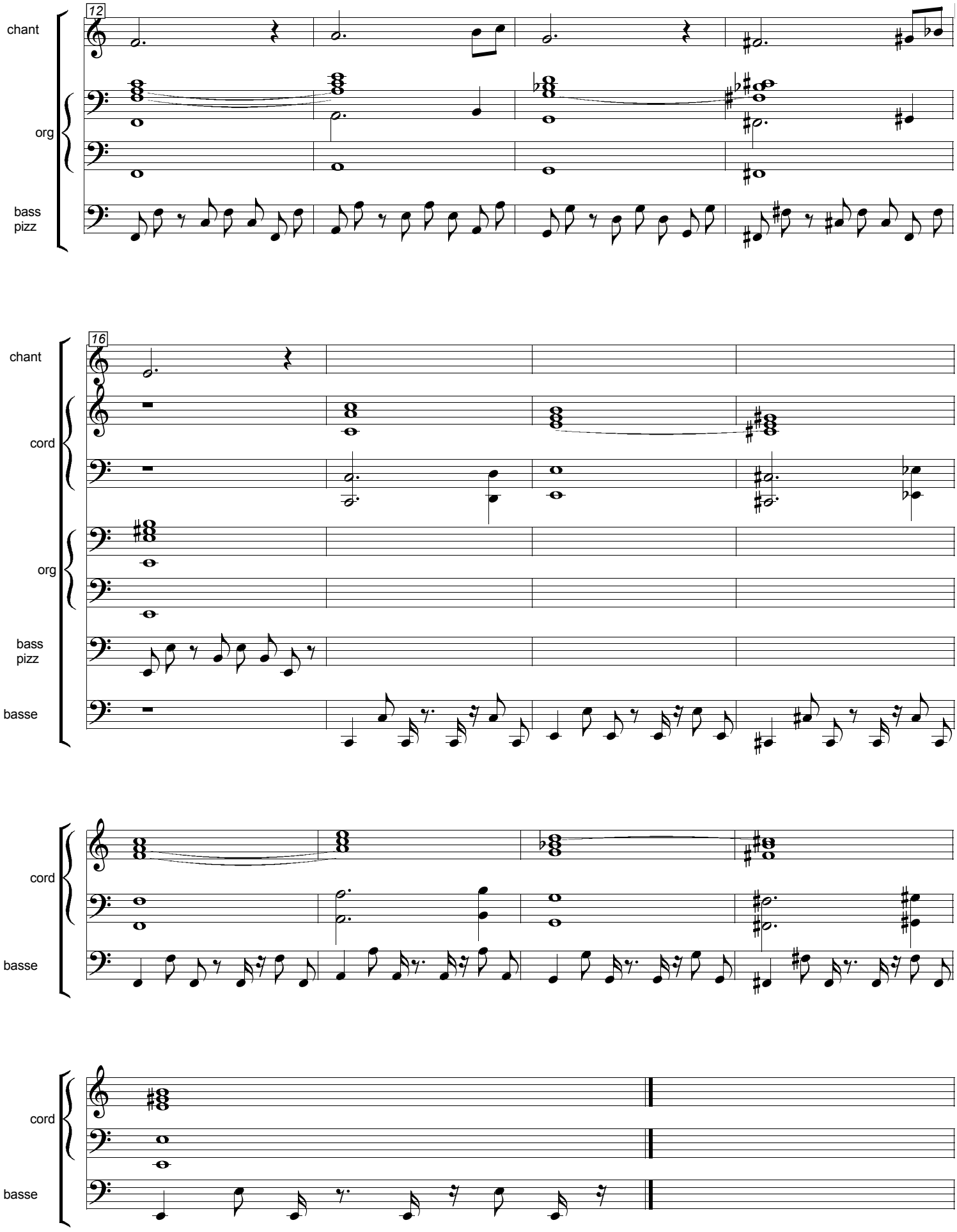
Structure possible :
Introduction avec pizzicatos + orgue avec registration légerère
puis chant 1 - 8 2 fois avec orgue plus fort (+ pédalier)
puis cordes crecscendo , cordes + chant + orgue et decrescendo
mesure 1-8 une fois nuance piano
éventuellement petite conclusion

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chant
org
bass
pizz
16
chant
cord
org
bass
pizz
basse
cord
basse
cord
basse

ground4

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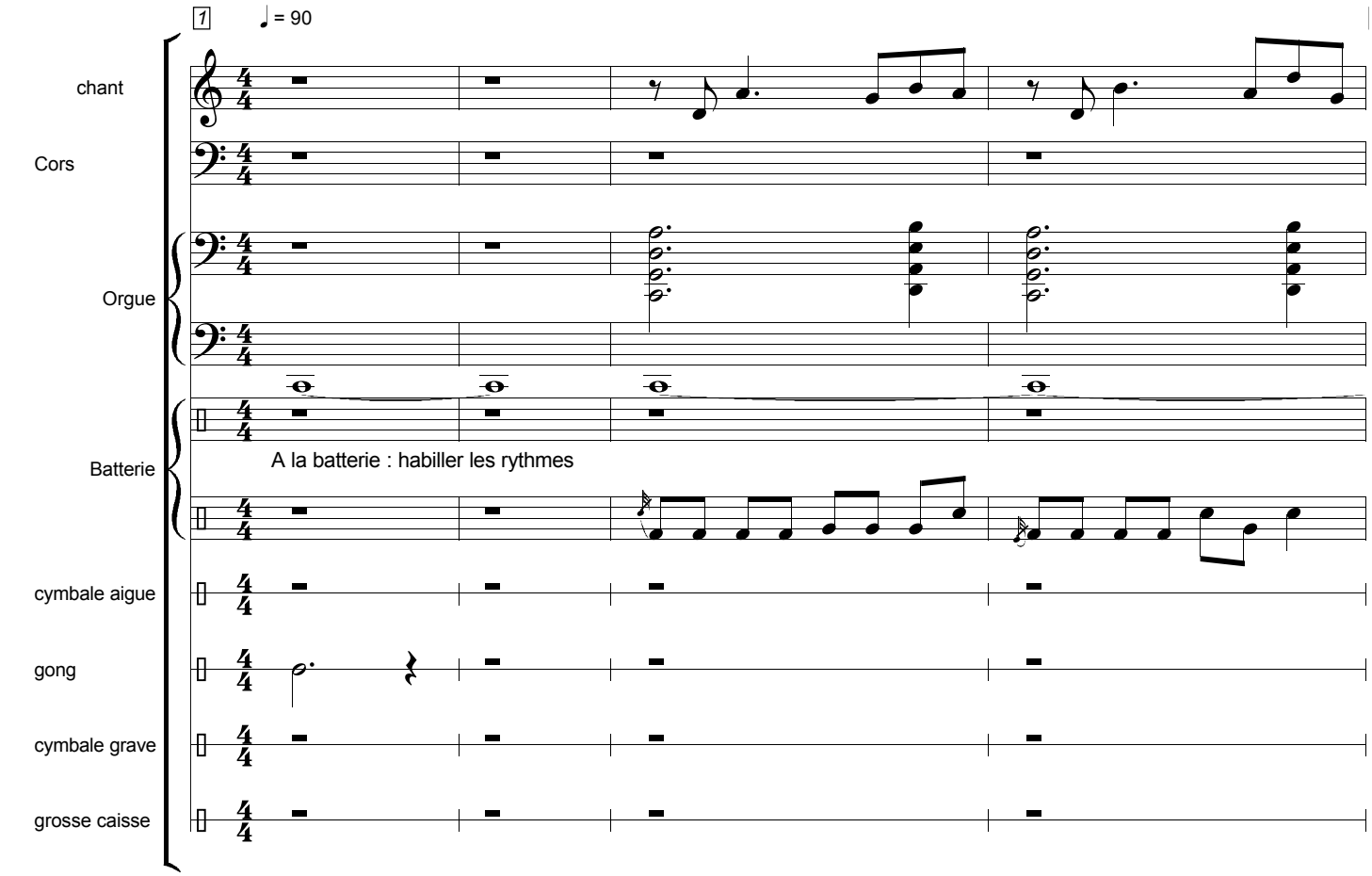
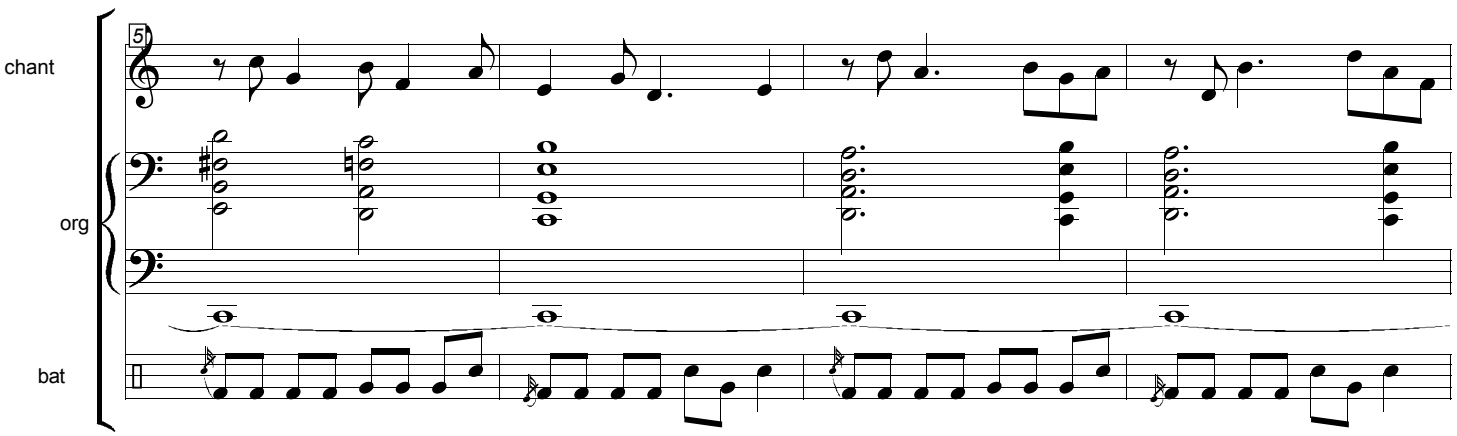
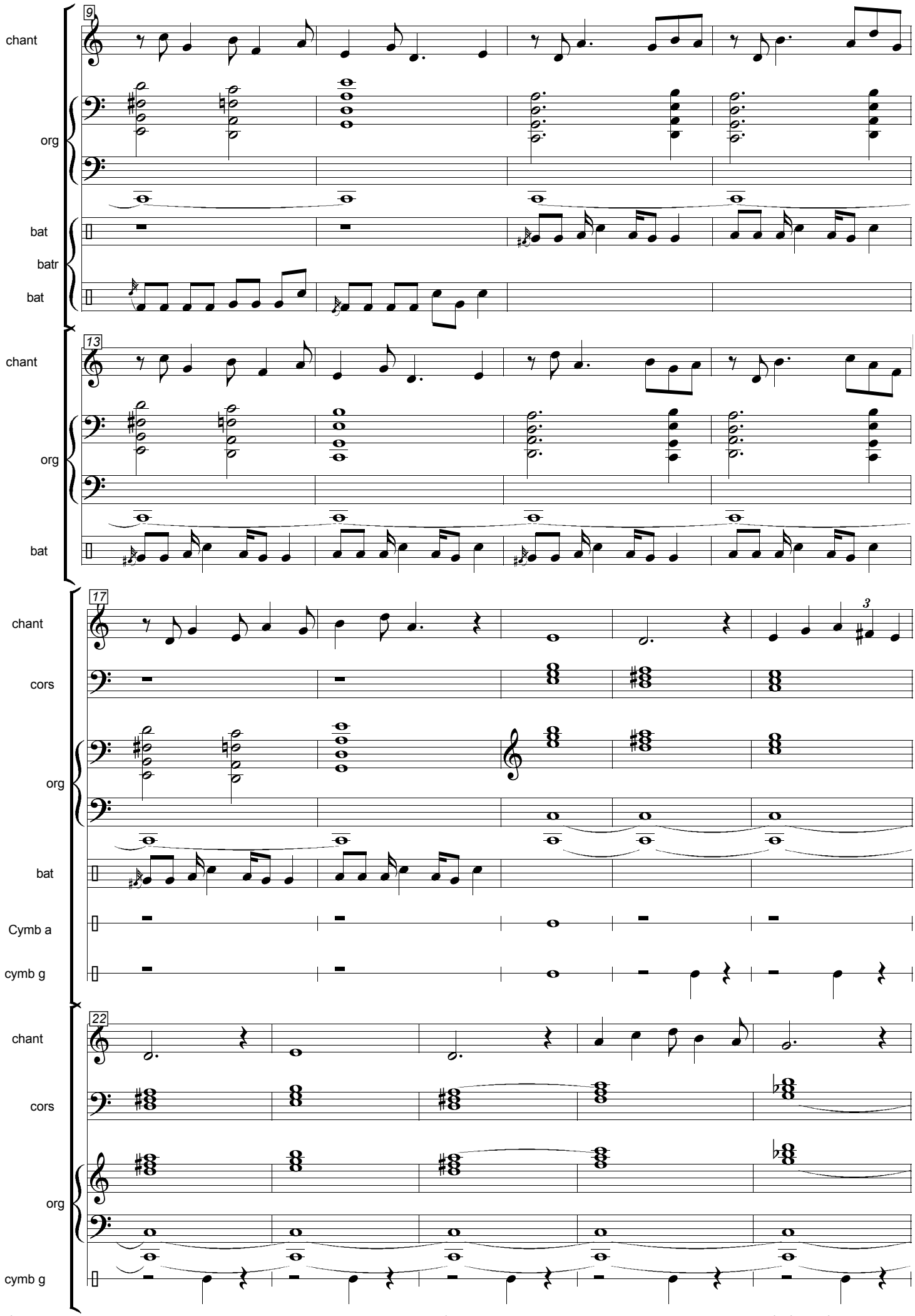
L'accompagnement est une répétition de type couplet-refrain.
L'arrangement et la registration de l'orgue vont decrescendo au fil des répétitions.
La partie mélodique est répétée sur les couplets-refrains correspondants.



