Jean Pierre Prudent

France, LEFOREST

shadows

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:	shadows
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	String Ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation

Jean Pierre Prudent on free-scores.com

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Ombres

Musique pour petite formation instrumentale

Jean Pierre Prudent
2002
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Ombres

Quelques précisions sur l'écriture :

Structuration élémentaire : La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions cohérentes d'éléments divers.

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. Elles sont parfois contradictoires ou redondantes entre les différentes parties car soit les cordes, soit le piano sont pris comme ligne directrice. Il convient donc de les choisir en fonction de ce que l'on souhaite placer à l'avant plan, de donner la priorité à telle ou telle nuance …

l'écriture est enharmonique, avec des choix visant à simplifier la lecture. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb etc. Les altérations ne se répercutent pas d'une octave à l'autre,

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.

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

Orchestration proposée :
Cordes : violons / alto / violoncelle / contrebasse en allant du quintette simple à l'ensemble très étoffé.
Piano
Basson ou instrument jugé équivalent.
Basse électrique pouvant être remplacée par plusieurs contrebasses ou contrebasses + violoncelles. (avec transpositions éventuelles)
Orgue Jazz type Hammond B3 pouvant être remplacé par un harmonium ou un accordéon, en désespoir de cause un célesta et/ou un second piano. Les instruments à son soutenu restant préférables.
Percussions : gong, grosse caisse, woodblock, cymbales, charleston ouvert (ou ride cymbal), percussions à timbre métallique puissantes pouvant être complétées (remplacées) par des sons électroniques. Dans le second mouvement le gong peut être doublé d'un instrument électronique du type "cloches" avec bend down (coulé vers le grave).

Tous les instruments (ou certains seulement) peuvent être remplacés par des synthétiseurs dont le son est alors fixé librement.

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 écrite en contrastant avec elle.

Il convient plutôt, à mon sens, de placer les éventuels bruitages sur des parties peu orchestrées et donc d'éviter de les superposer aux cordes si celles - ci sont nombreuses.

Remarques générales

La musique peut donc être interprétée assez librement. Cette remarque valant pour "Ombres", mais aussi pour tous mes autres travaux. L'esprit de l'improvisation structurée est toujours présent dans mon écriture et il ne faut pas hésiter à faire vivre les pièces autant que faire se peut sans en détruire le sens et l'équilibre.

Pour plus de détails sur mes techniques de compositions : se reporter à l'analyse que j'en ai faite.

L'inspiration de "Ombres" provient de deux de mes poèmes (*dont je donne le texte plus loin*) : "Ombres" et "Hibernations". Ces textes peuvent être dits avant ou après la musique. On peut durant cette lecture employer des sonorités électroniques en abondance. Je pense qu'il faut simplement éviter que ces intermèdes deviennent trop longs.

La basse joue ici parfois des parties assez aiguës en clef de sol. Cette version de la partition était en fait destinée à des instruments électroniques simulant l'orchestre. La basse était donc une basse synthétiseur. Je précise cependant que pour obtenir un meilleur effet (son plus grave, plus rond et plus puissant) une vraie basse électrique (ou des contrebasses) devrait transposer ces parties au moins à l'octave grave ...

Shadows

Some details on writing:

Elementary structuring: Music is understood, according to original plans, as a series of coherent juxtapositions and superpositions of various elements.

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation. They are sometimes contradictory or redundant between the different parts because either the strings or the piano are taken as a guideline. It is therefore appropriate to choose them according to what we wish to place at the forefront, to give priority to this or that nuance...

the writing is enharmonic, with choices aimed at simplifying reading. EX Eb or Bb preferred to A# or D#, C# preferred to Db etc. Accidentals do not carry over from one octave to another,

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

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

Proposed orchestration:

Strings: violins / viola / cello / double bass, ranging from a simple quintet to a very extensive ensemble.
Piano
Bassoon or instrument deemed equivalent.
Electric bass that can be replaced by several double basses or double basses + cellos. (with possible transpositions)
Jazz organ type Hammond B3 which can be replaced by a harmonium or an accordion, in desperation a celesta and/or a second piano. Instruments with sustained sound remain preferable.
Percussion: gong, bass drum, woodblock, cymbals, open hi-hat (or ride cymbal), powerful metallic timbre percussion that can be supplemented (replaced) by electronic sounds. In the second movement the gong can be coupled with an electronic instrument of the "bell" type with bend down (flowing towards the bass).

All instruments (or only some) can be replaced by synthesizers whose sound is then freely fixed.

Adding sound effects

At each moment of a piece (freely determined), we can add sound effects or sound ambiances (from natural sounds, transformed or not, and synthesizers). The only constraint is then not to add new melodies, counterpoints or harmonies. The elements introduced must rather remain sound planes that complement the written music in places by contrasting with it.
It is rather, in my opinion, to place any sound effects on poorly orchestrated parts and therefore to avoid superimposing them on the strings if there are many of them.

General remarks

The music can therefore be interpreted quite freely. This remark applies to “Ombres”, but also to all my other works. The spirit of structured improvisation is always present in my writing and we must not hesitate to bring the pieces to life as much as possible without destroying their meaning and balance.

For more details on my composition techniques: refer to the analysis I made of them.

The inspiration for “Ombres” comes from two of my poems (the text of which I give below): “Ombres” and “Hibernations”. These texts can be said before or after the music. During this reading, you can use electronic sounds in abundance. I think we just need to keep these interludes from becoming too long.

The bass here sometimes plays quite high parts in treble clef. This version of the score was actually intended for electronic instruments simulating the orchestra. So the bass was a synthesizer bass. I specify, however, that to obtain a better effect (deeper, rounder and more powerful sound) a real electric bass (or double basses) should transpose these parts at least to the low octave...

Ombres

Où es tu quand je ne te vois pas ?
Tu dors, Tu a mangé, pleuré, rigolé ?
Tu marches dans quel sens ?
Tu parles à qui ?
Qu'est ce que tu dis , tu fais des sourires ?
Tu lis , quoi ?
Tes yeux illuminent quelles images ?
Tes rêves sont dans quel pays ?
Tu penses en quelle musique ?
Et pourquoi chaque chose me dit toi quand tu n'es pas là ?

Où seront nous après avoir été morts ?
Je saurai t'appeler , tu pourra me répondre ?
Je te retrouverai , tu me reconnaîtra ?
Est ce qu'on aura pas tout oublié ?
On sera au même endroit encore ? il y aura un endroit ?
On sera au même instant encore ? il y aura un instant ?

Et maintenant ?
Est–ce nécessaire ?

Hibernations

Prendre une feuille.
Y dessiner bien tout ton visage, compter tous tes cheveux et faire leurs lignes. Tracer tes yeux sans déborder les couleurs, tes lèvres leurs saveurs, tes sourires les rayons évidents. Y animer tous tes mouvements, y dire toutes tes paroles. La tête c'est ça, et continuer avec le reste pour t'avoir en entier. Bien tout vérifier comme le modèle. Ranger profond la feuille, la surprotéger.
C'est pas assez.
Construire autour de la feuille une barrière en alu doré que les insectes dévoreurs de papier ne sauront pas traverser. Et la plastifier contre l'humidité. Repasser plusieurs fois fort sur l'encre.
C'est pas assez.
Graver tout toi, pas encore un souvenir, sur une pierre plus dure qui ne fond pas mouillée des pluies acides. L'isoler du temps. Interdire qu'on la regarde, sauf de loin. Ne pas dire où elle est, la cacher, trouver juste l'endroit secret.
C'est pas assez.
La faire, cette pierre, en fer, inoxydable. Avec tout ton dessin mémoire, y redire toutes tes paroles encore une fois ta vie. La lancer tellement bien rage au delà de l'attraction dans les ciels gonflés d'éternels multipliés. Un voyage rempli de toi jusqu'au bout du temps de notre monde si l'espace est fini. Sinon jusqu'à toute absence de limite.
Là c'est trop grandiose maintenant .....

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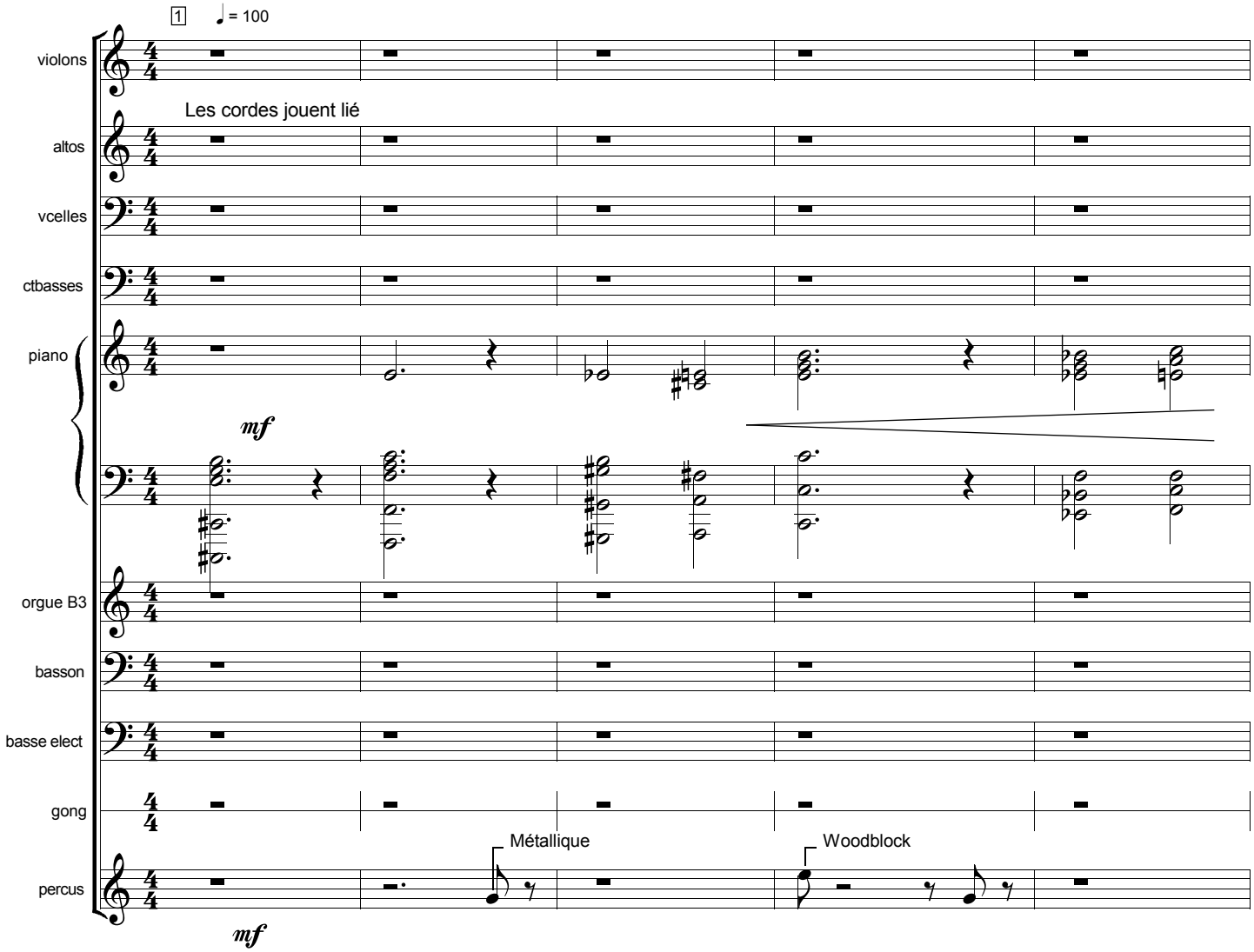
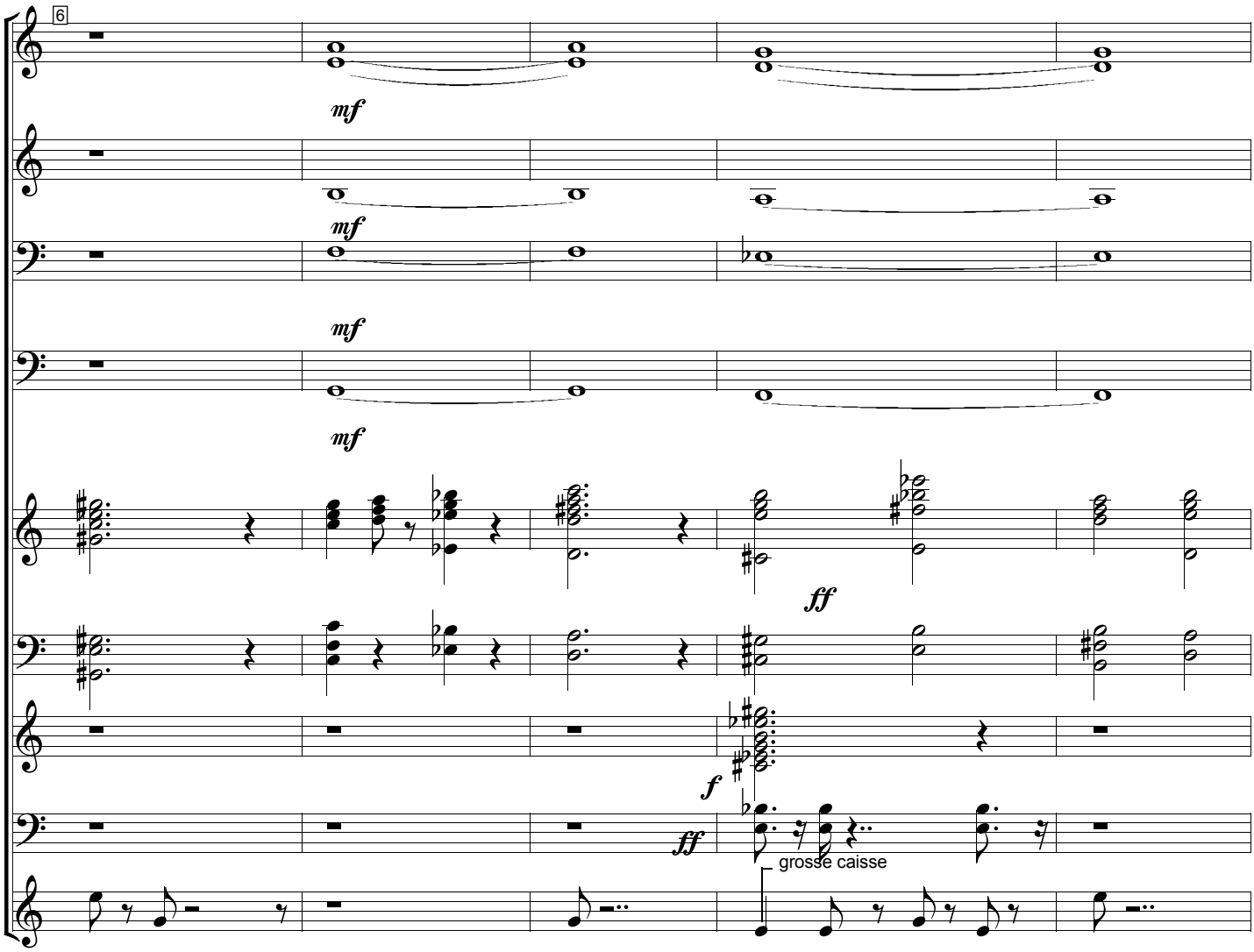
Ombres

