



# Jean Pierre Prudent

France, LEFOREST

## Inquiétantes comptines du soir

### 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:** Inquiétantes comptines du soir  
**Composer:** Prudent, Jean Pierre  
**Copyright:** Copyright © Jean Pierre Prudent  
**Instrumentation:** Flute or Violin, Piano, Guitar or Organ  
**Style:** Contemporary

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*(Requiem)*

# *Inquiétantes comptines du soir*

Jean Pierre Prudent

A handwritten signature in black ink, appearing to be 'J.P.P.' with a flourish, written over a diagonal line.

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*Musique déposée SACEM , tous droits réservés Jean-Pierre Prudent*

L'orchestration peut être :

- la flûte à laquelle on peut substituer tout autre instrument mélodique
  - mellotron en version électronique
- deux flûtes à bec auxquelles on peut substituer des flûtes traversières
  - mellotron en version électronique
- le piano
- le piano électrique auquel on peut substituer le piano
- le célesta auquel on peut substituer un piano électrique
- L'orgue qui est de préférence un orgue portatif (positif)
  - il joue sur des fonds (registres boisés) 8 ou 4 (bourdon, flûte ...) pas de anches.
- L'orgue hammond (B3/C3) ou orgue portatif ou harmonium
- une section de cordes (violon(s) 2 au moins , alto(i), violoncelle(s), contrebasse(s) ) pouvant être remplacée par l'orgue (ou plusieurs) ...
  - mellotron en version électronique
- vibraphone qui peut être remplacé par le piano électrique ou piano ou célesta ...
- Célesta on peut lui substituer le piano électrique (ou piano)
- percussions dont (de préférence) grosse-caisse, timbales, cloches tubulaires, batterie...
- basse électrique ou contrebasse
- deux cors français ou orgue ou harmonium
  - mellotron en version électronique
- Le texte peut être dit par un récitant

Il est possible d'appliquer le principe de l'orchestration à géométrie variable. Voir ci-dessous.

The orchestration can be:

the flute to which one can substitute any other melodic instrument

- mellotron in electronic version
- two recorders or two flutes
  - mellotron in electronic version
- the piano
- the electric piano to which one can substitute the piano
- the celesta or an electric piano
- The organ which is preferably a portable organ (positive)
  - he plays wooded registers 8 or 4 (bourdon, flute...) no reeds.
- The hammond organ (B3 / C3) or portable organ or harmonium
- a section of strings (at least 2 violin (s), viola (i), cello (s), double bass (s)) that can be replaced by the organ (or more) ...
  - mellotron in electronic version
- vibraphone which can be replaced by the electric piano or piano or celesta...
- Célesta (or electric piano, or piano)
- percussions including (preferably) bass drum, timpani, tubular bells, drums ...
- electric bass or double bass
- two French horns or organ or harmonium
  - mellotron in electronic version
- Text can be spoken by a narrator

It is possible to apply the principle of variable geometry orchestration.

## 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 d'un intérêt plus ou moins grand dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prends en exemple 'Smoke on the water' de Deep Purple, on pourrait n'y voir 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 une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite. 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 (l'objectif est seulement de noter la musique, pas de faire un joli dessin à exposer) 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 réagence 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 conçu 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, sans les réinventer totalement. 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). Les altérations ne se répercutent PAS d'une octave à l'autre.

Pour toutes les parties ( *suivant l'instrument choisi* ) on peut si nécessaire transposer à l'octave.

Les harmonies proposées peuvent parfois être adaptées si nécessaire. (*doublures de notes, suppression d'autres, mais plutôt éviter les réécritures* )

- **Opposition rythme – non rythme** développements rythmiques, polyrythmie.
- **Ajout de textes** (*mise en scène* ) Le texte permet de 'dire', de donner un sens à la musique qui la ramènera à la réalité, mais celle-ci n'en a en aucun cas besoin pour être. Le monde auquel elle donne accès n'est pas celui du discours ...

La musique n'a pas vocation à véhiculer un message. La parole ne lui est pas nécessaire. C'est un univers sonore où le voyage est possible. Communication d'espace – temps et de pensée. Sentiment et vécu, sans le recours au verbe. Un autre langage. Les mots sont inadaptés pour décrire la perception musicale, il n'y a jamais rien d'intéressant à en dire. Comprendre une musique c'est apprendre à la lire, la ressentir c'est accepter de la vivre. Face à une œuvre musicale "vraie", on ressent d'abord quel que soit le lieu et le temps. Comprendre peut ensuite apporter, si on le souhaite, un éclairage plus fin et satisfaisant mieux les attentes d'une société où le chiffre est roi. Ceci est d'autant plus facile que le morceau contient une dose suffisante de mathématiques universelles. Mais avant tout : c'est moi, ça ne sert à rien, c'est gratuit : juste un autre monde. De la vie avec un passé et des choix futurs ...  
Voilà pourquoi, même si j'écris des textes, je me dis compositeur-auteur et non l'inverse.

- **Musiques simples** ( le rock, le Moyen Âge ....)
- **Les choix harmoniques :**
  - accord en quarte ( juste dim ou aug) *EX do Fa# sib* sur la base duquel il peut y avoir ajout :
    - d'un parfait maj , min ou 5te dim depuis la première ou seconde quarte *EX sur la base do Fa# sib on a Fa# la do(#)* ou *Sib Re Fa (#)* - ou d'un accord en quarte identique sur la 1ère ou seconde quarte *EX sur la base précédente on ajoute mib ou mib et lab.* - ou d'un accord en quintes sur la 1ère ou seconde quarte *EX sur la base précédente : Fa# Do# Sol# ou Sib Fa Do.* Les quartes peuvent aussi être du type 4te inférieure et supérieure, soit toujours sur une base de do : *Sol et Fa ou Fa#* . Egalement quarte et quarte augmentée à l'octave *EX fa – do – fa#* (une octave au dessus du fa à la basse).
  - Accords simples en quartes ou en quintes
  - Accords « traditionnels » ( majeurs , mineurs , 5tes altérées , 7èmes, 9èmes .... )
  - Accord de résonance avec usage préférentiel des degrés les plus proches. Ex sur une fondamentale de do on obtient : sol mi sib ré fa# sol# Si Ré# ( Mib) Fa Sol# ( Lab) La . Les degrés les plus proches sont la quinte et la tierce ainsi que la 7ème la 9ème et la quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés ( parmi les possibles ). Tout autre accord est superposable à cet accord de résonance.
  - Accords aléatoires de type cluster ou résultant d'un contrepoint libre.
  - Toutes les positions et renversements sont employés , et les formes alternent.
  - Sur-harmonie → à un accord consonant ajouter sixte puis quarte augmentée. *EX do sol mi la ou do fa# mi sol ....*
  - Accord particuliers :
    - 5te et 7ième
    - 5te - 9ième - 4te – 7ième – tierce – sixte
    - 4te augmentée – sixte – mineure - tierce – sixte – 7ième
    - sixte mineure – tierce – 7ième – 5te augmentée – quarte augmentée

### **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.

Si besoin, pour plus de précision, voir ma méthode de composition détaillée,

## **Requiem - Inquiétantes comptines du soir** **Requiem - Disturbing Nursery Rhymes**

### **Crépuscule Pompéi - Twilight Pompeii**

A Pompéi, les matins ensoleillés, les jeunes filles étaient belles et insouciantes au chant calme des oiseaux. Il est tard, la brillante journée se termine, il faut partir. Attendons demain.

### **Ignorances**

Je suis tellement plus gros qu'une particule que les infimes fluctuations du vide ne savent pas que j'existe, et je suis beaucoup trop petit pour que le cosmos, qui grandit toujours plus vite, me connaisse.

Alors je n'arrive pas à compter maintenant tous les gens vivants et ceux qui meurent, et c'est en oubliant les innombrables générations déjà disparues depuis longtemps.

Mais savoir peu et moquer les études garantit le bonheur, nous connaissons déjà toute la bonne réponse que les algorithmes nous insinuent sur les écrans.

### **Ogres**

Toute la planète et les richesses appartiennent à quelques-uns, et d'autres fouillent dans les poubelles ou s'évaporent encore de faim. Mais les indicateurs économiques impliquent qu'il faut bouffer davantage et que l'unique voie divine des marchés au PIB gonflant est inexorable.

Nous mangeons toute la vie sans voir que c'est la chair de nos enfants que nous dévorons.

La terre est malade de notre croissance obèse.

### **Illusions**

Il est écrit que nous vivons éternellement, implantés d'artifices communicants, rois des mondes virtuels en réseaux. Nous serons épanouis par nos données sociales éclatées sur la toile qui guident nos pas vers le progrès et nous vident l'esprit des réalités encombrantes. Puisque nous serons immortels, bioniques et augmentés, nous pouvons effacer notre planète sans risque.