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17
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Cymb a
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22
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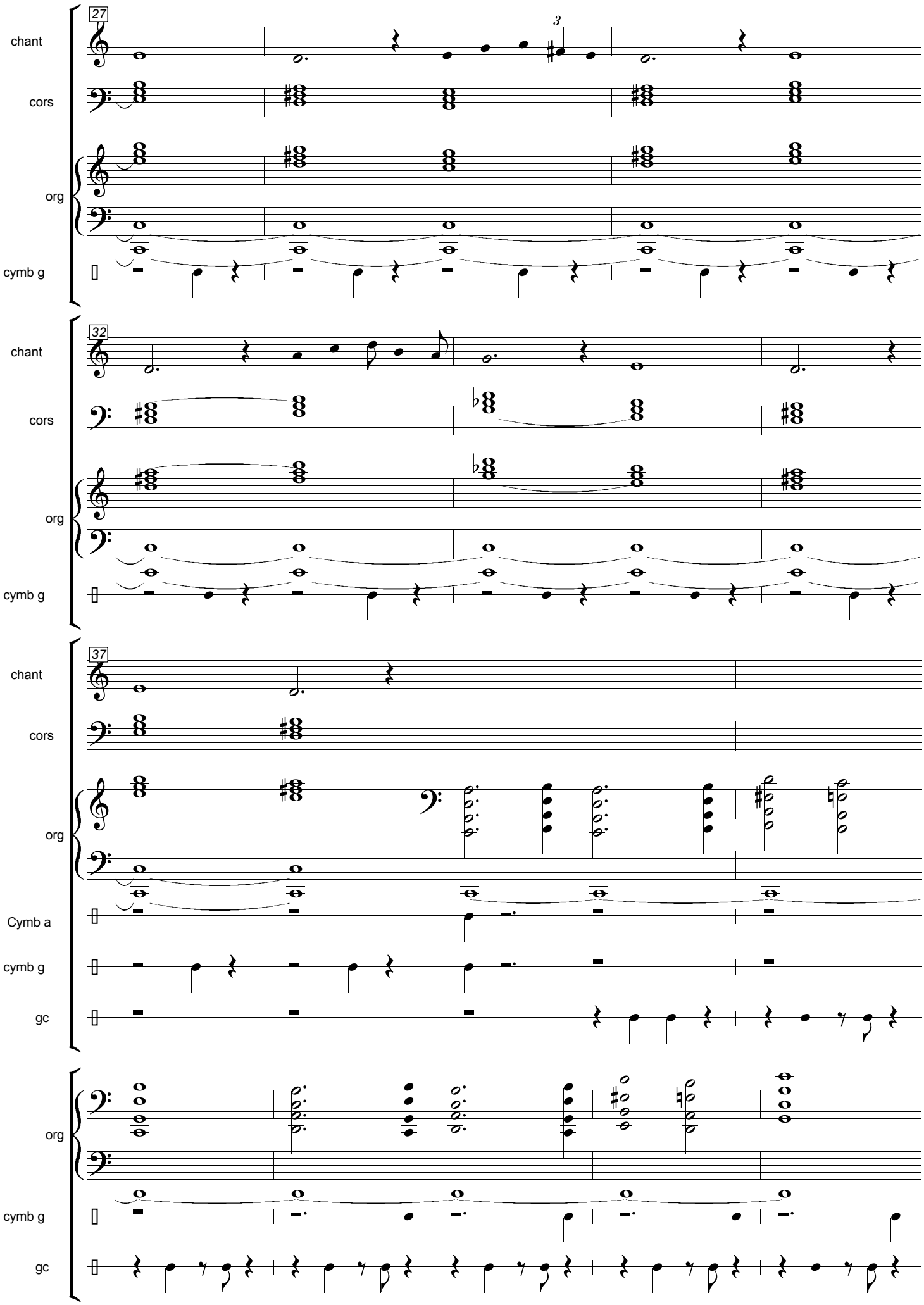
cors
org
cymb g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Cymb a
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gc
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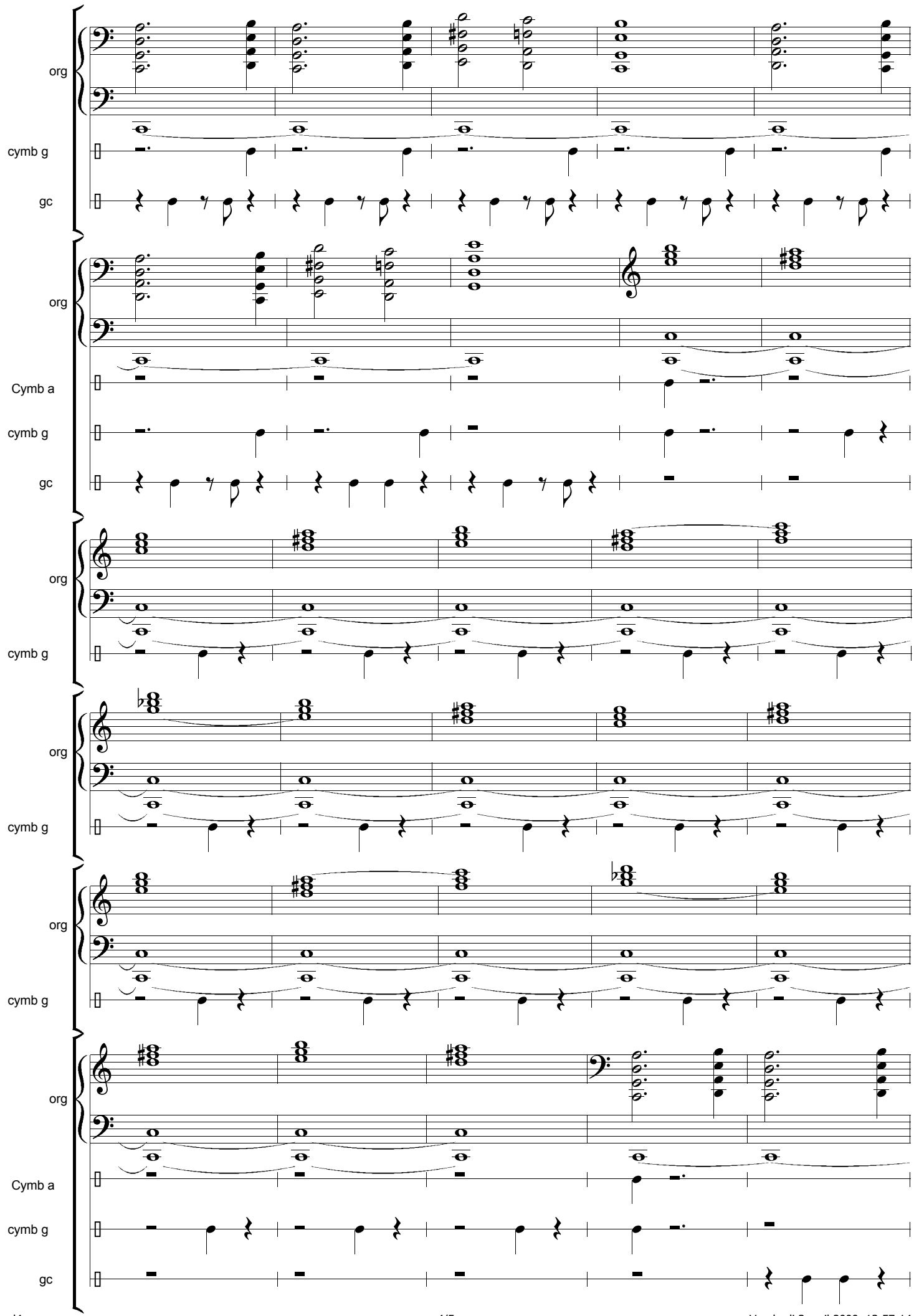
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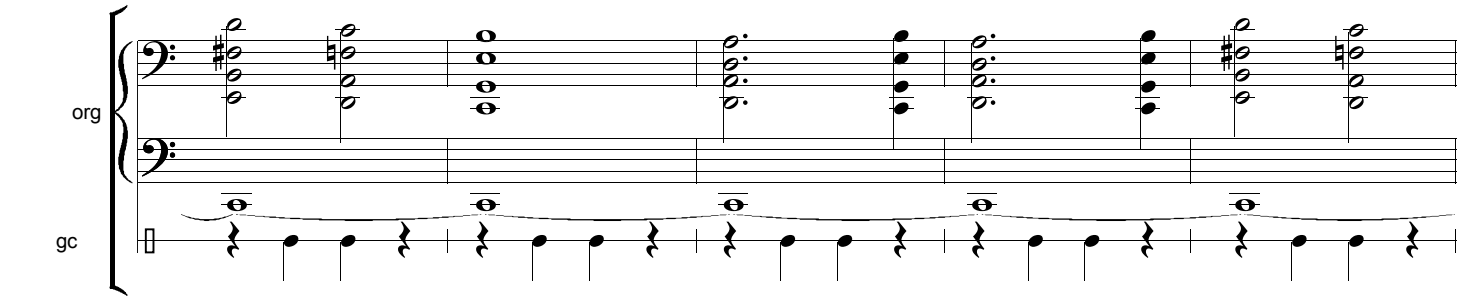
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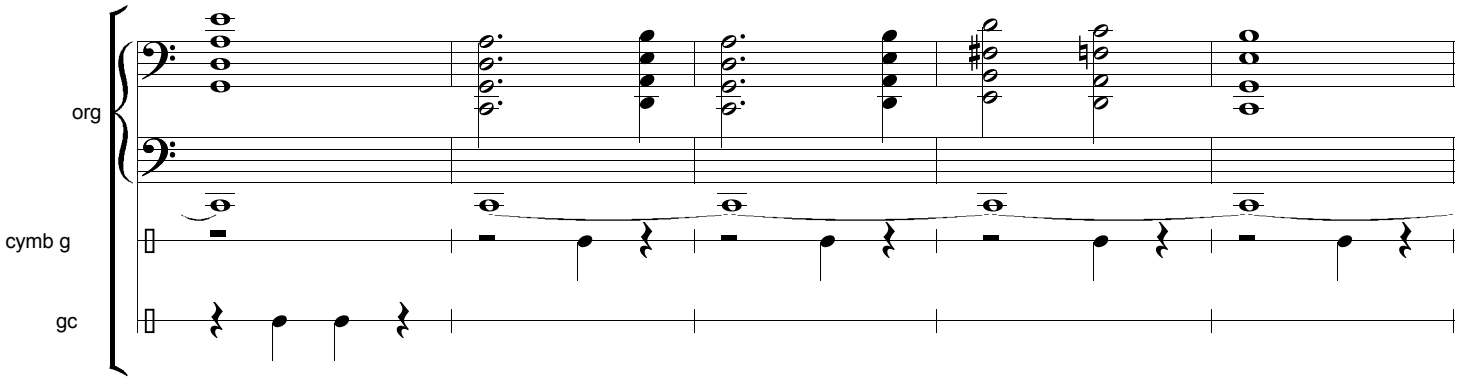
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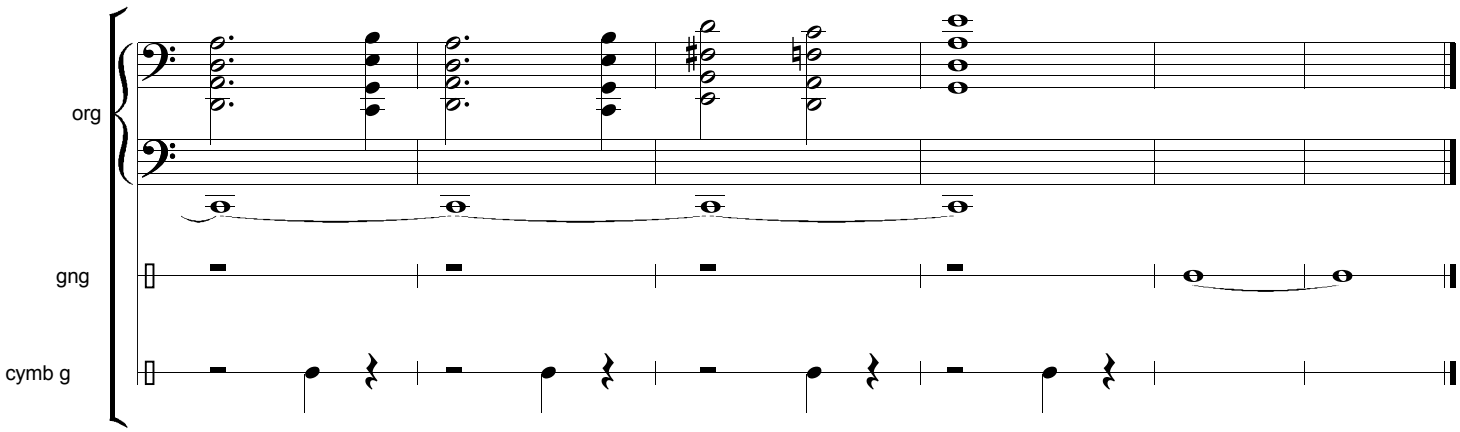
org
gng
cymb g