Premier Mouvement

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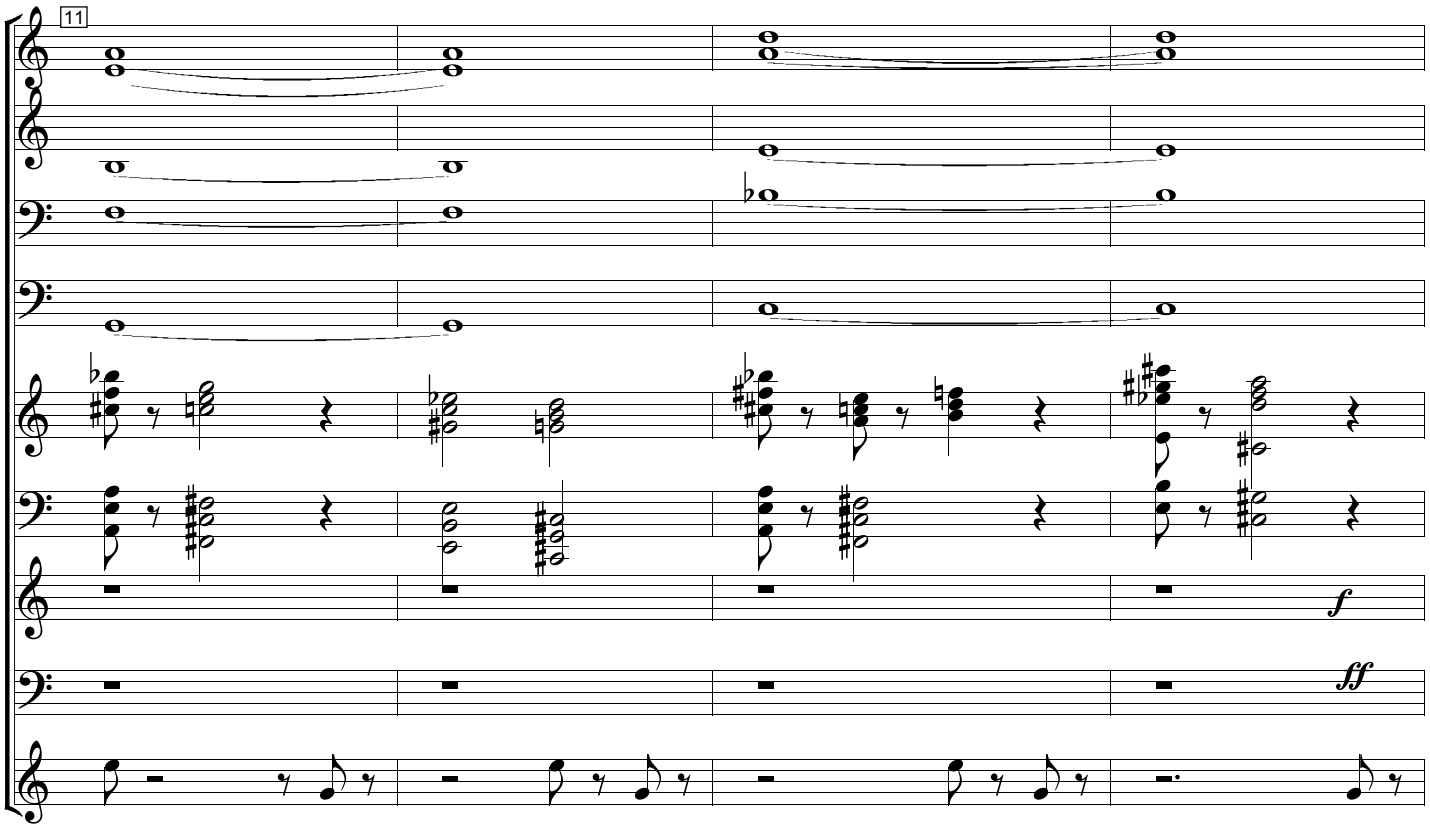
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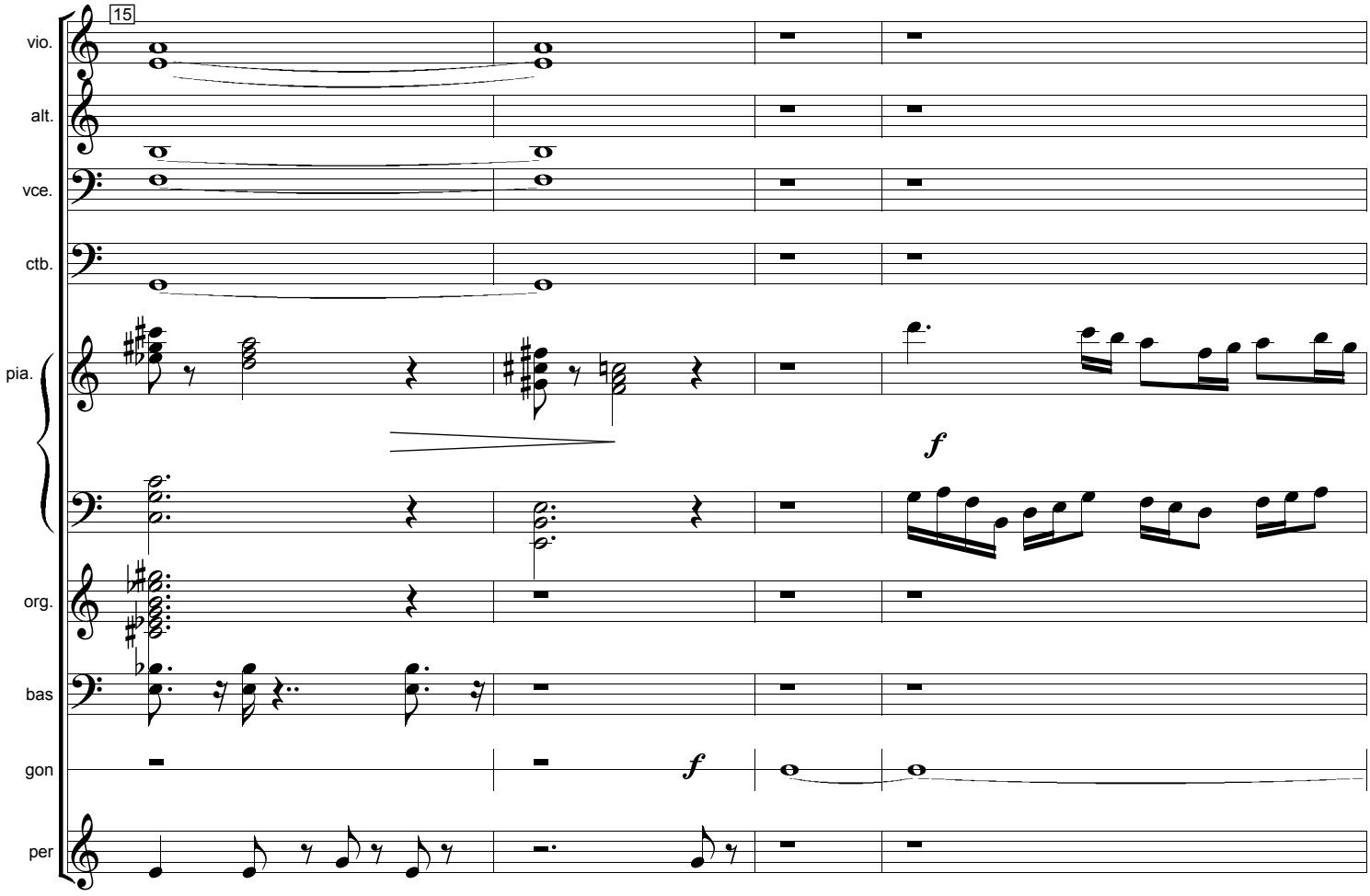
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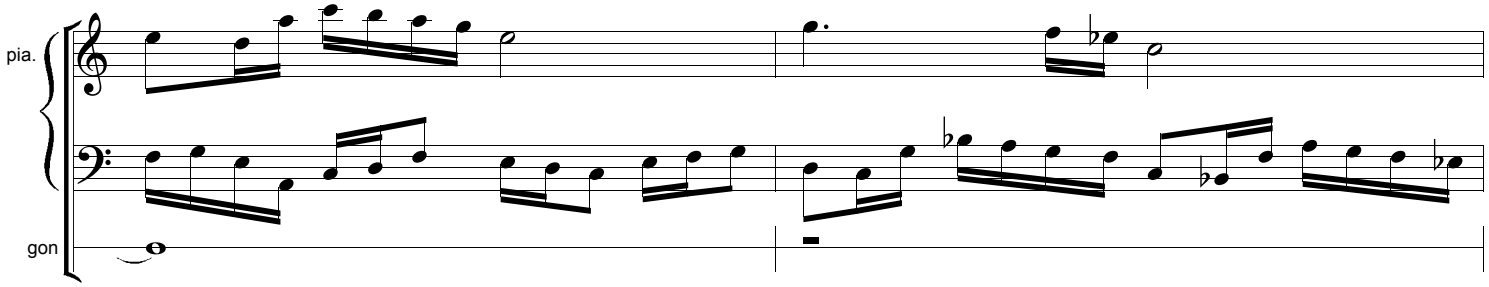
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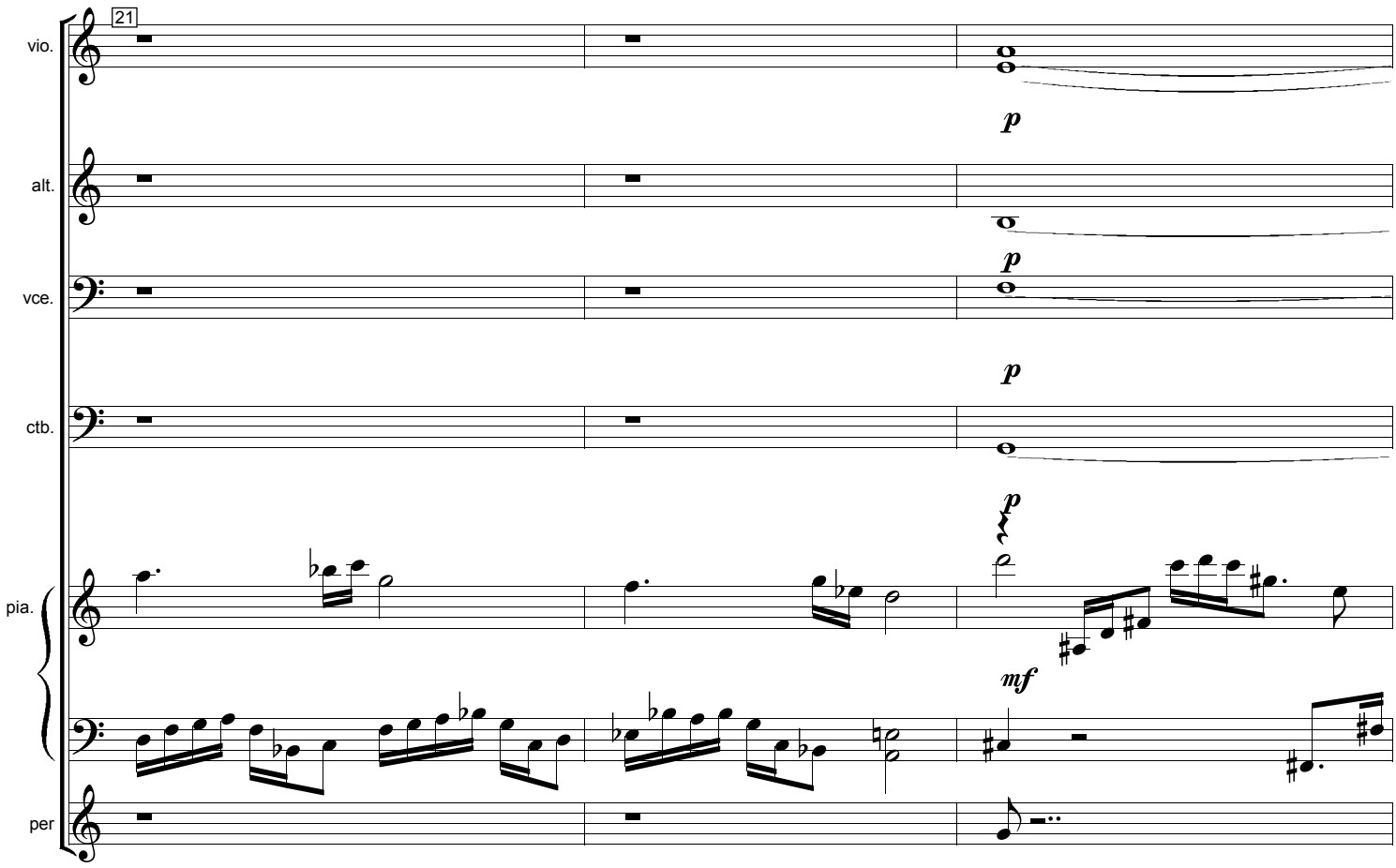
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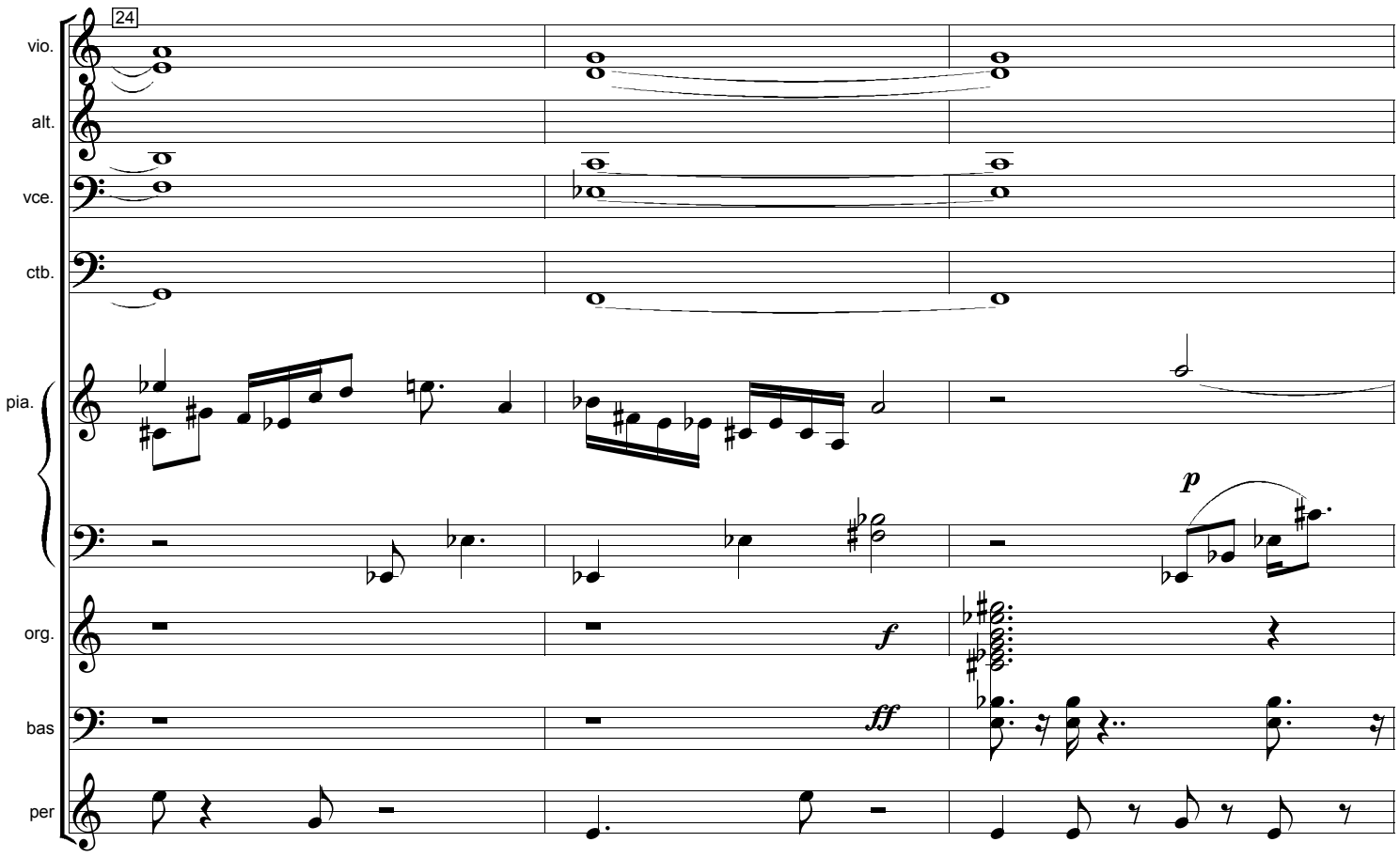
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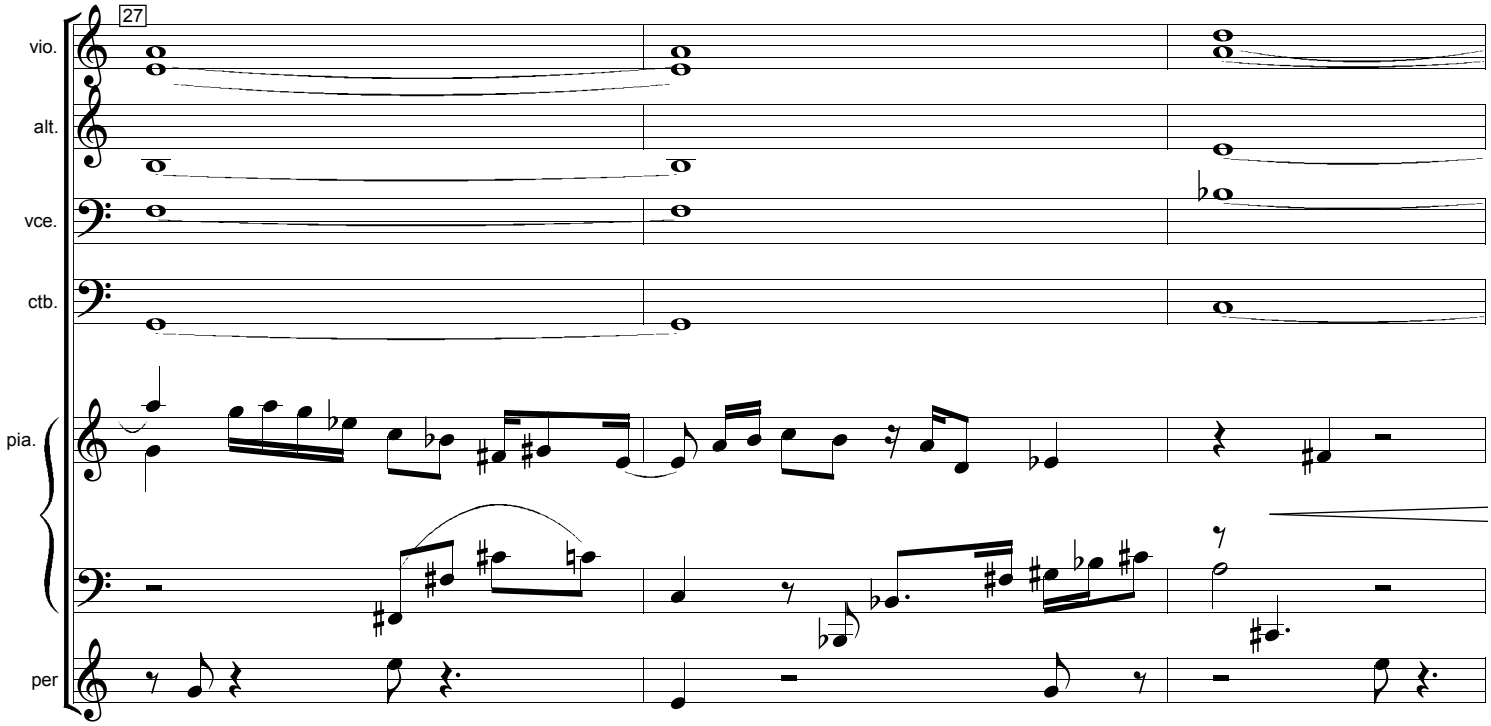
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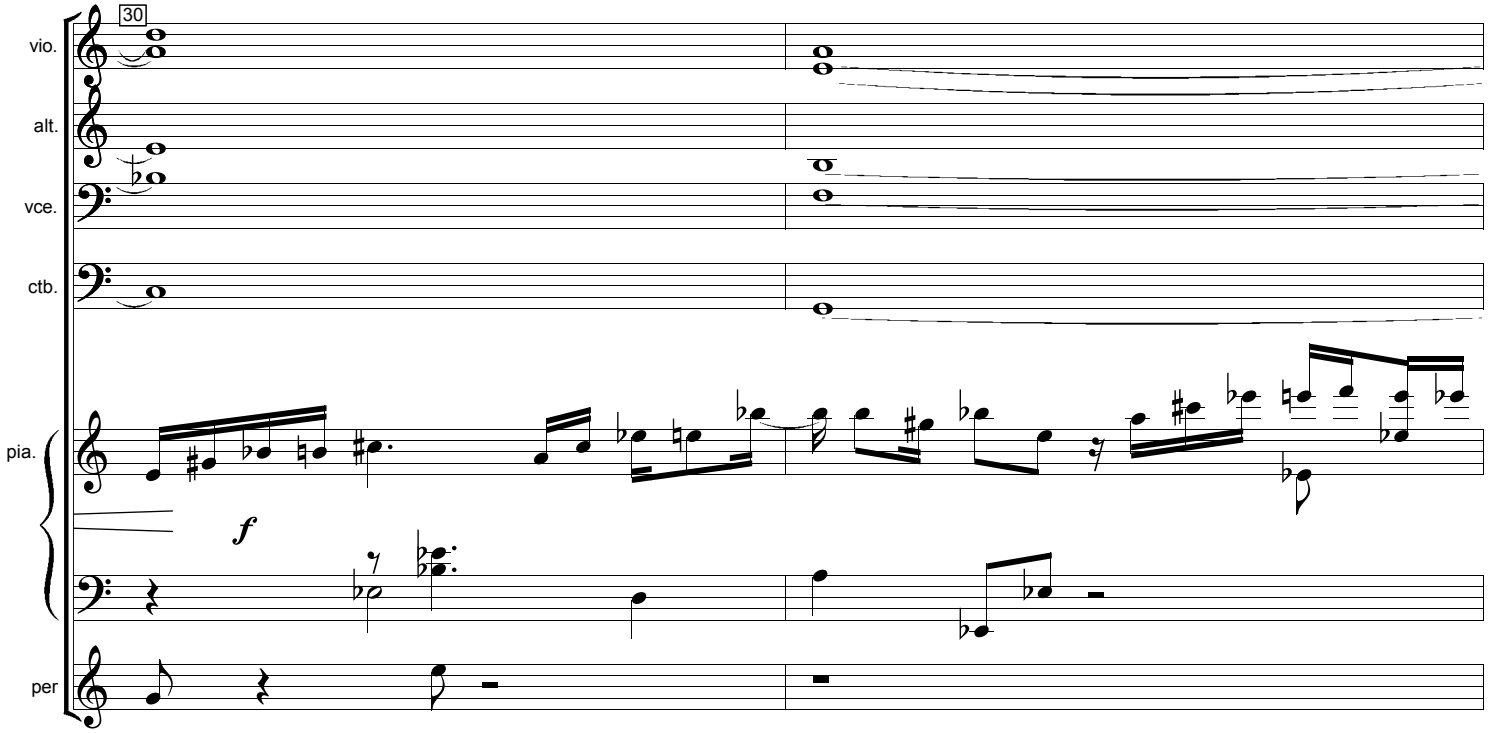
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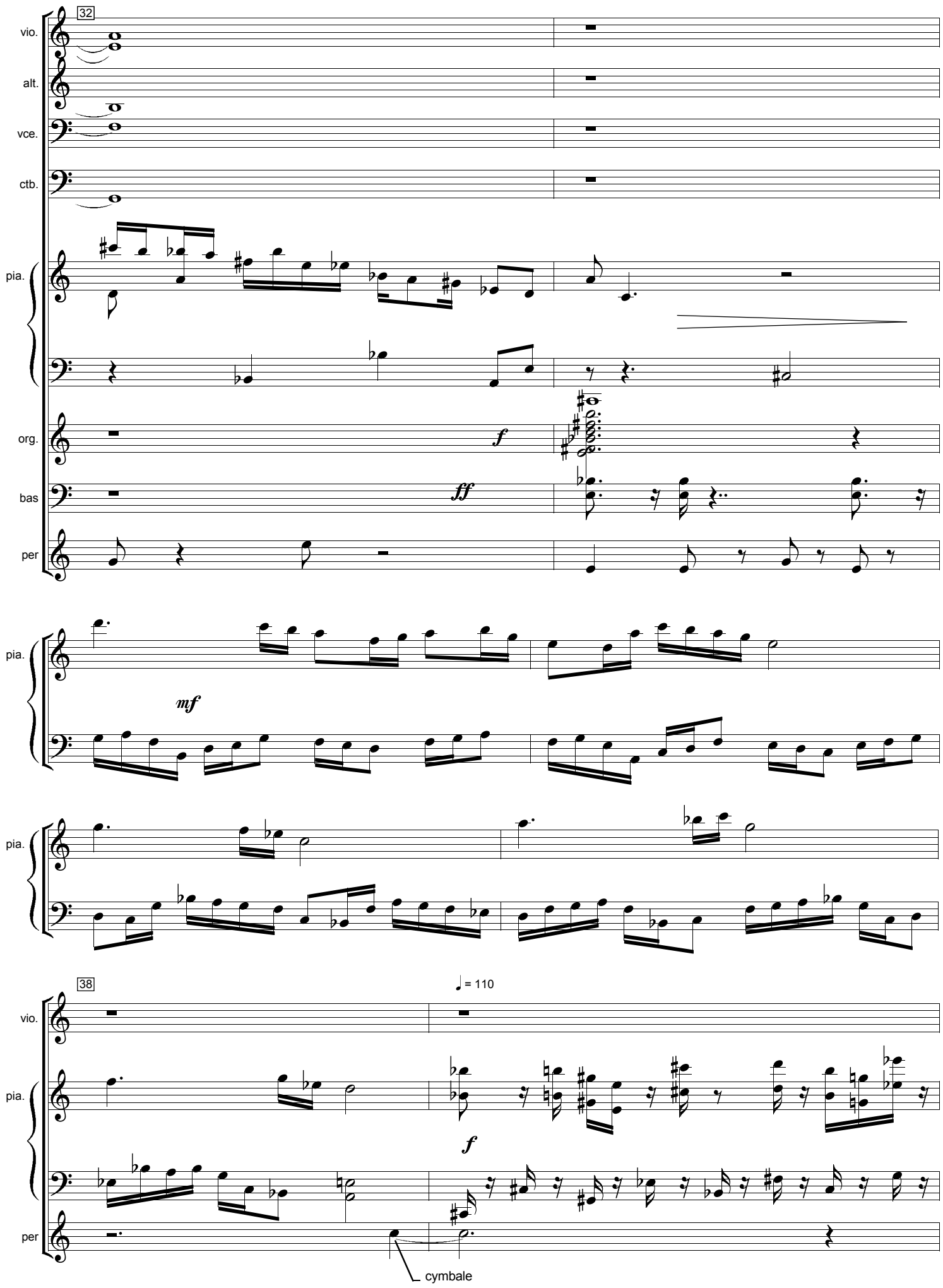
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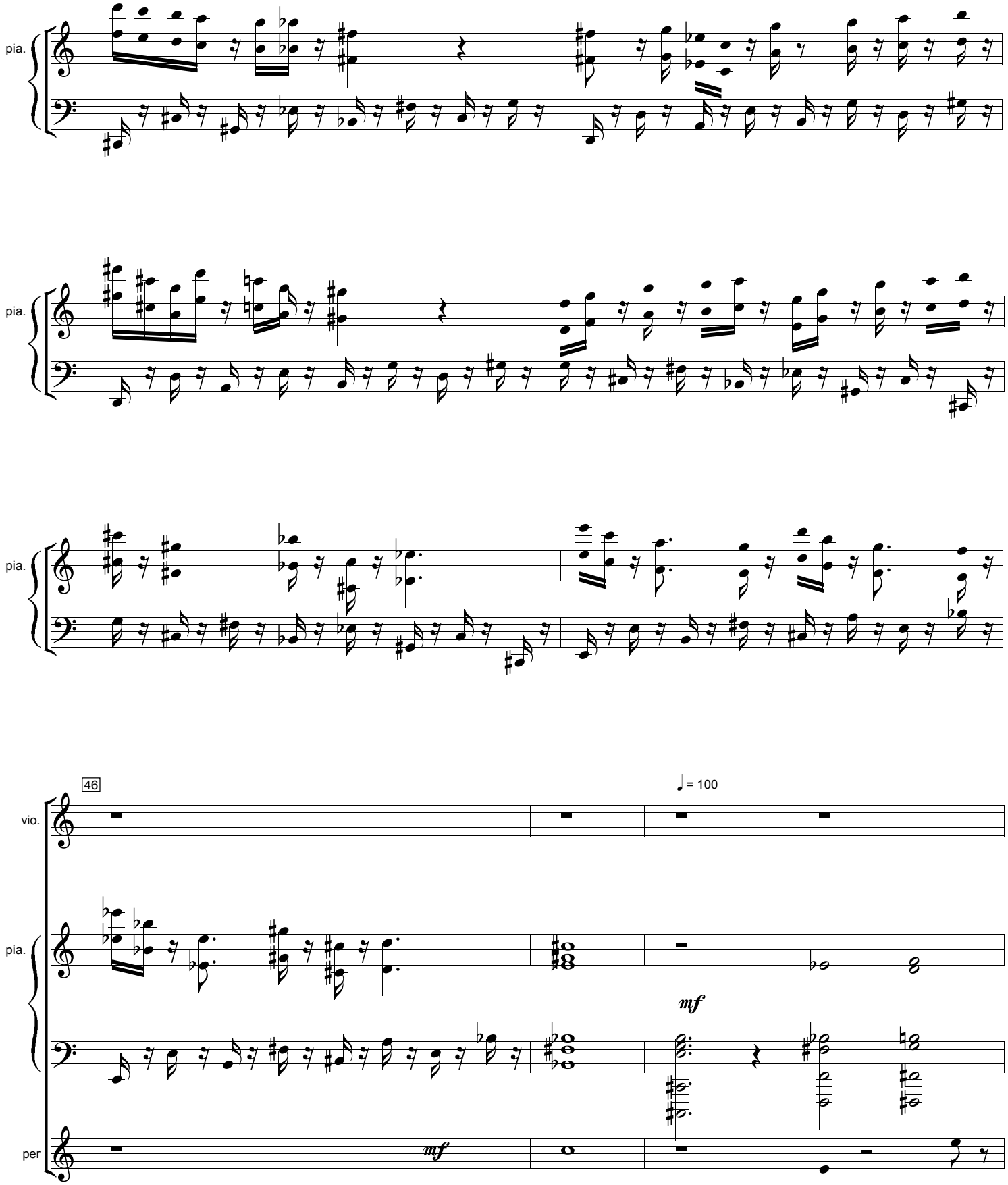
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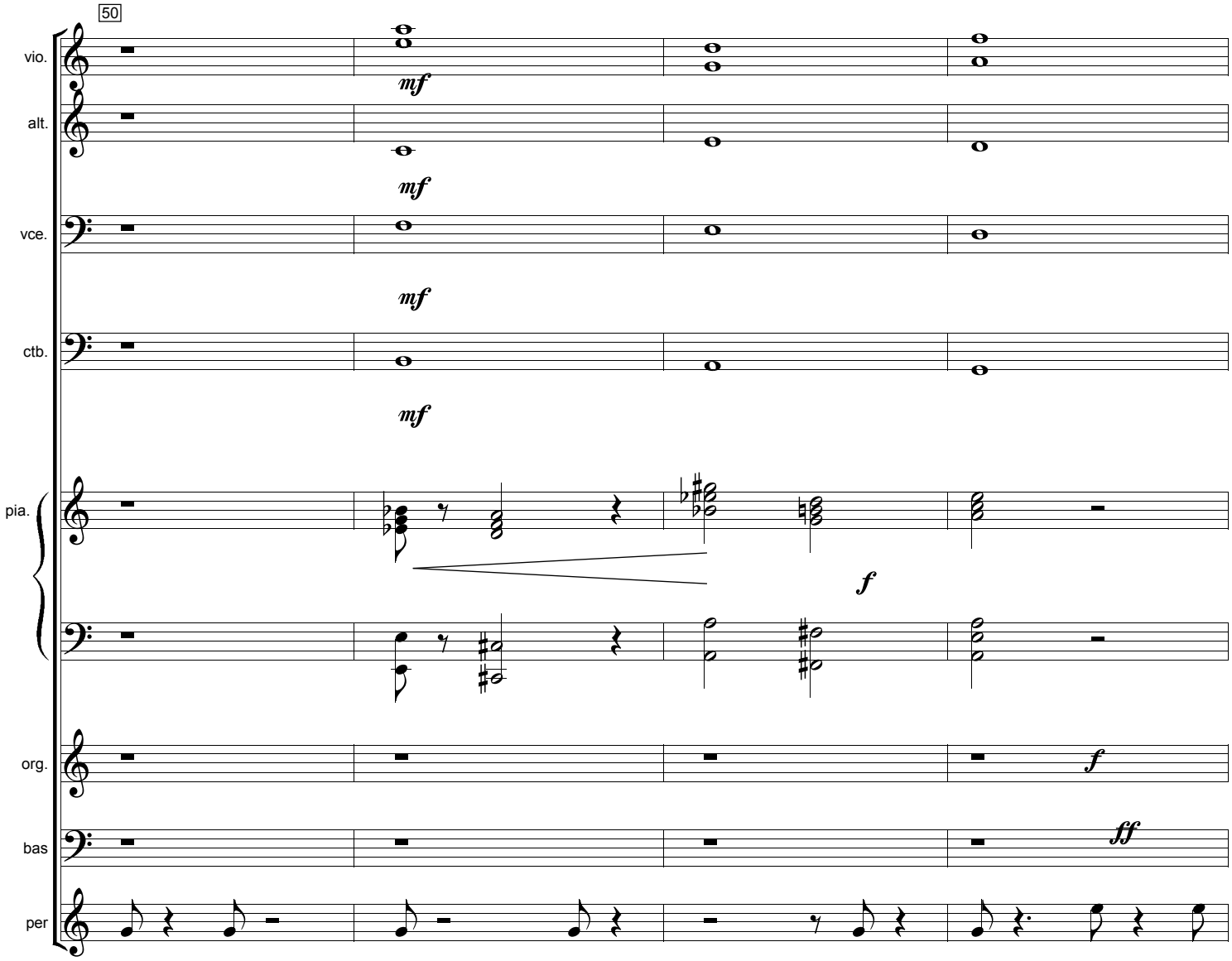