### **Disparitions - disappearances**

Au printemps, brouillards et giboulées sont rares et la route est plus aisée à tous nos véhicules vrombissants et lourds assurant notre mobilité libératrice.

L'été il n'y a plus de criquets sautillant dans les hautes herbes sèches et les nids d'hirondelles sont vides, mais les plastiques restent loin dans la mer et l'on peut toujours se baigner.

L'automne, le ciel n'est plus traversé des essaims d'oiseaux qui partaient rejoindre la chaleur, il est seulement zébré des traînées blanches des avions qui emmènent les touristes découvrir ce qu'il reste du monde pour le manger.

L'hiver la neige tombe peu, mais nous savons la fabriquer pour encore skier.

### **Dies Irae**

Approchez toutes les plantes, engloutissez les villes trop rigides, venez tous les animaux, donnez vos chants et poussez vos cris, lève-toi le soleil, côtoie la pluie et la tempête, coule le ruisseau, trace ton chemin sur la lande herbeuse. Il reste longtemps à la vie pour un renouveau.





# Inquiétantes comptines du soir

Mouvement 1

Jean-Pierre Prudent

Nuance globale plutôt forte.  
Atmosphère tourmentée, inquiétante ...

1  $\text{♩} = 120$

Celesta  
Flûte  
cloches tubulaires  
Violons  
Alti  
Violoncelles  
contrebasses  
grosse caisse / Taiko  
Timbales

6

Celest  
cloches  
ctbass  
G Caiss  
Timb

12

Celest

cloches

ctbass

G Caiss

Timb

18

Celest

cloches

ctbass

G Caiss

Timb

25

Celest

cloches

ctbass

G Caiss

Timb

Inquiétantes comptines du soir Mouvement 1

31

Celest

cloches

ctbass

G Caiss

Timb

37

Celest

cloches

ctbass

G Caiss

Timb

43

Celest

Fl.

cloches

V.

A

Vcl.

ctbass

Timb

♩ = 90

Detailed description: This is a page of a musical score for 'Inquiétantes comptines du soir Mouvement 1'. The score is divided into three systems, each starting with a rehearsal mark (31, 37, and 43). The first system (measures 31-36) features Celest, cloches, ctbass, G Caiss, and Timb. The second system (measures 37-42) features Celest, cloches, ctbass, G Caiss, and Timb. The third system (measures 43-48) features Celest, Fl., cloches, V., A, Vcl., ctbass, and Timb. A tempo marking of ♩ = 90 is present at the beginning of the third system. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a standard orchestral layout, with strings at the bottom and woodwinds and celestes at the top.

48

Celest  
Fl.  
V.  
A  
Vcl.  
ctbass

52

Celest  
Fl.  
V.  
A  
Vcl.  
ctbass

56

Celest  
Fl.  
V.  
A.  
Vcl.  
ctbass

60

Celest  
Fl.  
V.  
A.  
Vcl.  
ctbass

64

Celest  
Fl.  
V.  
A  
Vcl.  
ctbass

This system of music covers measures 64 to 67. It features six staves: Celest, Fl., V., A, Vcl., and ctbass. The Celest and Fl. parts play a complex, rhythmic melody with many accidentals. The V. part has a few notes with a fermata. The A, Vcl., and ctbass parts provide a harmonic accompaniment with longer note values and some accidentals.

68

Celest  
Fl.  
V.  
A  
Vcl.  
ctbass

This system of music covers measures 68 to 71. It features the same six staves as the previous system. The Celest and Fl. parts continue their complex, rhythmic melody. The V. part has a fermata over the first measure. The A, Vcl., and ctbass parts continue their accompaniment with various note values and accidentals.

72

Celest

Fl.

V.

A

Vcl.

ctbass

76

Celest

Fl.

V.

A

Vcl.

ctbass



81

Celest  
Fl.  
cloches  
V.  
A  
Vcl.  
ctbass  
G Caiss  
Timb

Detailed description: This block contains the musical score for measures 81 through 87. The score is written for nine instruments: Celest, Fl., cloches, V. (Violin), A. (Viola), Vcl. (Violoncelle), ctbass (Contrebasse), G Caiss (Grosse caisse), and Timb (Tambourin). Measures 81-83 show Celest and Fl. with active melodic lines, while other instruments are mostly silent. From measure 84, the V. and A. parts become more active with sustained notes. The Vcl. part has a melodic line in the lower register. The ctbass, G Caiss, and Timb parts are mostly silent, with some activity in measure 87.

88

Celest  
cloches  
ctbass  
G Caiss  
Timb

Detailed description: This block contains the musical score for measures 88 through 94. The score is written for five instruments: Celest, cloches, ctbass, G Caiss, and Timb. Celest and cloches have active melodic lines throughout. The ctbass part has a steady rhythmic accompaniment. The G Caiss and Timb parts are mostly silent, with some activity in measure 94.

95

Celest  
cloches  
ctbass  
G Caiss  
Timb

102

Celest  
cloches  
ctbass  
G Caiss  
Timb

109

8va.-----

Celest  
cloches  
ctbass  
G Caiss  
Timb

Inquiétantes comptines du soir Mouvement 1

115

Celest  
cloches  
ctbass  
G Caiss  
Timb

Detailed description: This system contains measures 115 through 120. The Celest part (treble clef) begins with a melodic line starting on a B-flat. The cloches part (treble clef) features a series of notes including a whole note G and a half note F-sharp. The ctbass part (bass clef) has a complex rhythmic pattern with eighth and sixteenth notes. The G Caiss part (bass clef) consists of a series of eighth notes. The Timb part (bass clef) has a simple bass line with quarter notes.

ctbass  
G Caiss  
Timb

Detailed description: This system contains measures 121 through 126. The ctbass part (bass clef) continues with a melodic line. The G Caiss part (bass clef) continues with eighth notes. The Timb part (bass clef) continues with a bass line.

ctbass  
G Caiss

Detailed description: This system contains measures 127 and 128. The ctbass part (bass clef) has a whole note G with a fermata. The G Caiss part (bass clef) has a whole note G.

# Inquiétantes comptines du soir

Mouvement 2

Jean-Pierre Prudent

On peut utiliser un orgue portatif.  
Piano bien audible ainsi que les lignes mélodiques.  
Nuance globale *mf* (mezzo forte).  
Atmosphère mystérieuse à un peu inquiétante.

7 ♩ = 60

Flûte

celesta

orgue

Registration légère - Fonds doux , bourdons, flutes

Piano

org

pno

org

pno

org

pno

Fl.

cel

org

pno

Fl.

cel

org

pno

Inquiétantes comptines du soir Mouvement 2

The image displays a musical score for the piece "Inquiétantes comptines du soir Mouvement 2". The score is arranged in three systems, each containing staves for Flute (Fl.), Cello (cel.), Organ (org.), and Piano (pno.).

- System 1:** The Flute and Cello parts play a melodic line with eighth and sixteenth notes. The Organ part provides harmonic support with sustained chords. The Piano part features a complex, rhythmic accompaniment with sixteenth-note patterns.
- System 2:** The Flute and Cello parts continue their melodic lines, with some rests. The Organ part maintains its harmonic presence. The Piano part continues its intricate accompaniment.
- System 3:** The Flute and Cello parts conclude with sustained notes. The Organ part plays a final chord. The Piano part ends with a final melodic flourish.

Rehearsal marks are present at the beginning of each system, indicated by a square box with a circled number (7, 8, and 9 respectively).

Inquiétantes comptines du soir Mouvement 2

The image displays a musical score for the piece "Inquiétantes comptines du soir Mouvement 2". The score is arranged in three systems, each containing staves for Flute (Fl.), Cello (cel.), Organ (org.), and Piano (pno.).

- System 1 (Measures 10-16):** The Flute and Cello parts play a melodic line with eighth and sixteenth notes. The Organ part consists of a single whole note chord. The Piano part plays a rhythmic accompaniment with eighth and sixteenth notes.
- System 2 (Measures 17-23):** The Flute and Cello parts continue with a similar melodic line. The Organ part plays a single whole note chord. The Piano part continues with a rhythmic accompaniment.
- System 3 (Measures 24-30):** The Flute and Cello parts play a melodic line. The Organ part plays a single whole note chord. The Piano part continues with a rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are Flute (Fl.), Cello (cel.), Organ (org.), and Piano (pno.).