ground5

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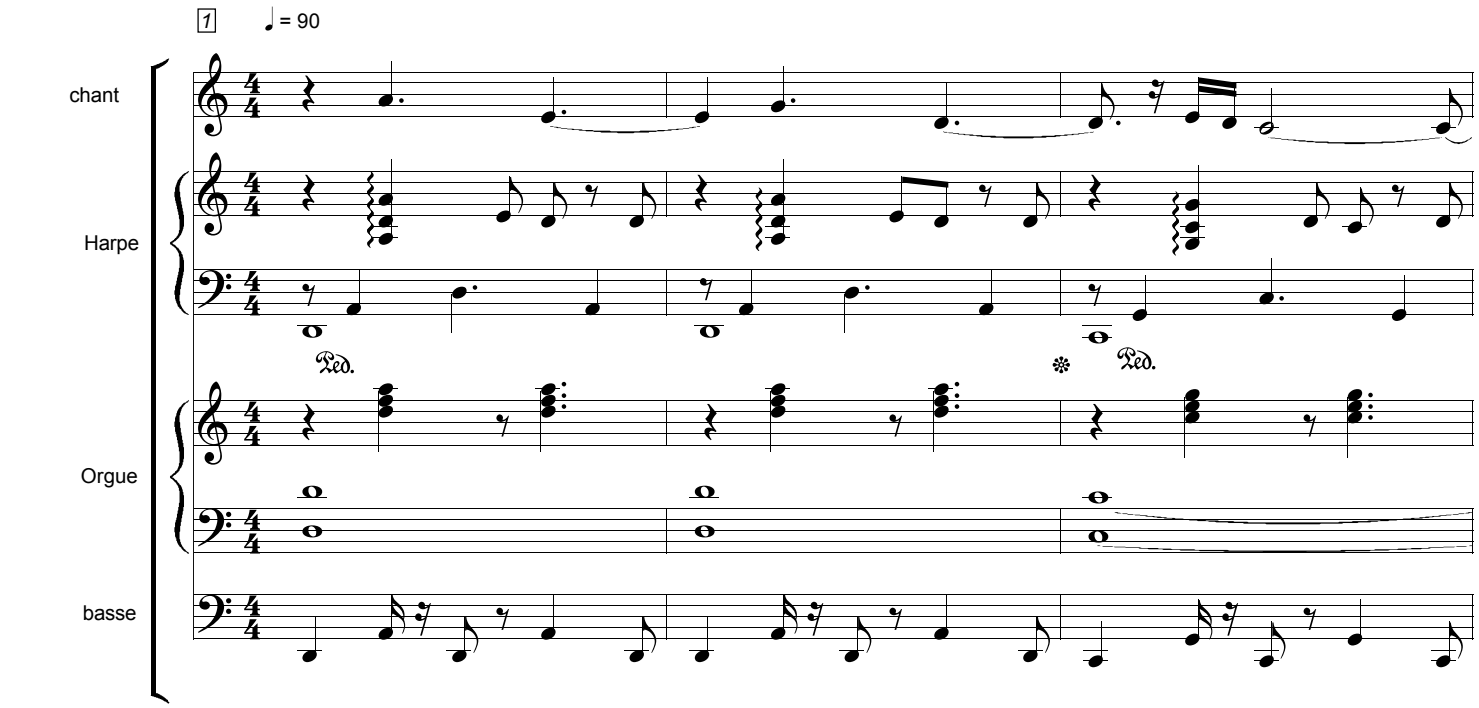
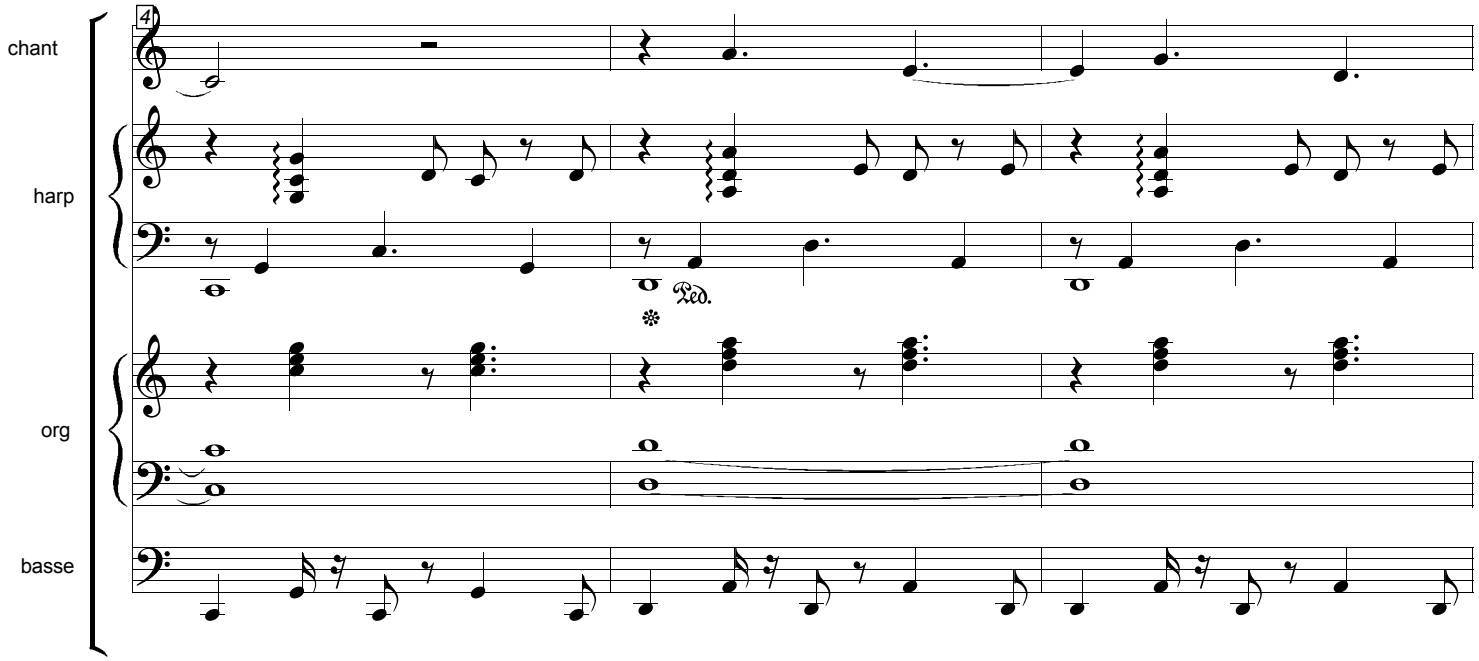
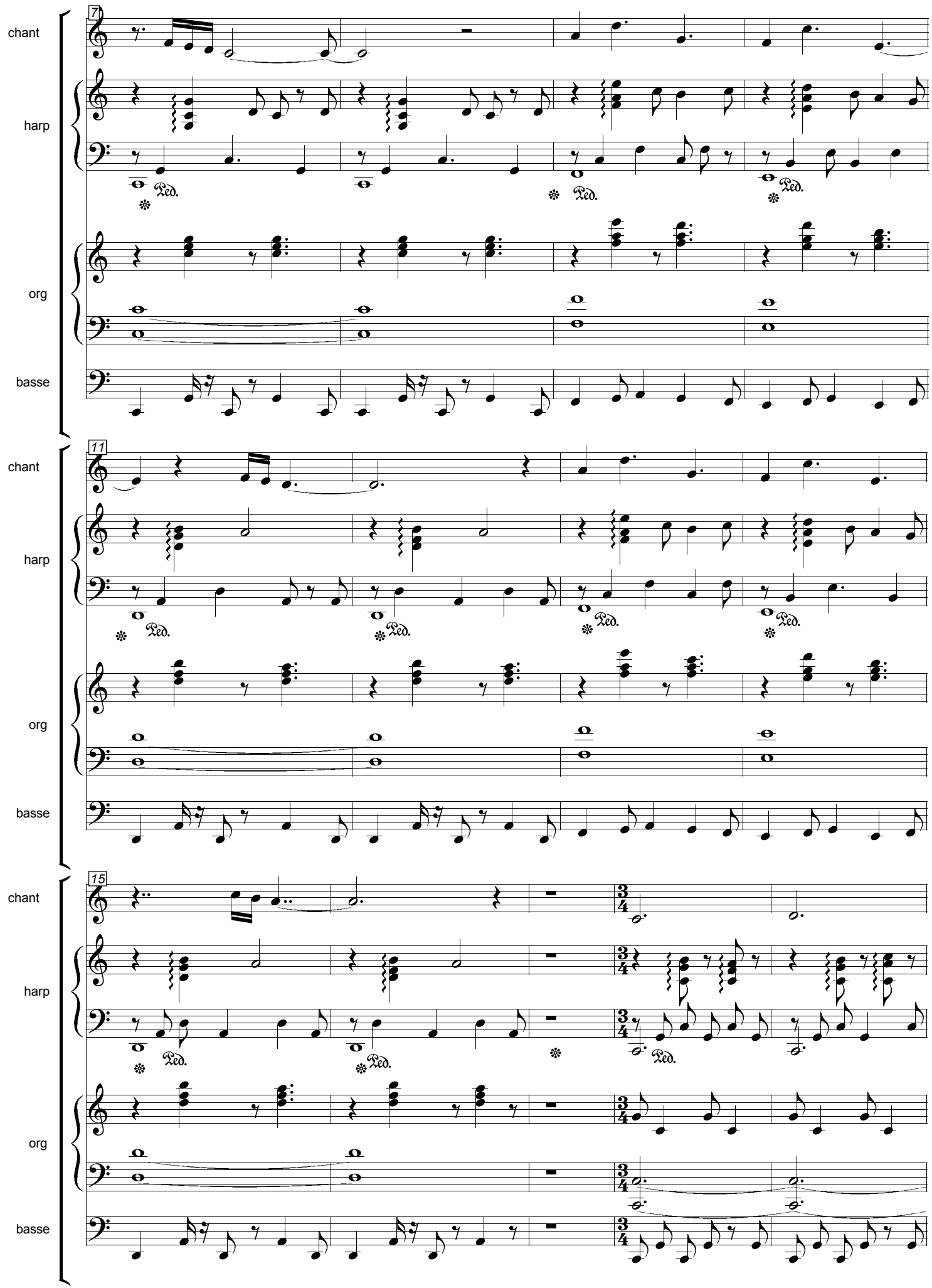
Structure :
chanson répétition(s) couplet-refrain (parties 1-2)
introduction à la harpe seule
Conclusion orgue+basse puis orgue seul
Entre les répétitions les enchaînements peuvent se faire avec avec un gong
ou cymbale grave.