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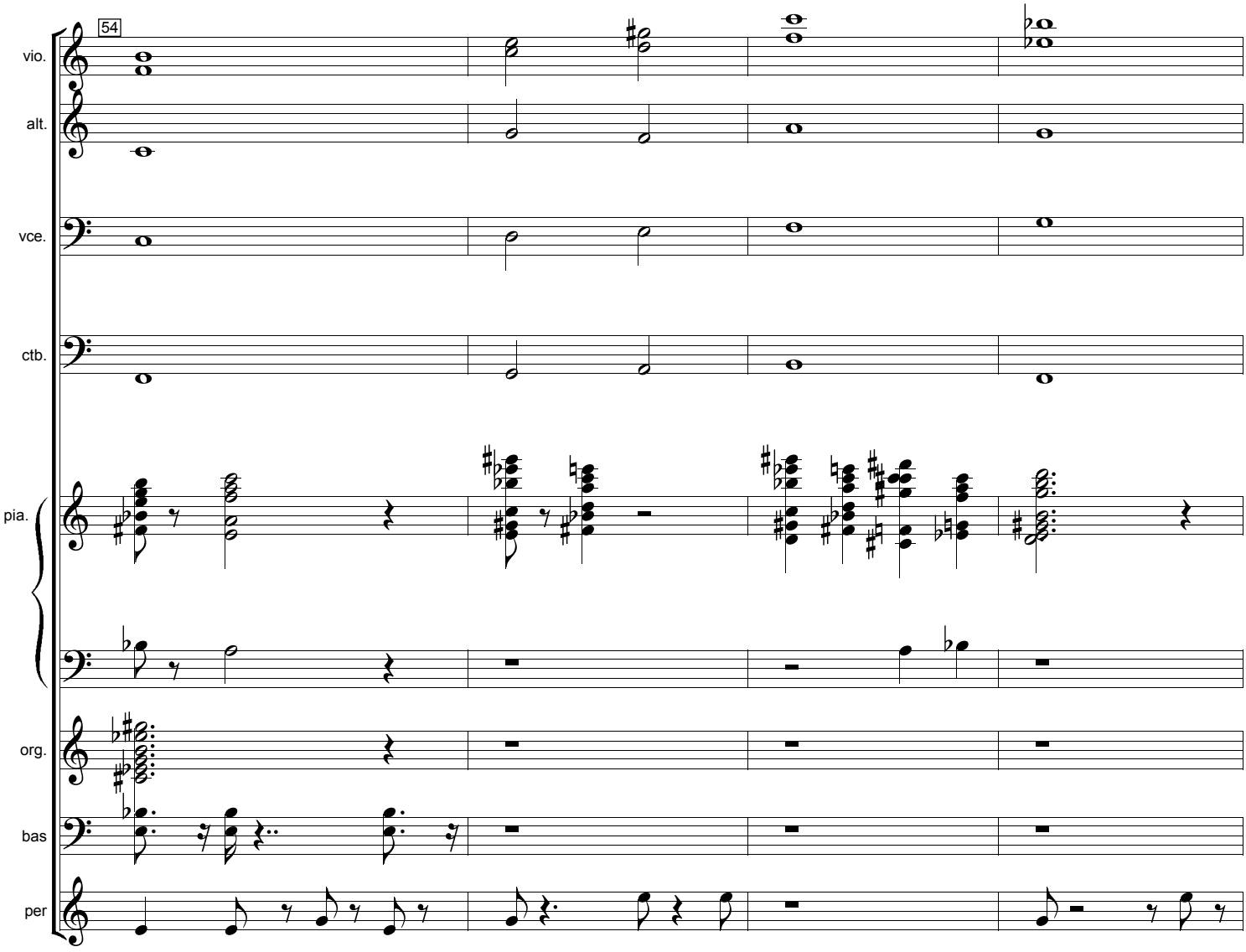
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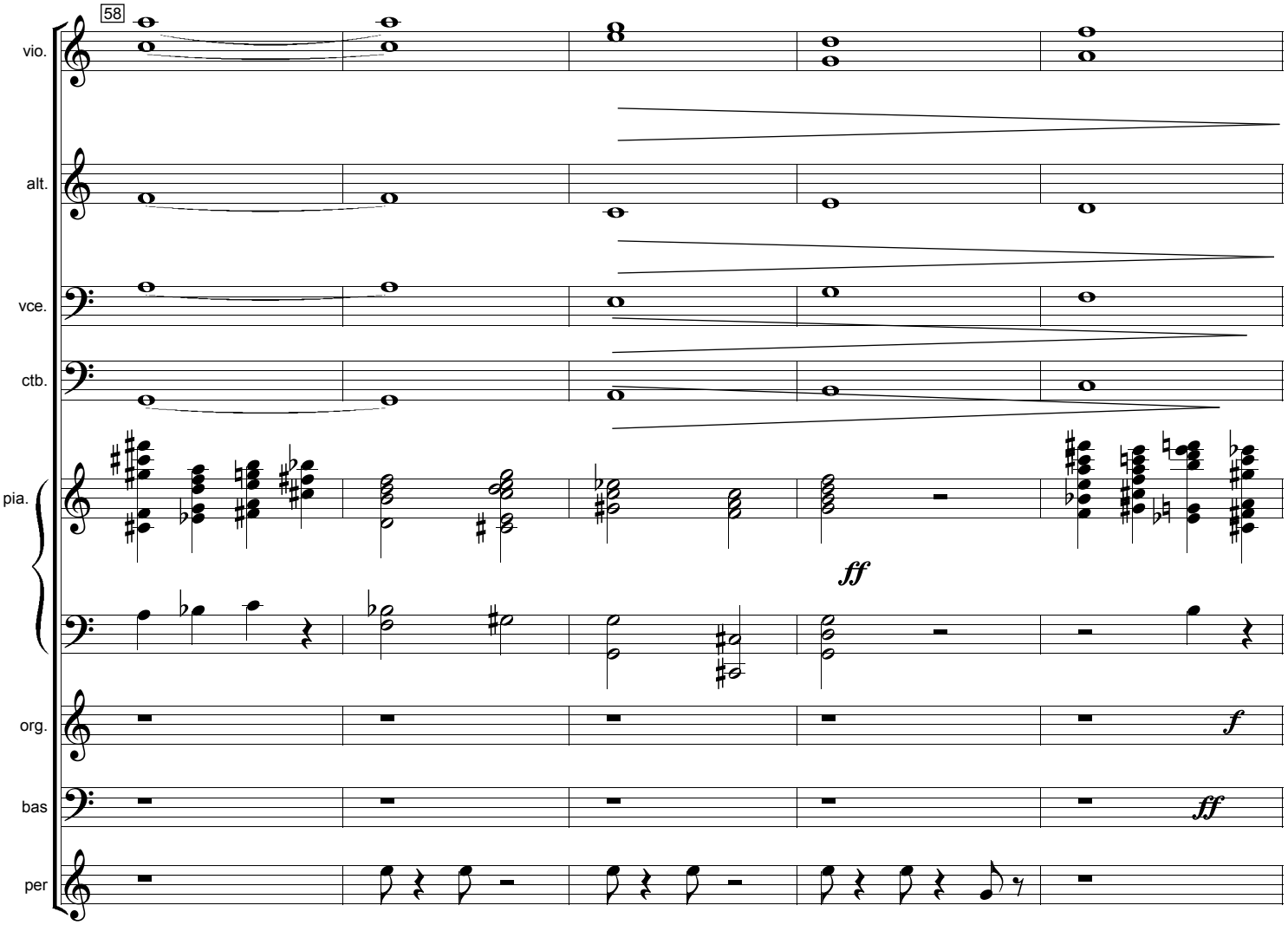
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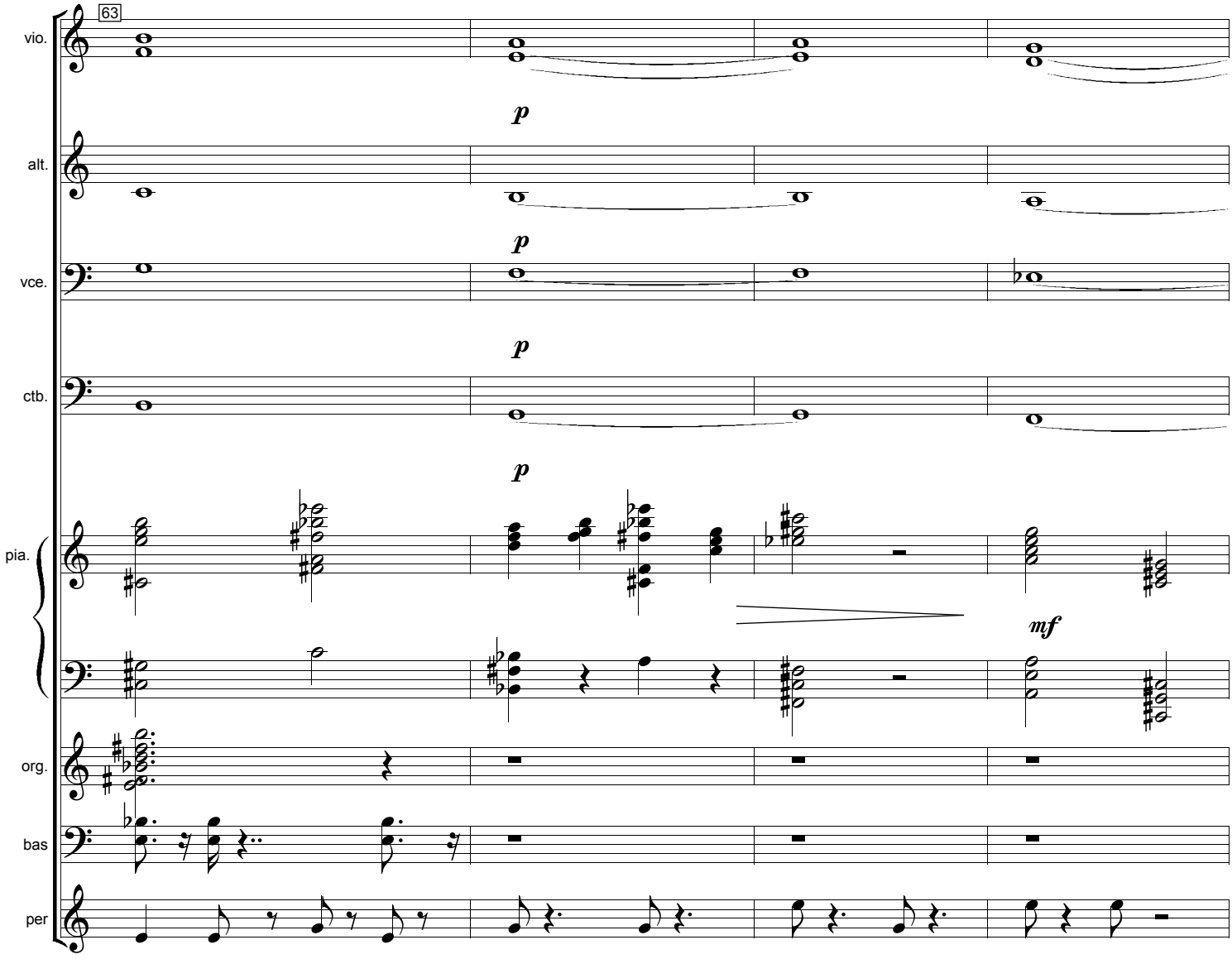
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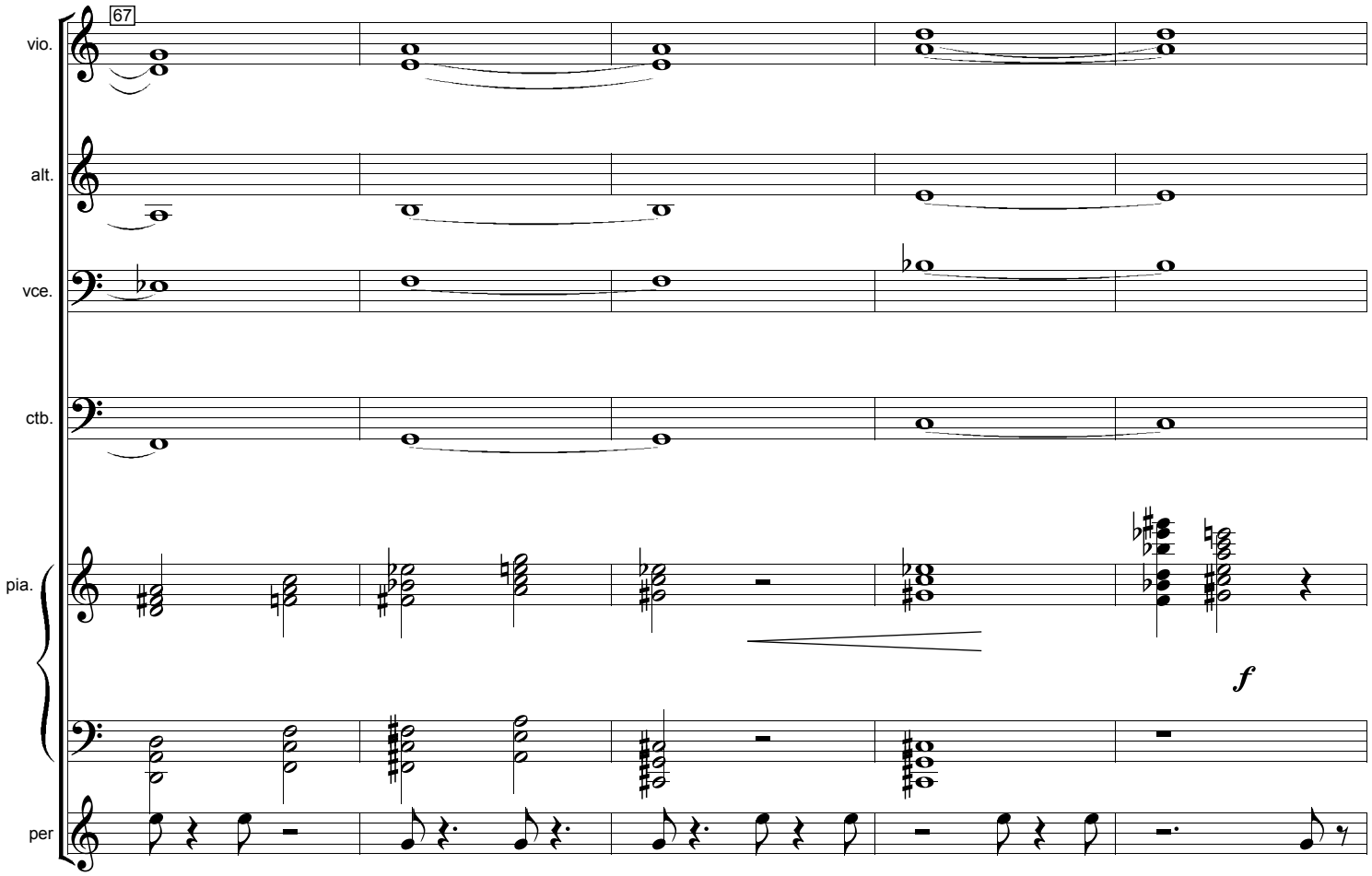
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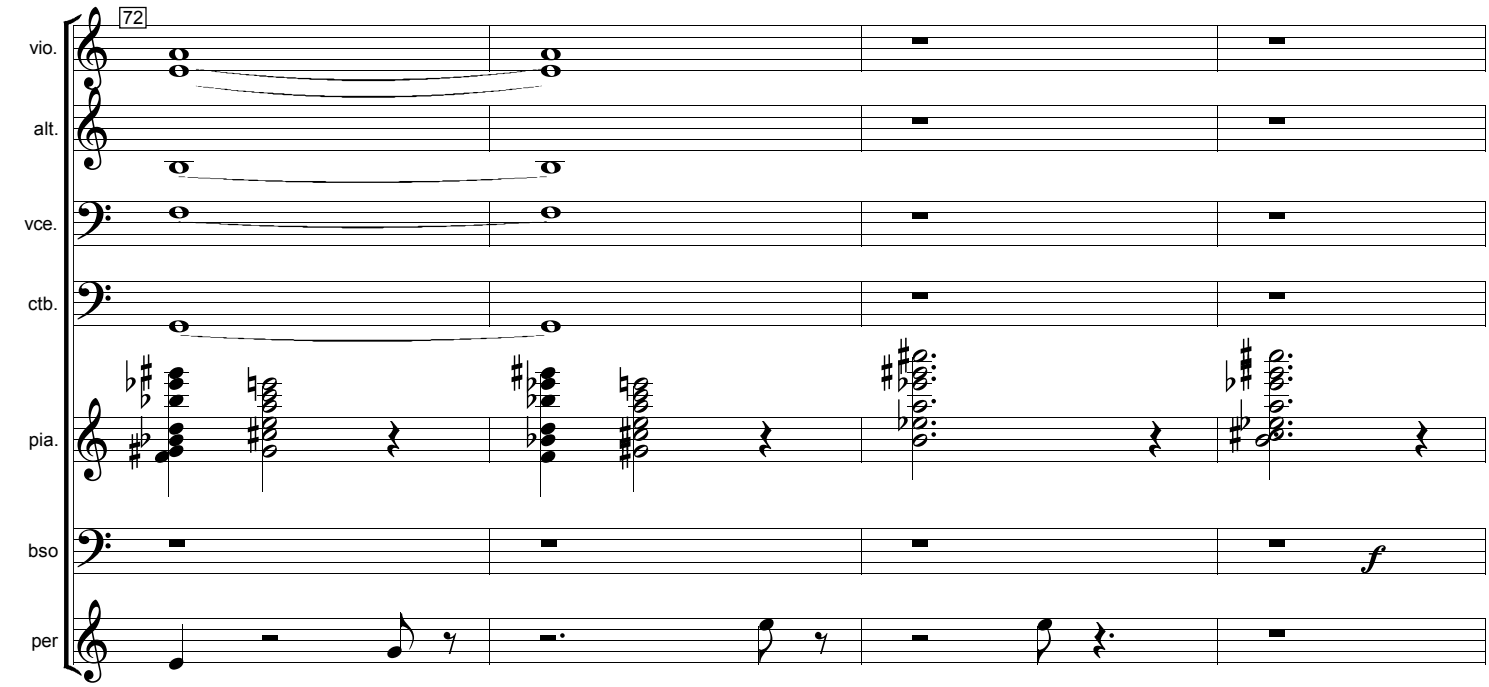
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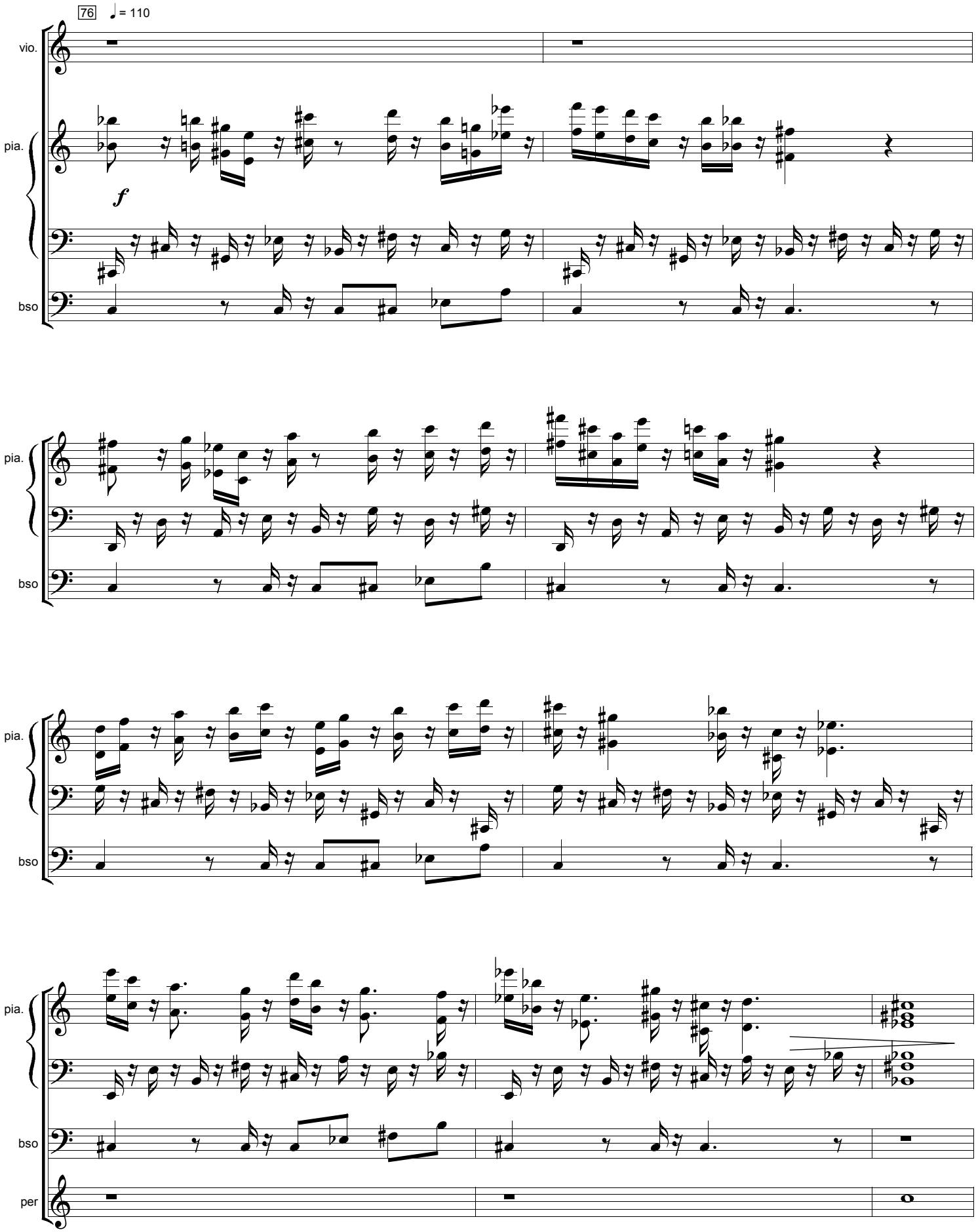
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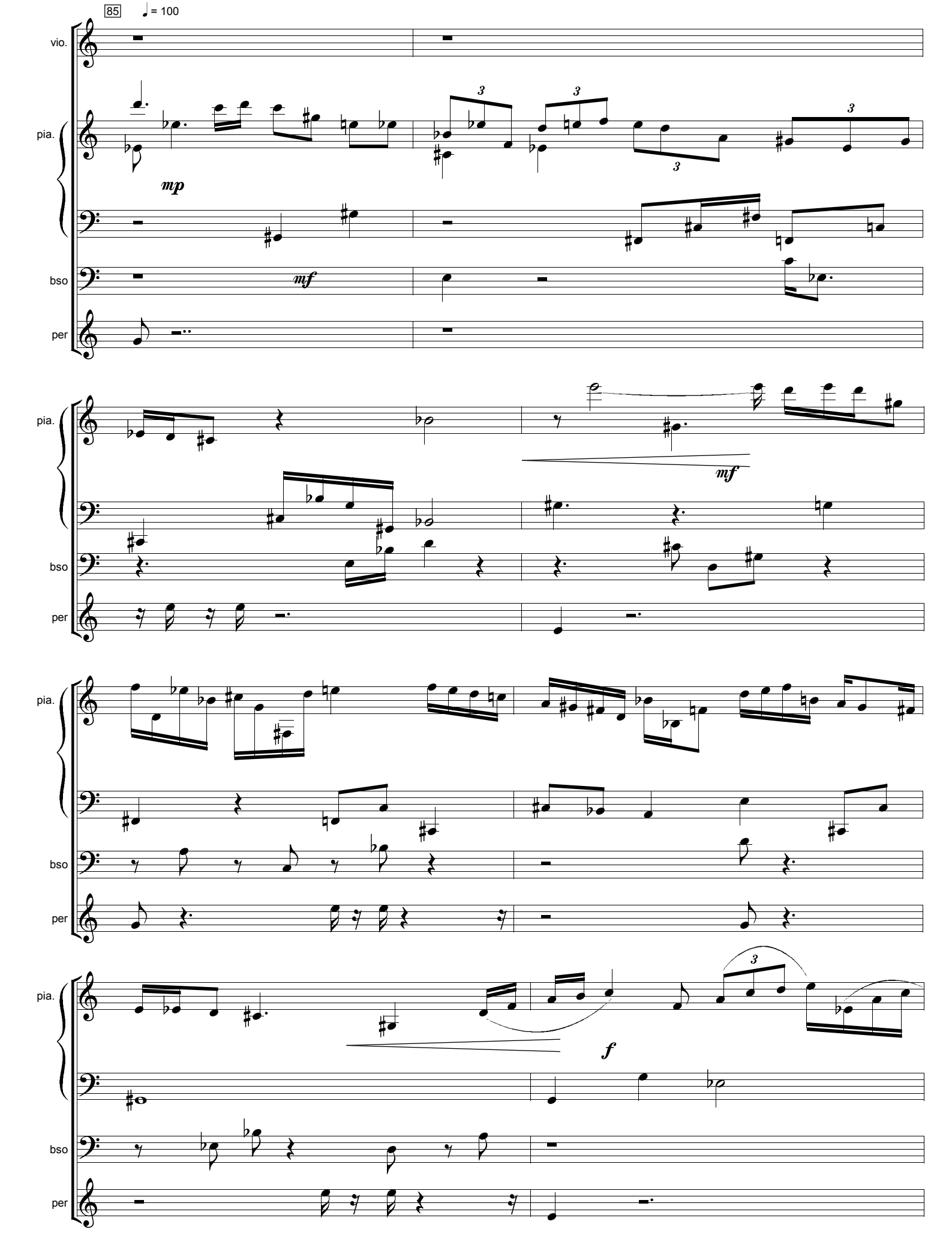
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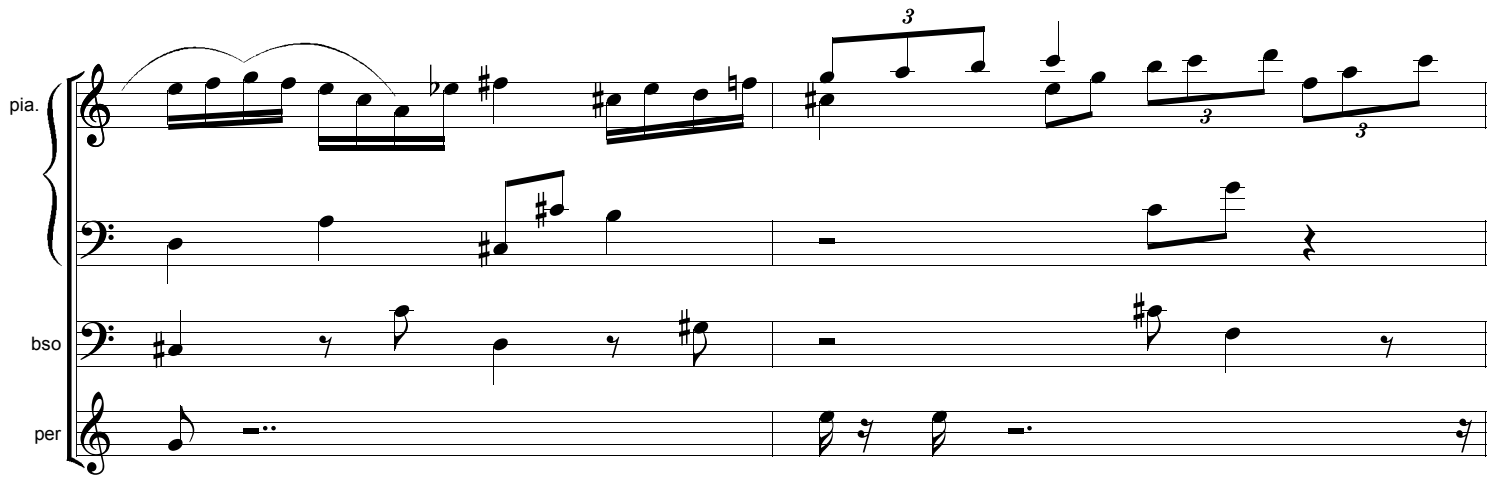
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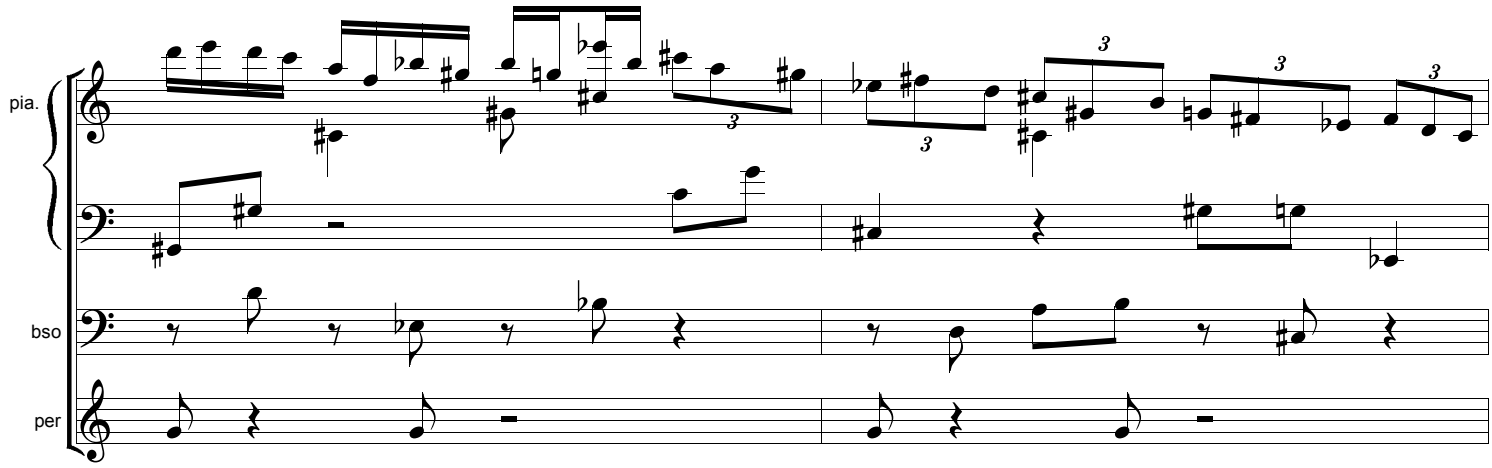
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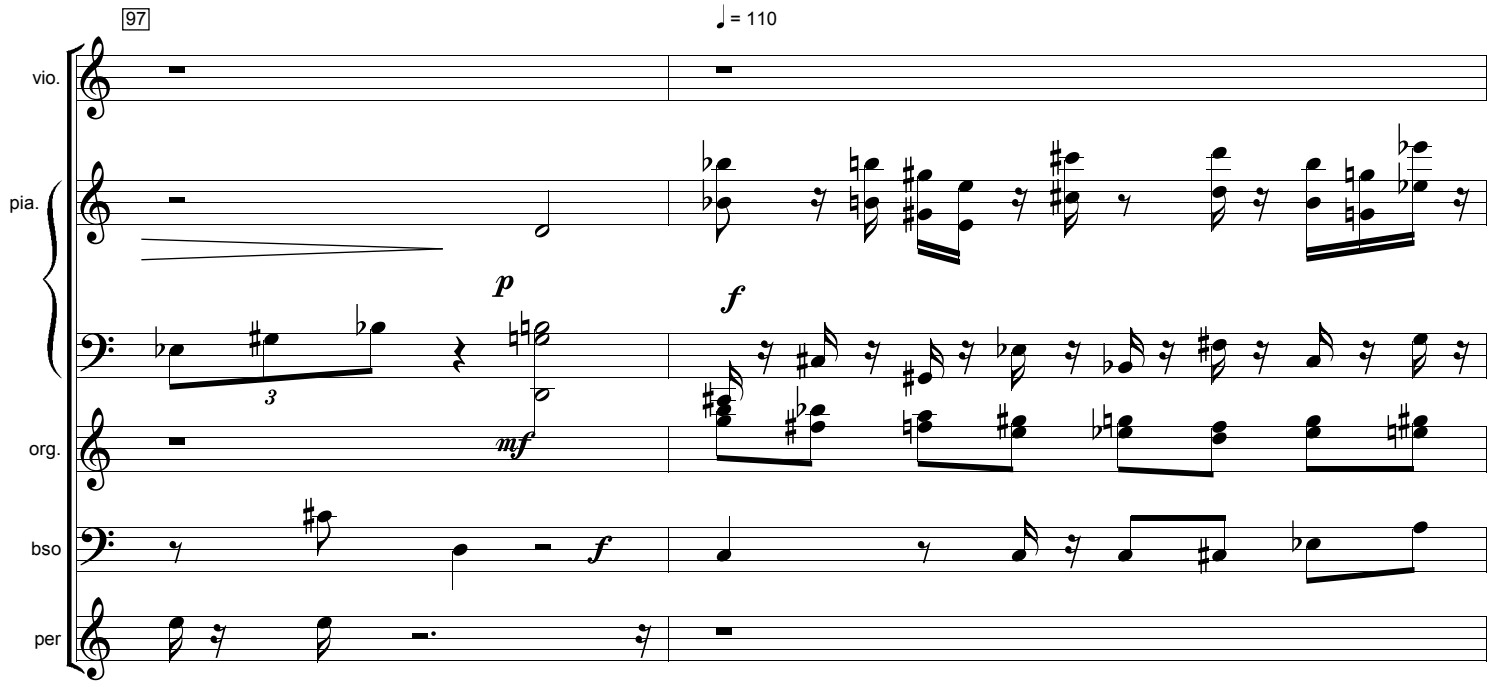