13

Fl.

cel

org

pno

Detailed description: This system of music covers measures 13 and 14. It features five staves: Flute (Fl.), Clarinet (cel), Organ (org), Bassoon (bso), and Piano (pno). The Flute and Clarinet parts are identical, starting with a whole rest in measure 13 and playing a melodic line in measure 14. The Organ part has a whole note chord in measure 13 and a whole note chord in measure 14. The Bassoon part has a whole note chord in measure 13 and a whole note chord in measure 14. The Piano part has a complex rhythmic pattern of eighth and sixteenth notes across both measures.

14

Fl.

cel

org

pno

Detailed description: This system of music covers measures 15 and 16. It features five staves: Flute (Fl.), Clarinet (cel), Organ (org), Bassoon (bso), and Piano (pno). The Flute and Clarinet parts are identical, playing a melodic line in measure 15 and a melodic line in measure 16. The Organ part has a whole note chord in measure 15 and a whole note chord in measure 16. The Bassoon part has a whole note chord in measure 15 and a whole note chord in measure 16. The Piano part has a complex rhythmic pattern of eighth and sixteenth notes across both measures.



Inquiétantes comptines du soir Mouvement 2

15

Fl.

cel

org

pno

Detailed description: This system contains measures 15 and 16. The Flute (Fl.) and Cello (cel) parts play a melodic line starting on a G#4, moving up to A4, B4, and C5, then descending. The Organ (org) part has a whole note chord of G#4 in the right hand and G2 in the left hand. The Piano (pno) part has a complex rhythmic accompaniment with eighth and sixteenth notes, including accidentals like # and b.

16

Fl.

cel

org

pno

Detailed description: This system contains measures 17 and 18. The Flute (Fl.) and Cello (cel) parts continue the melodic line, ending on a Bb4. The Organ (org) part has a whole note chord of G#4 in the right hand and G2 in the left hand. The Piano (pno) part continues its rhythmic accompaniment with eighth and sixteenth notes, including accidentals like # and b.



Inquiétantes comptines du soir Mouvement 2

org

pno

This system contains the first two systems of music. The organ part consists of two staves (treble and bass clef) with a few notes. The piano part consists of a single bass clef staff with a complex, flowing melodic line.

org

pno

This system contains the next two systems of music. The organ part has two staves with a few notes. The piano part has a single bass clef staff with a few notes and rests.

org

This system contains a single system of music for the organ, consisting of two staves (treble and bass clef) with a few notes.

Fl.

23

cel

org

pno

This system contains the final two systems of music. The flute and clarinet parts consist of two staves each with a melodic line. The organ part consists of two staves with a few notes. The piano part consists of a single bass clef staff with a complex, flowing melodic line.

Inquiétantes comptines du soir Mouvement 2

The image displays a musical score for the piece "Inquiétantes comptines du soir Mouvement 2". The score is arranged in three systems, each corresponding to a measure number: 24, 25, and 26. The instruments are Flute (Fl.), Cello (cel.), Organ (org.), and Piano (pno.).

- System 1 (Measure 24):** The Flute and Cello parts begin with a whole rest, followed by a quarter rest, and then play a melodic line of eighth notes. The Organ part consists of a single half note with a sharp sign. The Piano part plays a complex rhythmic accompaniment of eighth and sixteenth notes.
- System 2 (Measure 25):** The Flute and Cello parts continue with the same melodic line. The Organ part has a whole rest. The Piano part continues its accompaniment.
- System 3 (Measure 26):** The Flute and Cello parts play the final notes of the melodic line. The Organ part has a whole rest. The Piano part concludes the accompaniment.

Inquiétantes comptines du soir Mouvement 2

This musical score is for the second movement of 'Inquiétantes comptines du soir'. It is arranged for a chamber ensemble consisting of Flute (Fl.), Cello (cel.), Organ (org.), and Piano (pno.). The score is divided into three systems, each starting with a measure number in a box: 27, 28, and 29.

**System 1 (Measures 27-28):** The Flute and Cello parts play a melodic line starting on a B-flat. The Organ provides a harmonic accompaniment with a sustained chord in the right hand and a moving bass line in the left hand. The Piano part features a complex, rhythmic accompaniment with many sixteenth notes.

**System 2 (Measures 28-29):** The Flute and Cello parts continue their melodic line, which becomes more active. The Organ accompaniment remains consistent, and the Piano part continues its intricate rhythmic pattern.

**System 3 (Measures 29-30):** The Flute and Cello parts play a final melodic phrase. The Organ accompaniment concludes with a sustained chord, and the Piano part ends with a final rhythmic flourish.

Inquiétantes comptines du soir Mouvement 2

30

Fl.

cel

org

pno

37

Fl.

cel

org

pno

32

Fl.

cel

org

pno

Detailed description: This system contains measures 32 and 33. The Flute (Fl.) and Cello (cel) parts play a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4. The Organ (org) part has a whole rest in both staves. The Piano (pno) part plays a bass line starting on G2, moving to A2, B2, and then descending to A2, G2, F2, E2. The key signature has one sharp (F#) and the time signature is 4/4.

33

Fl.

cel

org

pno

Detailed description: This system contains measures 34 and 35. The Flute (Fl.) and Cello (cel) parts play a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4. The Organ (org) part has a whole rest in both staves. The Piano (pno) part plays a bass line starting on G2, moving to A2, B2, and then descending to A2, G2, F2, E2. The key signature has one sharp (F#) and the time signature is 4/4.

Inquiétantes comptines du soir Mouvement 2

34

Fl.

cel

org

pno

Detailed description: This block contains the musical notation for measures 34 and 35. It features five staves: Flute (Fl.), Clarinet (cel), Organ (org), Bassoon (bso), and Piano (pno). The Flute and Clarinet parts are in treble clef and play a melodic line with a rising eighth-note pattern. The Organ part consists of two staves (treble and bass clef) with a sustained chord in the treble and a single note in the bass. The Bassoon part is in bass clef and plays a single note. The Piano part is in bass clef and plays a complex rhythmic accompaniment with sixteenth and thirty-second notes.

35

Fl.

cel

org

pno

Detailed description: This block contains the musical notation for measures 36 and 37. It features five staves: Flute (Fl.), Clarinet (cel), Organ (org), Bassoon (bso), and Piano (pno). The Flute and Clarinet parts are in treble clef and play a melodic line with a rising eighth-note pattern. The Organ part consists of two staves (treble and bass clef) with a sustained chord in the treble and a single note in the bass. The Bassoon part is in bass clef and plays a single note. The Piano part is in bass clef and plays a complex rhythmic accompaniment with sixteenth and thirty-second notes.



36

Fl.

cel

org

pno

Detailed description: This system contains measures 36 and 37. The Flute (Fl.) and Cello (cel) parts play a melodic line starting on a whole note G4 (F#4 in the key signature) and moving through a series of eighth notes: A4, B4, C5, B4, A4, G4. The Organ (org) part has a whole note G4 in the right hand and a whole note G3 in the left hand. The Piano (pno) part features a complex rhythmic accompaniment with sixteenth and thirty-second notes, including triplets and slurs.

37

Fl.

cel

org

pno

Detailed description: This system contains measures 38 and 39. The Flute (Fl.) and Cello (cel) parts play a melodic line starting on a whole note G4 and moving through a series of eighth notes: A4, B4, C5, B4, A4, G4. The Organ (org) part has a whole note G4 in the right hand and a whole note G3 in the left hand. The Piano (pno) part continues with a complex rhythmic accompaniment similar to the previous system.

org

pno

Detailed description: This system contains measures 40 and 41. The Organ (org) part has a whole note G4 in the right hand and a whole note G3 in the left hand. The Piano (pno) part continues with a complex rhythmic accompaniment similar to the previous systems.

Inquiétantes comptines du soir Mouvement 2

The musical score is arranged in seven systems. Each system contains staves for organ (org) and piano (pno). The organ part is written in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The organ part provides a harmonic and melodic counterpoint, with some systems featuring sustained notes or simple melodic lines. The score concludes with a final organ staff containing a fermata over a whole note.



# Inquiétantes comptines du soir

Jean-Pierre Prudent

## Mouvement 3

Nuance globale plutôt forte jusqu'à la mesure 82,  
plutôt piano ensuite.

Atmosphère rapide et effréné jusqu'à 82, plus calme, reposé ensuite; neutre.