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basse
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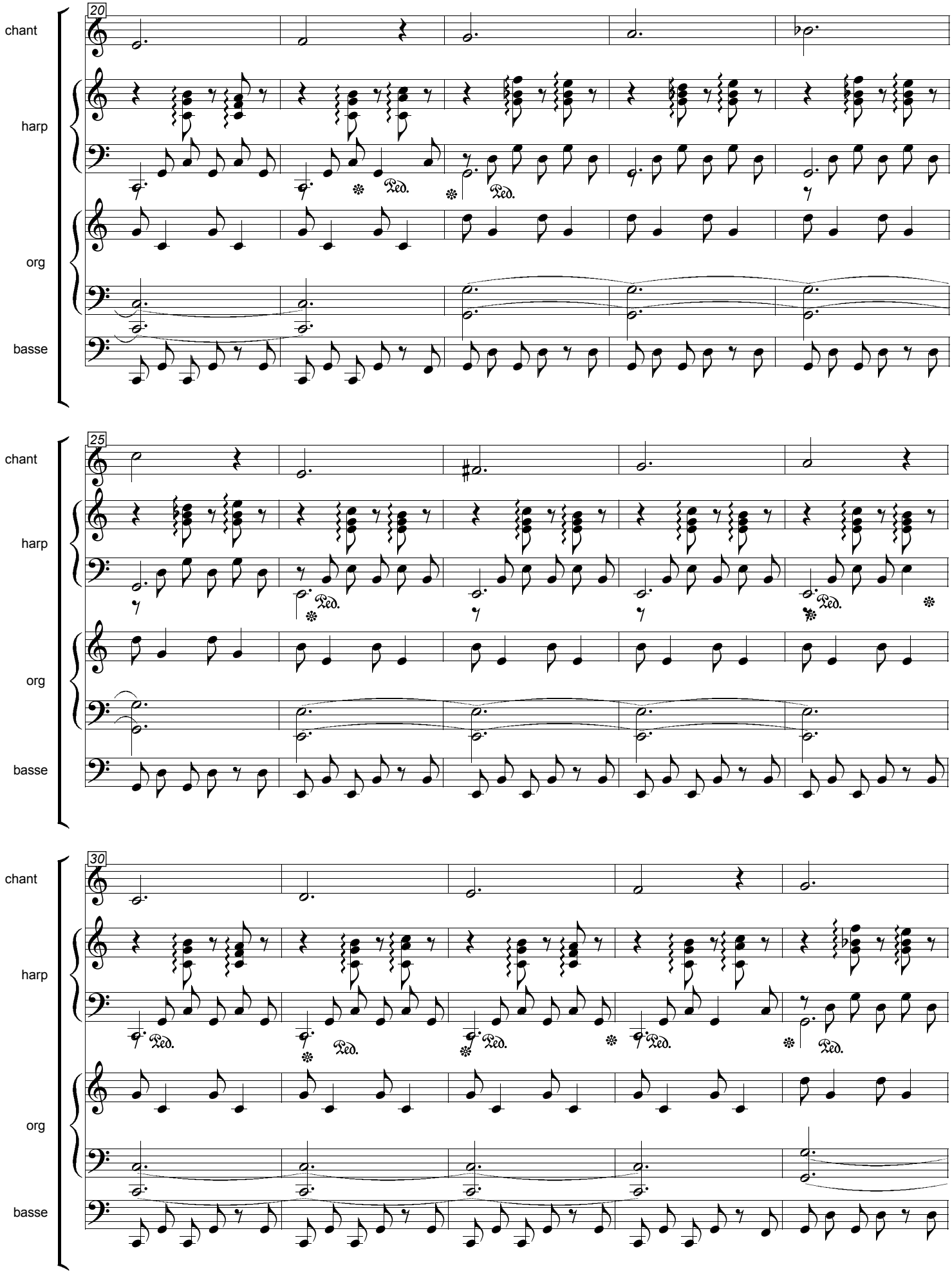
chant
harp
org
basse
15
chant
harp
org
basse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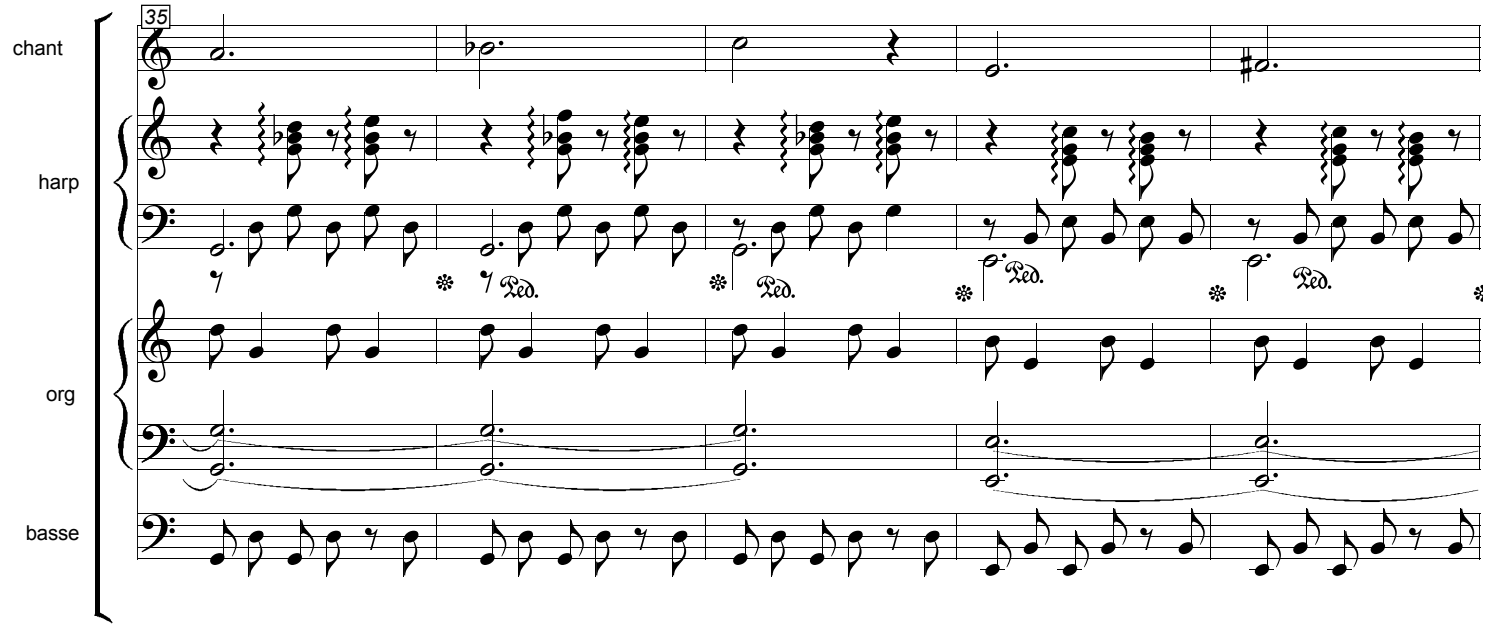
Ped.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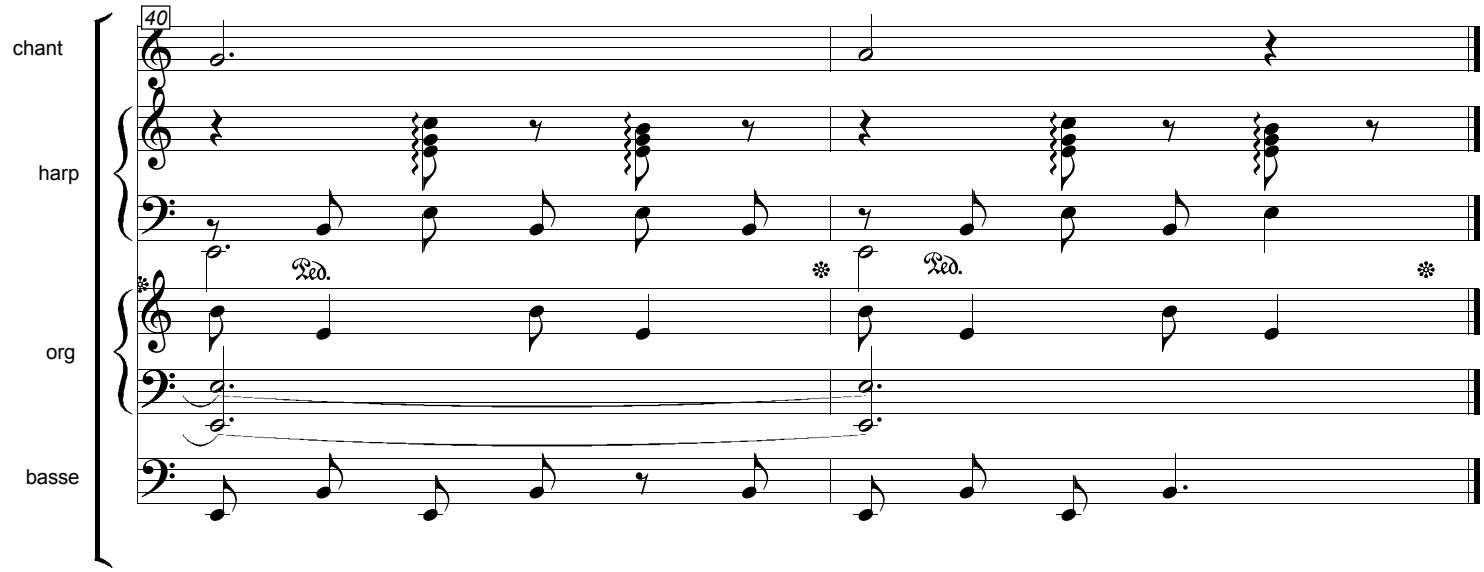
Ped.
Ped.
Ped.


40
chant
harp
org
basse
Ped.
Ped.

ground6

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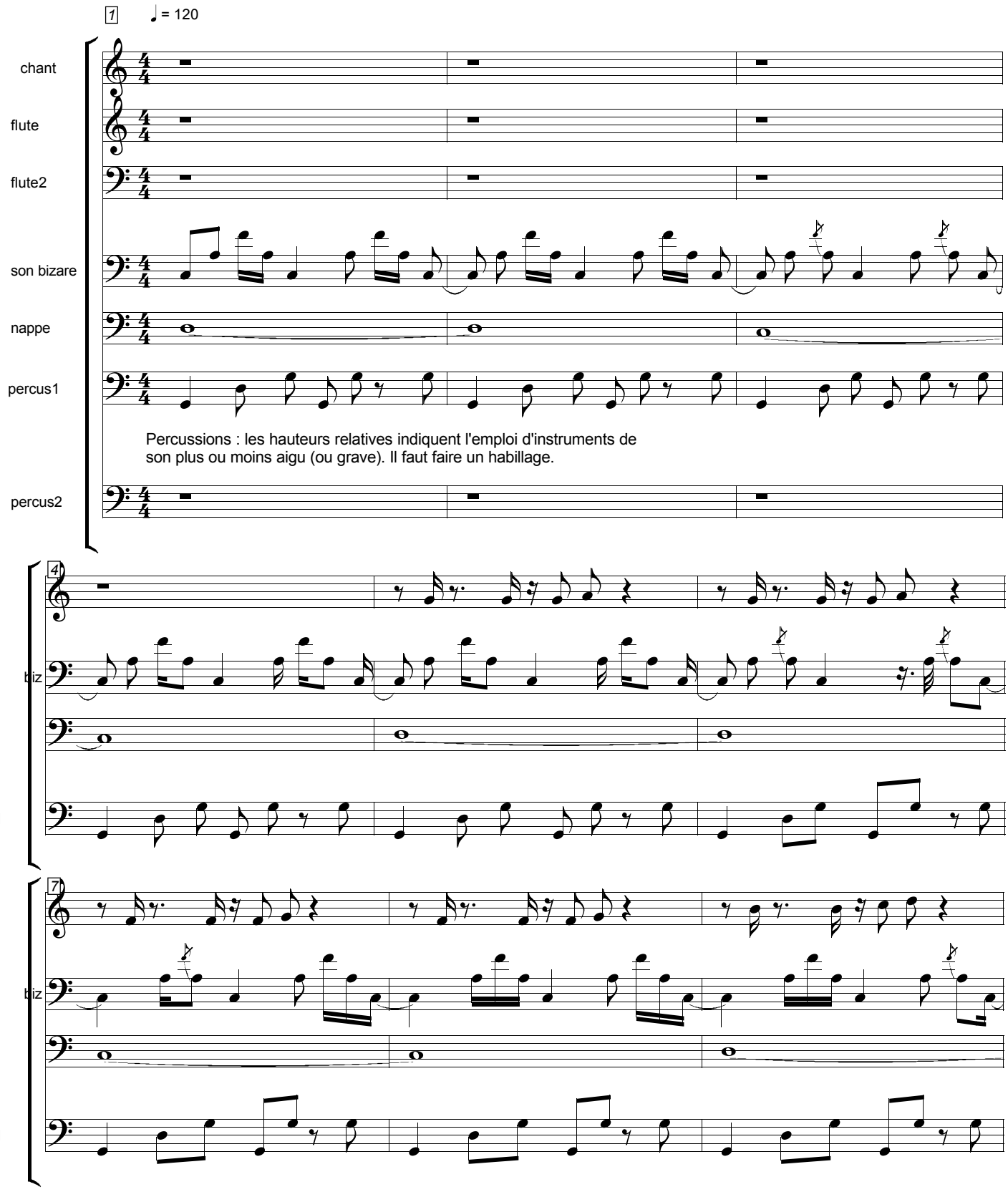
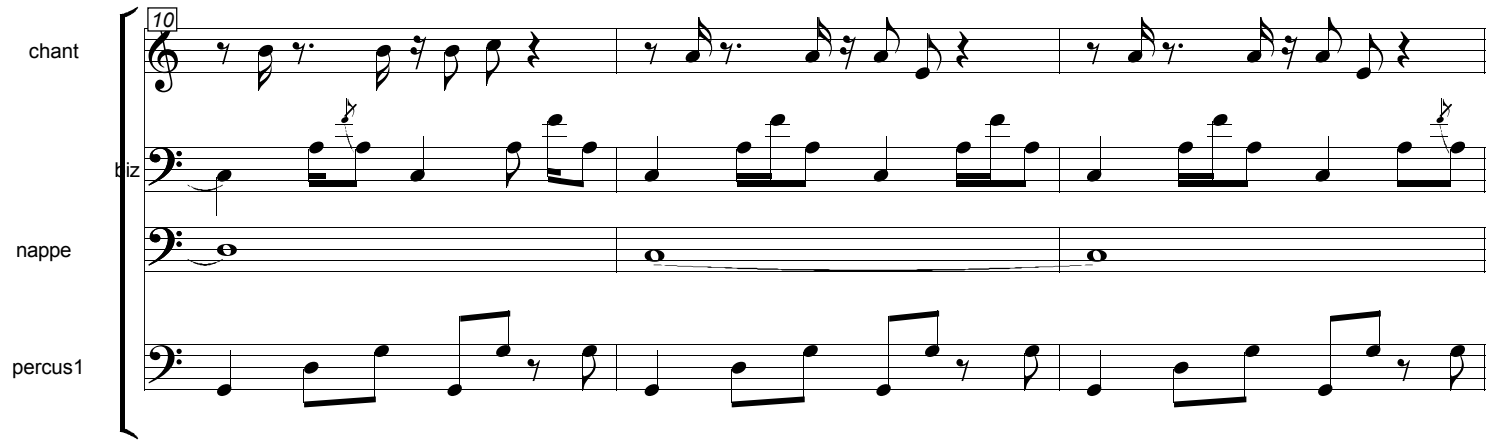
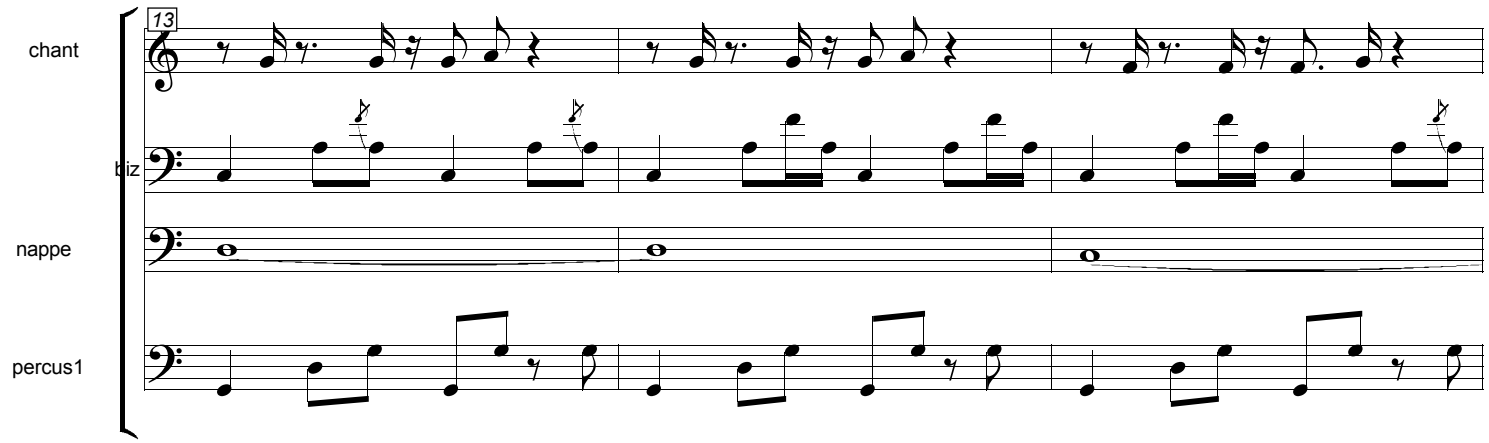
La liqne bizare peut être improvisée sur la base écrite en gardant le principe de répétition (litanie)
Plan Parties A-B-C répétées sans les mesures 1 à 4 servant d'introduction
Fin avec reprise de ces mesures en decrescendo
prévoir éventuellement coups de cymbale ou bruitages sur les enchaînements de parties
c'est une forme générale de chanson (couplets - refrains)