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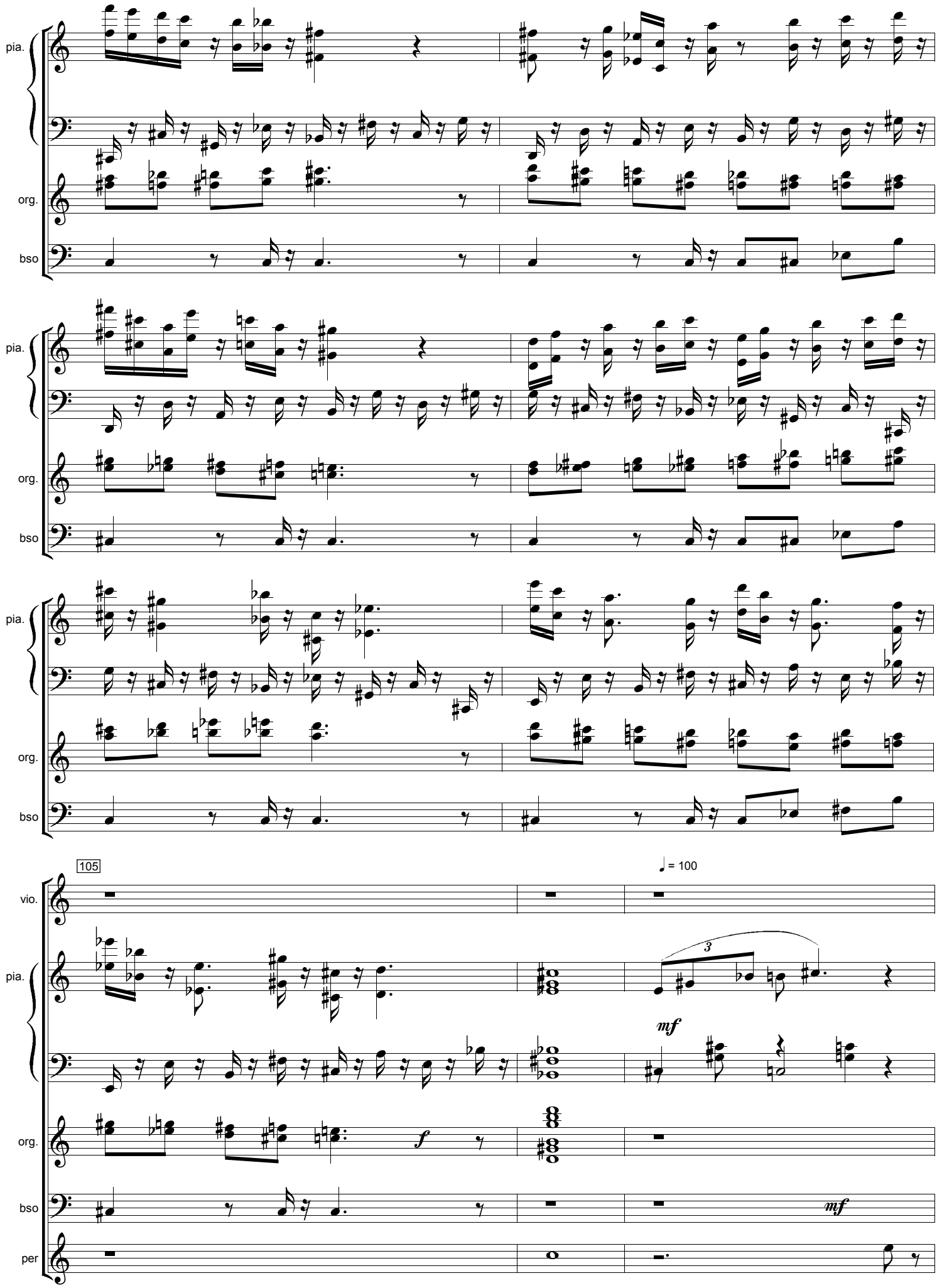
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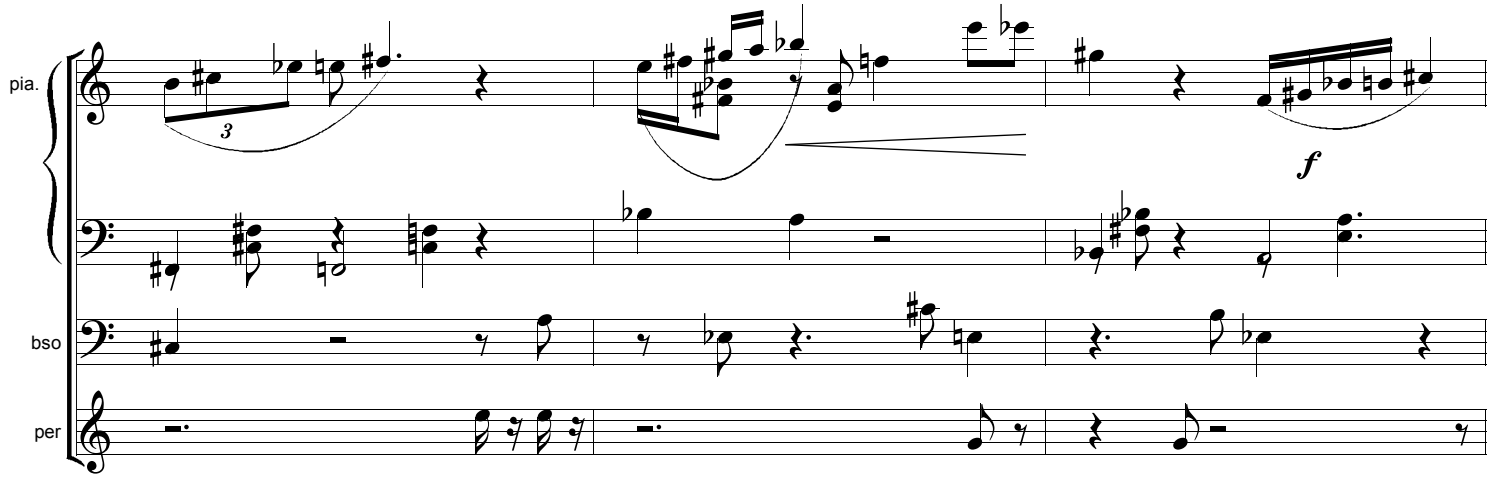
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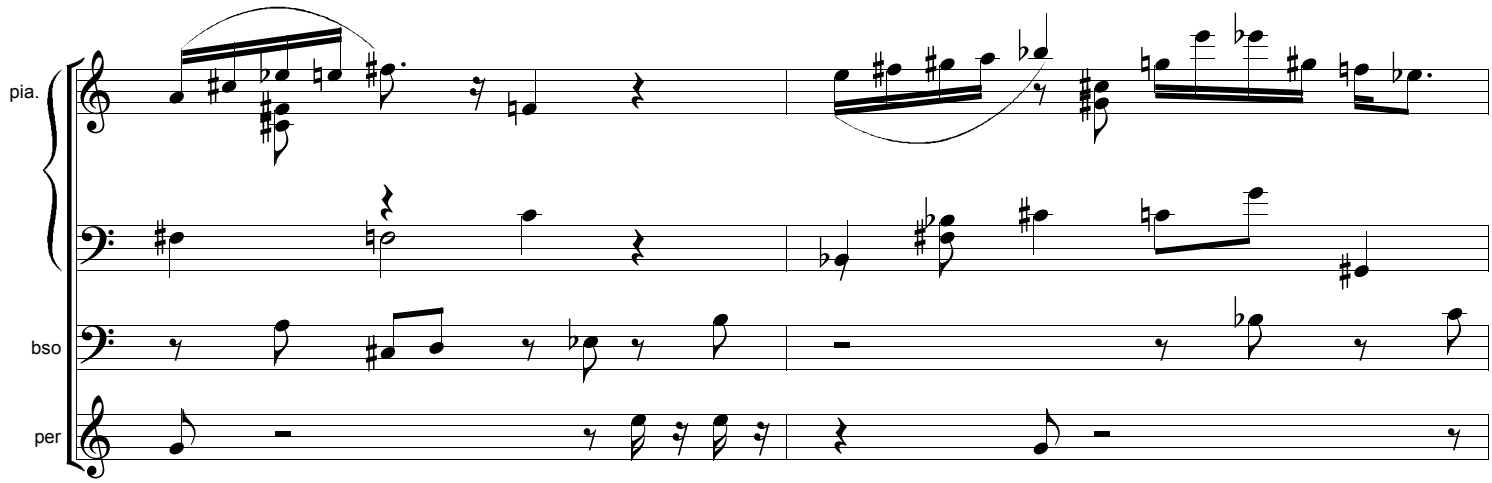
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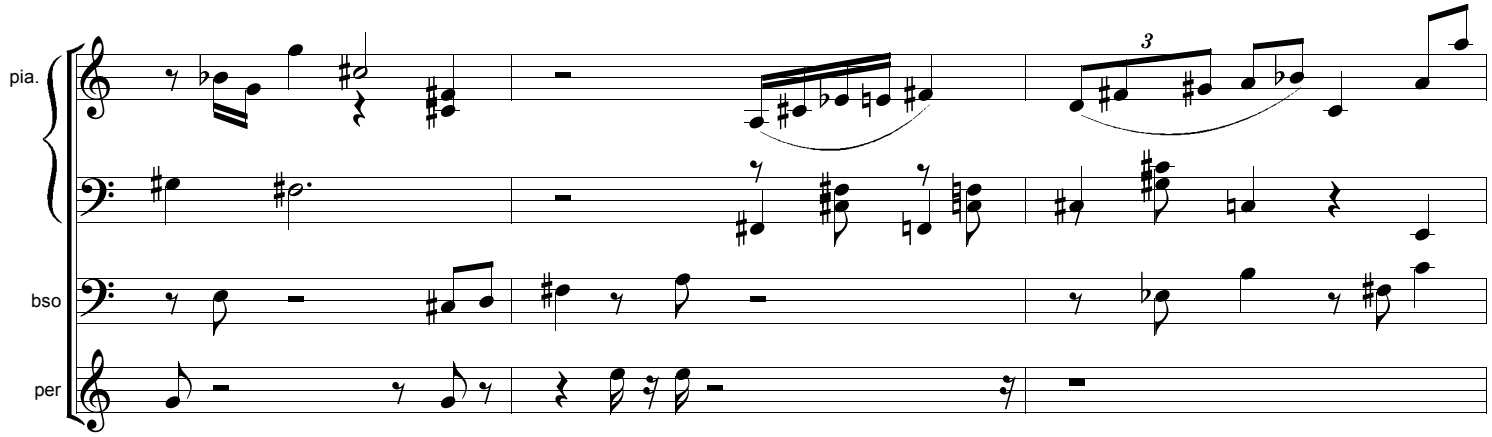
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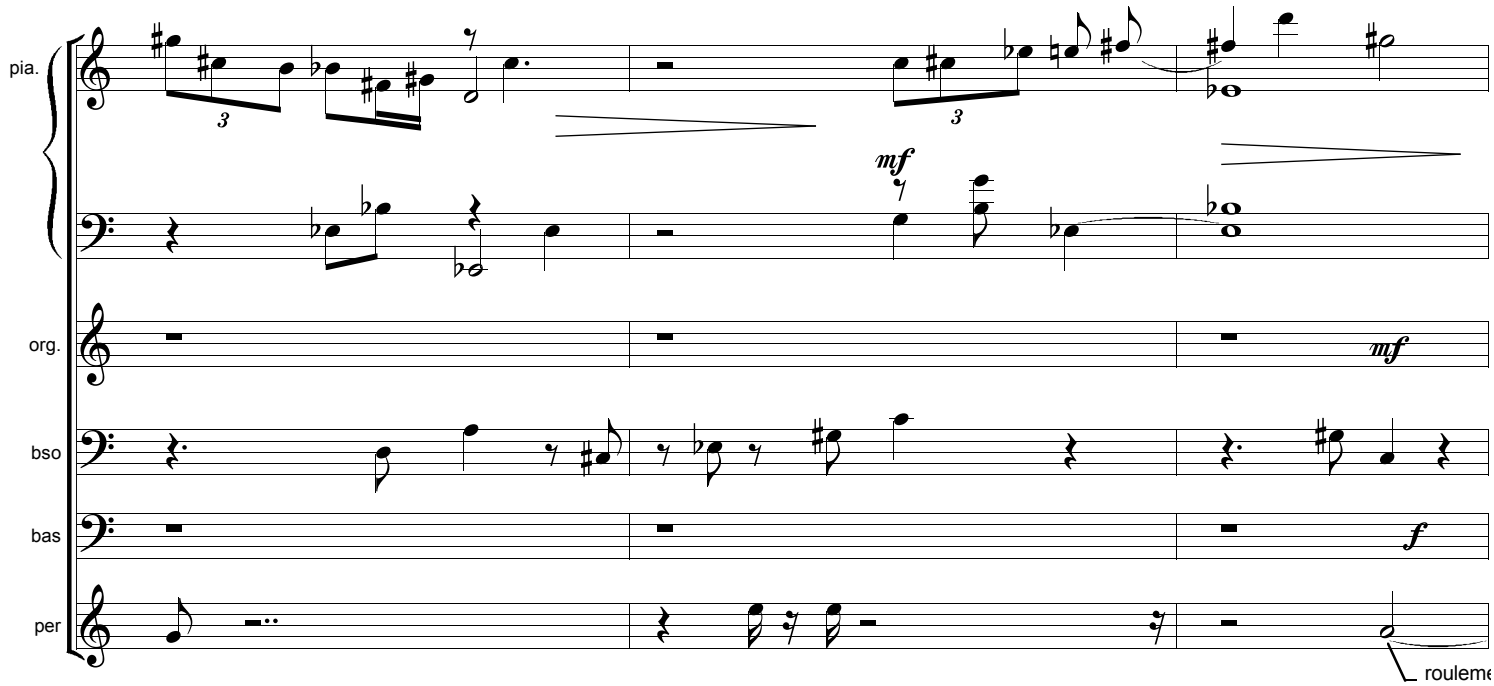
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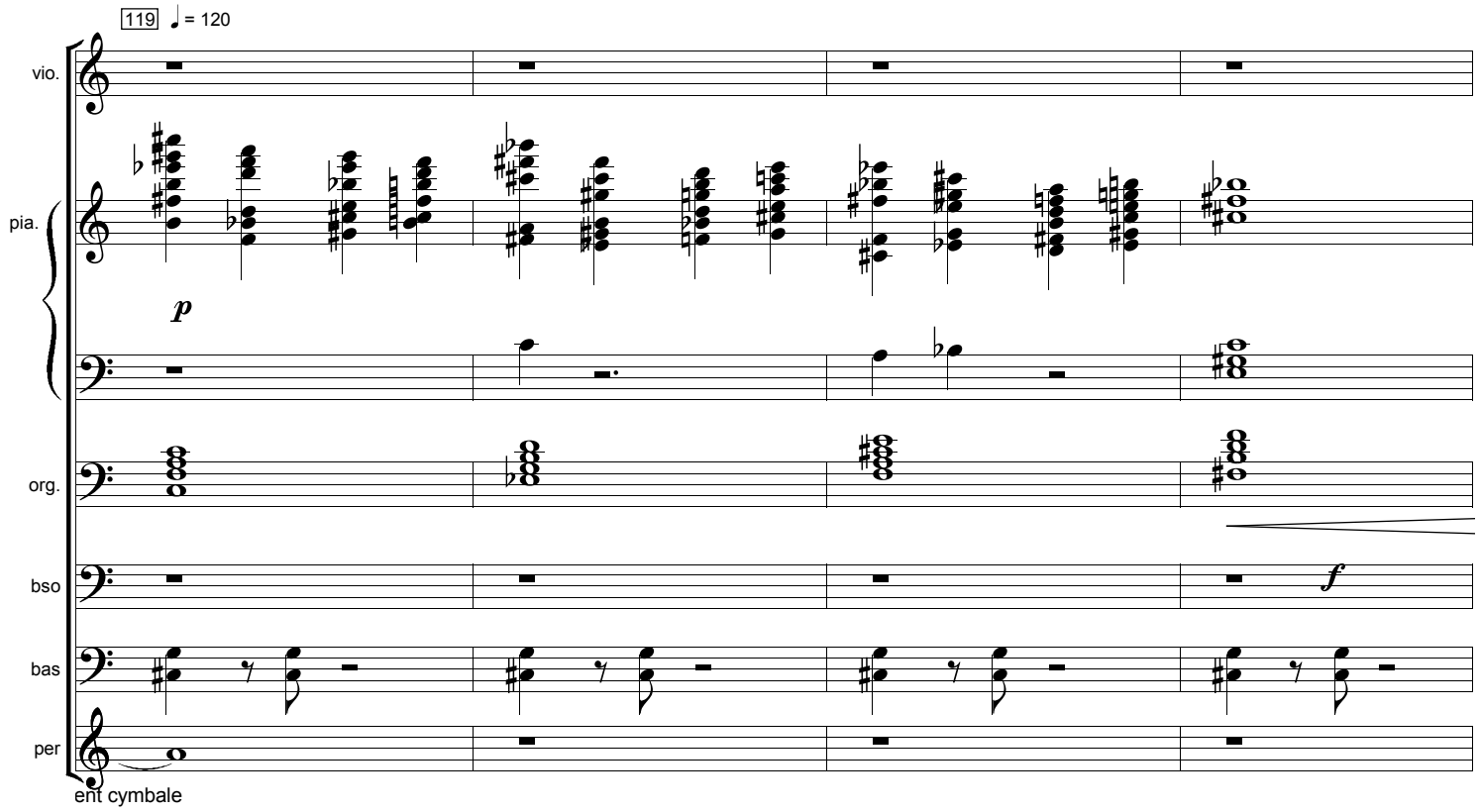
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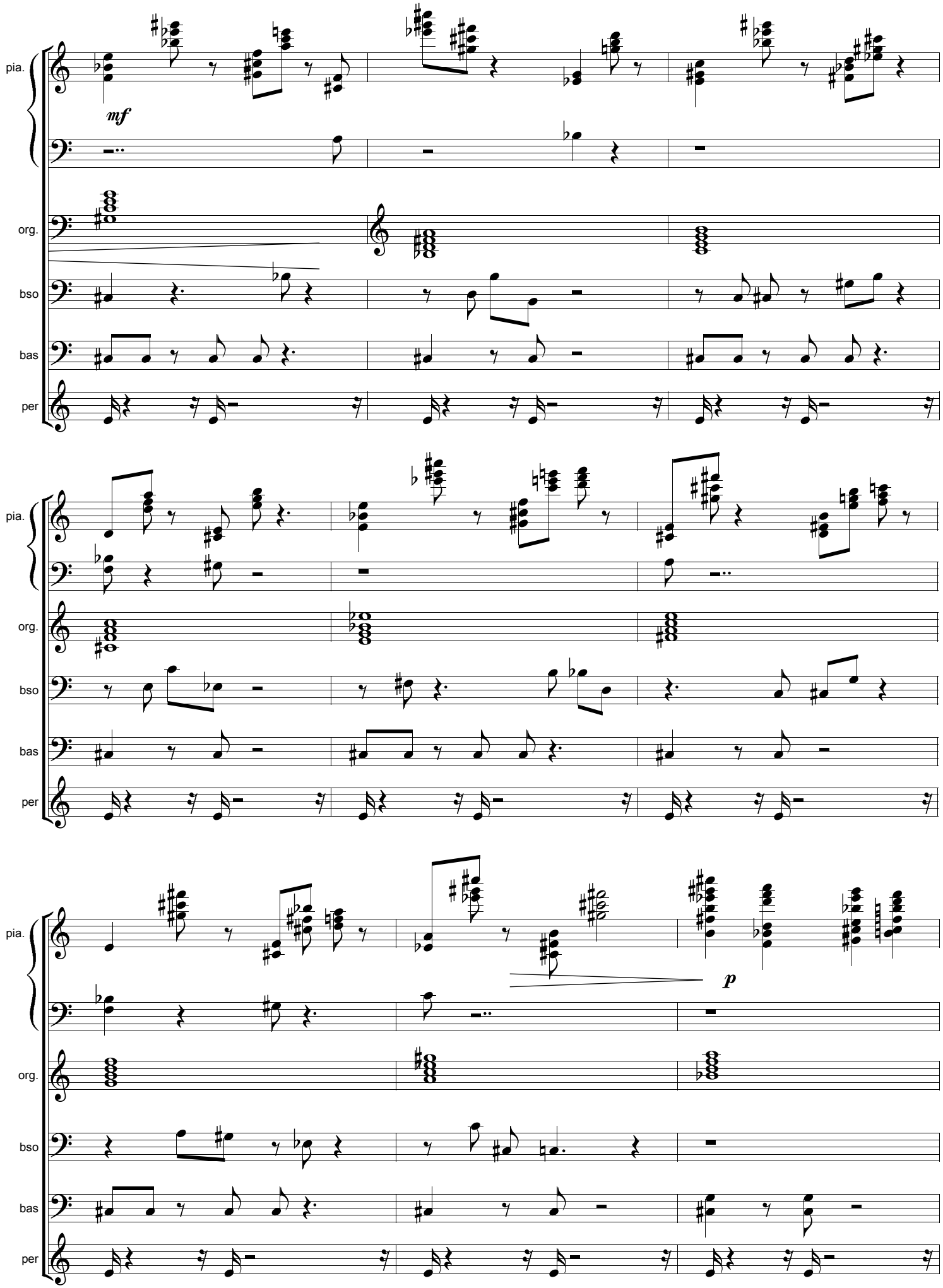
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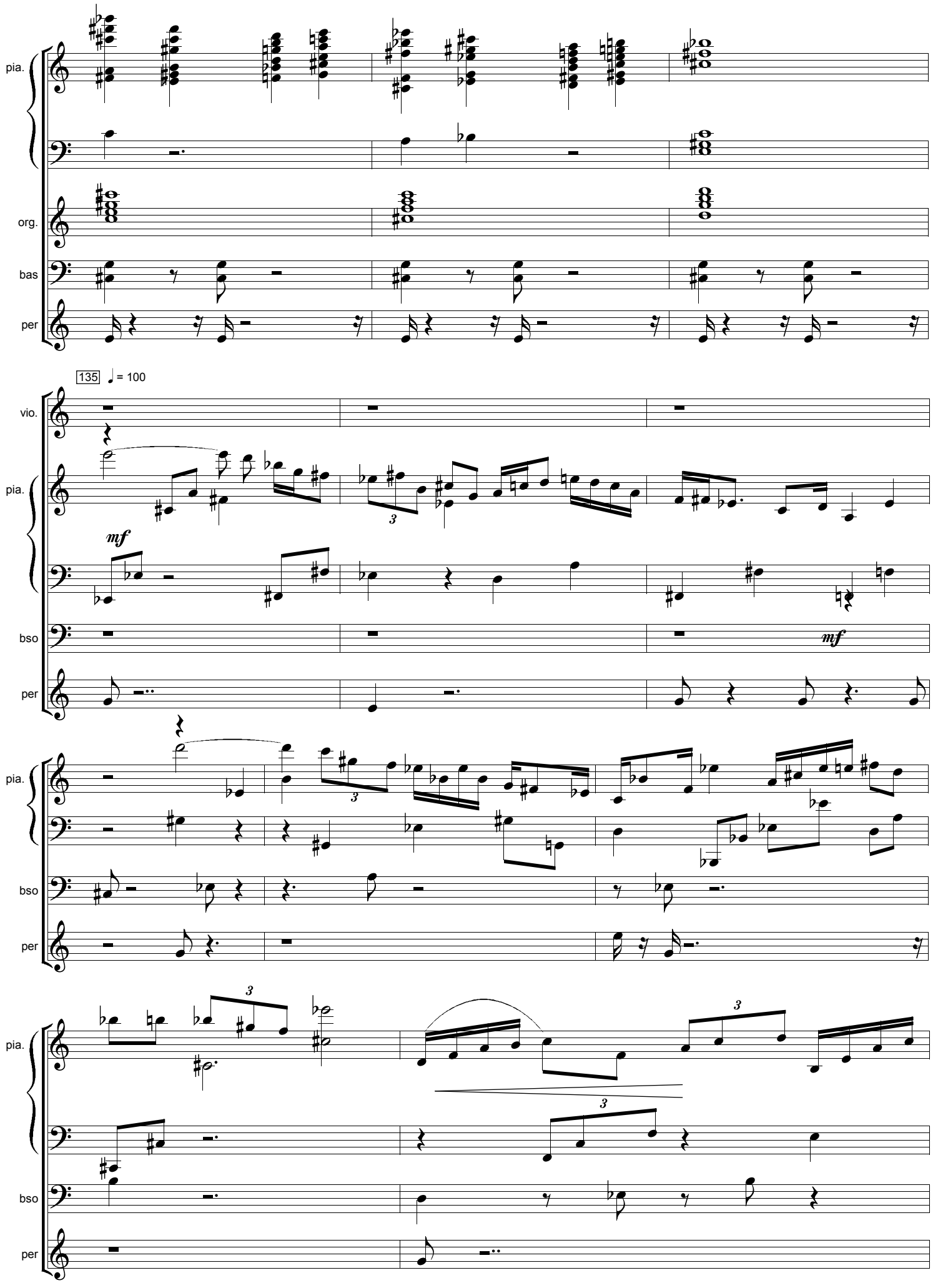
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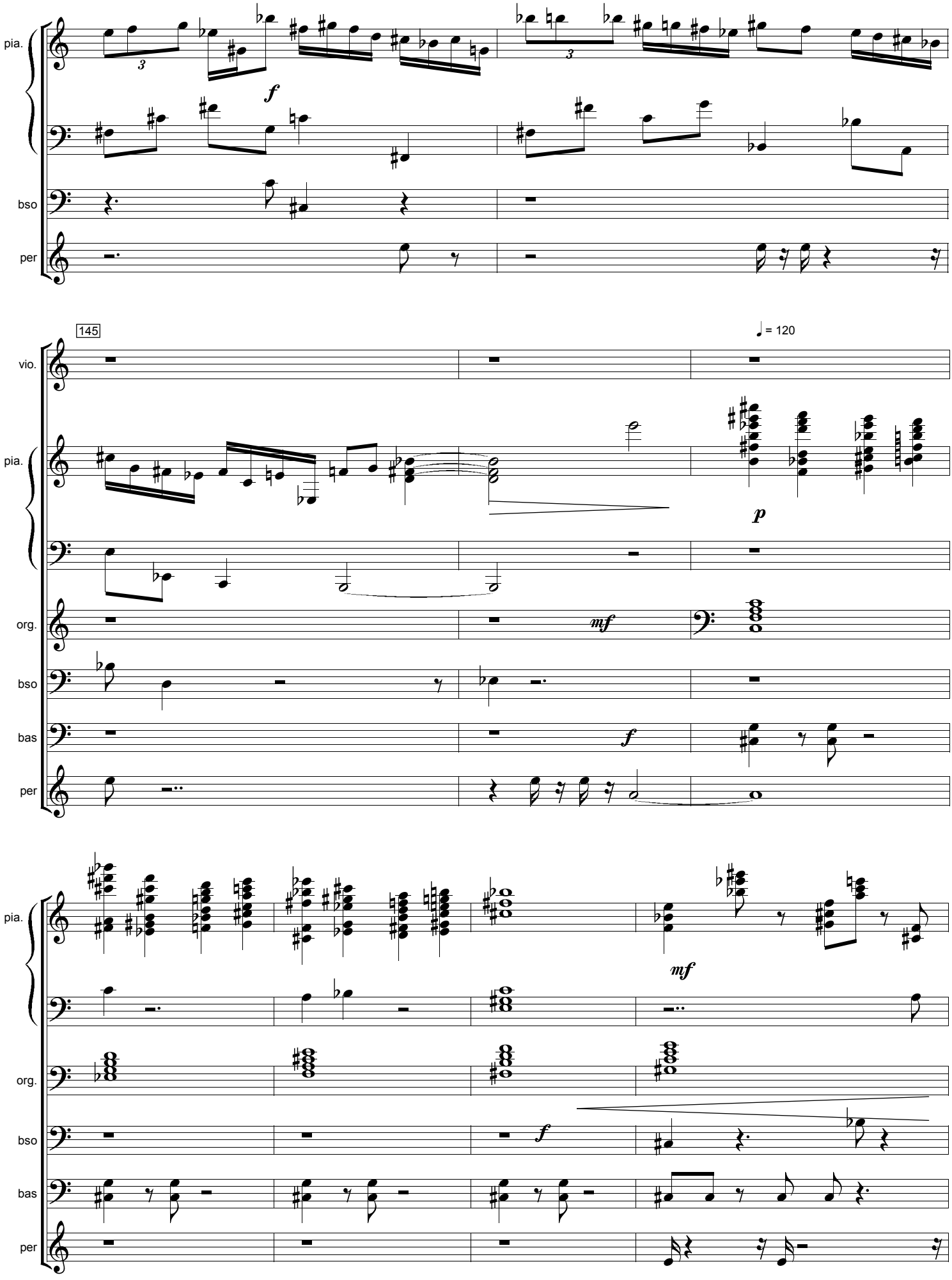
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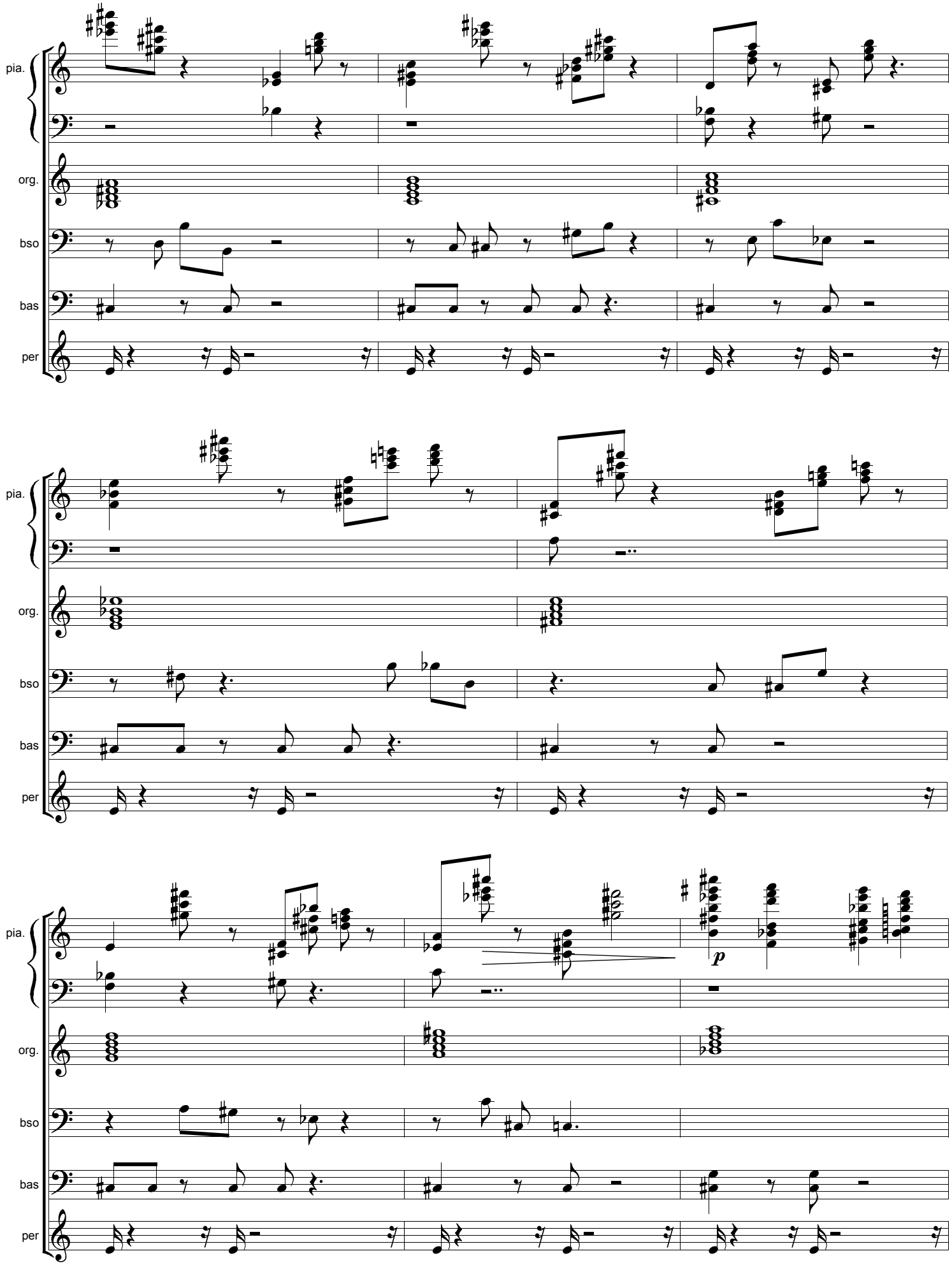
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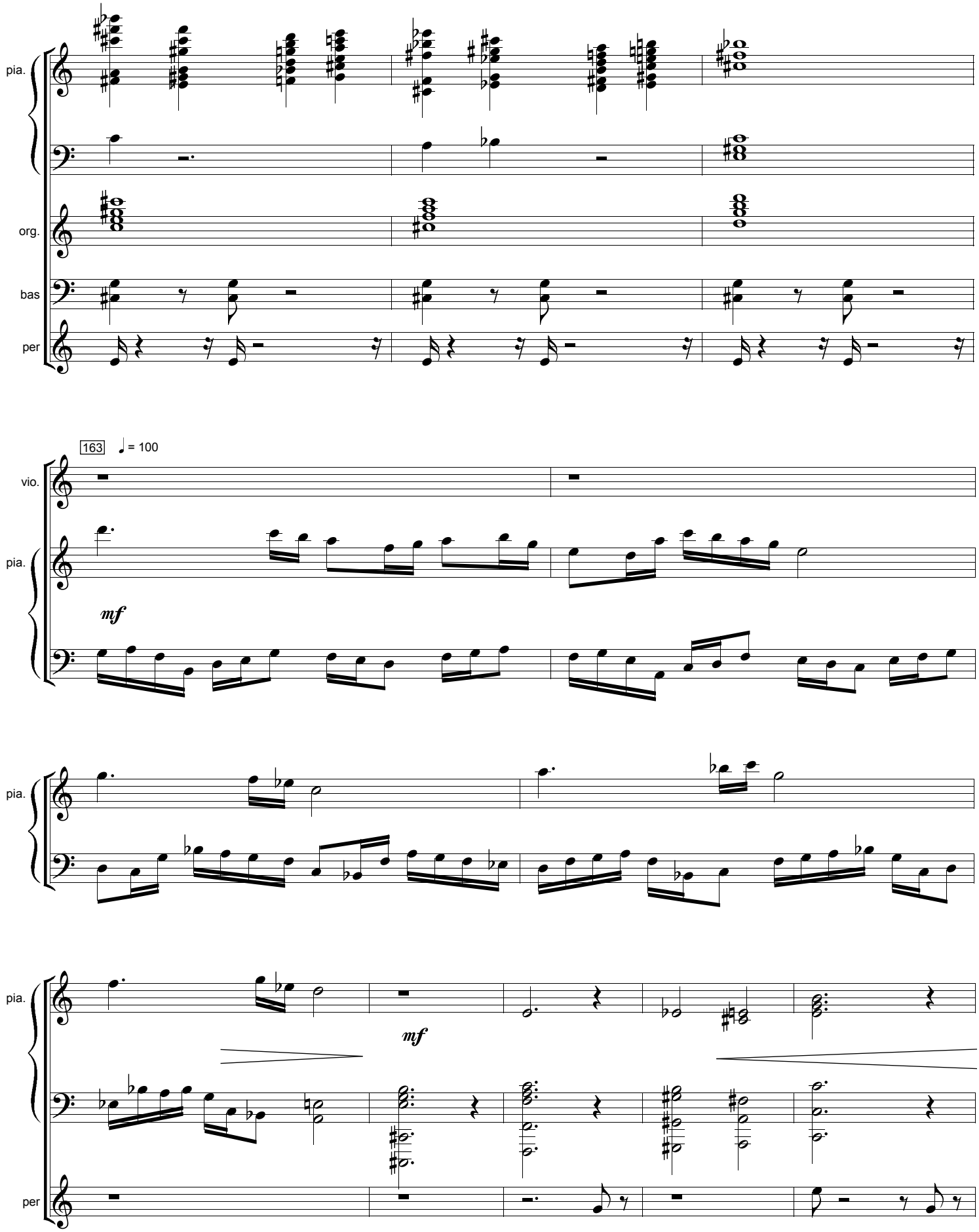