7  $\text{♩} = 120$

Flûte

Celesta

Piano

Vibraphone

Basse Acoustique

Violons

Violons

Alti

Violoncelles

Contrabasses

batterie

The image shows a musical score for 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a vertical stack of staves. On the left side, the instruments are labeled: Fl., clsta, pian, Vibr., bass, Vln1, Vln2, Alt, Vcl., Cont., and batt. The piano part (pian) is the only one with musical notation, starting with a treble clef and a key signature of one sharp (F#). The vibraphone part (Vibr.) begins in the third measure with a forte (*f*) dynamic. All other instruments (Fl., clsta, bass, Vln1, Vln2, Alt, Vcl., Cont., batt.) have rests throughout the three measures shown. A bracket on the left groups the instruments from Fl. down to Cont. A small box containing the number '3' is located at the top left of the piano staff.

This musical score is for the third movement of 'Inquiétantes comptines du soir'. It is a piano and vibraphone duet. The score is written in 3/4 time and features a key signature of one sharp (F#). The piano part begins with a melodic line in the right hand, characterized by a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats). The vibraphone part provides a rhythmic accompaniment with a steady eighth-note pattern. The score is divided into three measures, with a repeat sign at the beginning of the first measure. The instrumentation includes Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto Saxophone (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The piano and vibraphone parts are the only ones with musical notation.

9

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 3'. The score is for a full orchestra and piano. It features 11 staves. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto Saxophone (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The piano part is the only one with musical notation, consisting of a treble and bass clef staff. The piano part begins with a treble clef staff containing a melodic line with various intervals and accidentals, and a bass clef staff containing a more rhythmic accompaniment. The other staves are currently empty, indicating that the music for these instruments is on a subsequent page. A rehearsal mark '9' is placed at the beginning of the piano part.

12

Fl.

clsta

pian

Vibr.

bass

*f*

Vln1

Vln2

Alt

Vcl.

Cont.

batt



75

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

78

Detailed description: This is a page of a musical score for 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a grand staff format with ten staves. From top to bottom, the staves are labeled: Fl. (Flute), clsta (Clarinet), pian (Piano), Vibr. (Vibraphone), bass (Double Bass), Vln1 (Violin 1), Vln2 (Violin 2), Alt (Alto), Vcl. (Violoncelle), Cont. (Contrabasso), and batt (Batteria). The piano part is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features a complex melodic line with many accidentals and a steady eighth-note accompaniment. The vibraphone part consists of a rhythmic pattern of eighth notes. The other instruments (Fl., clsta, Vln1, Vln2, Alt, Vcl., Cont., batt) have rests throughout the page. A rehearsal mark '78' is located at the beginning of the piano staff.

27

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

closed hi-hat

high tom 1

open hi-hat

mid tom 1

kick drum 2

24

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

side stick

tom grave 2

snare drum 1

27

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

30

Fl.  
clsta  
pian  
Vibr.  
bass  
Vln1  
Vln2  
Alt  
Vcl.  
Cont.  
batt

Detailed description: This is a page of a musical score for the piece 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a vertical format with eleven staves. From top to bottom, the staves are labeled: Fl. (Flute), clsta (Clarinete), pian (Piano), Vibr. (Violoncello), bass (Basso), Vln1 (Violino I), Vln2 (Violino II), Alt (Alto), Vcl. (Violone), Cont. (Contrabbasso), and batt. (Batteria). The piano part is written in bass clef and includes a melodic line with various notes and rests. The bass part is written in bass clef and features a rhythmic pattern with eighth and sixteenth notes. The percussion part is written in a common time signature and includes a complex rhythmic pattern with eighth and sixteenth notes, including some notes marked with an 'x'. The other instruments (Fl., clsta, Vln1, Vln2, Alt, Vcl., Cont.) have rests throughout the page. A rehearsal mark '30' is located at the beginning of the Fl. staff.

33

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a symphony orchestra. The score is for the third movement of 'Inquiétantes comptines du soir'. It features 12 staves. The top staff is for Flute (Fl.), followed by Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Battery (batt). The bass and battery staves contain the only musical notation on this page, which includes a key signature of one sharp (F#) and a 3/4 time signature. The battery part includes some rests marked with an 'x'.

Musical score for 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a vertical stack of staves for various instruments. The instruments listed on the left are: Fl. (Flute), clsta (Clarinet), pian (Piano), Vibr. (Vibraphone), bass (Bass), Vln1 (Violin 1), Vln2 (Violin 2), Alt (Alto), Vcl. (Violoncelle), Cont. (Contrebasse), and batt (Batterie). The score is divided into three measures. The first measure is marked with a box containing the number 36. The second measure is marked with a first ending bracket and the number 1. The bass line (bass) has a melodic line in the first measure. The percussion line (batt) has a rhythmic pattern with 'x' marks indicating cymbal hits, with a label 'crash cymbal 1' pointing to the first 'x'.



39 2. *Fine*

Fl.  
clsta  
pian  
Vibr.  
bass  
Vln1  
Vln2  
Alt  
Vcl.  
Cont.  
batt

42 ♩ = 120

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

45

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

48

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

51

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

54

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

57

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

60

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 3'. The page begins at measure 60. The instrumentation includes Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncello (Vcl.), Contrabasso (Cont.), and Batterie (batt). The Flute, Clarinet, Violin 1, Violin 2, Alto, and Violoncello parts are currently silent, indicated by a horizontal line with a bar across the staff. The Piano part features a complex, rhythmic melody with many accidentals and slurs. The Vibraphone part plays a steady eighth-note pattern. The Bass part provides a harmonic accompaniment with various note values and accidentals. The Batterie part has a simple, rhythmic pattern with some rests and accents.



63

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 3'. The score is for a full orchestra and includes a percussion section. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto, Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The score is divided into three measures. The piano part features a complex melodic line with many accidentals and a 'pian' dynamic marking. The bass part has a rhythmic pattern with eighth and sixteenth notes. The drums part shows a complex rhythmic pattern with various note values and rests. The other instruments (Fl., clsta, Vln1, Vln2, Alt, Vcl., Cont.) have mostly rests in this section. A rehearsal mark '63' is placed at the beginning of the first measure.

66

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 3'. The page is numbered 66 in the top left corner. It features eleven staves for different instruments and voices. From top to bottom, the staves are: Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The piano part is the only one with active notation, showing a melodic line in the bass clef with various notes, rests, and accidentals. The bass part also has active notation, featuring a rhythmic pattern with eighth and sixteenth notes. The other instruments and voices are currently silent, indicated by horizontal lines with bar lines. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

69

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Fl. 22

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The Flute, Clarinet, and Violoncello parts are mostly silent, indicated by rests. The Piano part is also mostly silent. The Bass part has a melodic line with eighth and sixteenth notes. The Violin 1 and Violin 2 parts play sustained notes. The Alto part plays a melodic line with a sharp sign. The Drums part has a rhythmic pattern with 'x' marks indicating cymbal hits. A conductor's part (Cont.) is shown with a bass clef and rests. A rehearsal mark '22' is in a box at the top left.

75

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for 'Inquiétantes comptines du soir Mouvement 3'. The score is arranged in a vertical stack of staves. At the top left, a box contains the number '75'. The instruments listed on the left are: Fl. (Flute), clsta (Clarinet), pian (Piano), Vibr. (Violin), bass (Bass), Vln1 (Violin 1), Vln2 (Violin 2), Alt (Alto), Vcl. (Violoncelle), Cont. (Contrebasse), and batt (Batterie). The Fl., clsta, and Vcl. staves contain whole rests. The pian part is represented by two staves (treble and bass clef) which are currently empty. The Vibr. staff is empty. The bass staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The Vln1 staff has a whole note with a fermata. The Vln2 staff has a whole note with a fermata and a slur. The Alt staff has a whole note with a sharp sign. The Cont. staff contains whole rests. The batt staff contains a rhythmic pattern with eighth notes and rests, marked with 'x' for cymbals.

78

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for 'Inquiétantes comptines du soir Mouvement 3'. The page is numbered 78 in the top left corner. It features eleven staves for different instruments and a drum set. From top to bottom, the staves are: Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncelle (Vcl.), Contrabass (Cont.), and Batterie (batt). The Flute, Clarinet, and Piano staves contain only rests. The Vibraphone, Bass, and Drum set staves are empty. The Violin 1, Violin 2, Alto, and Violoncelle staves each contain a single whole note. The Contrabass staff contains a single whole note. The Drum set staff contains a rhythmic pattern of eighth and sixteenth notes with 'x' marks above some notes, indicating cymbal hits.