10
chant
biz
nappe
percus1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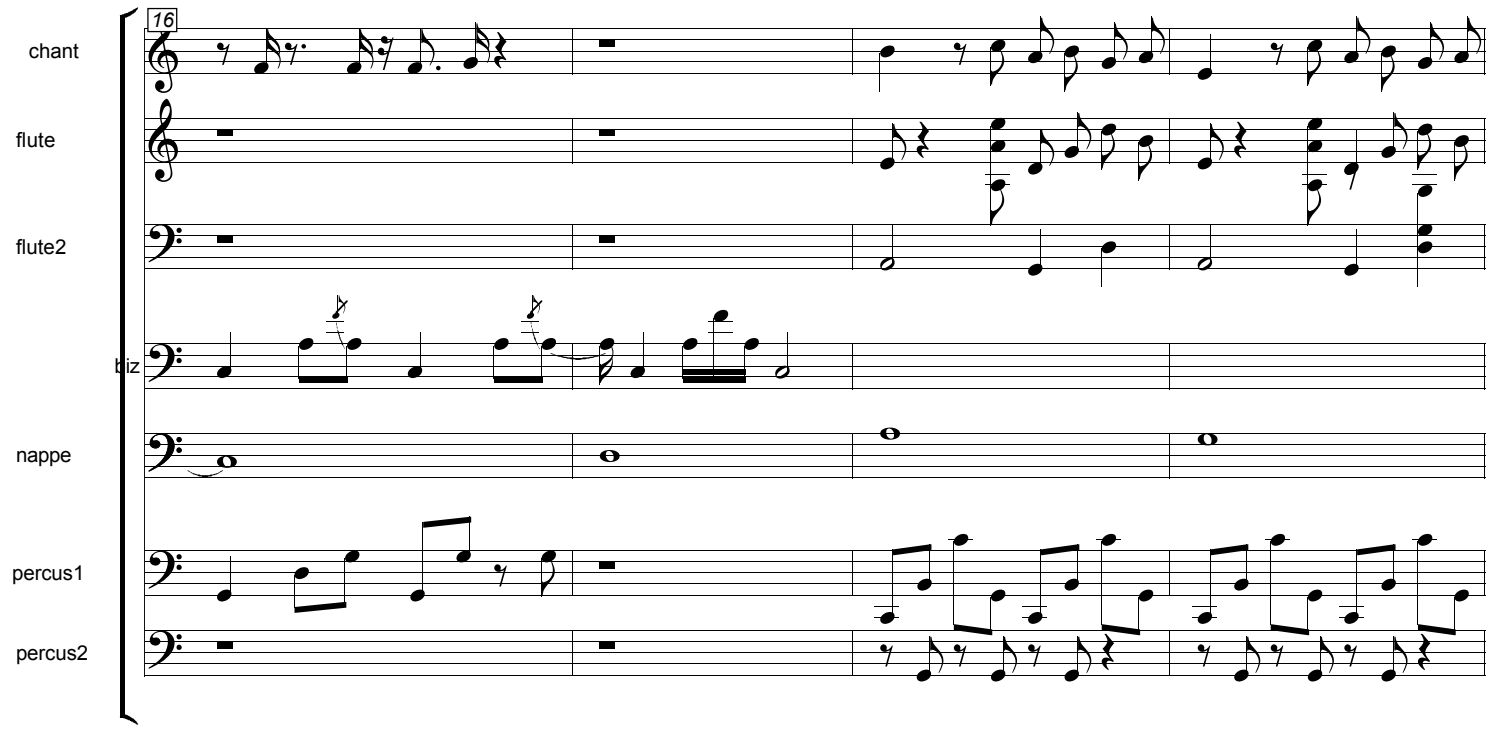
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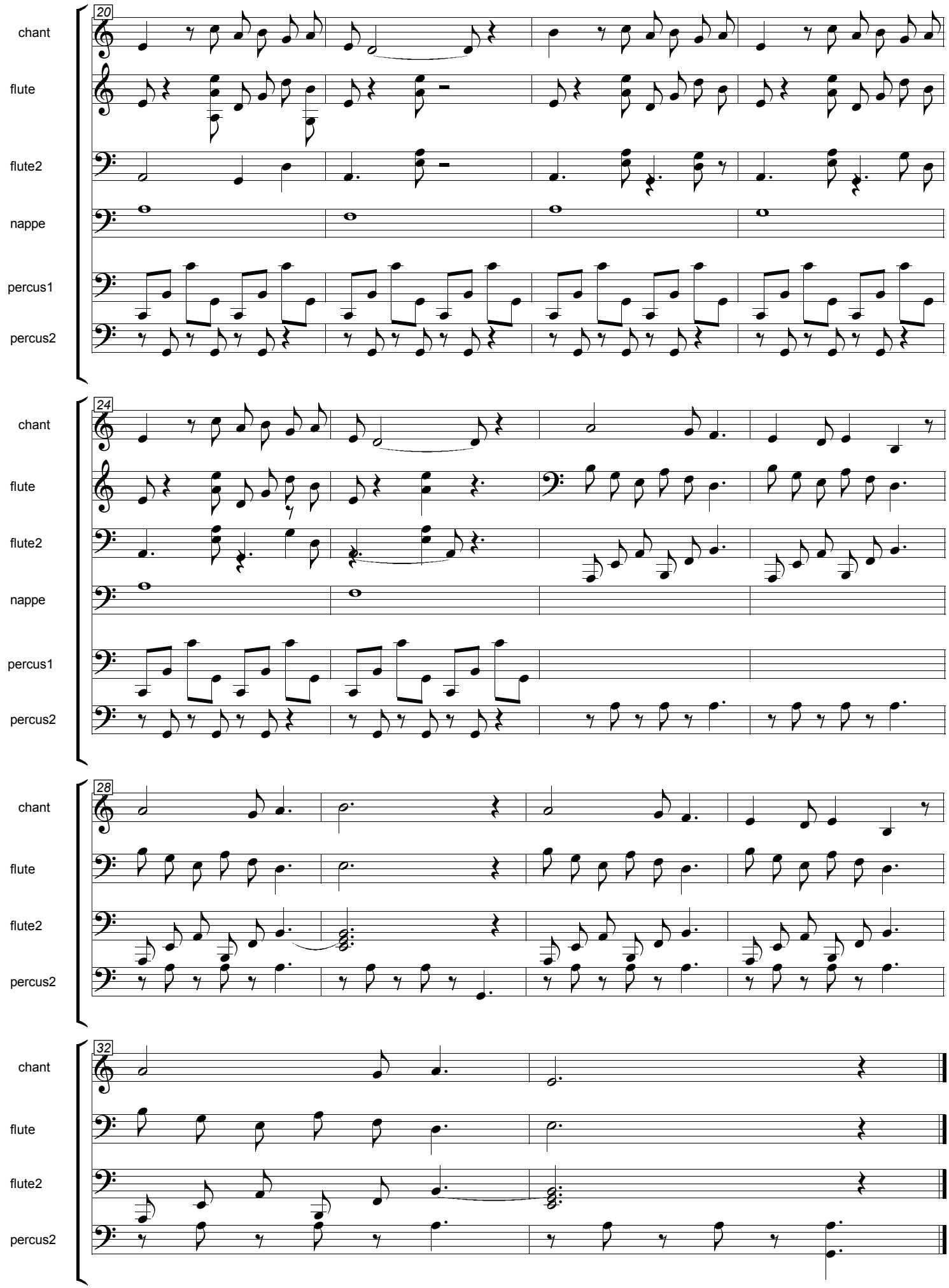
flute
flute2
biz
nappe
percus1
percus2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flute
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percus1
percus2
24
chant
flute
flute2
nappe
percus1
percus2
28
chant
flute
flute2
percus2
32
chant
flute
flute2
percus2

ground7

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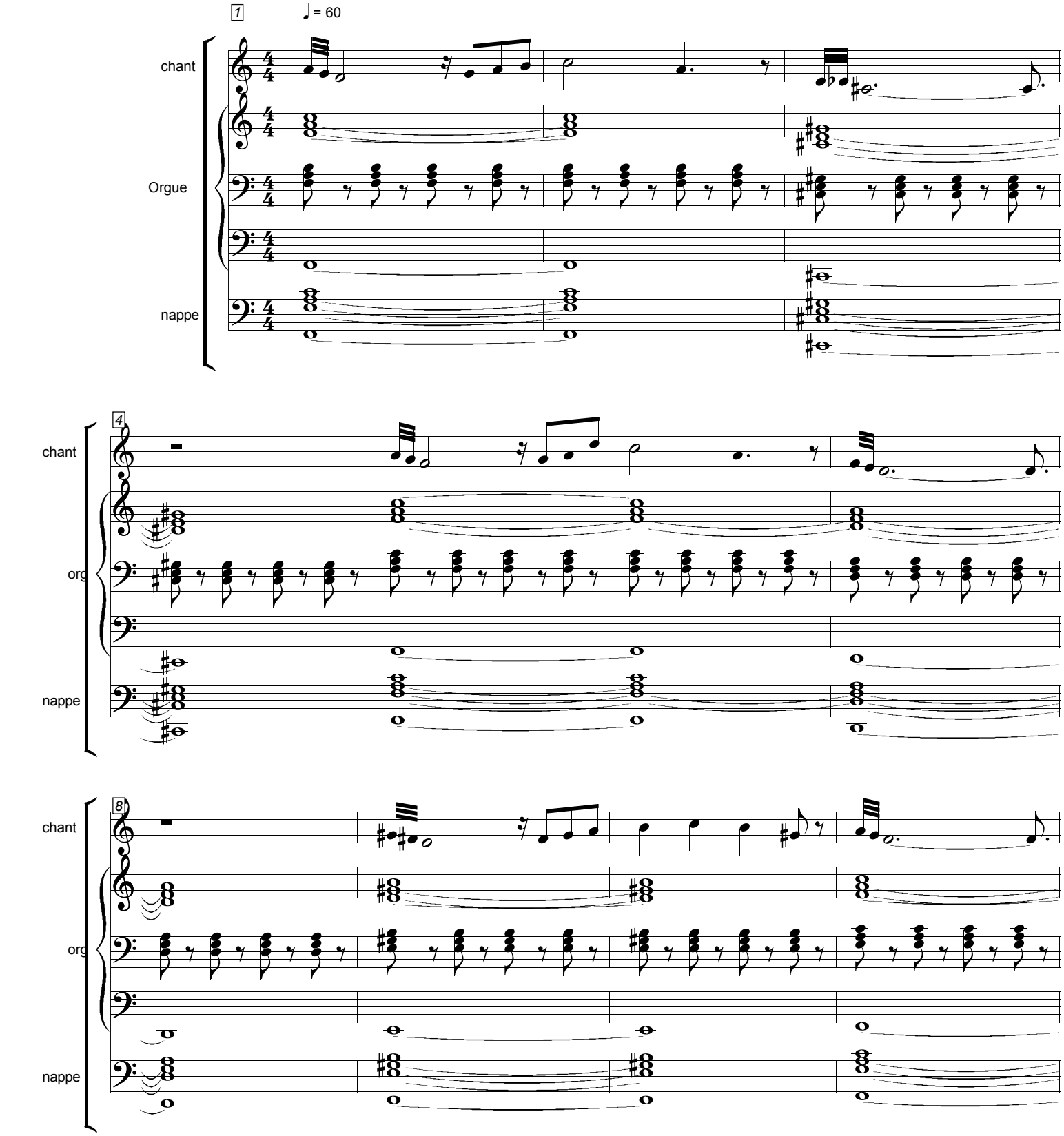
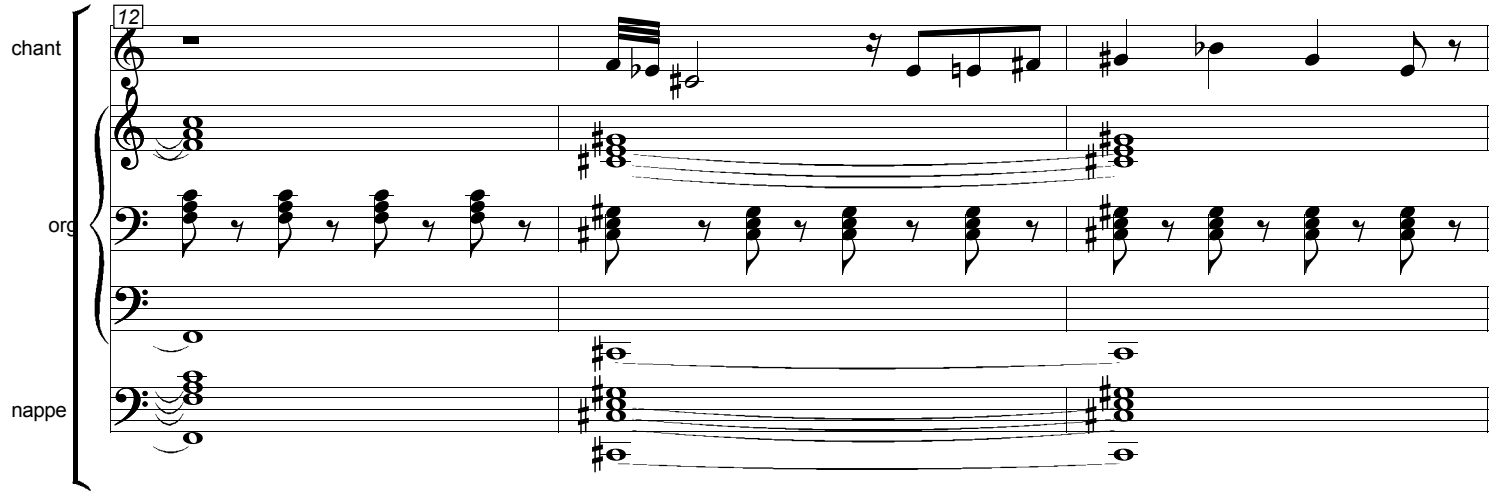
plan possible : répétitions aspect litanie , incantation
crescendo et decrescendo avec registration plus ou moins ample à l'orgue
et ajout possible de cordes ...