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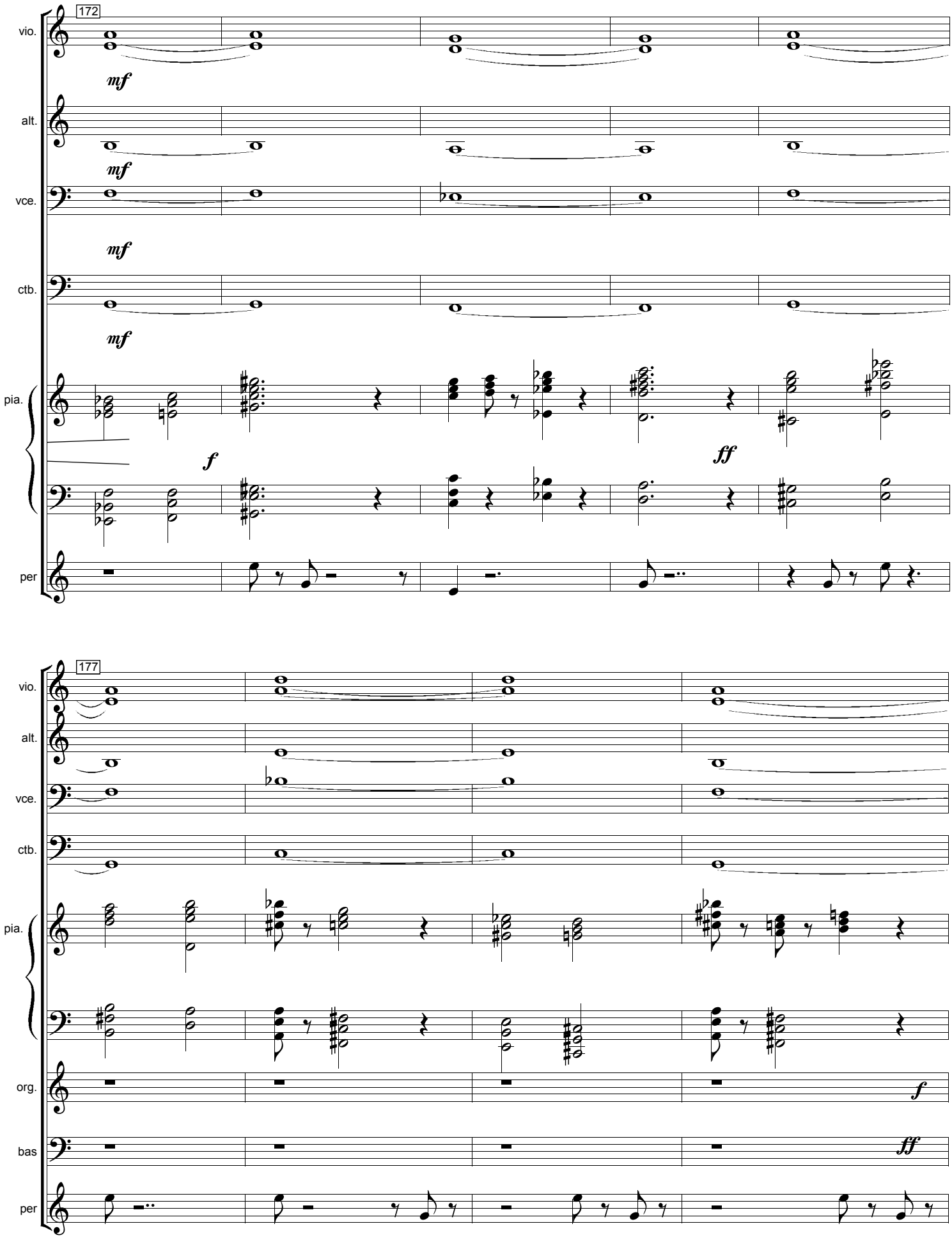
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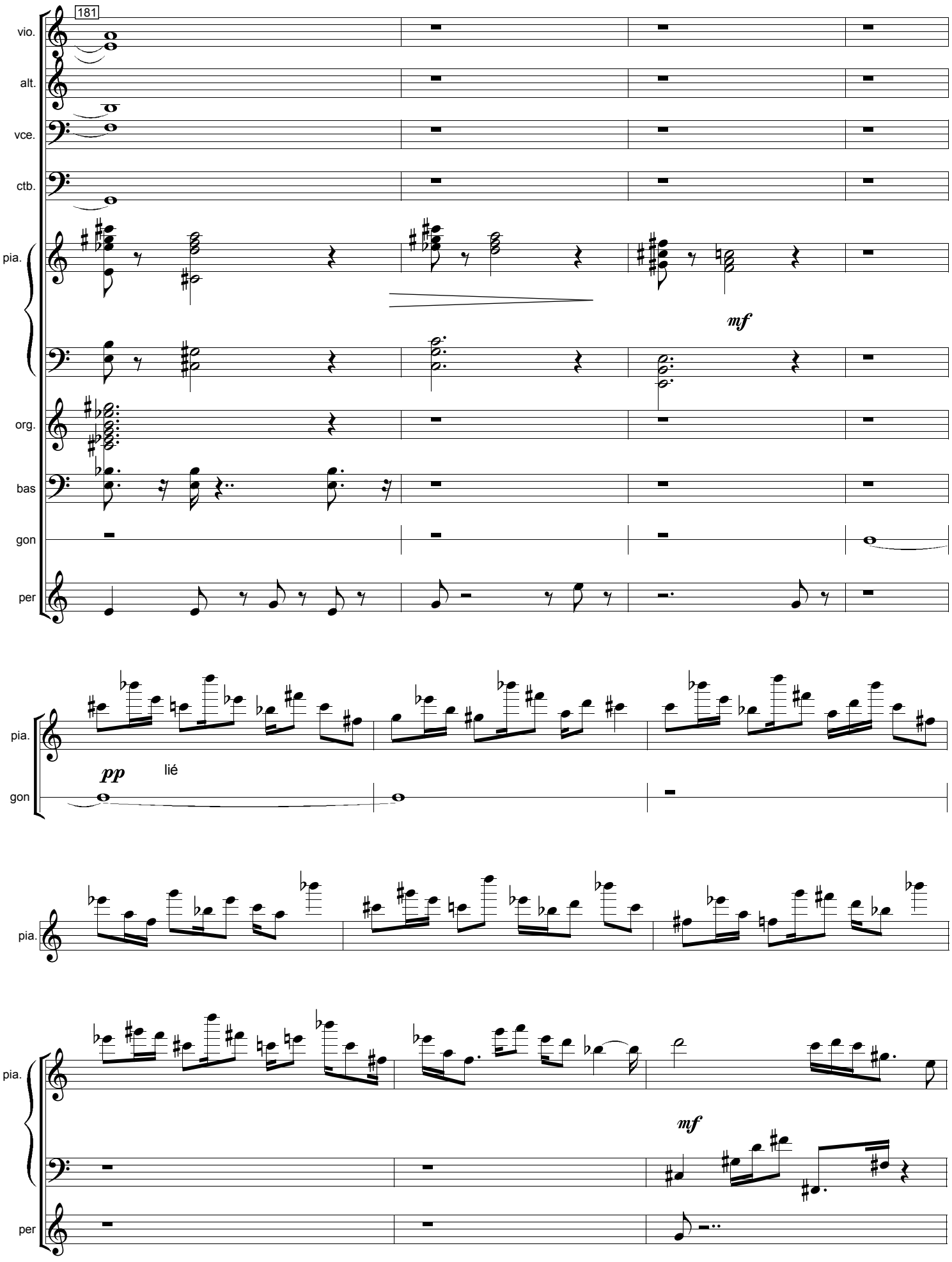
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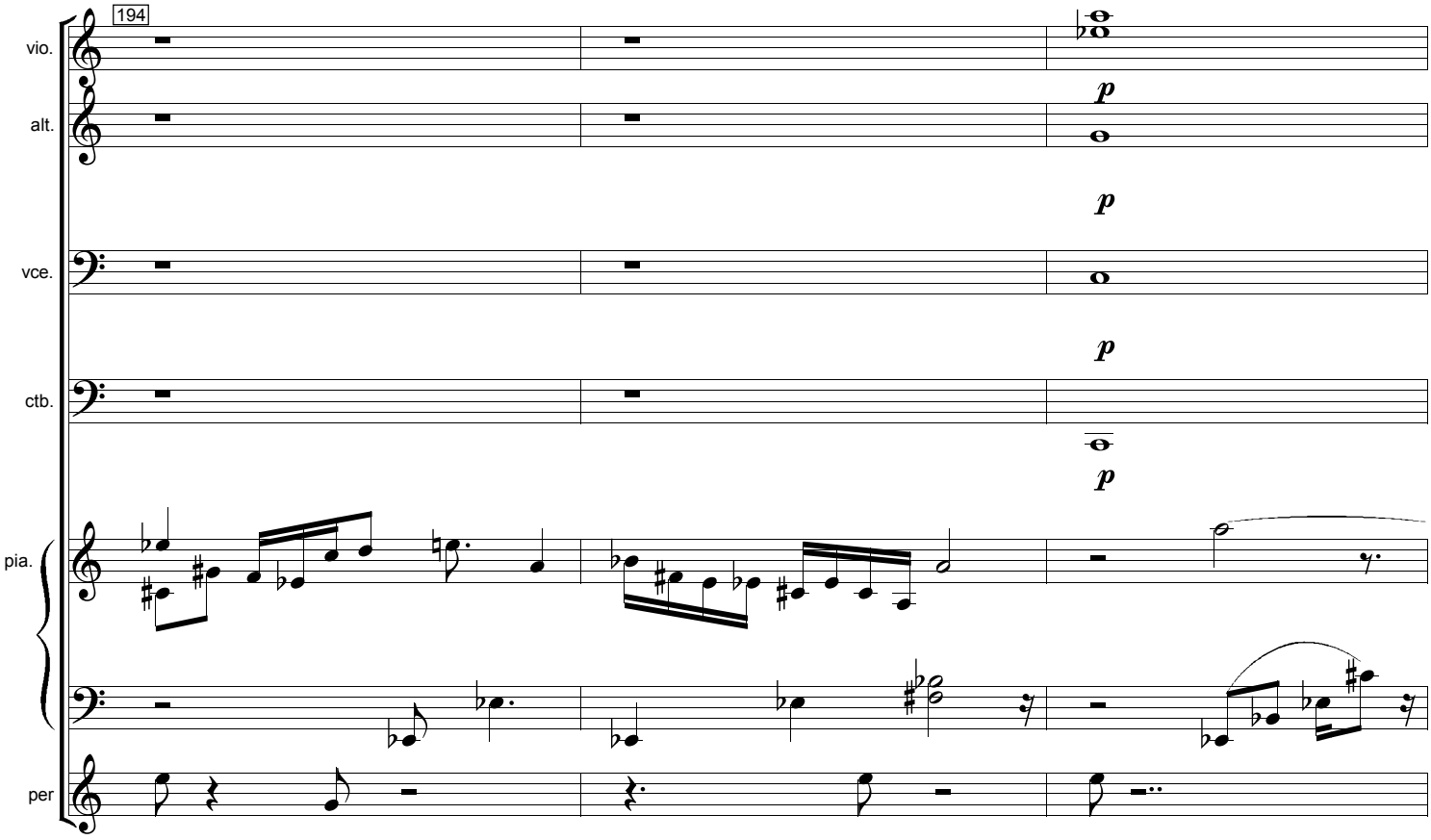
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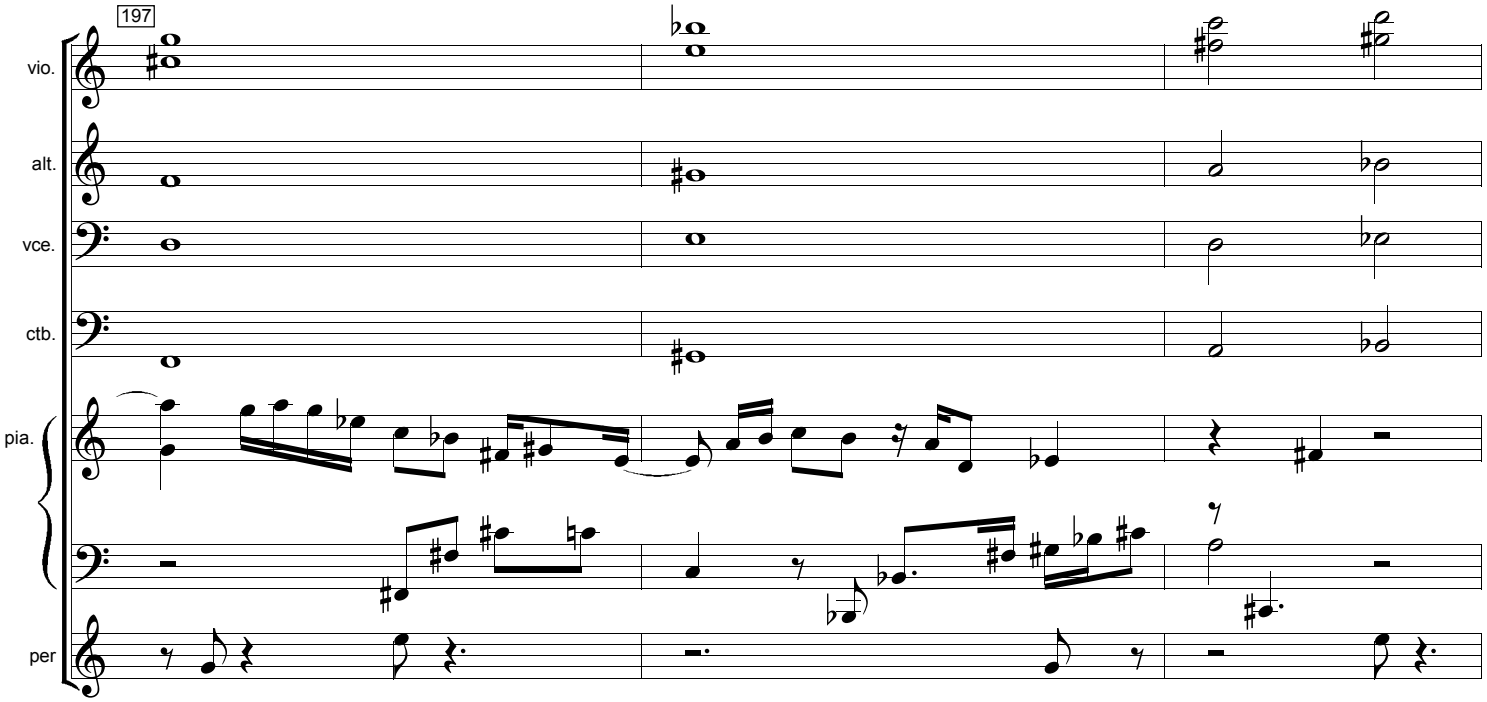
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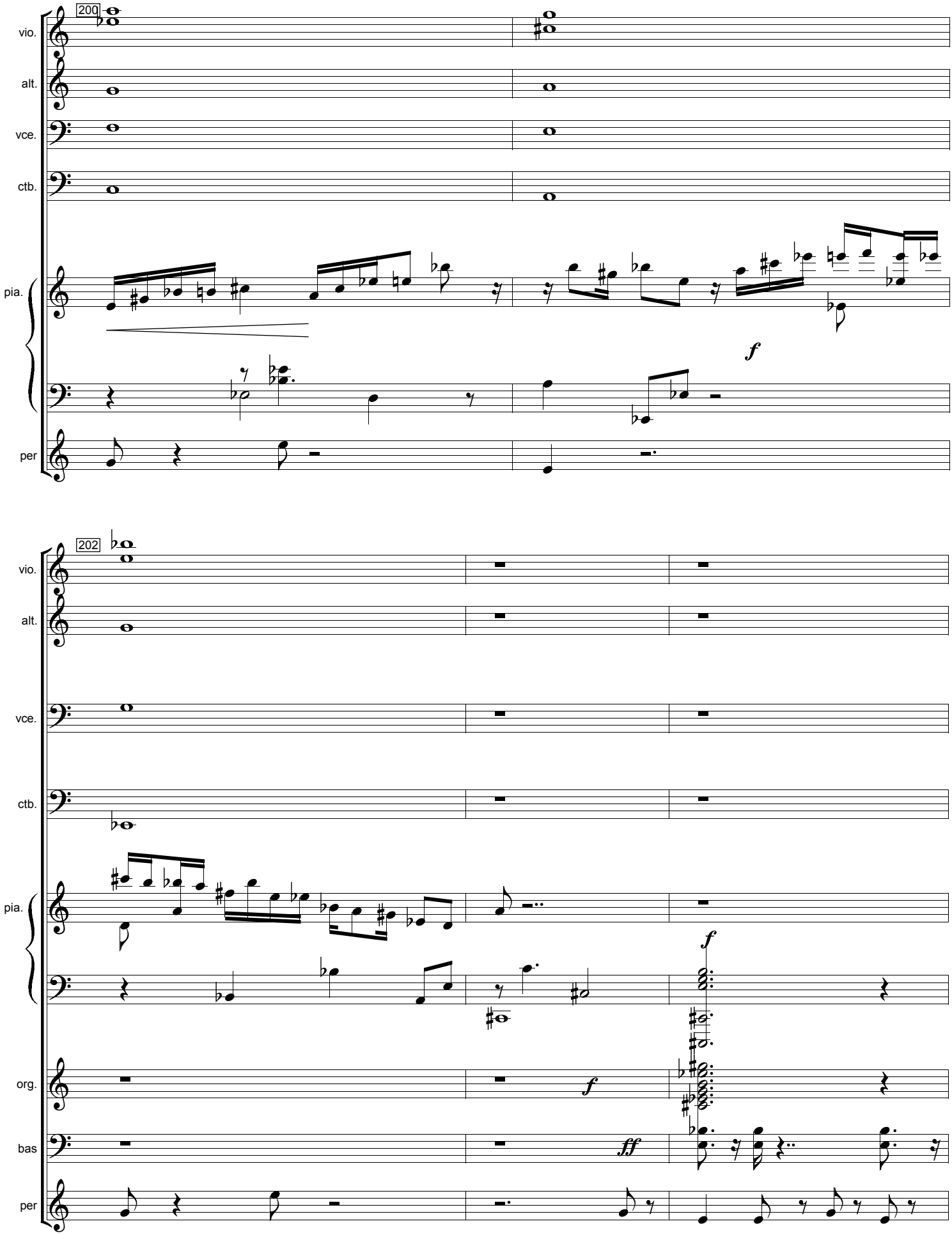
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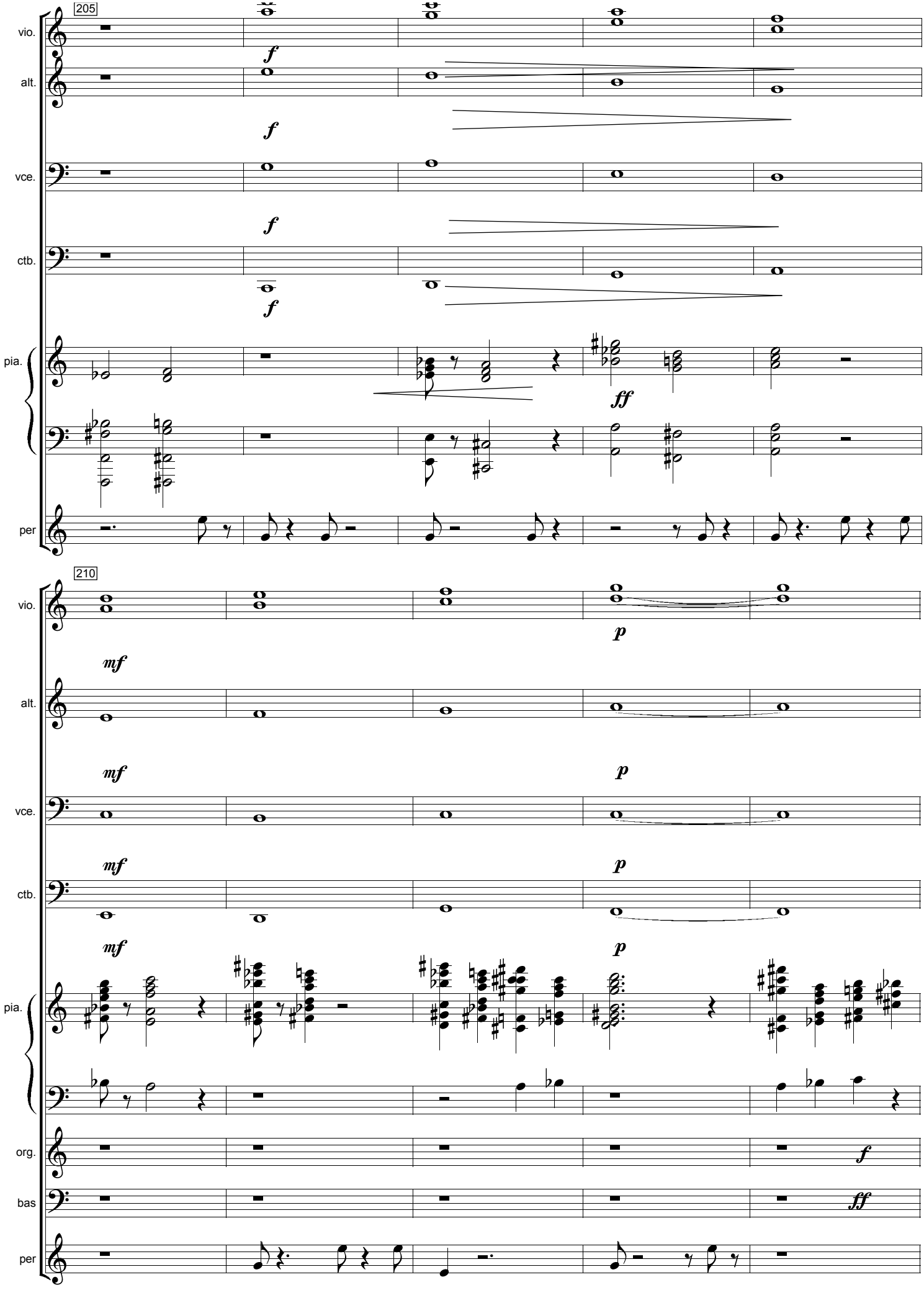
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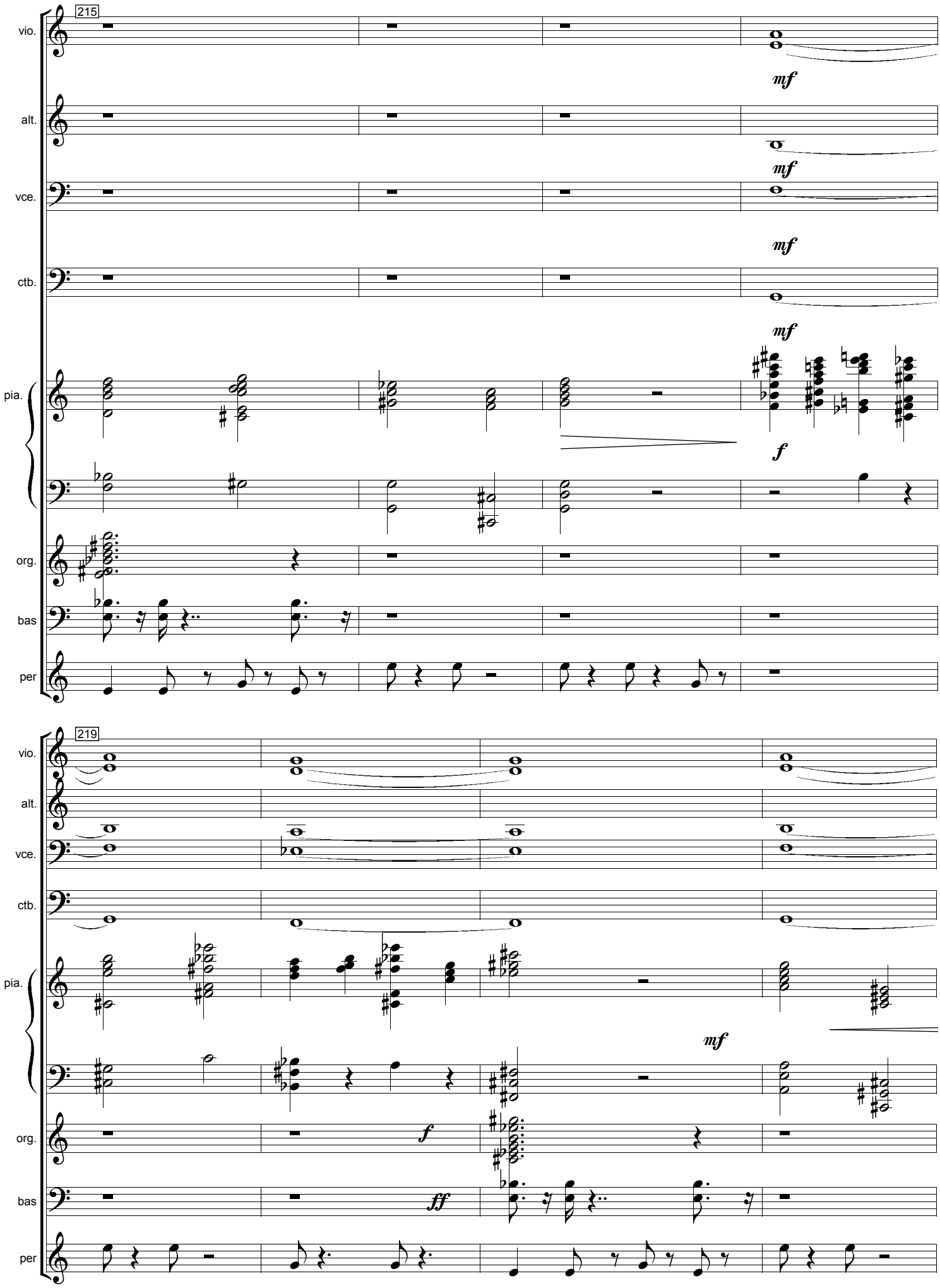
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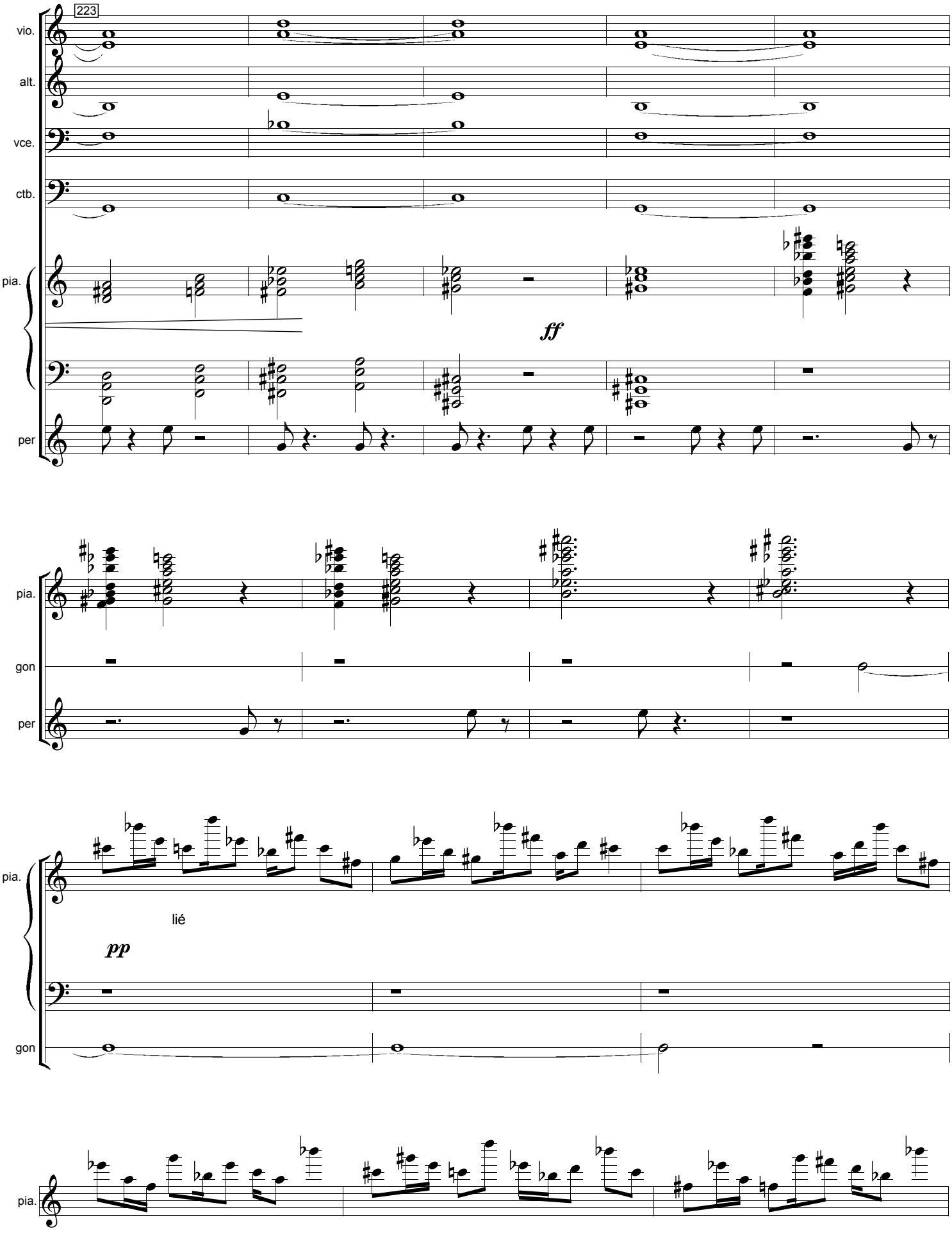
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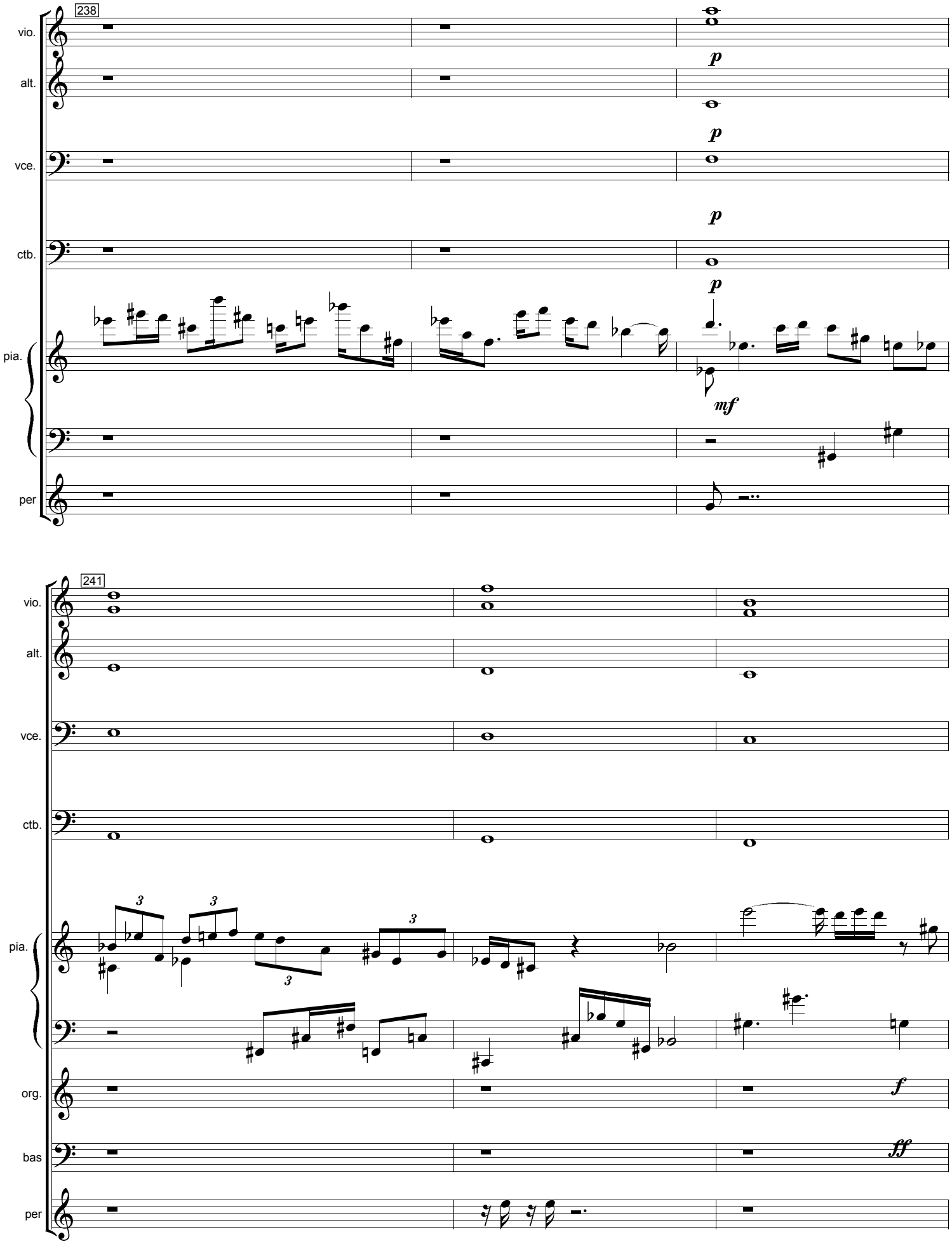
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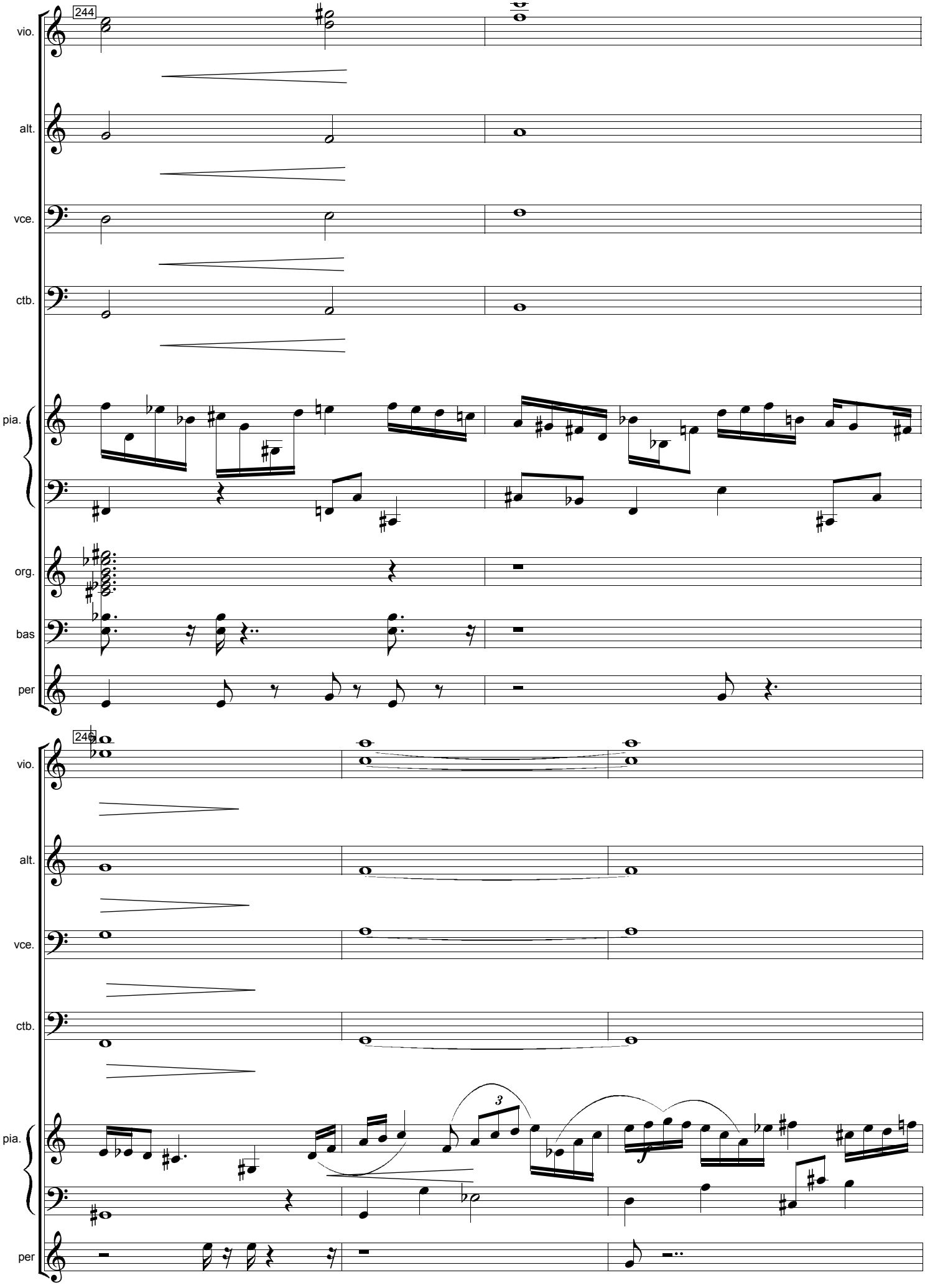