81

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

84

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a chamber ensemble. The score is for measures 84, 85, and 86. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncelle (Vcl.), Contrebasse (Cont.), and Batterie (batt). The Flute and Clarinet parts have melodic lines with some grace notes and slurs. The Piano part is marked 'pian' and is currently empty. The other instruments (Vibr., bass, Vln1, Vln2, Alt, Vcl., Cont., and batt) are playing sustained notes or rests. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



87

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 87 in the top left corner. The score is arranged in a standard orchestral layout with staves for various instruments. From top to bottom, the staves are: Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncelle (Vcl.), Contrebasse (Cont.), and Batterie (batt). The Flute and Clarinet parts have melodic lines with some rests and accidentals. The Piano part is marked 'pian' and is currently empty. The Violin 1 and 2 parts have sustained notes. The Alto and Violoncelle parts also have sustained notes. The Contrebasse part has a note with a sharp sign. The Batterie part has a few rhythmic marks. The score is written in black ink on a white background.

90

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a chamber ensemble. The score is for measures 90, 91, and 92. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto Saxophone (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). The Flute and Clarinet parts have melodic lines with some rests. The Piano part is marked 'pian' and is currently empty. The string parts (Vln1, Vln2, Vcl., Cont.) play sustained notes. The Drums part has a simple rhythmic pattern of short strokes.

23

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a chamber ensemble. The score is for measures 23, 24, and 25. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass (bass), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncelle (Vcl.), Contrebasse (Cont.), and Batterie (batt). The Flute and Clarinet parts are active in measure 23, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Piano part is marked 'pian' and is silent. The other instruments (Vibr., Bass, Vln1, Vln2, Alt, Vcl., Cont., Batt) are playing sustained notes or rests in measures 24 and 25. The score is written in a key signature of one sharp (F#) and a common time signature (C).

96

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 3'. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (clsta), Piano (pian), Violins (Vln1, Vln2), Viola (Alt), Violoncello (Vcl.), and Bass (Cont.). The percussion part (batt) is also present. The score begins at measure 96. The Flute and Clarinet parts have melodic lines with various accidentals (sharps, flats, naturals) and rests. The Piano part is currently blank. The Violins, Viola, and Cello/Bass parts have sustained notes, some with accidentals. The Bass part has a few notes with accidentals. The percussion part has a few short, rhythmic marks.

99

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

102

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

105

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

108

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt



111

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

714

Fl.

clsta

pian

Vibr.

bass

Vln1

Vln2

Alt

Vcl.

Cont.

batt

Detailed description: This is a page of a musical score for a symphony orchestra. The score is for measures 714 to 717. The instruments listed on the left are Flute (Fl.), Clarinet (clsta), Piano (pian), Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncelle (Vcl.), Contrabasse (Cont.), and Batterie (batt). The Flute and Clarinet parts have melodic lines with some grace notes and slurs. The Piano part is marked 'pian' and is currently silent. The Violin 1 and 2 parts play sustained notes. The Alto part has a melodic line. The Violoncelle part has a bass line. The Contrabasse part is silent. The Batterie part has a simple rhythmic pattern of four measures.

118

*Da Capo Al Fine*

The image displays a musical score for the piece "Inquiétantes comptines du soir Mouvement 3". The score is arranged in a vertical format with eleven staves, each representing a different instrument. From top to bottom, the instruments are: Flute (Fl.), Clarinet (clsta), Piano (pian), Vibraphone (Vibr.), Bass, Violin 1 (Vln1), Violin 2 (Vln2), Alto (Alt), Violoncello (Vcl.), Contrabass (Cont.), and Drums (batt). Each staff begins with a treble clef for the woodwinds and strings, and a bass clef for the lower strings and drums. The piano part is indicated by a brace on the left and the word "pian". The drum part includes a small 'x' symbol on the first staff. The score is otherwise empty, with no notes or rests written on the staves. The page number "118" is in a box at the top left, and the instruction "Da Capo Al Fine" is at the top right.

# Inquiétantes comptines du soir

Jean-Pierre Prudent

## Mouvement 4

Nuance plutôt piano, petit crescendo possible quand tous les instruments sont entrés.

Atmosphère douce, mystérieuse, peut-être un peu inquiétante...

La persussion sont choisies librement, mais la grosse caisse peut être employée par priorité ainsi qu'un autre instrument au timbre beaucoup plus aigu.

7 ♩ = 90

violons 1

violons 2

altos

violoncelles

contrebasses

celesta

cors

piano

percussions

6

vl1  
vl2  
alto  
vcls  
bass

This system contains measures 6 through 11. It features five staves: vl1, vl2, alto, vcls, and bass. The music consists of whole notes. Vl1 and vl2 play a sequence of notes: G4, A4, B4, C5, B4, A4. The alto part plays: G4, A4, B4, C#5, B4, C#5. The vcls part plays: G3, A3, B3, C4, B3, A3. The bass part plays: G2, A2, B2, C3, B2, A2.

72

vl1  
vl2  
alto  
vcls  
bass  
celesta  
cors

This system contains measures 72 through 77. It features seven staves: vl1, vl2, alto, vcls, bass, celesta, and cors. The music consists of whole notes. Vl1 and vl2 play: G4, A4, B4, C5, B4, A4. The alto part plays: G4, A4, B4, C#5, B4, C#5. The vcls part plays: G3, A3, B3, C4, B3, A3. The bass part plays: G2, A2, B2, C3, B2, A2. The celesta part plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4. The cors part is silent until measure 77, where it plays G2, A2, B2, C3, B2, A2. Dynamics include *mf* for celesta and *p* for cors.

18

Score for measures 18-23. The score includes staves for v11, v12, alto, vcls, bass, celesta, and cors. The celesta part features a rhythmic pattern of eighth notes and chords. The bass part has a melodic line with some accidentals.

24

Score for measures 24-29. The score includes staves for v11, v12, alto, vcls, bass, celesta, cors, and pian. The pian part starts at measure 24 with a melodic line in the right hand and a bass line in the left hand, marked *mf*. The celesta part continues with its rhythmic pattern.

29

vl1

vl2

alto

vcls

bass

celesta

cors

pian

perc

*mf*

35

vl1

vl2

alto

vcls

bass

celesta

cors

pian

perc



47

vl1

vl2

alto

vcls

bass

celesta

cors

pian

perc

8

Detailed description: This is a page of a musical score for a piece titled 'Inquiétantes comptines du soir Mouvement 4'. The page begins at measure 47, indicated by a box containing the number '47'. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: vl1 (Violin 1), vl2 (Violin 2), alto (Alto), vcls (Viola), bass (Bass), celesta (Celesta), cors (Cor), pian (Piano), and perc (Percussion). The vl1 and vl2 staves contain whole notes. The alto staff contains whole notes with a key signature change to one sharp (F#) in the fifth measure. The vcls staff contains whole notes with a key signature change to one flat (Bb) in the second measure. The bass staff contains whole notes with a key signature change to one sharp (F#) in the second measure. The celesta staff features a rhythmic pattern of eighth notes and sixteenth notes. The cors staff contains whole notes. The pian staff is divided into two systems: the upper system shows a dense texture of notes, and the lower system shows a single whole note per measure. The perc staff contains whole notes with a key signature change to one sharp (F#) in the second measure. The page number '6/9' is located at the bottom left, and the title 'Inquiétantes comptines du soir Mouvement 4' is at the bottom right.

This musical score page features the following instruments and parts:

- vl1**: Violin 1, Treble clef, measures 47-52.
- vl2**: Violin 2, Treble clef, measures 47-52.
- alto**: Alto Saxophone, Treble clef, measures 47-52.
- vcls**: Clarinet, Treble clef, measures 47-52.
- bass**: Bassoon, Bass clef, measures 47-52.
- celesta**: Celesta, Treble clef, measures 47-52.
- cors**: Horns, Bass clef, measures 47-52.
- pian**: Piano, Treble and Bass clefs, measures 47-52.
- perc**: Percussion, Bass clef, measures 47-52.

The score is marked with a rehearsal sign '47' at the beginning of the first staff. The piano part includes a complex texture with many sixteenth notes in the right hand and simple chords in the left hand. The percussion part consists of simple rhythmic patterns.

53

53  
v11  
v12  
alto  
vcls  
bass  
celesta  
pian

8

Detailed description: This system of musical notation covers measures 53 to 58. It features six vocal staves (v11, v12, alto, vcls, bass) and two piano staves (celesta and pian). The vocal parts consist of whole notes. The piano accompaniment includes a celesta part with a rhythmic pattern of eighth notes and a piano part with a steady eighth-note accompaniment. A rehearsal mark '8' is placed below the piano part.

59

59  
v11  
v12  
alto  
vcls  
bass  
celesta  
pian

8

Detailed description: This system of musical notation covers measures 59 to 64. It features the same six vocal staves and two piano staves as the previous system. The vocal parts continue with whole notes. The piano accompaniment includes a celesta part with a rhythmic pattern of eighth notes and a piano part with a steady eighth-note accompaniment. A rehearsal mark '8' is placed below the piano part.