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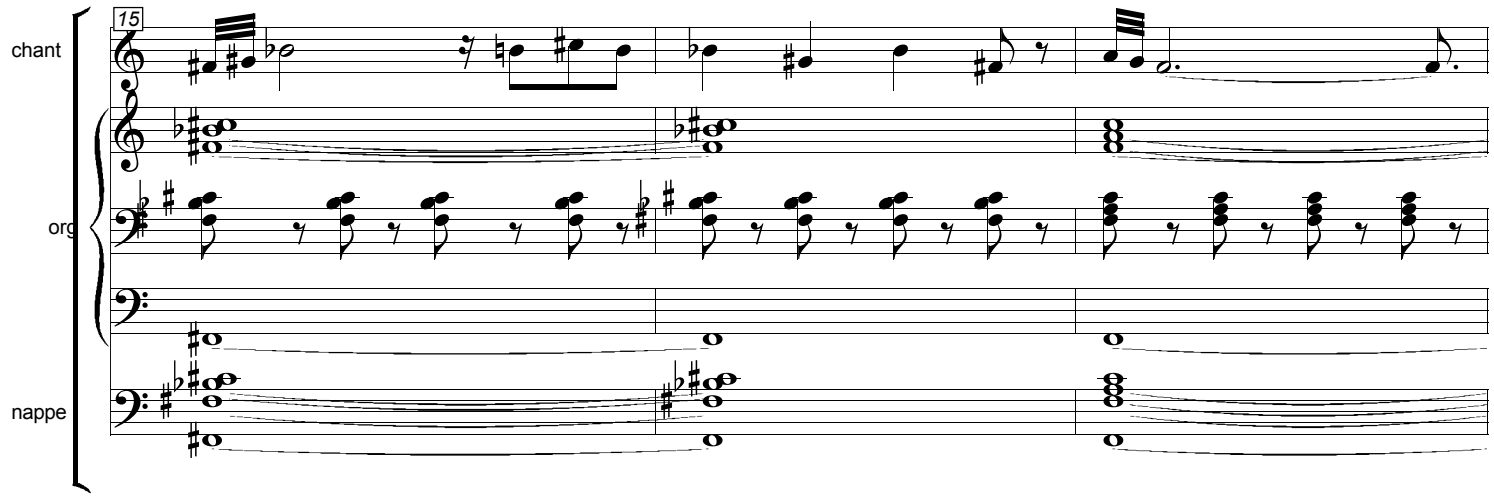
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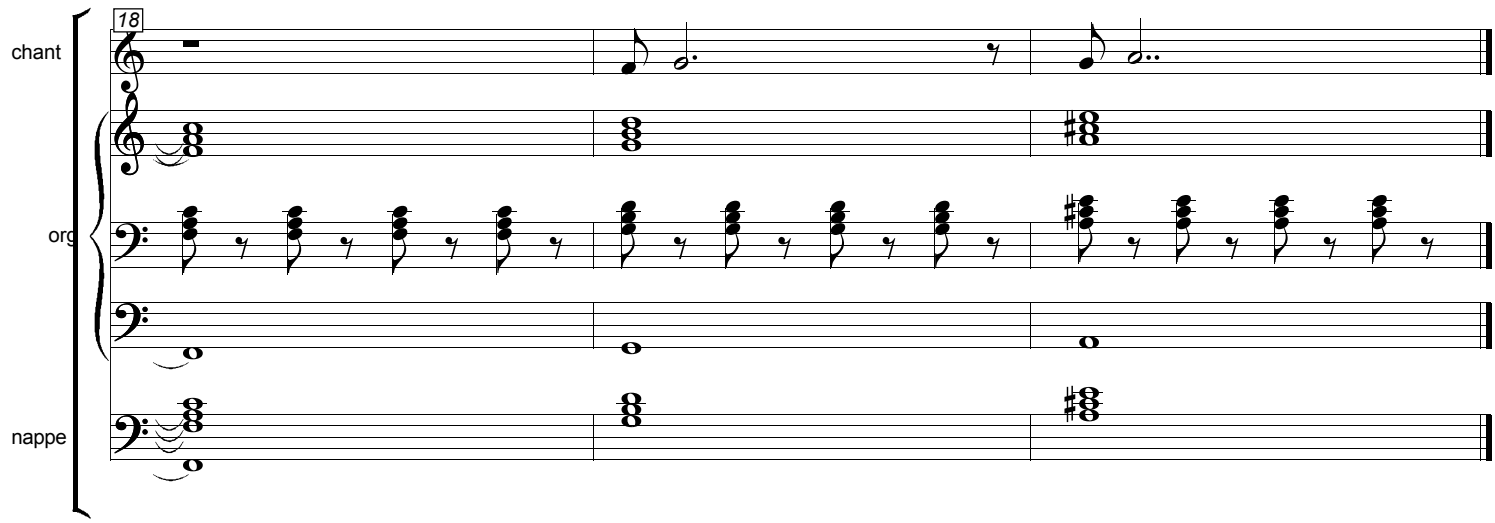
18
chant
org
nappe

ground8

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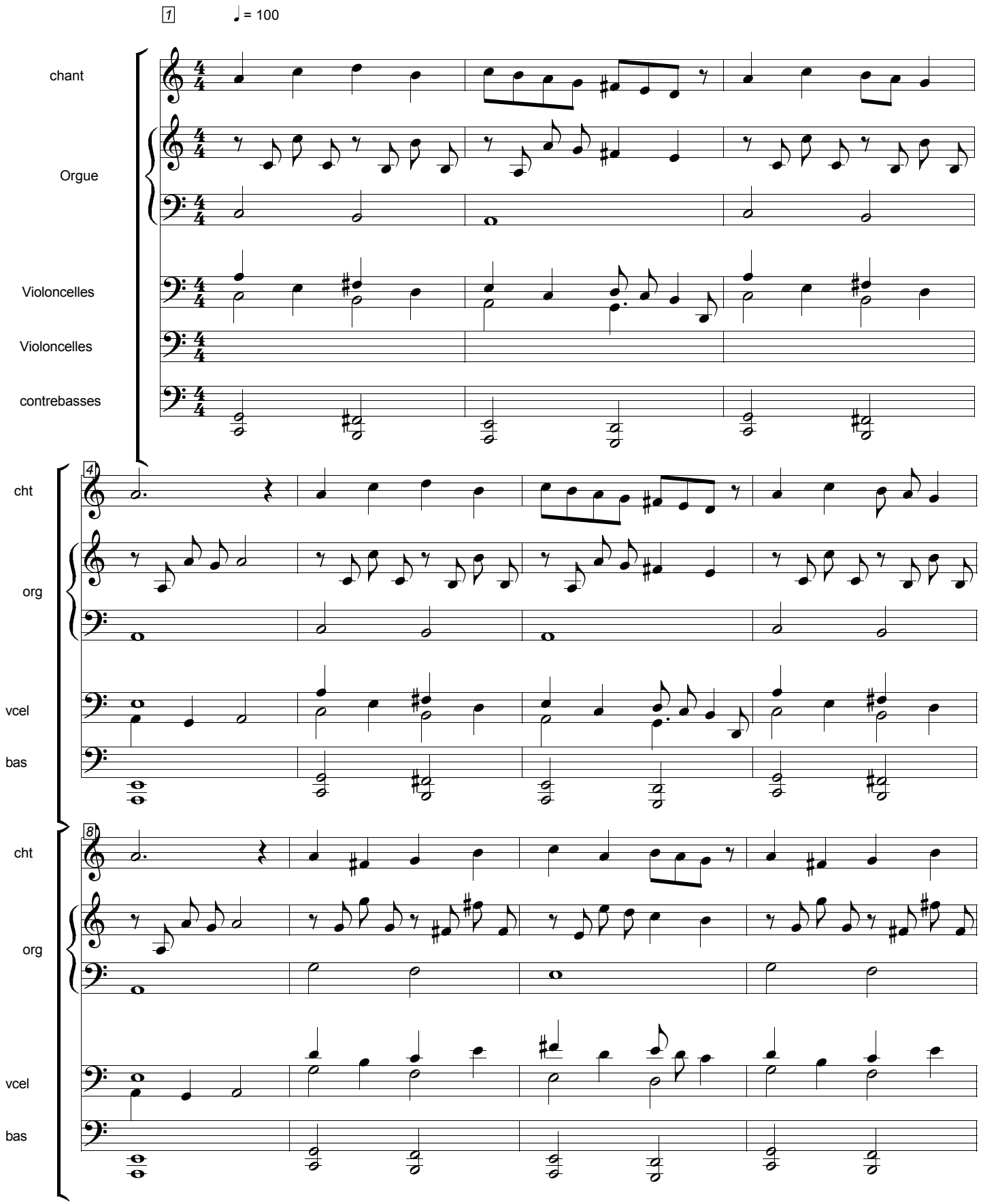
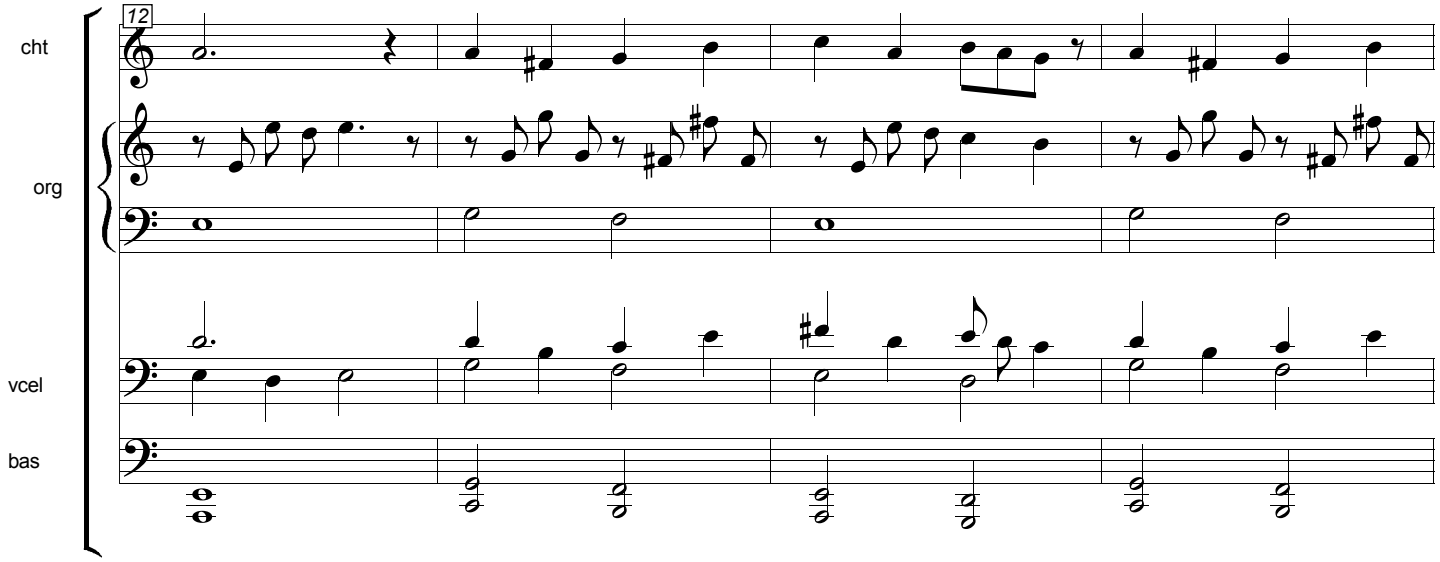
Structure : Chanson
répéter couplet - refrain
introduction aux violoncelles seuls + contrebasses ...