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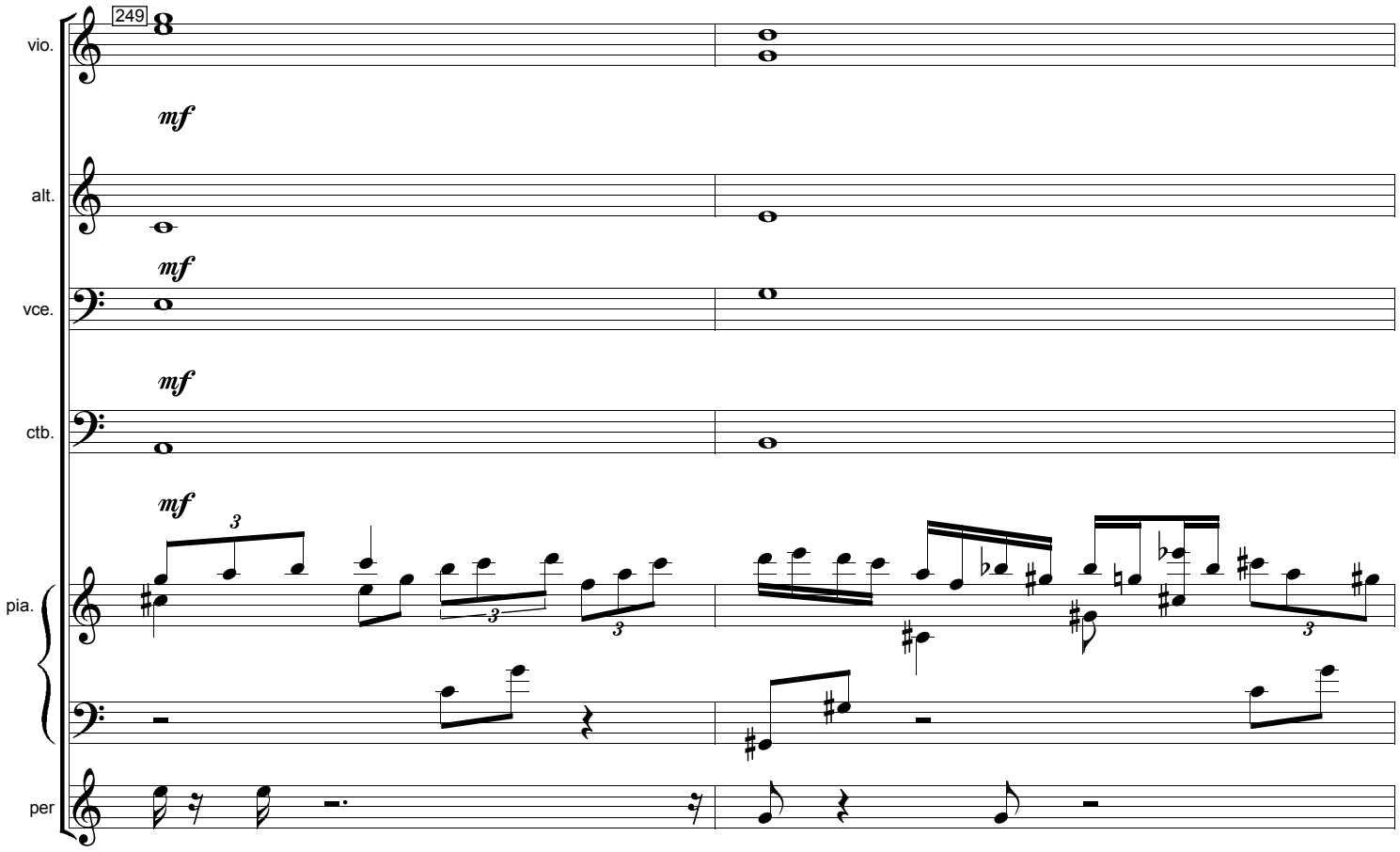
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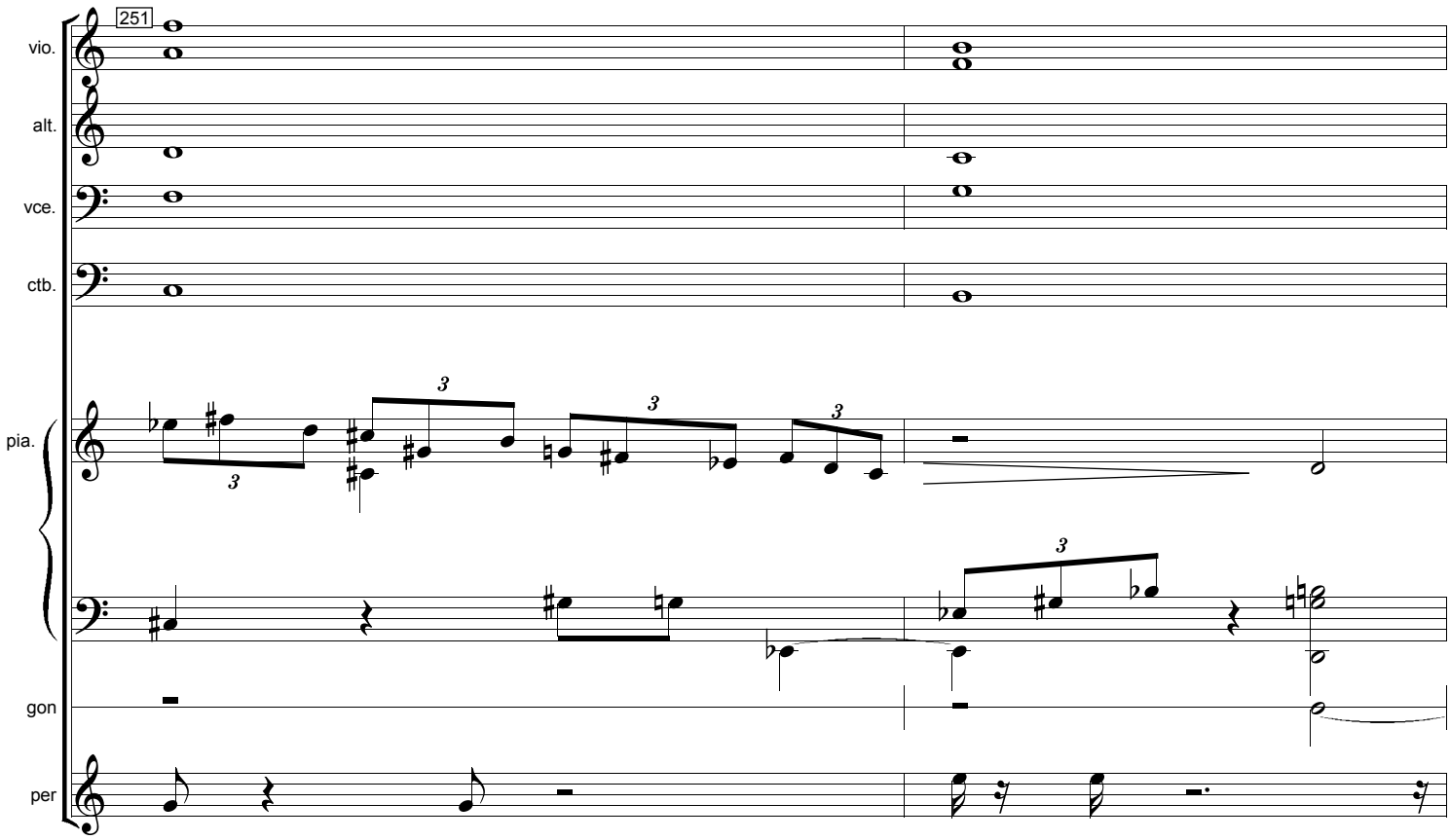
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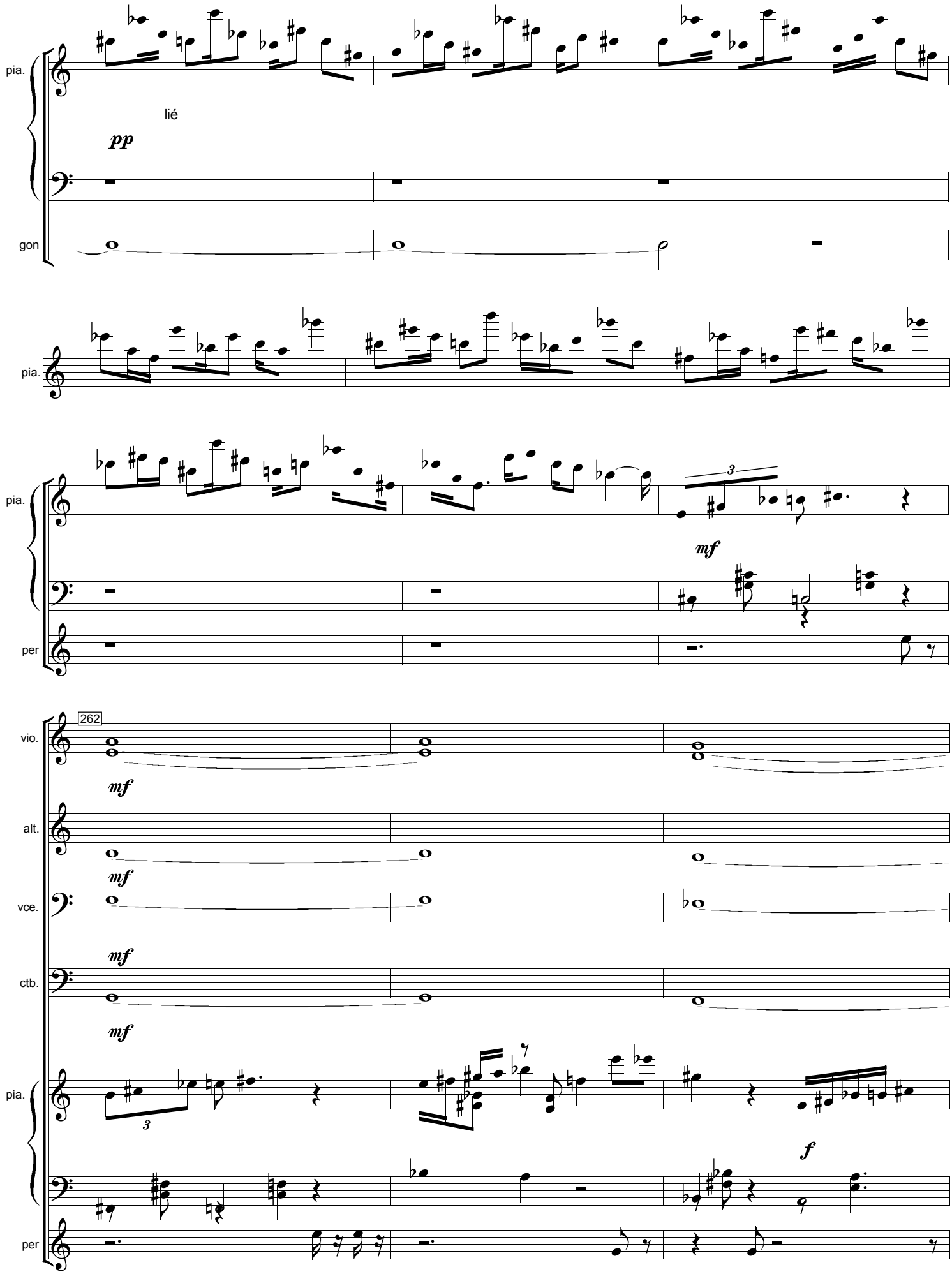
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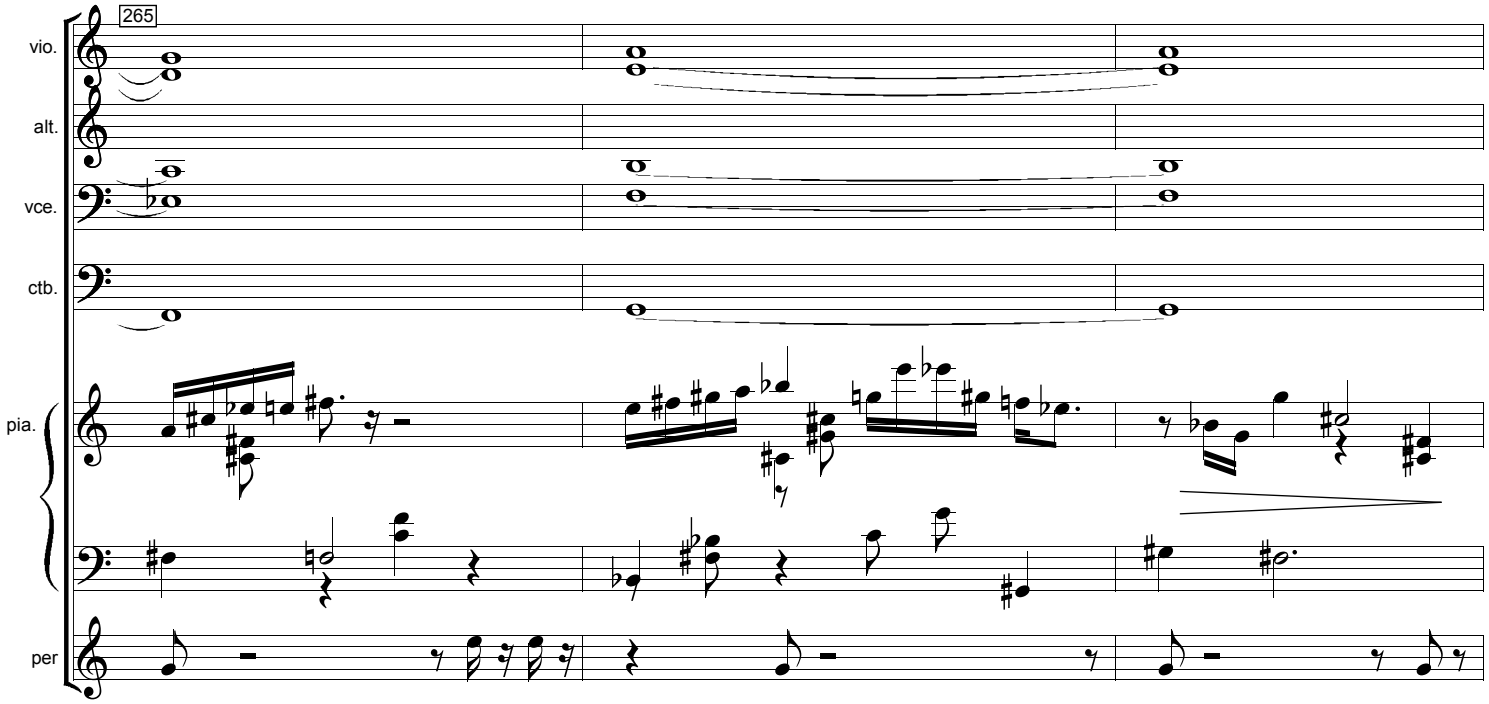
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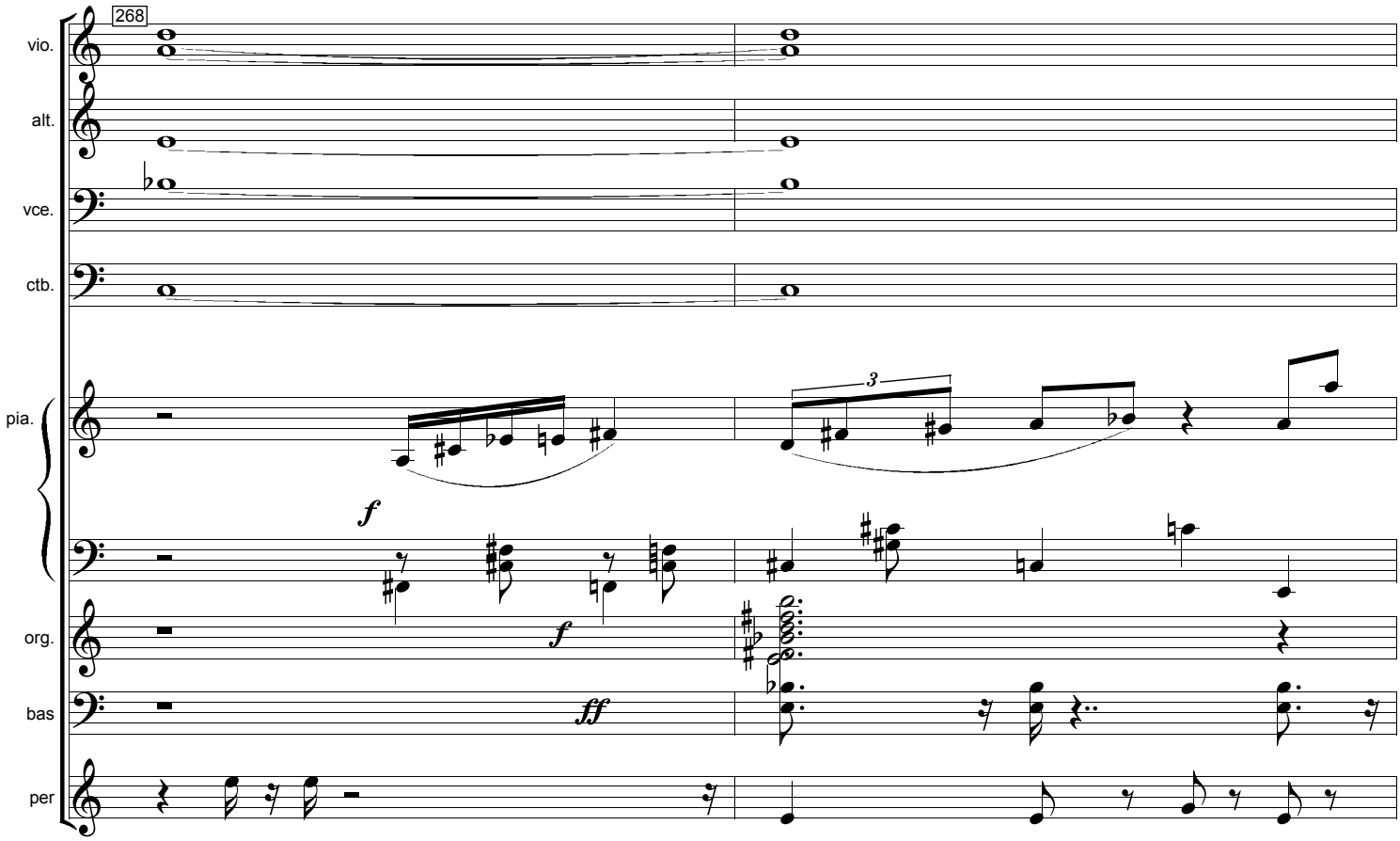
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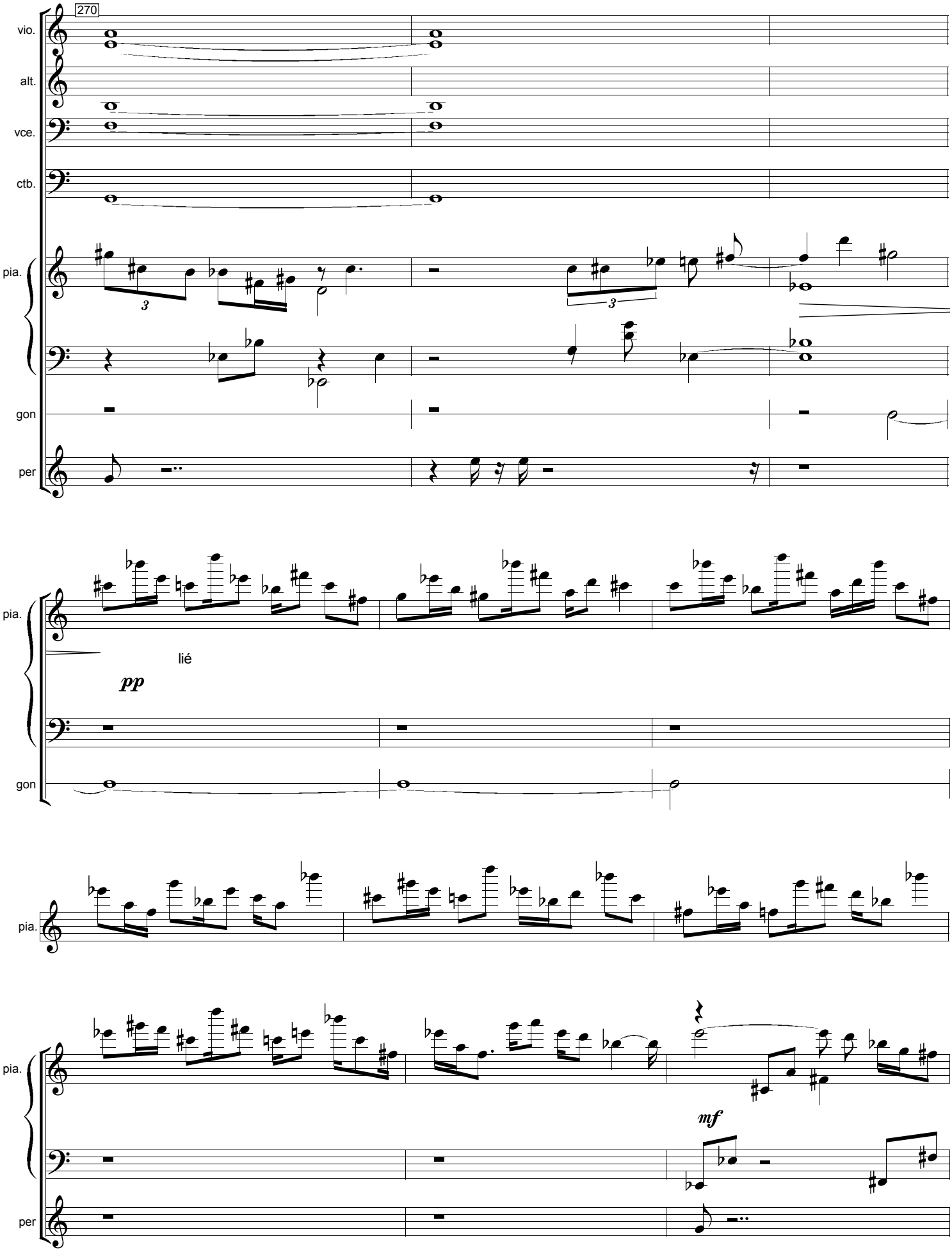
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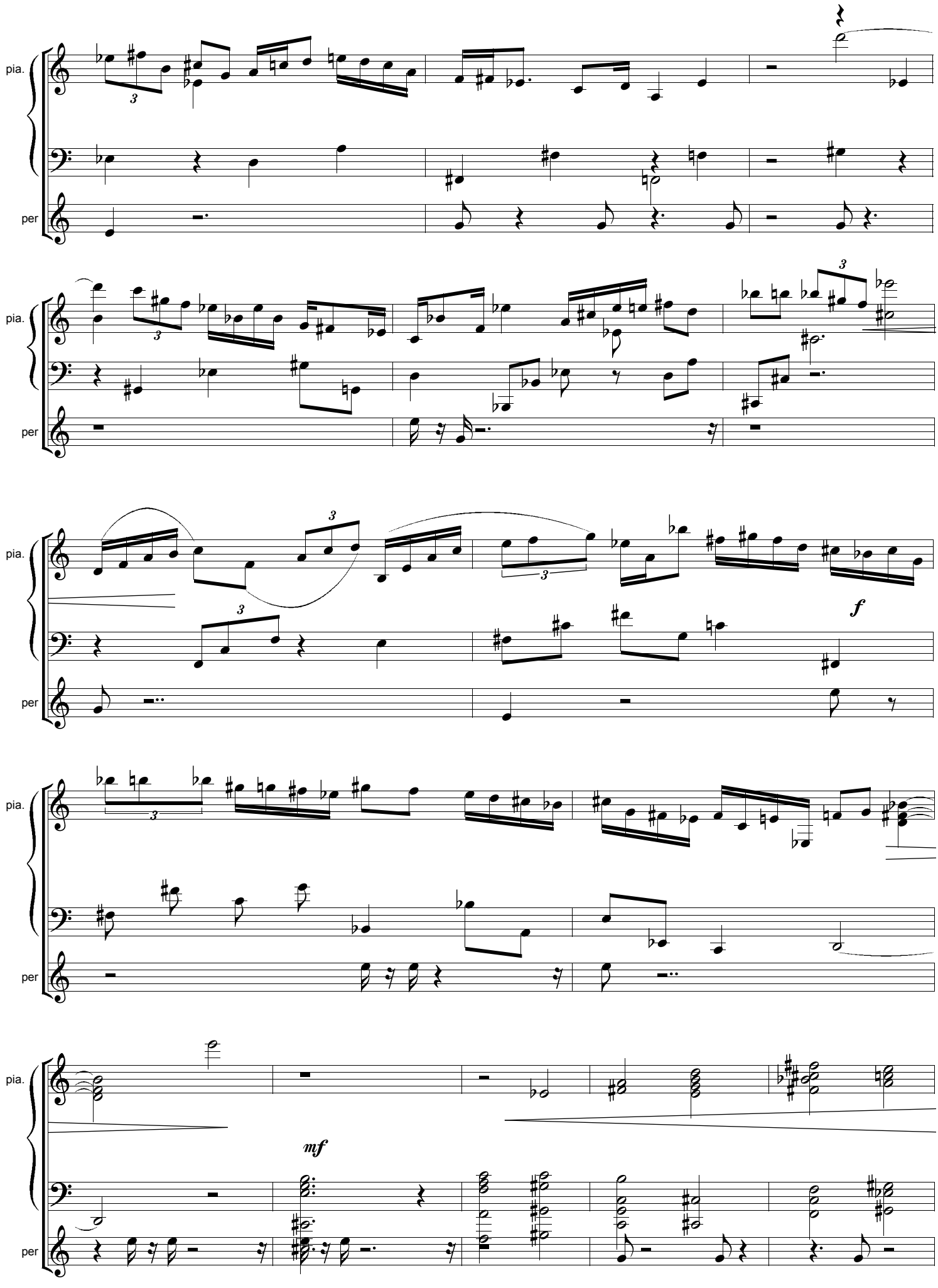
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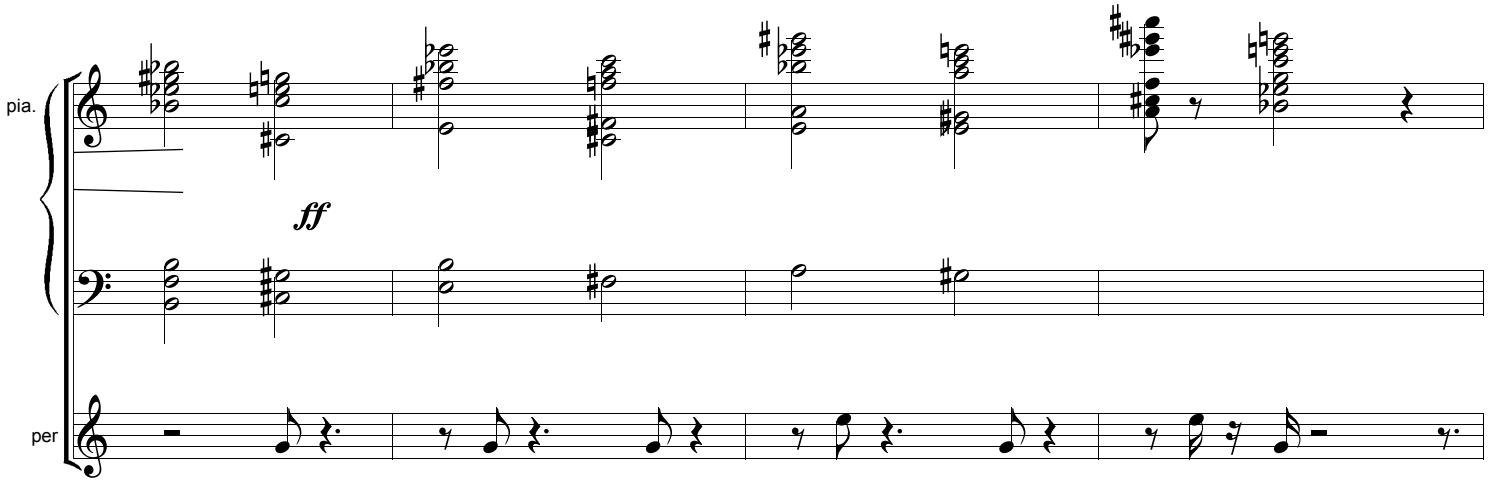
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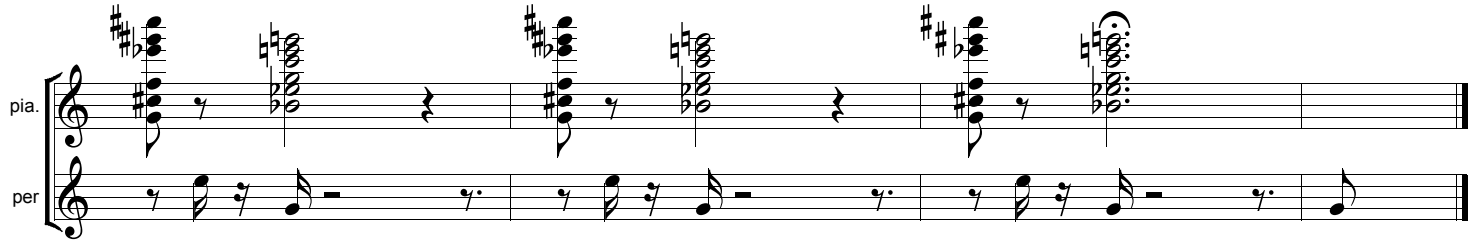
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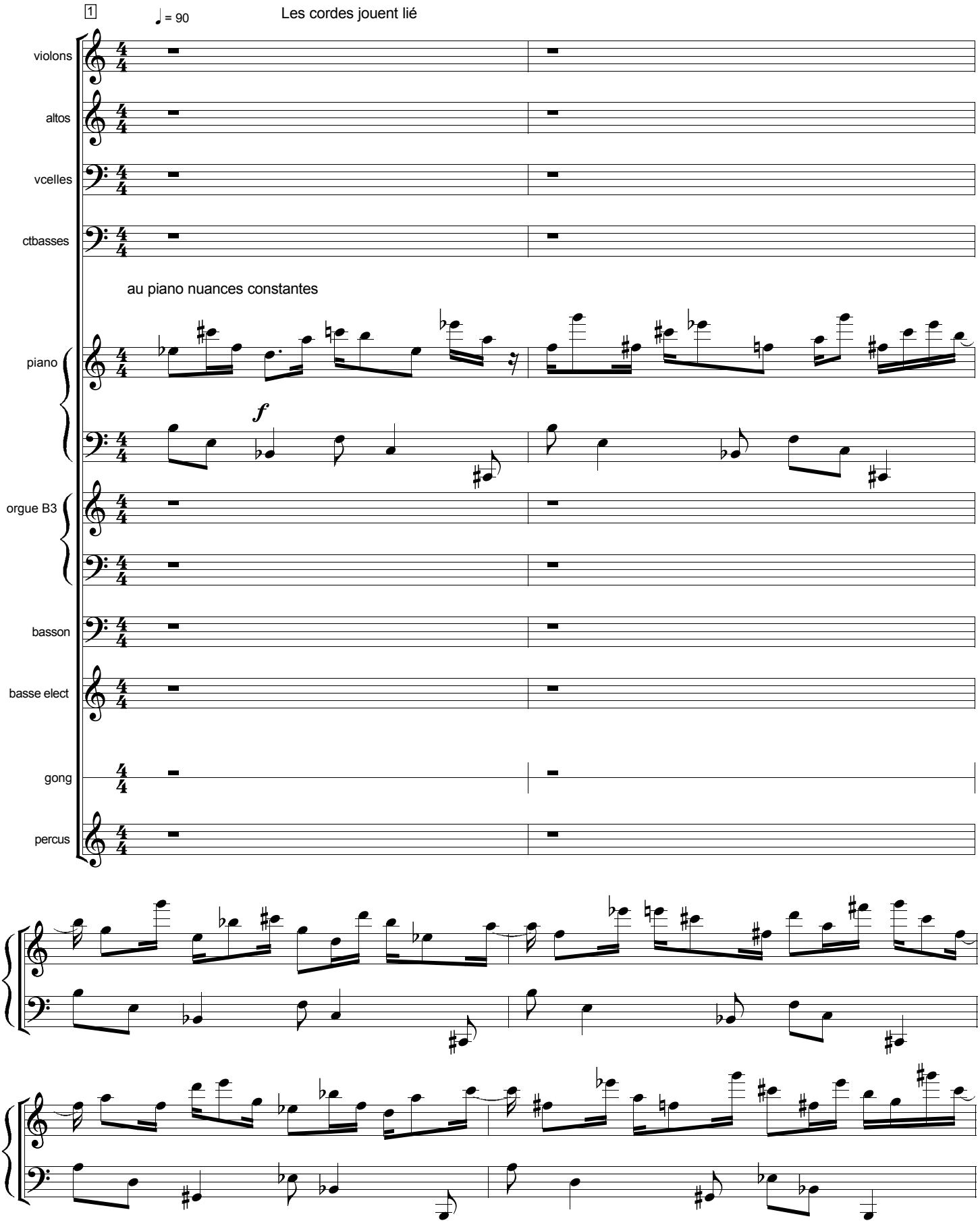