65

Score for measures 65-70. The score includes staves for v11, v12, alto, vcls, bass, and celesta. The celesta part features a rhythmic accompaniment of eighth notes and chords. The vocal parts (v11, v12, alto, vcls, bass) have whole notes.

71

Score for measures 71-76. The score includes staves for v11, v12, alto, vcls, bass, and celesta. The celesta part continues with its rhythmic accompaniment. The vocal parts (v11, v12, alto, vcls, bass) have whole notes.



# Inquiétantes comptines du soir

Jean-Pierre Prudent

## Mouvement 5

Nuance globale mezzo-forte à forte.

Atmosphère pesante, déchirée par les aigus au piano.

7 ♩ = 90

Musical score for measures 7-10. The score is for a string quartet (violons, altos, violoncelle, basses), piano, and percus. The time signature is 4/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 90. The score shows the following notes:

- Violons:** Measure 7: G4, B4, D5. Measure 8: A4, C5, E5. Measure 9: F#4, A4, C5. Measure 10: B3, D4, F#4.
- Altos:** Measure 7: G2. Measure 8: A2. Measure 9: B2. Measure 10: C3, E3, G3.
- Violoncelle:** Measure 7: G2, B2. Measure 8: A2, C3. Measure 9: B2, D3. Measure 10: C3, E3, G3.
- Basses:** Measure 7: G2. Measure 8: A2. Measure 9: B2. Measure 10: C3, E3, G3.
- Piano:** Measure 7: G2, B2. Measure 8: A2, C3. Measure 9: B2, D3. Measure 10: C3, E3, G3.
- Percus:** Measure 7: G2. Measure 8: A2. Measure 9: B2. Measure 10: C3, E3, G3.

Musical score for measures 11-14. The score is for a string quartet (violons, altos, violoncelle, basses), piano, and percus. The time signature is 4/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 90. The score shows the following notes:

- Violons:** Measure 11: G4, B4, D5. Measure 12: A4, C5, E5. Measure 13: F#4, A4, C5. Measure 14: B3, D4, F#4.
- Altos:** Measure 11: G2. Measure 12: A2. Measure 13: B2. Measure 14: C3, E3, G3.
- Violoncelle:** Measure 11: G2, B2. Measure 12: A2, C3. Measure 13: B2, D3. Measure 14: C3, E3, G3.
- Basses:** Measure 11: G2. Measure 12: A2. Measure 13: B2. Measure 14: C3, E3, G3.
- Piano:** Measure 11: G2, B2. Measure 12: A2, C3. Measure 13: B2, D3. Measure 14: C3, E3, G3.
- Percus:** Measure 11: G2. Measure 12: A2. Measure 13: B2. Measure 14: C3, E3, G3.

9

violons

altos

violoncelle

basses

pian

percus

13

violons

altos

violoncelle

basses

pian

percus

*8va.*





25

violons

altos

violoncelle

basses

pian

8va

percus

29

violons

altos

violoncelle

basses

pian

8va

percus

33

violons  
altos  
violoncelle  
basses  
pian  
percus

Detailed description: This system contains measures 33 through 36. The violins part (treble clef) features a sequence of chords: a D major triad, a D major triad with a flat second, a D major triad with a sharp second, and a D major triad with a flat second. The altos part (bass clef) plays a descending eighth-note line: G2, F#2, E2, D2, C2, B1, A1, G1. The violoncello part (bass clef) plays a steady eighth-note accompaniment. The basses part (bass clef) plays a steady eighth-note accompaniment. The piano part (grand staff) features a complex texture with chords and a melodic line in the right hand. The percussion part (bass clef) has a simple accompaniment with a long note in measure 34.

37

violons  
altos  
violoncelle  
basses  
pian  
percus

8va-

Detailed description: This system contains measures 37 through 40. The violins part (treble clef) features a sequence of chords: a D major triad, a D major triad with a flat second, a D major triad with a sharp second, a D major triad with a flat second, a D major triad with a sharp second, and a D major triad with a flat second. The altos part (bass clef) plays a descending eighth-note line: G2, F#2, E2, D2, C2, B1, A1, G1. The violoncello part (bass clef) plays a steady eighth-note accompaniment. The basses part (bass clef) plays a steady eighth-note accompaniment. The piano part (grand staff) features a complex texture with chords and a melodic line in the right hand. The percussion part (bass clef) has a simple accompaniment with a long note in measure 38.

47

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

Detailed description: This system of musical notation covers measures 47 to 50. It includes staves for violins, altos, cello, basses, piano, and percussion. The piano part features a '8va' marking with a dashed line indicating an octave shift. The percussion part has a few notes in the lower register.

45

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

Detailed description: This system of musical notation covers measures 45 to 48. It includes staves for violins, altos, cello, basses, piano, and percussion. The piano part features a '8va' marking with a dashed line indicating an octave shift. The percussion part has a few notes in the lower register.

49

violons  
altos  
violoncelle  
basses  
pian  
percus

8<sup>va</sup>

Detailed description: This system of music covers measures 49 to 52. The violins play a sustained chord in the treble clef, with a slur over the first two measures and a change in the last two. The altos play a descending line in the bass clef. The violoncelles play a sustained chord. The basses play a rhythmic pattern of eighth notes with accents. The piano part features a complex texture with a melodic line in the right hand and chords in the left hand, including an 8va marking. The percussion part consists of a steady eighth-note pattern.

53

violons  
altos  
violoncelle  
basses  
pian  
percus

Detailed description: This system of music covers measures 53 to 56. The violins play a sustained chord in the treble clef. The altos play a descending line in the bass clef. The violoncelles play a sustained chord. The basses play a rhythmic pattern of eighth notes with accents. The piano part features a complex texture with a melodic line in the right hand and chords in the left hand. The percussion part consists of a steady eighth-note pattern.

57

violons

altos

violoncelle

basses

pian

percus

8va

Detailed description: This system contains measures 57 through 60. The violins part features block chords in treble clef with a key signature of one sharp (F#). The cellos and basses play similar block chords in bass clef. The piano part has a complex texture with sixteenth-note runs in the right hand and block chords in the left hand, marked with an 8va. The percussion part consists of a steady bass drum pattern.

61

violons

altos

violoncelle

basses

pian

percus

8va

Detailed description: This system contains measures 61 through 64. The violins part has a melodic line with a long slur across measures 61 and 62, and a descending line in measures 63 and 64. The cellos and basses play block chords. The piano part features a melodic line in the right hand and block chords in the left hand, with an 8va marking. The percussion part continues with a steady bass drum pattern.

65

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

Detailed description: This system contains measures 65 through 68. The violins part features a melodic line with a long slur over measures 65 and 66. The cellos and basses play a steady eighth-note accompaniment. The piano part includes a section marked '8va' (octave up) starting at measure 65. The percussion part consists of a simple rhythmic pattern.

69

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

Detailed description: This system contains measures 69 through 72. The violins part continues with a melodic line. The cellos and basses maintain their eighth-note accompaniment. The piano part has a section marked '8va' (octave up) starting at measure 69. The percussion part continues with its rhythmic pattern.

73

violons  
altos  
violoncelle  
basses  
pian  
percus

8va. - 7

Detailed description: This system contains measures 73 through 76. The violins part features a melodic line with a trill in measure 74. The cellos and basses play a steady eighth-note accompaniment. The piano part has a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. The percussion part has a simple rhythmic pattern.

77

violons  
altos  
violoncelle  
basses  
pian  
percus

Detailed description: This system contains measures 77 through 80. The violins part has a melodic line with a trill in measure 78. The cellos and basses continue with their eighth-note accompaniment. The piano part features a more active right hand with many sixteenth notes. The percussion part has a simple rhythmic pattern.

87

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

Detailed description: This system of musical notation covers measures 87 to 90. It features six staves: Violins (treble clef), Altos (bass clef), Violoncelle (bass clef), Basses (bass clef), Piano (grand staff), and Percussion (bass clef). The key signature has one sharp (F#). The piano part includes a trill in the right hand starting at measure 87, with an 8va marking above it. The percussion part has a rhythmic pattern of eighth notes with a sharp sign above them.

88

violons  
altos  
violoncelle  
basses  
percus

Detailed description: This system of musical notation covers measures 88 to 91. It features five staves: Violins (treble clef), Altos (bass clef), Violoncelle (bass clef), Basses (bass clef), and Percussion (bass clef). The key signature has one sharp (F#). The piano part is not present in this system. The percussion part continues with a rhythmic pattern of eighth notes with a sharp sign above them.