12
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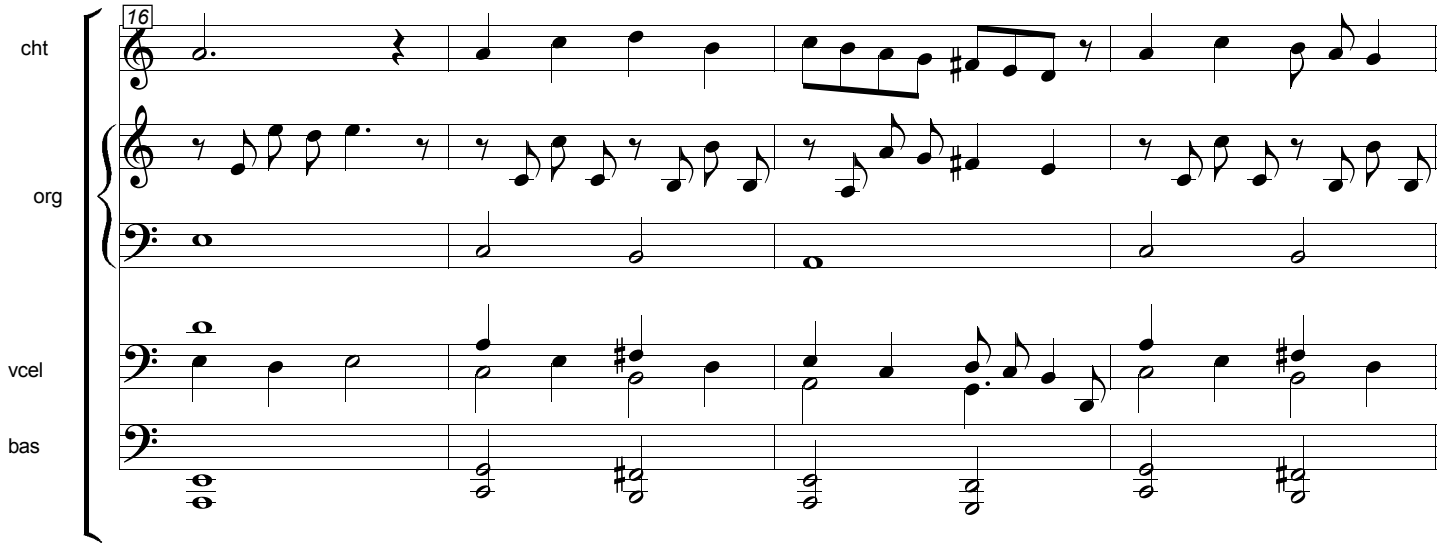
org
vcel
bas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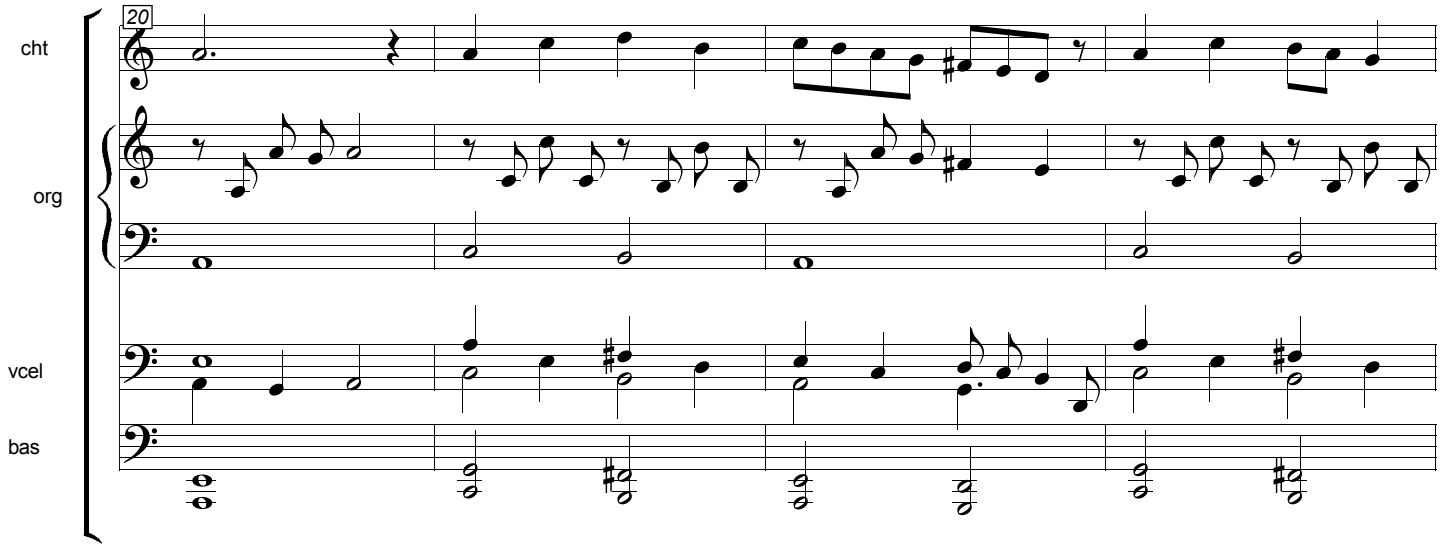
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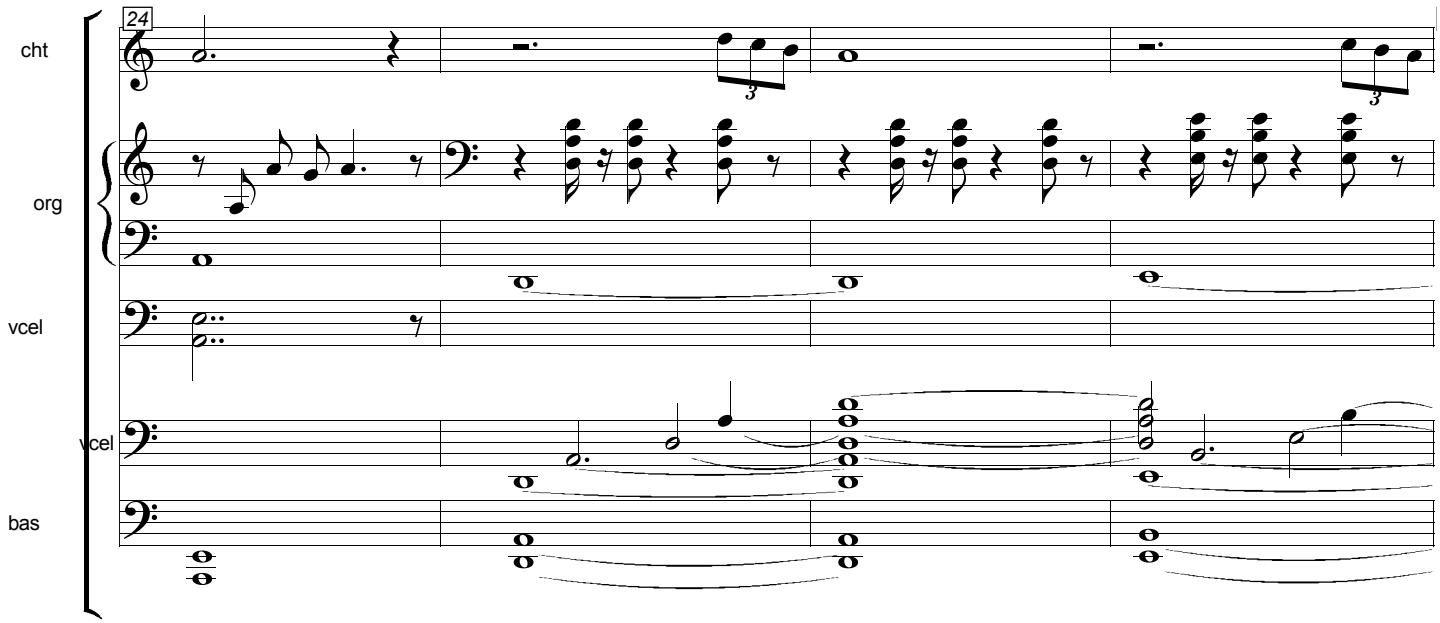
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org
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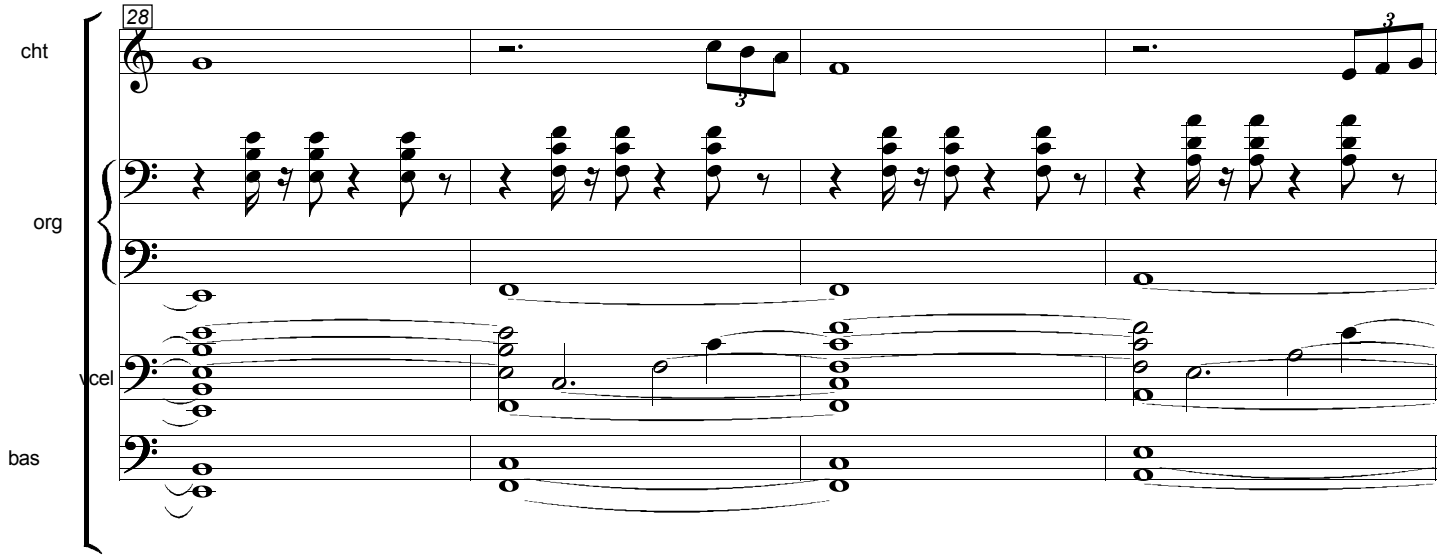
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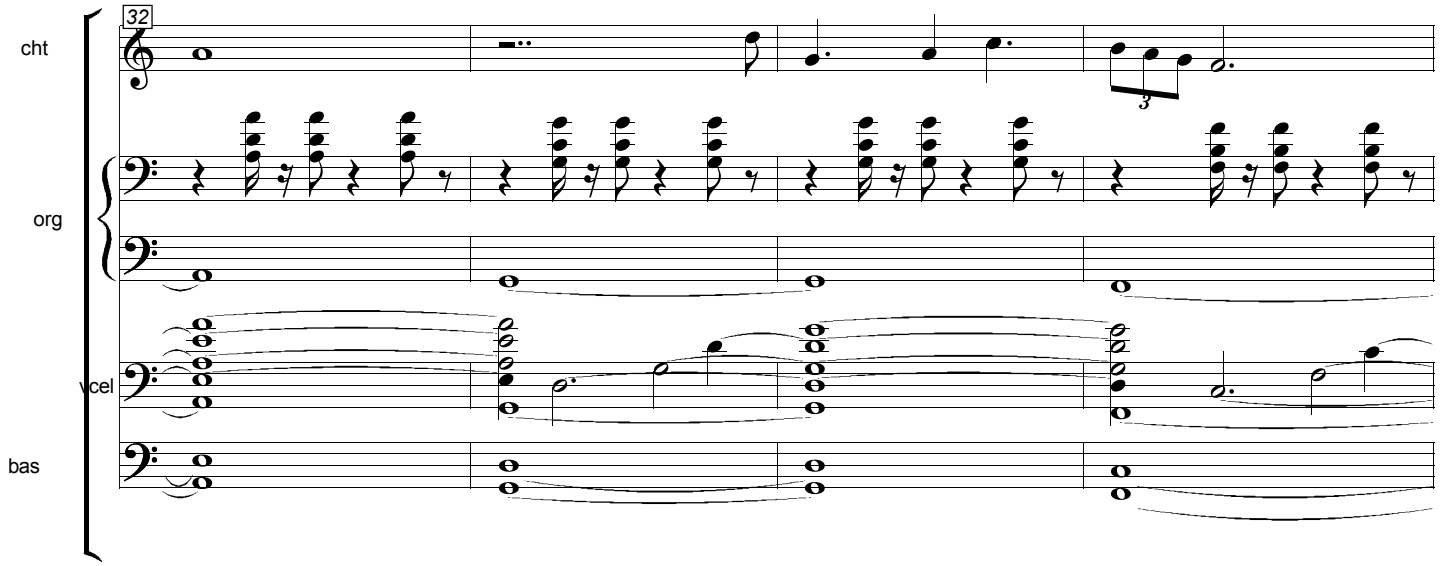
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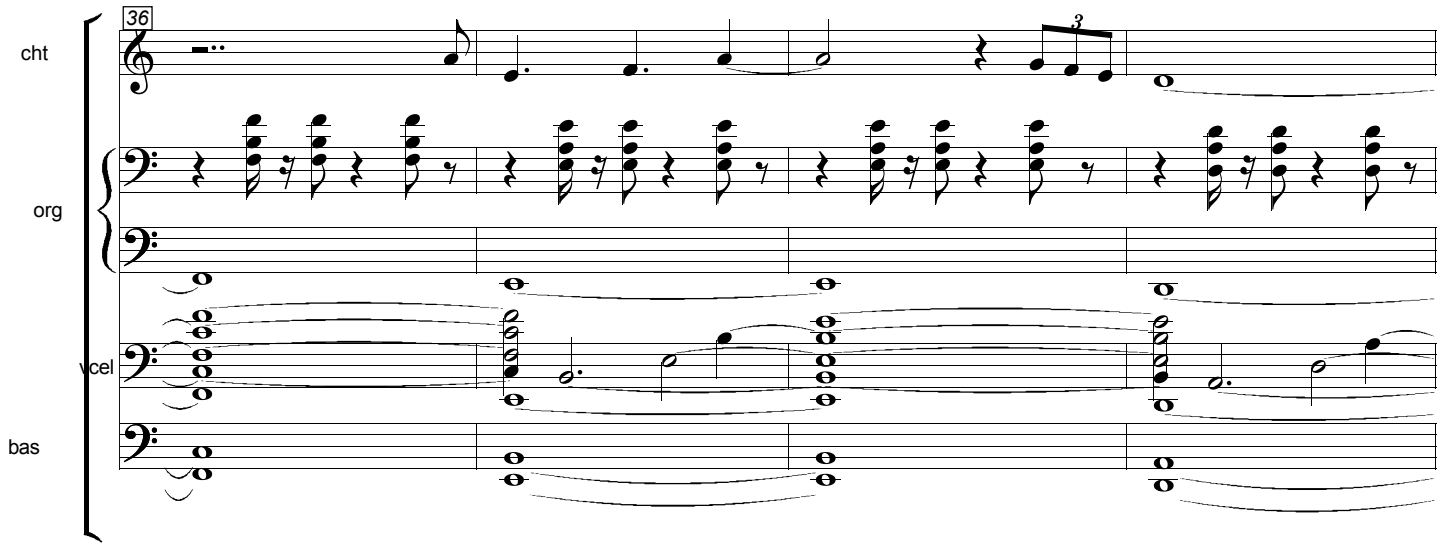
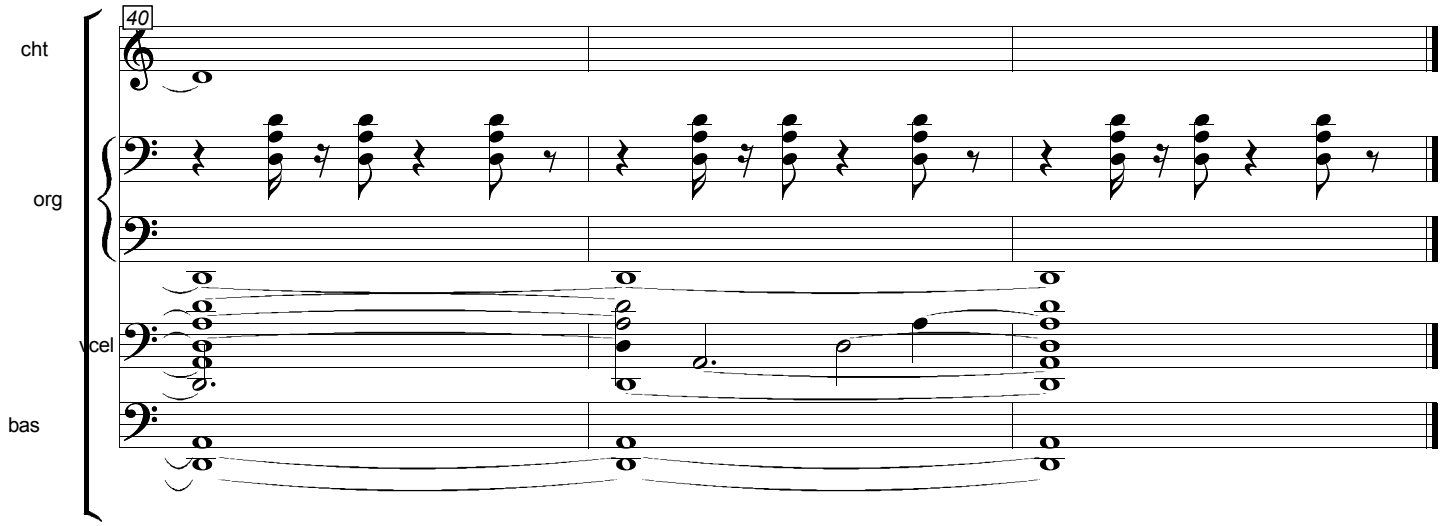