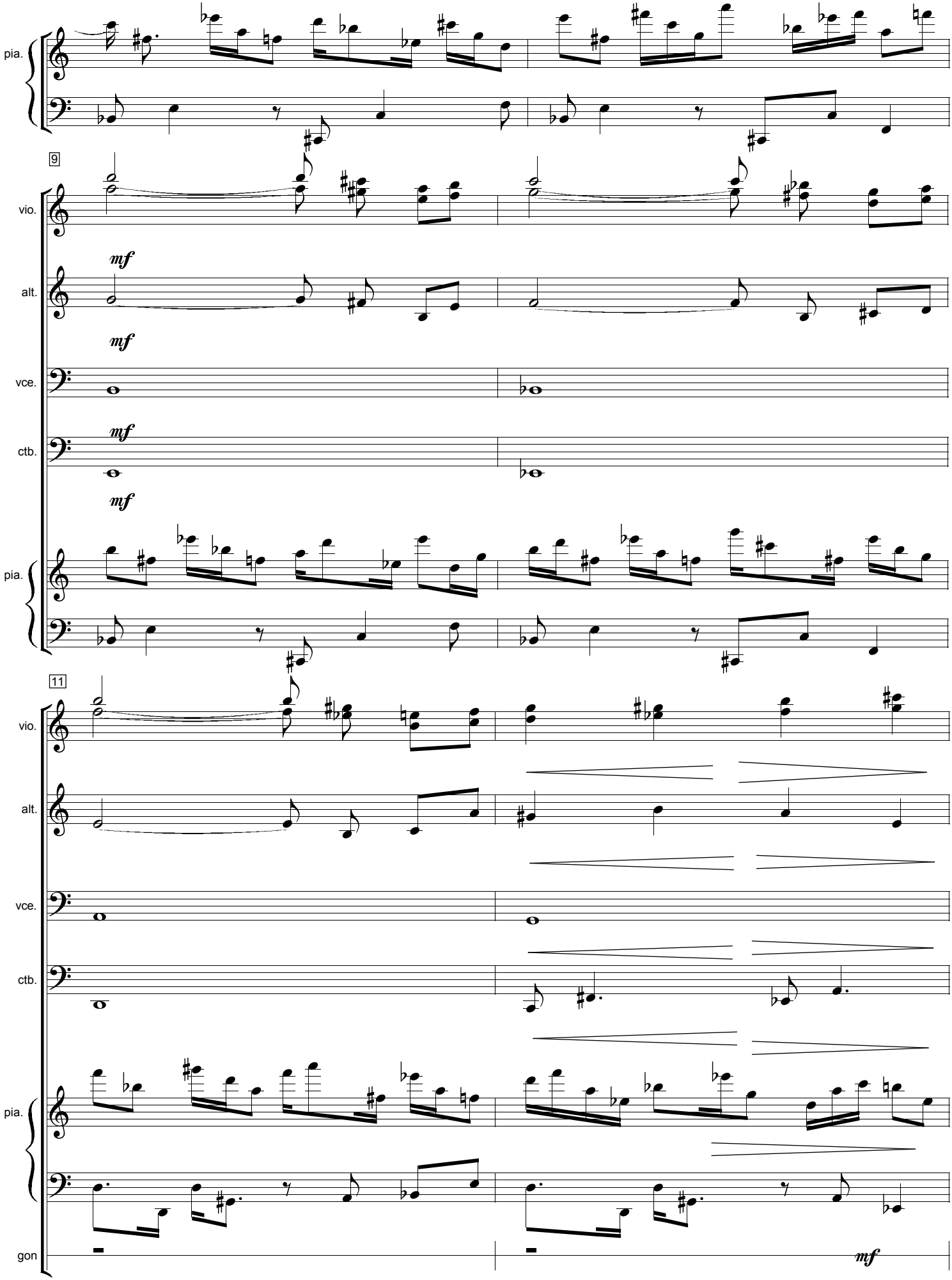
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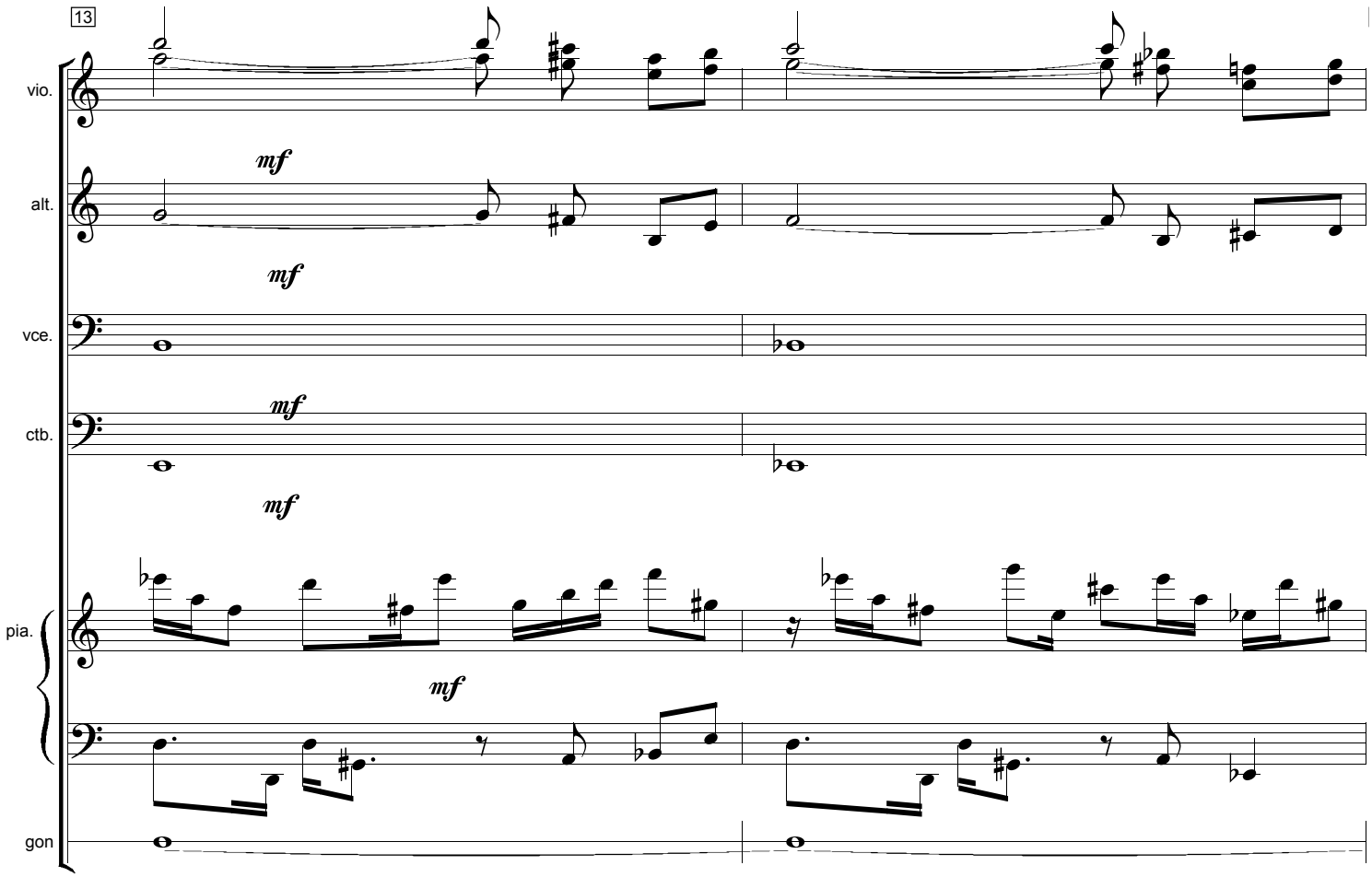
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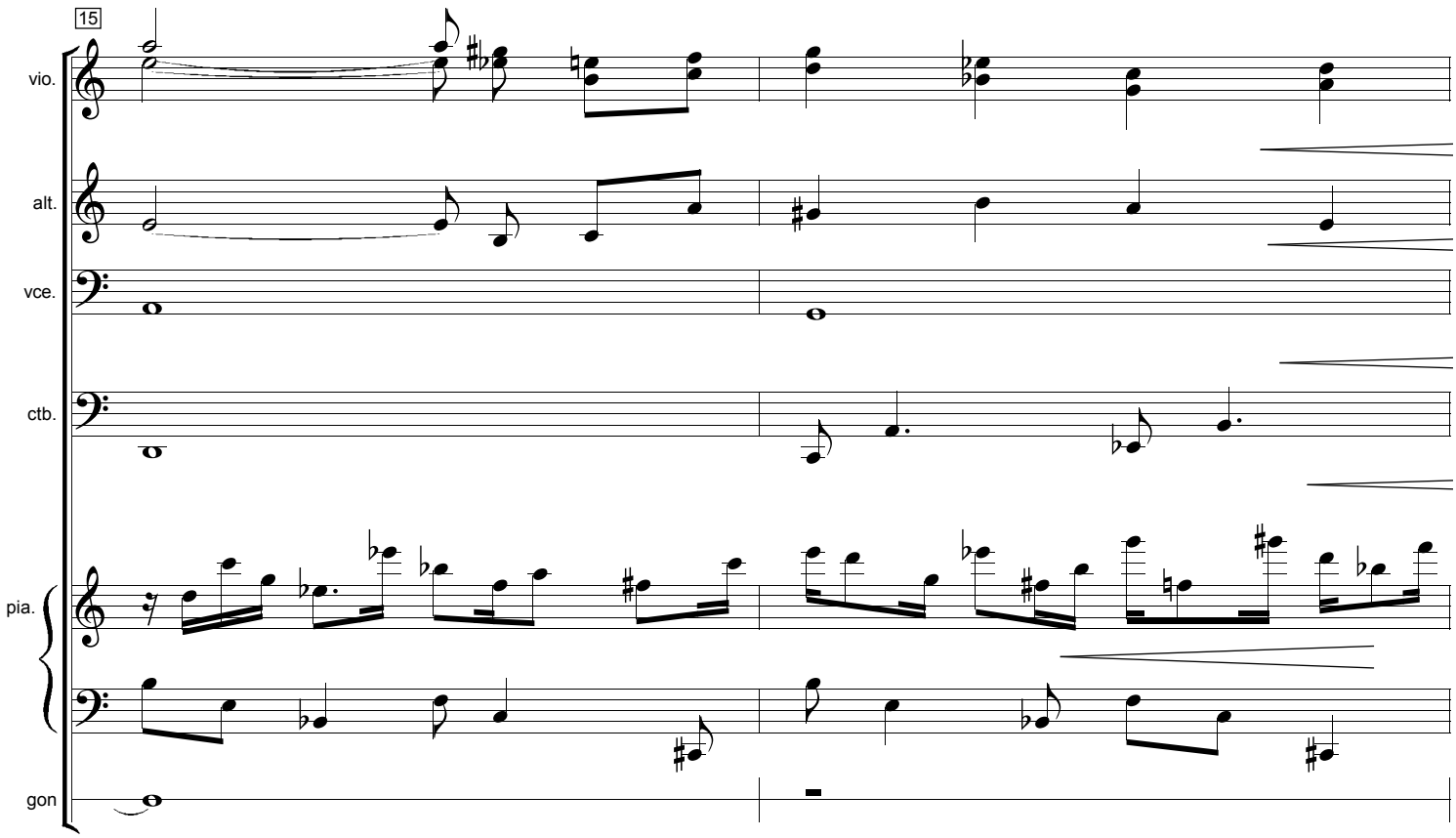
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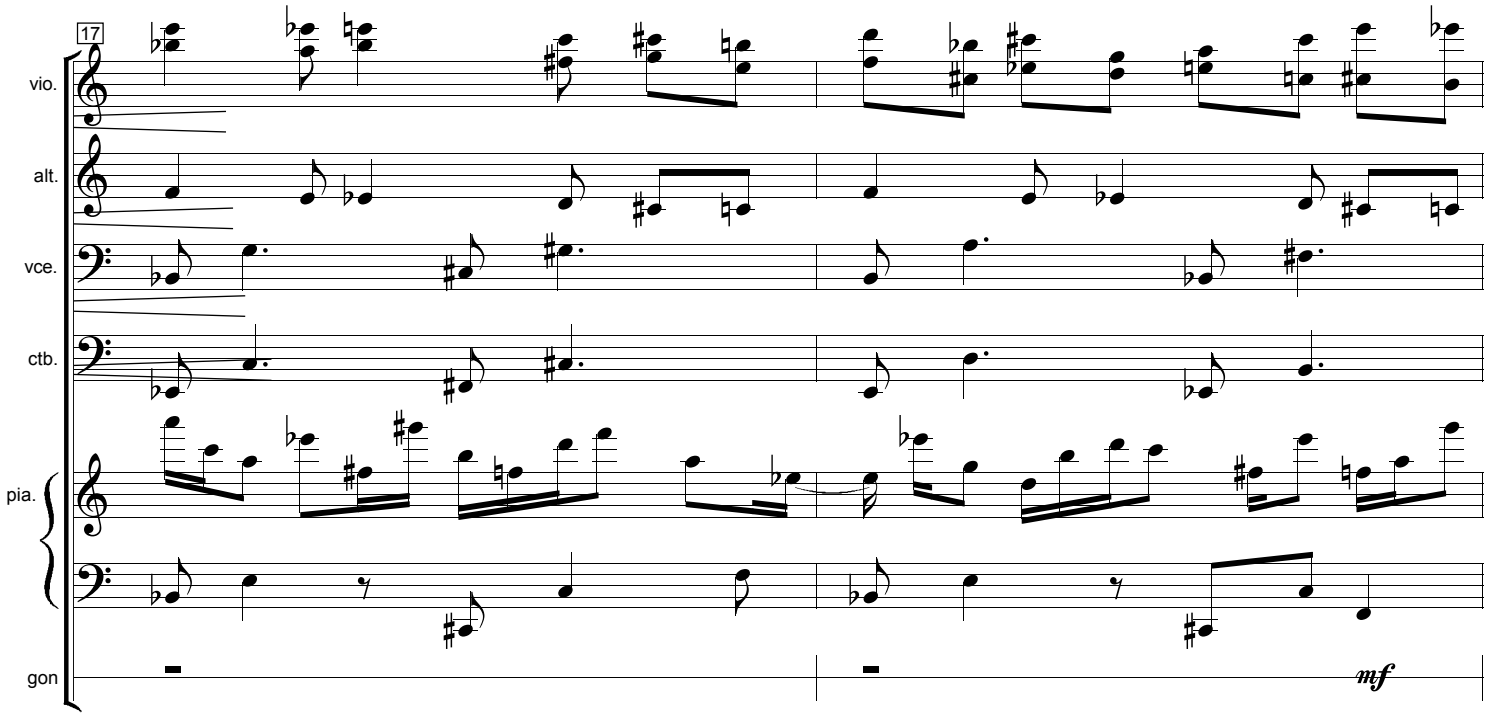
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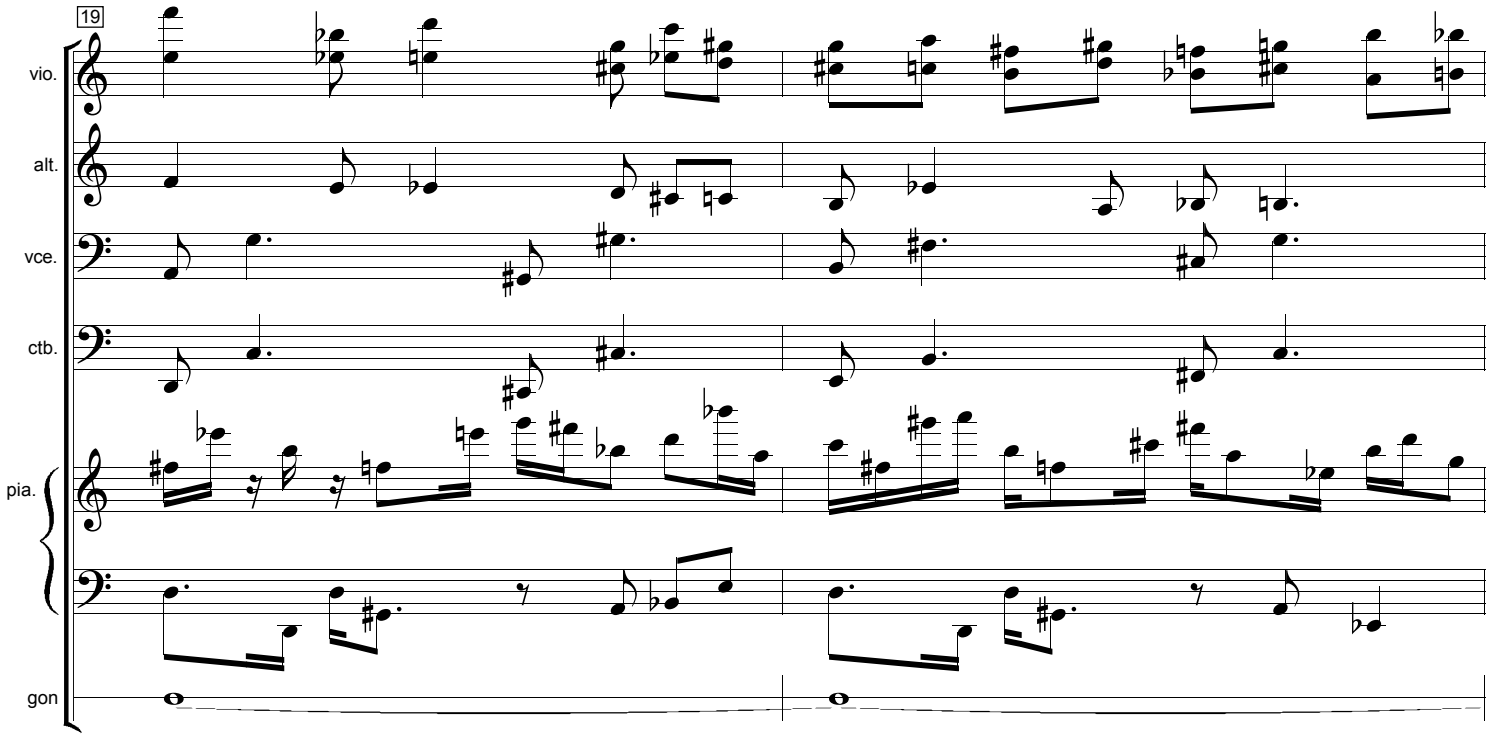
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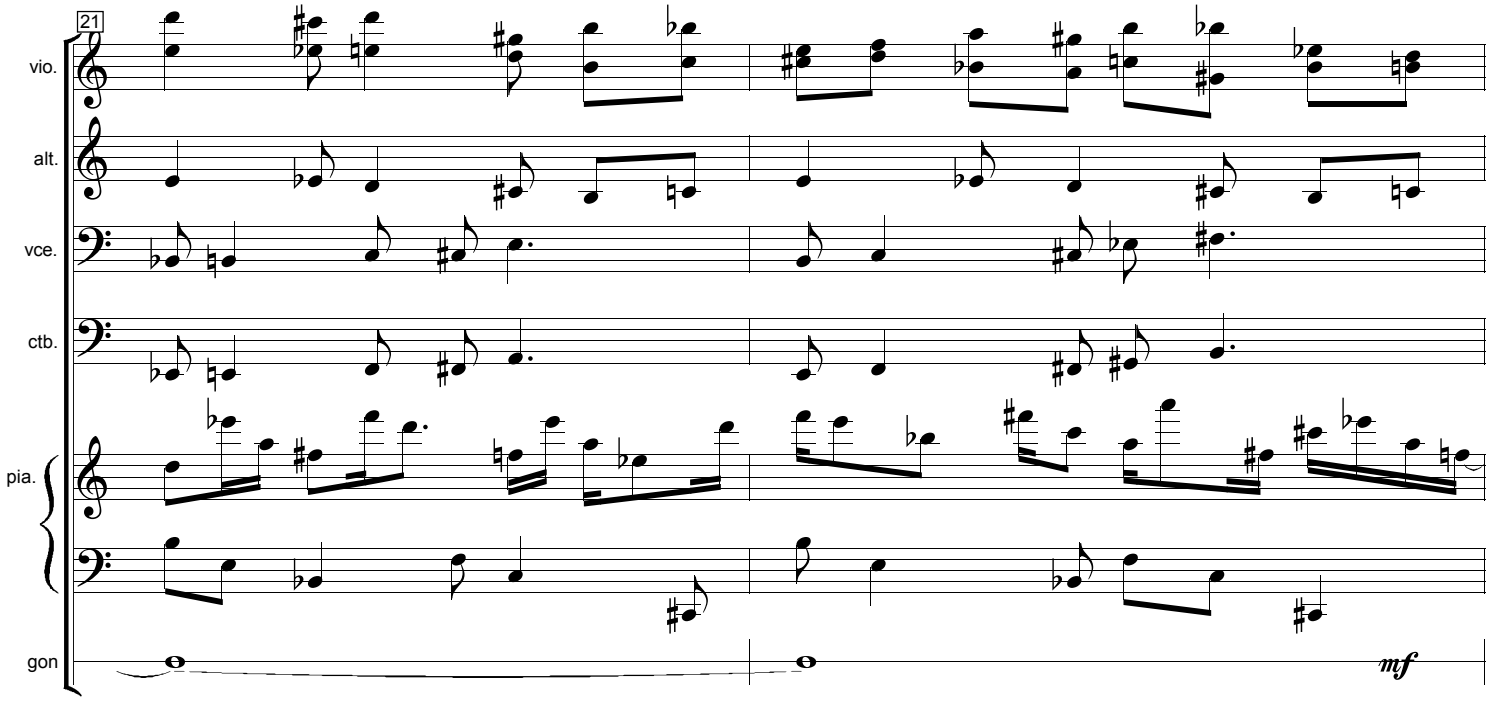
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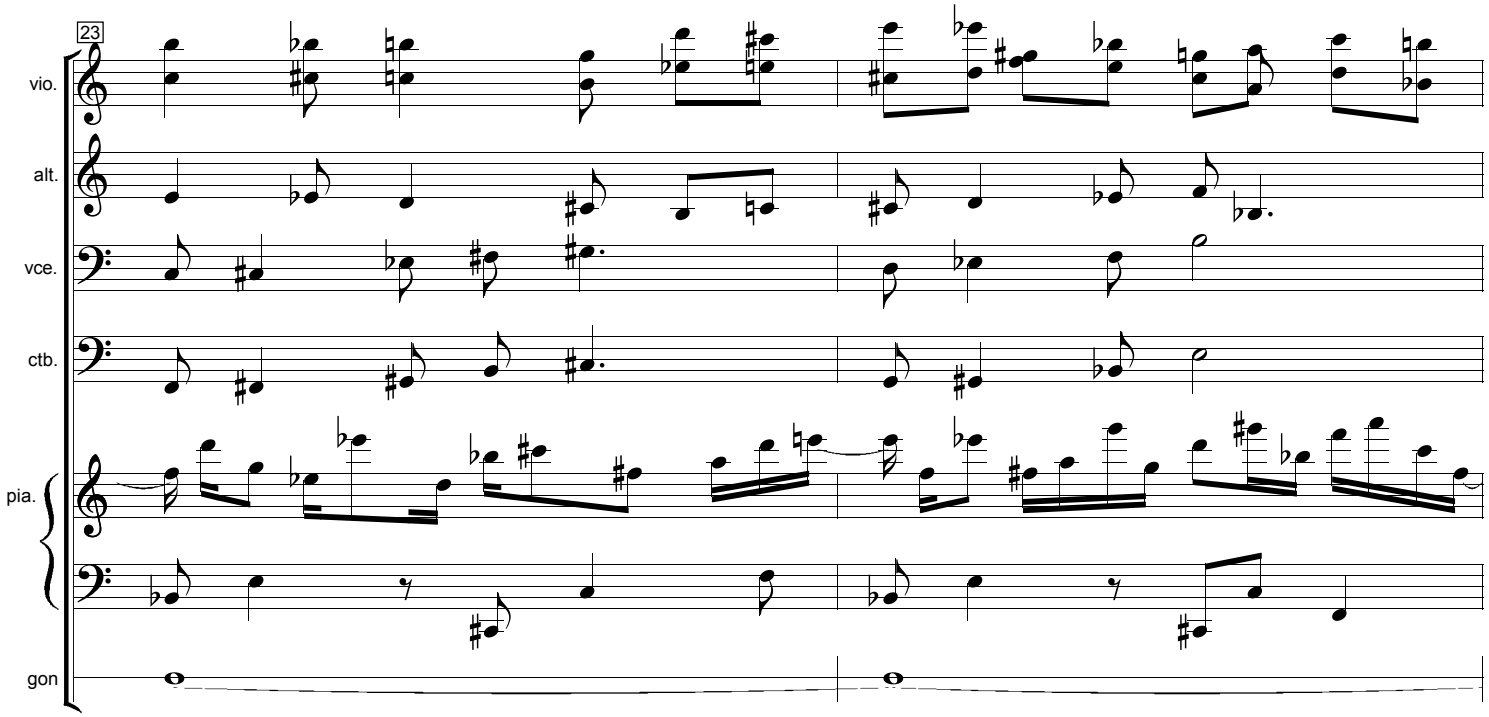
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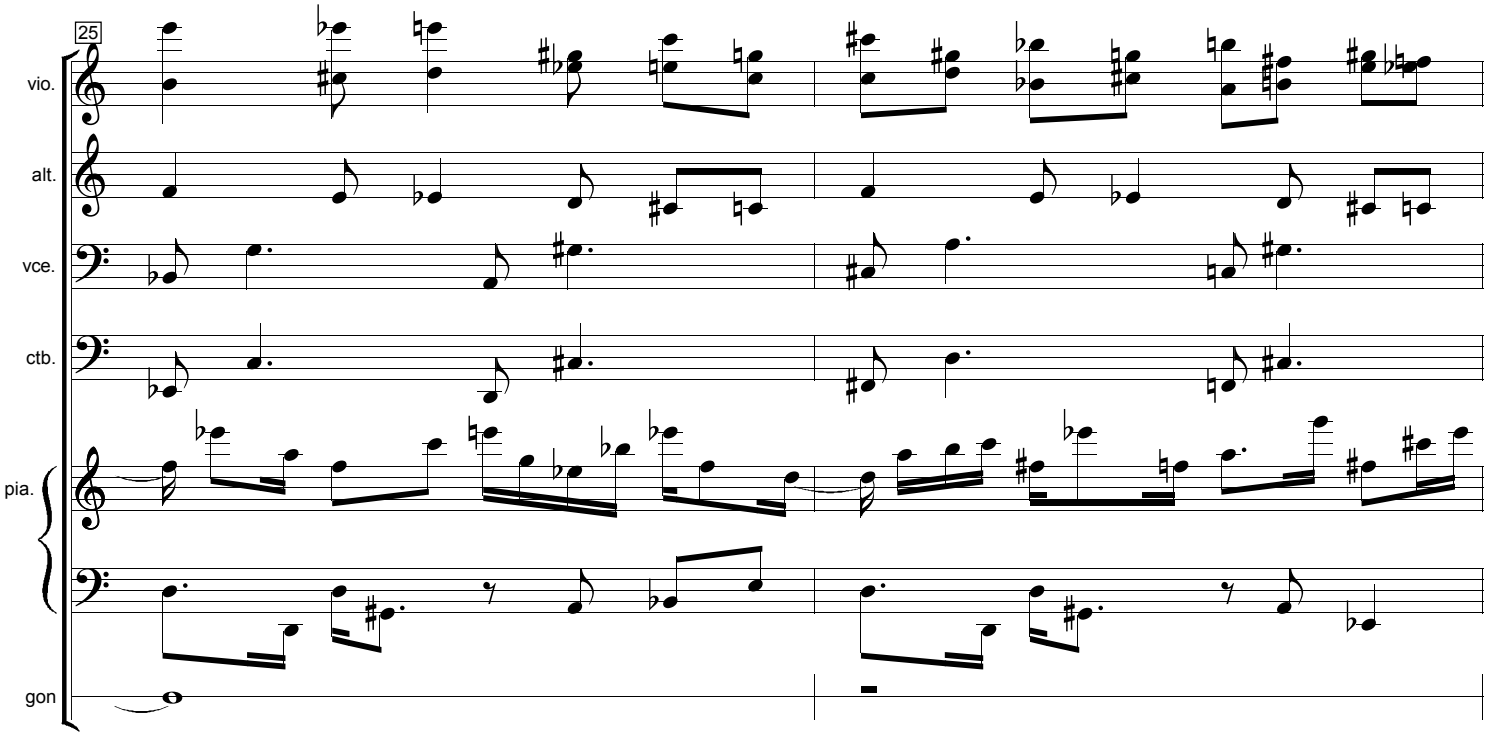