89

violons  
altos  
violoncelle  
basses  
pian  
percus

8va

8va

Detailed description: This system contains measures 89 through 92. The violins play a sustained chord with a slur over the first two measures. The altos play a descending line of notes. The violoncelle and basses play sustained chords. The piano has a complex texture with a treble clef staff featuring a rapid sixteenth-note pattern in measures 89 and 92, and a bass clef staff with sustained chords. The percus part consists of sustained chords in the bass clef.

violoncelle  
basses  
pian  
percus

Detailed description: This system contains measures 93 through 96. The violoncelle and basses play sustained chords. The piano has a treble clef staff with sustained chords and a bass clef staff with a descending line of notes. The percus part consists of sustained chords in the bass clef.

basses  
pian  
percus

Detailed description: This system contains measures 97 through 100. The basses play a descending line of notes. The piano has a treble clef staff with a descending line of notes and a bass clef staff with sustained chords. The percus part consists of sustained chords in the bass clef.

pian

percus

Detailed description: This system contains two staves. The top staff is for the piano, with a treble clef and a key signature of one sharp (F#). It features a melodic line with a series of sixteenth-note chords in the second and fourth measures. The bottom staff is for the percussion, with a bass clef, showing a sequence of notes with a sharp sign (#) in the second and fourth measures, and a slur over the notes in the second and fourth measures.

pian

percus

Detailed description: This system contains two staves. The top staff is for the piano, with a treble clef and a key signature of one sharp (F#). It features a melodic line with a series of sixteenth-note chords in the second measure. The bottom staff is for the percussion, with a bass clef, showing a sequence of notes with a sharp sign (#) in the second and fourth measures, and a slur over the notes in the second and fourth measures.

percus

Detailed description: This system contains a single staff for the percussion, with a bass clef. It shows a sequence of notes with a sharp sign (#) in the second and fourth measures, and a slur over the notes in the second and fourth measures.



# Inquiétantes comptines du soir

Jean-Pierre Prudent

## Mouvement 6

Nuance globale mezzo-forte avec les flûtes à bec au début, piano ensuite (orgue et flûte traversière).

L'atmosphère est contrastée au début entre les flûtes à bec jouant assez gai et clair et l'orgue et les percussions venant créer une impression plus inquiétante.

Avec l'orgue et la flûte traversière: mystérieux.

Les percussions sont choisies librement. De préférence la grosse caisse contrastant avec un instrument au timbre beaucoup plus clair ...

7  $\text{♩} = 90$

flutes bec soprano *mf*

flutes bec alto

flute traversière

orgue Fonds doux, boisé, bourdons, flûtes ... ou orgue positif

percussions

Detailed description: This system contains five staves. The top staff is for soprano flute, starting with a treble clef, 4/4 time signature, and a tempo marking of quarter note = 90. It begins with a rest, followed by a melody starting on G4, featuring a triplet of eighth notes (A4, B4, C5) and a dynamic marking of *mf*. The second and third staves are for alto flute and traversiere flute, both with rests. The fourth and fifth staves are for organ and percussion, also with rests. The organ part includes the instruction 'Fonds doux, boisé, bourdons, flûtes ... ou orgue positif'.

fl sop

perc

Detailed description: This system contains two staves. The top staff is for soprano flute, continuing the melody from the first system. It features a triplet of eighth notes (B4, C5, D5) and a dynamic marking of *mf*. The bottom staff is for percussion, with a rest followed by a half note on a low pitch.

fl sop

flt alt

perc *mf*  
*p*

Detailed description: This system contains three staves. The top staff is for soprano flute, continuing the melody with a triplet of eighth notes (C5, D5, E5) and a dynamic marking of *mf*. The middle staff is for alto flute, with a rest followed by a half note on a low pitch. The bottom staff is for percussion, with a rest followed by a half note on a low pitch, with dynamic markings of *mf* and *p*.

fl sop

fl alt

perc

70

71

72

fl sop

fl alt

org

perc

73

74

75

fl sop

fl alt

org

perc

76

77

78

fl sop

fl alt

org

perc

79

80

81

fl sop

fl alt

org

perc

22

fl sop

fl alt

org

perc

25

fl sop

fl alt

org

perc

28

fl sop

fl alt

org

perc

31

34

fl sop  
flt alt  
org  
perc

37

fl sop  
perc

40

fl sop  
org  
perc

*p*

org

flut  
org

*mf*

flut

org

The first system of music consists of three staves. The top staff is for the flute (flut) and contains a melodic line with various notes and rests. The middle staff is for the organ (org) and contains a melodic line with some notes beamed together. The bottom staff is for the organ (org) and contains a bass line with chords and single notes. The system is bracketed on the left side.

flut

org

The second system of music consists of three staves. The top staff is for the flute (flut) and contains a melodic line. The middle staff is for the organ (org) and contains a melodic line. The bottom staff is for the organ (org) and contains a bass line with chords. The system is bracketed on the left side.

flut

org

The third system of music consists of three staves. The top staff is for the flute (flut) and contains a melodic line. The middle staff is for the organ (org) and contains a melodic line. The bottom staff is for the organ (org) and contains a bass line with chords. The system is bracketed on the left side.

flut

org

The fourth system of music consists of three staves. The top staff is for the flute (flut) and contains a melodic line. The middle staff is for the organ (org) and contains a melodic line. The bottom staff is for the organ (org) and contains a bass line with chords. The system is bracketed on the left side.

flut

org

The fifth system of music consists of three staves. The top staff is for the flute (flut) and contains a melodic line. The middle staff is for the organ (org) and contains a melodic line. The bottom staff is for the organ (org) and contains a bass line with chords. The system is bracketed on the left side.



flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

flut

org

The first system of music consists of three staves. The top staff is for the flute, showing a melodic line with various accidentals and rests. The middle staff is for the organ, featuring a single half note chord. The bottom staff is for the organ, showing a series of chords. A brace groups the organ staves.

flut

org

The second system of music consists of three staves. The top staff is for the flute, showing a melodic line with various accidentals and rests. The middle staff is for the organ, featuring a single half note chord. The bottom staff is for the organ, showing a series of chords. A brace groups the organ staves.

flut

org

The third system of music consists of three staves. The top staff is for the flute, showing a melodic line with various accidentals and rests. The middle staff is for the organ, featuring a single half note chord. The bottom staff is for the organ, showing a series of chords. A brace groups the organ staves.

flut

org

The fourth system of music consists of three staves. The top staff is for the flute, showing a melodic line with various accidentals and rests. The middle staff is for the organ, featuring a single half note chord. The bottom staff is for the organ, showing a series of chords. A brace groups the organ staves.

flut

The fifth system of music consists of a single staff for the flute, showing a melodic line with various accidentals and rests.

flut

The sixth system of music consists of a single staff for the flute, showing a melodic line with various accidentals and rests.

# Inquiétantes comptines du soir

Jean-Pierre Prudent

## Mouvement 7

Nuance forte.

Atmosphère presque tonitruante, effrénée.

Les persussions sont choisies librement en leur donnant des timbres d'autant plus aigus que la note écrite est élevée (ou grave à l'inverse). Il faut donc respecter le rythme et les hauteurs relatives.

♩ = 120

The musical score is arranged in two systems. The first system includes staves for piano, orgue hammond, basse, percussions, and Grosse-caisse. The piano and Hammond organ parts are mostly silent, with some chords appearing in the organ part. The bass line is active, and the percussion part features a complex, syncopated rhythm. The second system includes staves for B3, bass, perc, and GC. The B3 part has some chords, while the bass and GC parts continue the rhythmic patterns from the first system.

inquiétantes comptines du soir Mouvement 7

Musical score for measures 1-11. The score is arranged in five staves: B3 (piano), bass, perc (drums), and GC (guitar). The B3 part features chords in the right hand and bass notes in the left hand. The bass line is a melodic sequence of eighth notes. The percussion part consists of a steady eighth-note pattern. The guitar part is a simple eighth-note accompaniment.

Musical score for measures 12-15. The score is arranged in five staves: B3 (piano), bass, perc (drums), and GC (guitar). A box containing the number '12' is placed above the first staff. The B3 part features chords in the right hand and bass notes in the left hand. The bass line continues the melodic sequence from the previous system. The percussion part continues with the eighth-note pattern. The guitar part continues with the eighth-note accompaniment.

16

B3

bass

perc

GC

20

B3

bass

perc

GC

24

B3

bass

perc

GC

28

B3

bass

perc

GC

32

B3

bass

perc

GC

36

B3

bass

perc

40 Rit.

pian

B3

perc

*mf*

*mf*



inquiétantes comptines du soir Mouvement 7

44 ♩ = 90

pian

B3

perc

B3

perc

# Inquiétantes comptines du soir

Jean-Pierre Prudent

A interpréter assez librement ...