36
cht
org
vcel
bas
3


40
cht
org
vcel
bas

ground9

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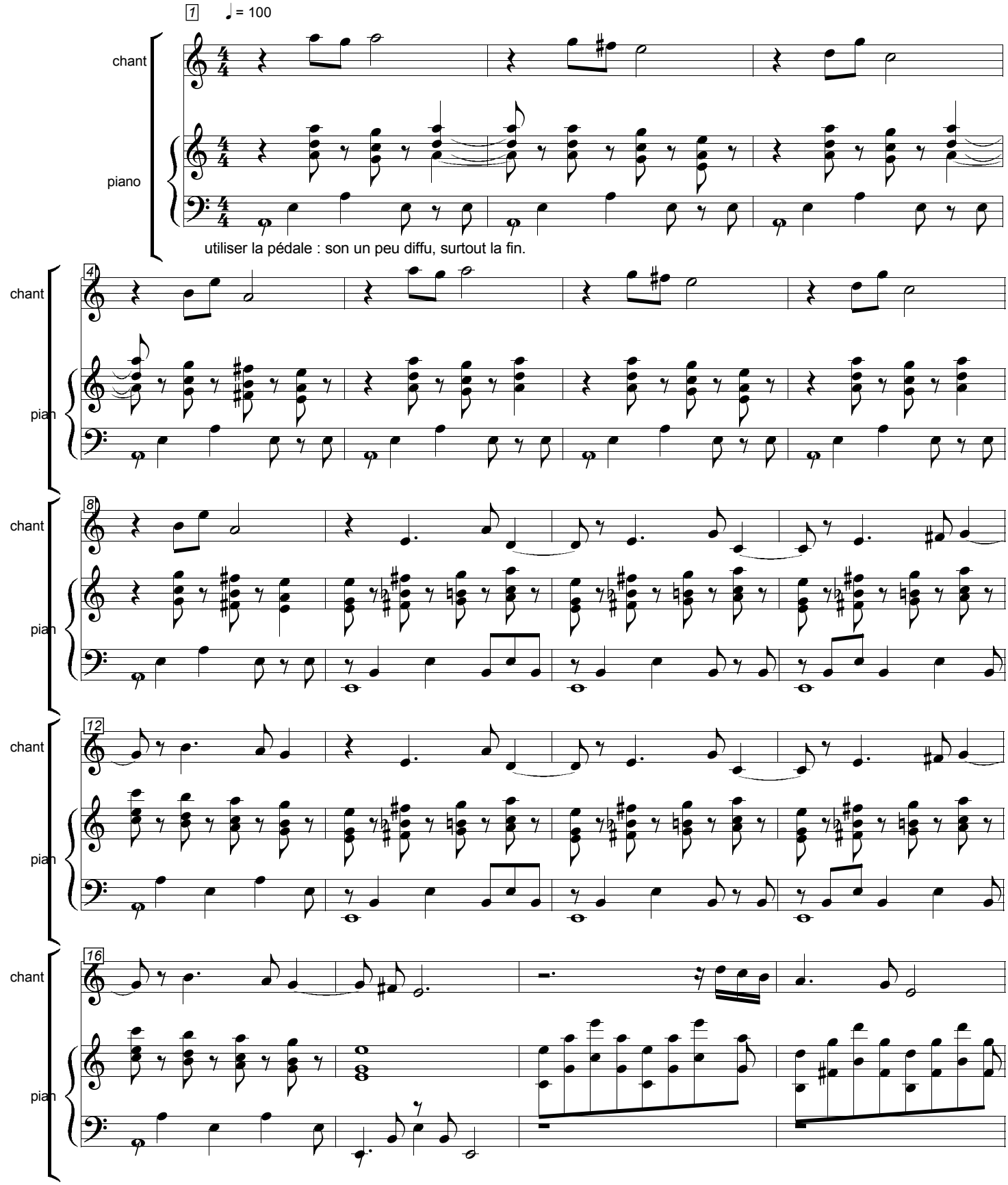
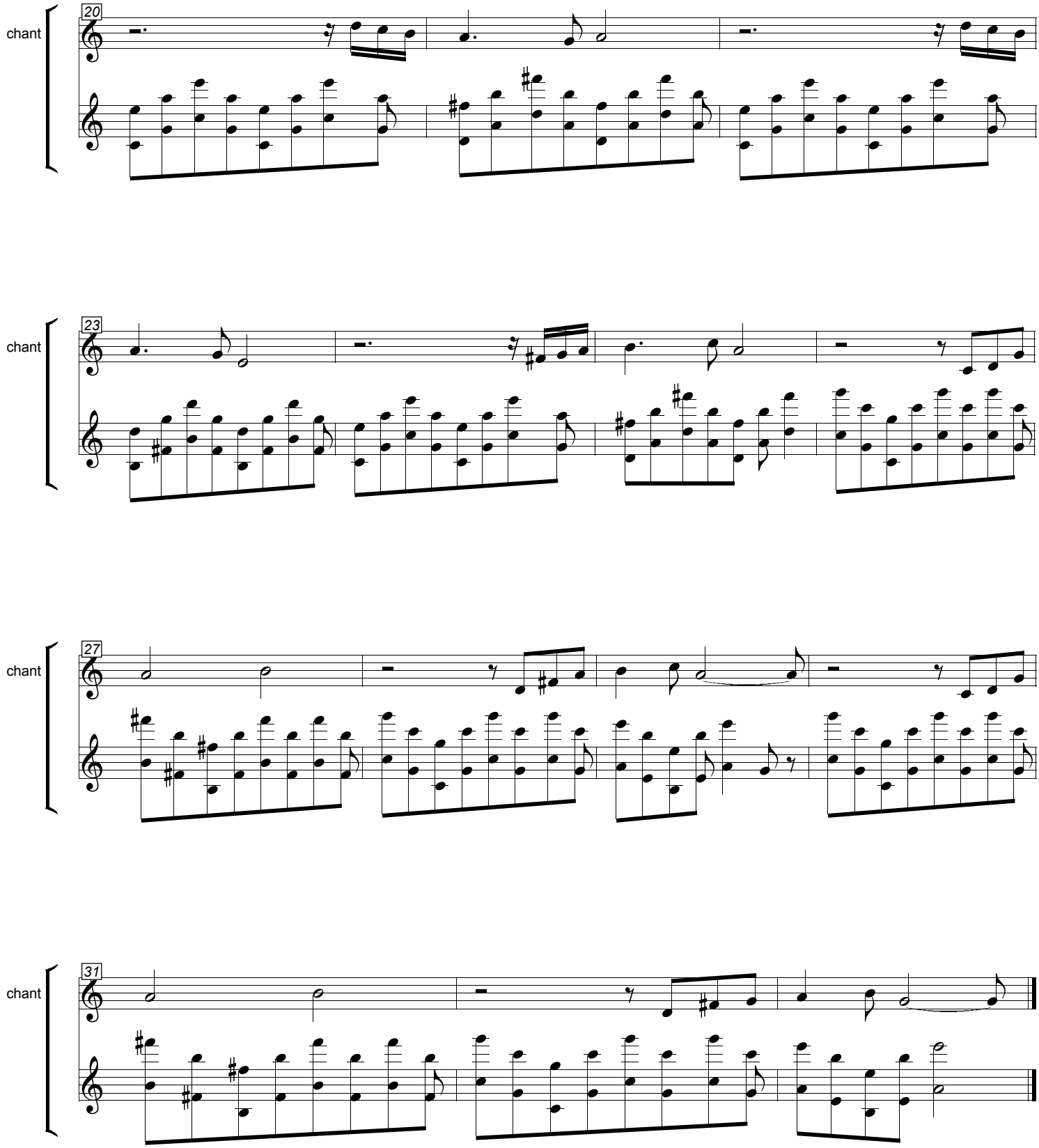
Structure : chanson
répéter l'ensemble plusieurs fois
introduction piano seul sur la phrase du début ,
fin telle quelle ou piano seul, arpèges finales en decrescendo .




chant
20
chant
23
chant
27
chant
31

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