Mouvement 8

7 ♩ = 90

piano électrique

basse

orgue hammond

batterie

*mf*

*f*

grosse caisse 1

tom moyen 1

tom aigu 1

pian

basse

batt

*pian*

cymbale crash 1

caisse claire

pian

basse

B3

batt

*mf*

7

pian

basse

B3

batt

Detailed description: This system contains measures 7 and 8. Measure 7 features a piano accompaniment with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The bass line has a quarter note pattern. The B3 part has a whole note chord. The drum part has a quarter note pattern. Measure 8 features a piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. The bass line has a quarter note pattern. The B3 part has a whole note chord. The drum part has a quarter note pattern.

9

pian

basse

B3

batt

grosse caisse 1

tom moyen 1

tom aigu 1

Detailed description: This system contains measures 9 and 10. Measure 9 features a piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. The bass line has a quarter note pattern. The B3 part has a whole note chord. The drum part has a quarter note pattern. Measure 10 features a piano accompaniment with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The bass line has a quarter note pattern. The B3 part has a whole note chord. The drum part has a quarter note pattern. Labels 'grosse caisse 1', 'tom moyen 1', and 'tom aigu 1' are placed below the drum staff with lines pointing to specific notes.

Inquiétantes comptines du soir mouvement 8

17

pian

basse

B3

batt

Detailed description: This system contains measures 17 and 18. The piano part (measures 17-18) features a treble clef with a melodic line starting on a whole note, followed by eighth notes. The bass clef part (measures 17-18) consists of a sustained chord with a crescendo hairpin. The bass line (measures 17-18) has a steady eighth-note pattern. The B3 part (measures 17-18) has a treble clef with a chord in measure 17 and a whole note in measure 18, and a bass clef with a whole note in measure 17 and a whole note in measure 18. The battery part (measures 17-18) has a treble clef with a rhythmic pattern of eighth notes and rests.

18

pian

basse

B3

batt

cymbale crash 1

caisse claire

Detailed description: This system contains measures 19 and 20. The piano part (measures 19-20) features a treble clef with a melodic line and a bass clef with a sustained chord. The bass line (measures 19-20) has a steady eighth-note pattern. The B3 part (measures 19-20) has a treble clef with a chord in measure 19 and a whole note in measure 20, and a bass clef with a whole note in measure 19 and a whole note in measure 20. The battery part (measures 19-20) has a treble clef with a rhythmic pattern. A 'cymbale crash 1' is marked above the first eighth note of measure 19, and a 'caisse claire' is marked below the first eighth note of measure 19.

Inquiétantes comptines du soir mouvement 8

The image displays a musical score for a piece titled "Inquiétantes comptines du soir mouvement 8". The score is arranged in four systems, each corresponding to a measure number (15, 17, 19, and 21). Each system includes staves for piano (pian), basse (bass), B3 (bassoon), and batt (drums). The piano part features complex melodic lines with various accidentals and dynamics. The bass part provides a steady accompaniment. The B3 part consists of block chords. The drum part includes specific notations for "tom aigu 1" and "tom moyen 1".

15

pian

basse

B3

batt

17

pian

basse

B3

batt

19

pian

basse

B3

batt

tom aigu 1

tom moyen 1

27

pian

basse

B3

batt

cymbale crash 1

caisse claire

28

pian

basse

B3

batt

Inquiétantes comptines du soir mouvement 8

The image displays a musical score for a piece titled "Inquiétantes comptines du soir mouvement 8". The score is organized into three systems, each starting with a measure number in a box: 25, 27, and 29. Each system contains four staves: a grand piano (pian) with treble and bass clefs, a bass line (basse) with a bass clef, a B3 section with treble and bass clefs, and a drum set (batt) with a drum clef. The piano part features complex melodic lines with many accidentals. The bass line consists of simple eighth-note patterns. The B3 section provides harmonic support with chords. The drum set part includes various rhythmic patterns, with specific drum sounds labeled: "grosse caisse 1", "tom moyen 1", and "tom aigu 1". The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Inquiétantes comptines du soir mouvement 8

The musical score is divided into three systems, each starting with a measure number in a box: 37, 33, and 35. Each system includes four staves: piano (pian), basse (bass), B3 (piano accompaniment), and batt (drums). The piano part features intricate melodic lines with various accidentals. The bass part consists of a steady eighth-note pattern. The B3 part provides harmonic support with chords and single notes. The drum part includes a cymbal crash and a clear drum sound, as indicated by the labels 'cymbale crash 1' and 'caisse claire'. The score is written in a key signature of one sharp (F#) and a common time signature.



Inquiétantes comptines du soir mouvement 8

This musical score is divided into three systems, each starting with a measure number in a box: 37, 39, and 47. Each system contains four staves: piano (pian), basse (bass), B3 (piano accompaniment), and batt (drums). The piano part features a melodic line with various intervals and accidentals. The basse part provides a steady bass line. The B3 part consists of chords in the right and left hands. The drum part includes specific instructions: 'tom aigu 1', 'grosse caisse 1', 'tom moyen 1', 'cymbale crash 1', and 'caisse claire'. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Inquiétantes comptines du soir mouvement 8

43

pian

basse

B3

batt

45

pian

basse

B3

batt

47

pian

basse

B3

49

pian

basse

B3

51

pian

basse

B3

53

pian

basse

B3

Inquiétantes comptines du soir mouvement 8

55

pian

basse

B3

basse

B3

59

pian

basse

B3

basse

B3

Inquiétantes comptines du soir mouvement 8

basse

B3

63

pian

basse

B3

*p*

67

pian

basse

B3

69

pian

B3

Inquiétantes comptines du soir mouvement 8

71

pian

B3

Musical score for measures 71-72. The system includes a grand staff with piano (pian) and B3 staves. The piano part features a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The B3 part has a treble clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The bass part has a bass clef with a whole chord in the first measure and a whole chord in the second measure.

73

pian

B3

Musical score for measures 73-74. The system includes a grand staff with piano (pian) and B3 staves. The piano part features a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The B3 part has a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a whole chord in the first measure and a whole chord in the second measure.

75

pian

B3

Musical score for measures 75-76. The system includes a grand staff with piano (pian) and B3 staves. The piano part features a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The B3 part has a treble clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The bass part has a bass clef with a whole chord in the first measure and a whole chord in the second measure.

77

pian

B3

Musical score for measures 77-78. The system includes a grand staff with piano (pian) and B3 staves. The piano part features a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a melodic line of eighth notes in the first measure and a melodic line of eighth notes in the second measure. The B3 part has a treble clef with a whole chord in the first measure and a whole chord in the second measure. The bass part has a bass clef with a whole chord in the first measure and a whole chord in the second measure.

Inquiétantes comptines du soir mouvement 8

79

pian

B3

81

pian

B3

pian

B3

85

pian

basse

B3

batt

$\text{♩} = 120$

*f*

caisse claire 1

charleston fermé

*f*

grosse caisse 1

charleston ouvert

Inquiétantes comptines du soir mouvement 8

The image displays a musical score for a piece titled "Inquiétantes comptines du soir mouvement 8". The score is arranged for three instruments: piano (pian), bass (basse), and drums (batt). The score is divided into five systems, each starting with a measure number in a box: 87, 89, 91, 93, and 95. The piano part consists of chords in the right hand and single notes in the left hand. The bass part features a steady eighth-note pattern. The drum part includes various patterns, with specific techniques labeled: "tom aigu 1", "tom grave 1", "tom grave 2", "tom moyen 2", "cymbale crash 1", and "cymbale ride 1". The key signature changes from one flat (B-flat) to two sharps (F# and C#) at measure 89. The score concludes at measure 95.



Inquiétantes comptines du soir mouvement 8

97

pian  
basse  
batt

This system contains measures 97 and 98. The piano part features block chords in the right hand and single notes in the left hand. The bass line consists of eighth notes. The drum part has a steady eighth-note pattern.

99

pian  
basse  
batt

This system contains measures 99 and 100. The piano part has block chords in the right hand and single notes in the left hand. The bass line continues with eighth notes. The drum part has a steady eighth-note pattern.

101

pian  
basse  
batt

This system contains measures 101 and 102. The piano part features block chords in the right hand and single notes in the left hand. The bass line consists of eighth notes. The drum part has a steady eighth-note pattern.

103

pian  
basse  
batt

This system contains measures 103 and 104. The piano part has block chords in the right hand and single notes in the left hand. The bass line continues with eighth notes. The drum part has a steady eighth-note pattern.

105

pian

This system contains measure 105. It features block chords in the piano part.