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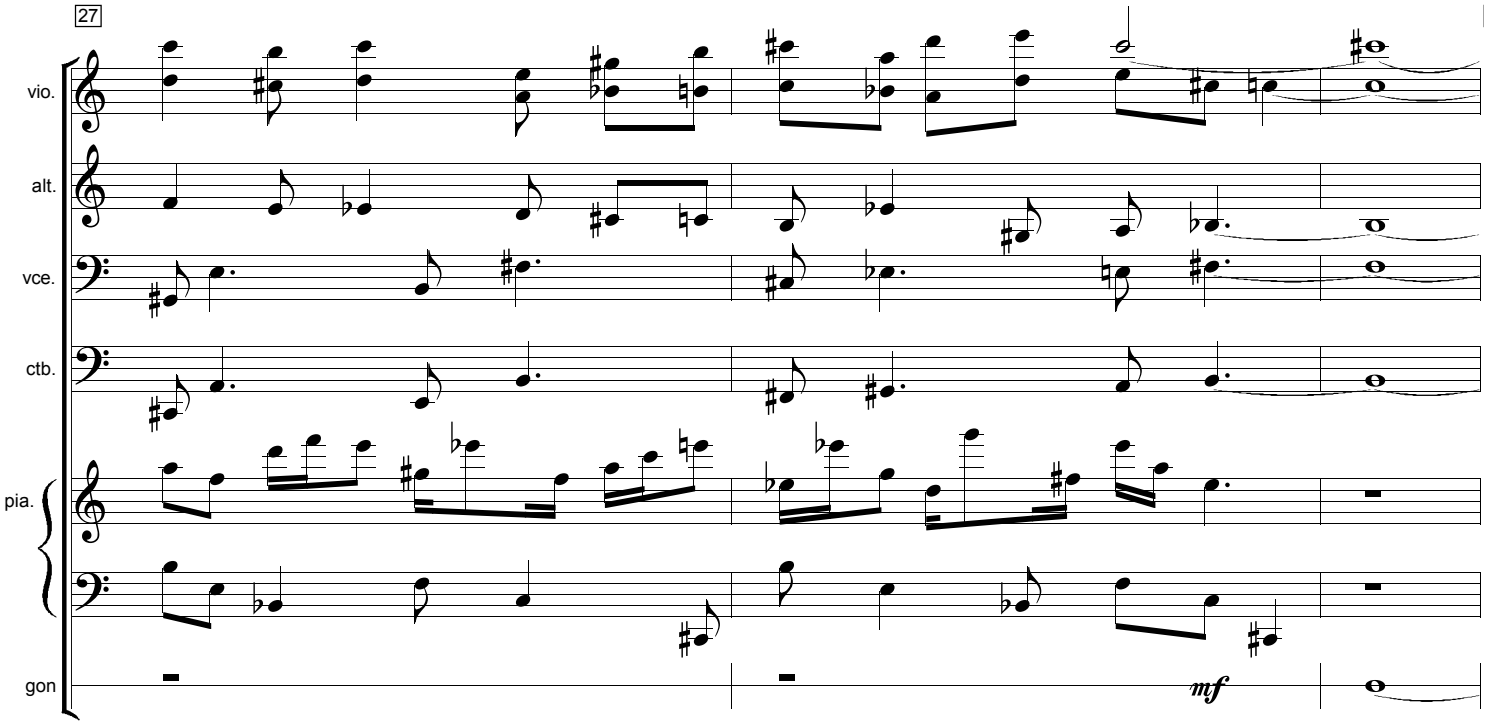
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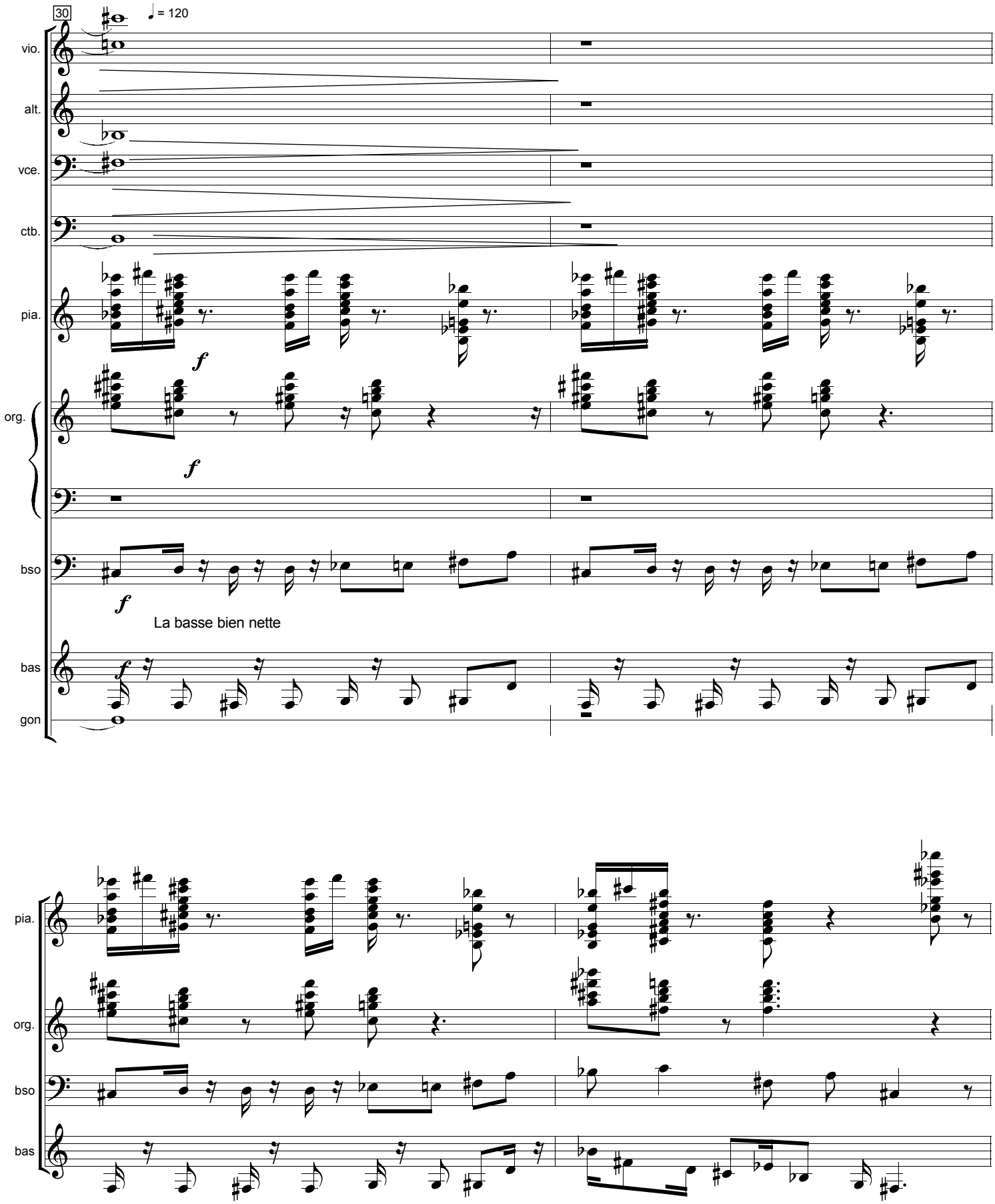
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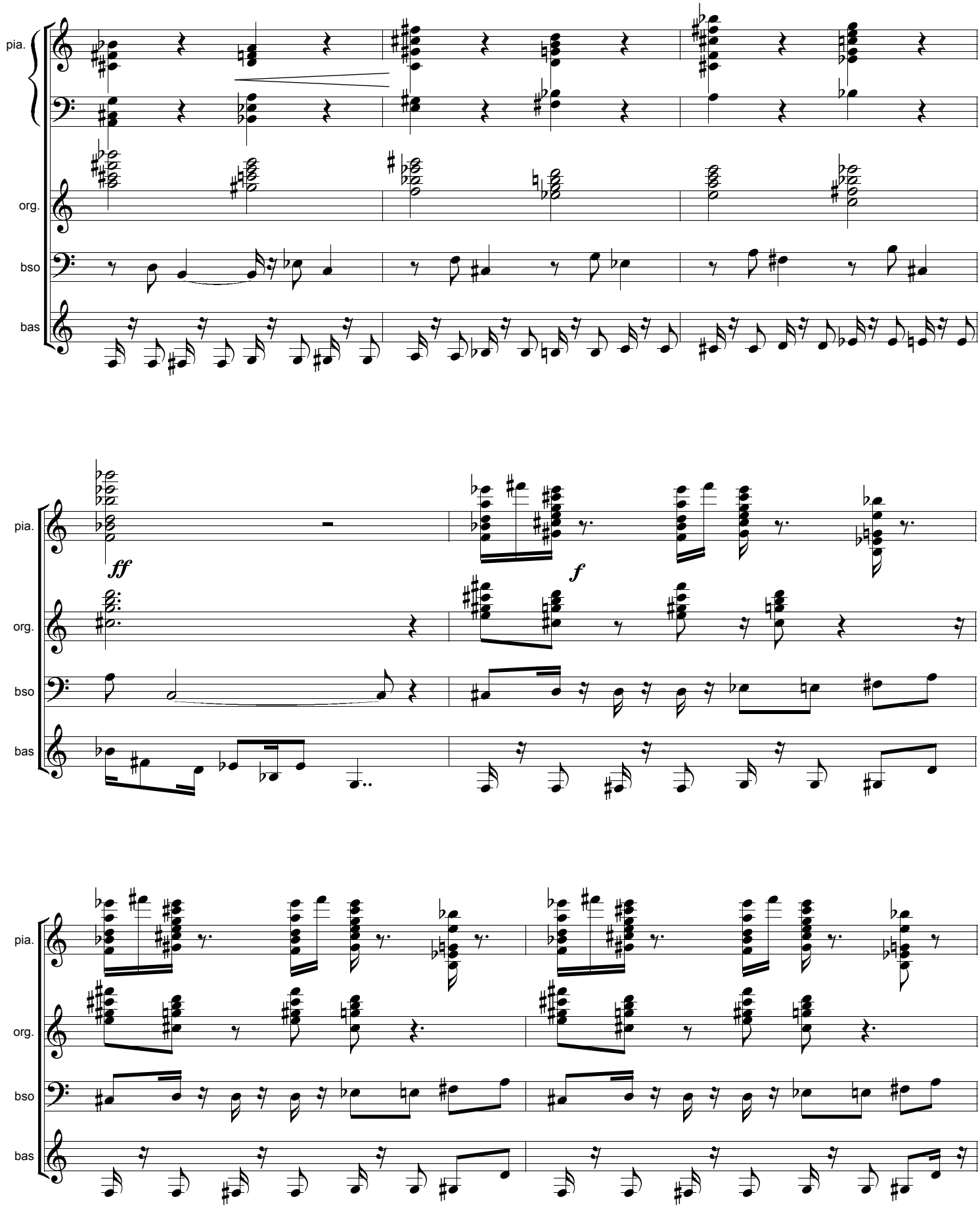
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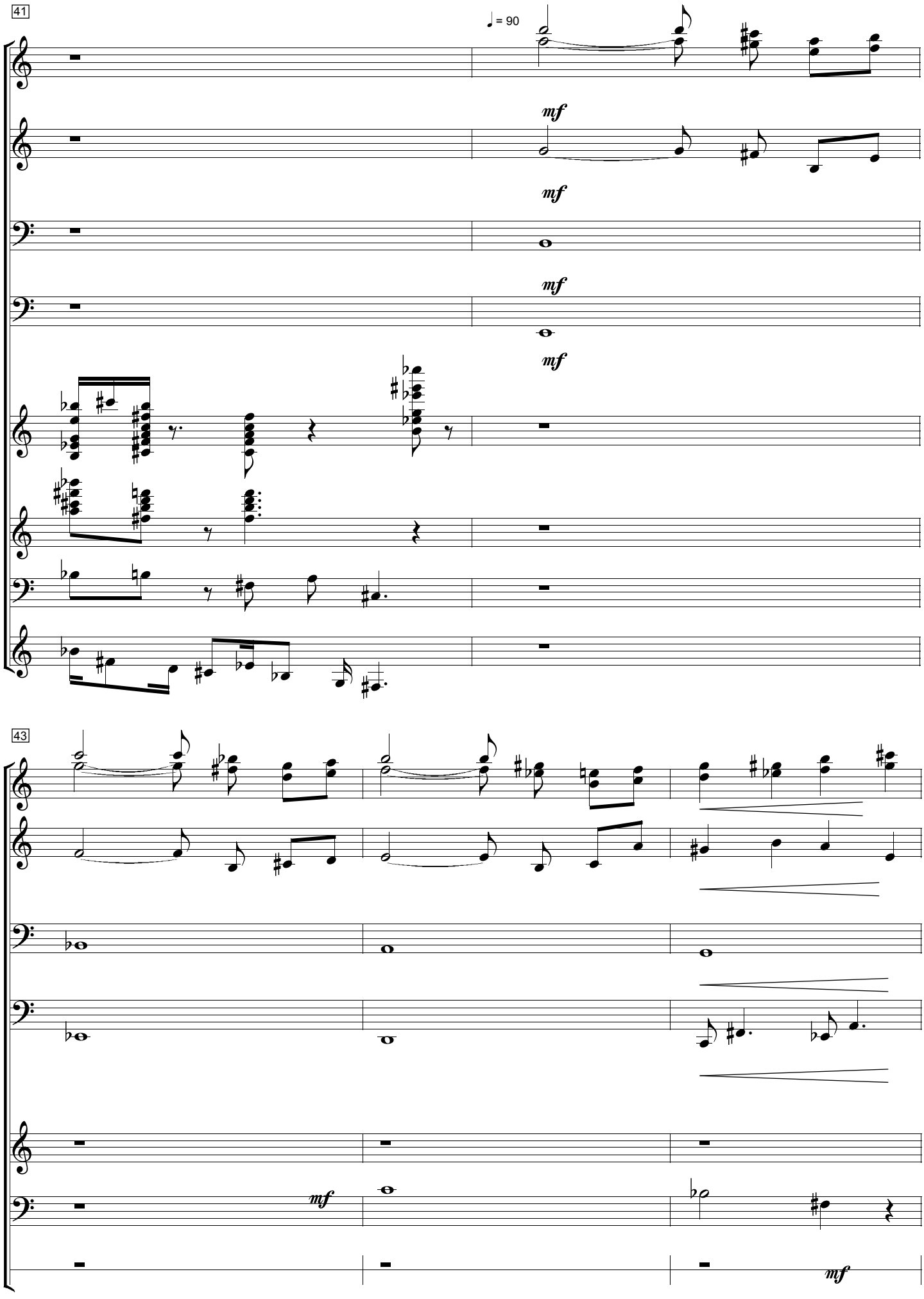
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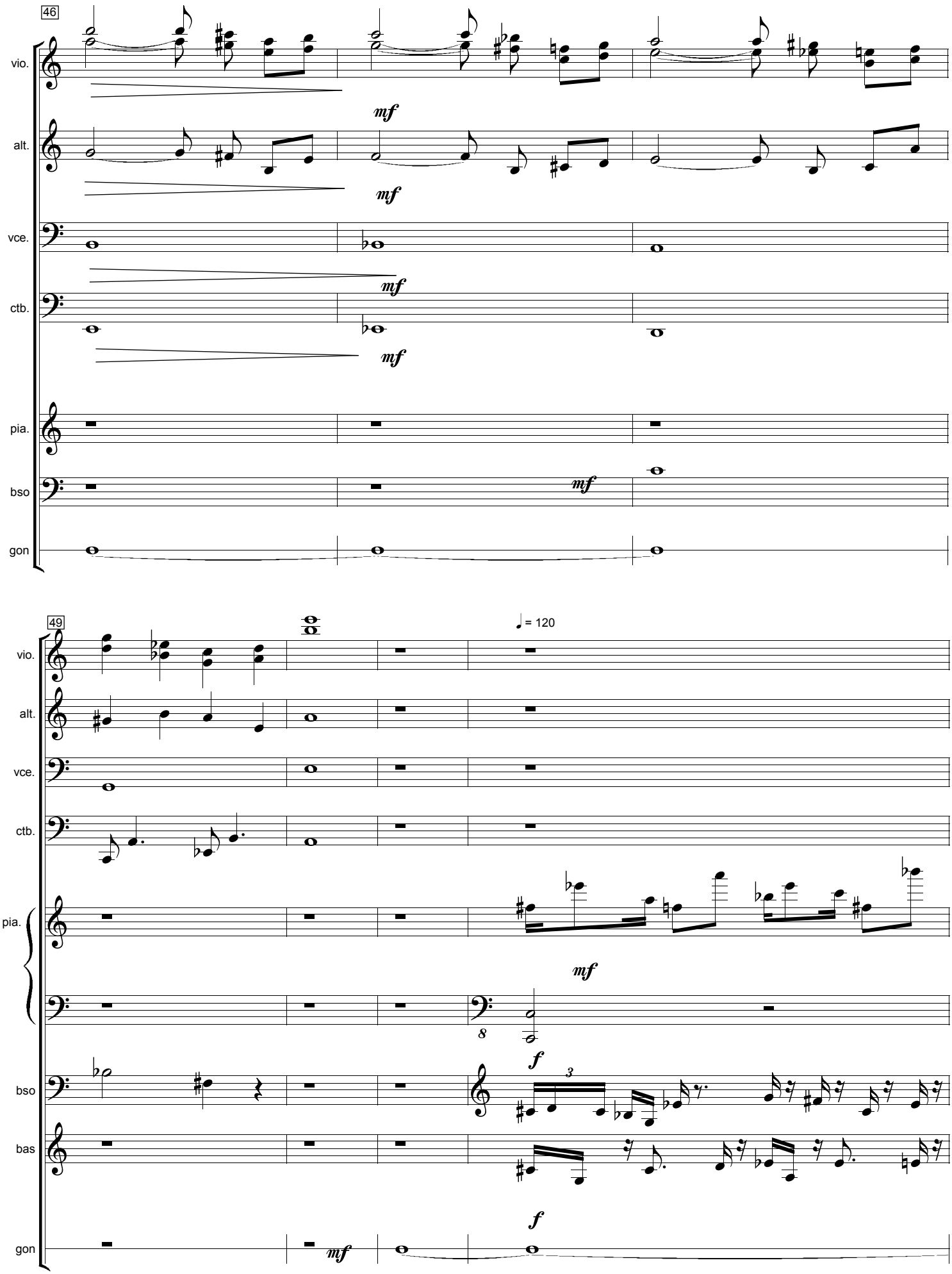
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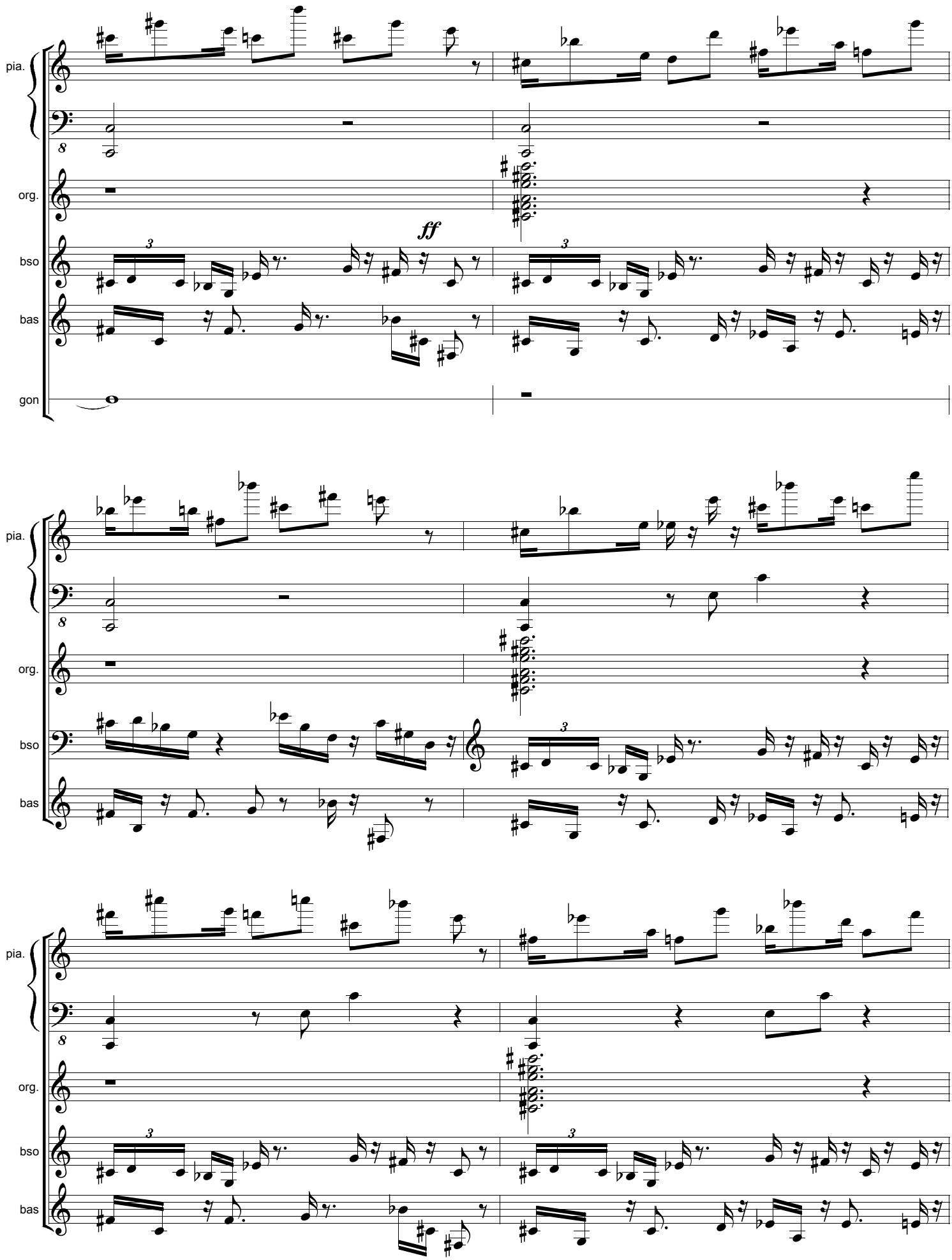
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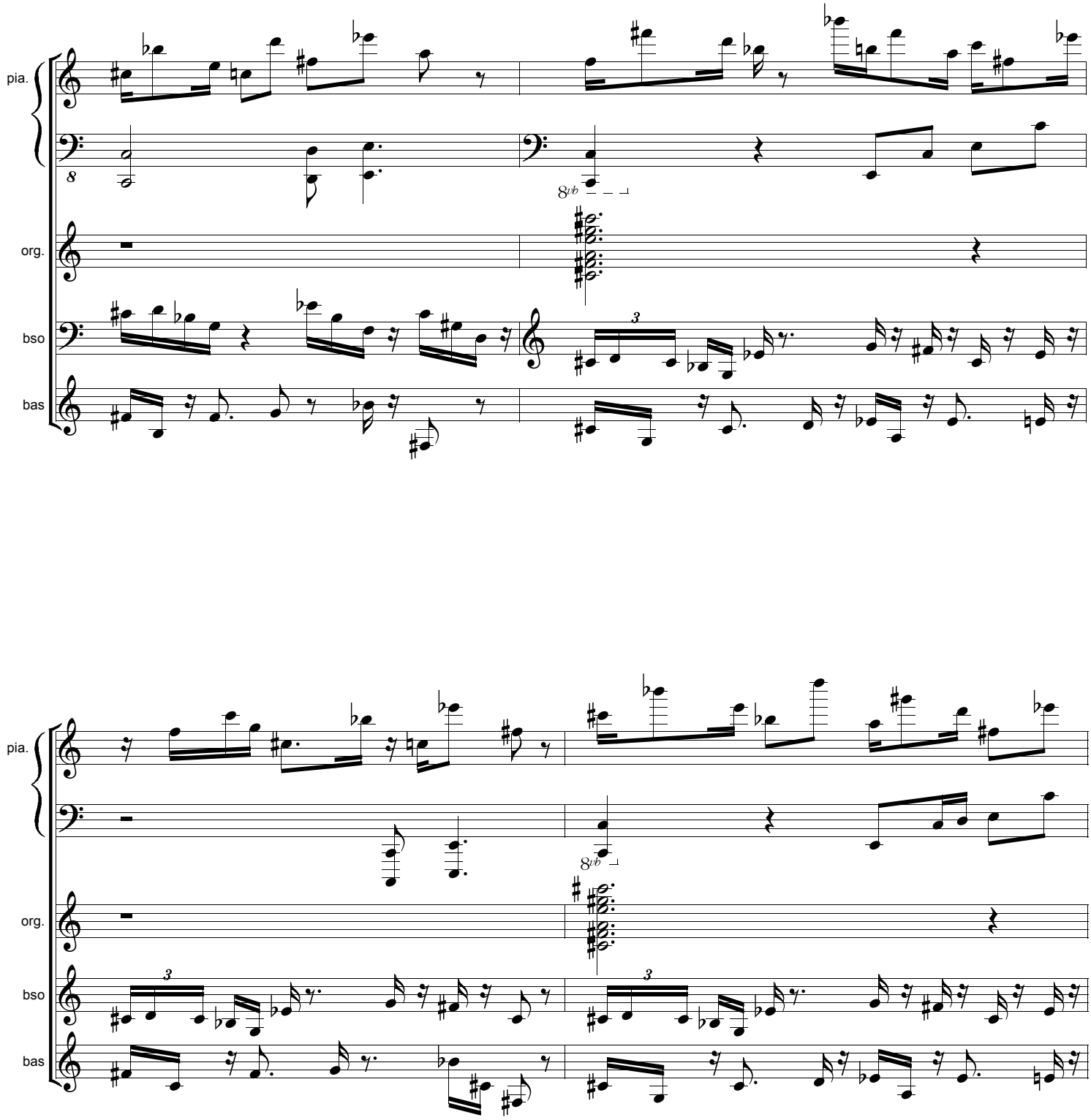
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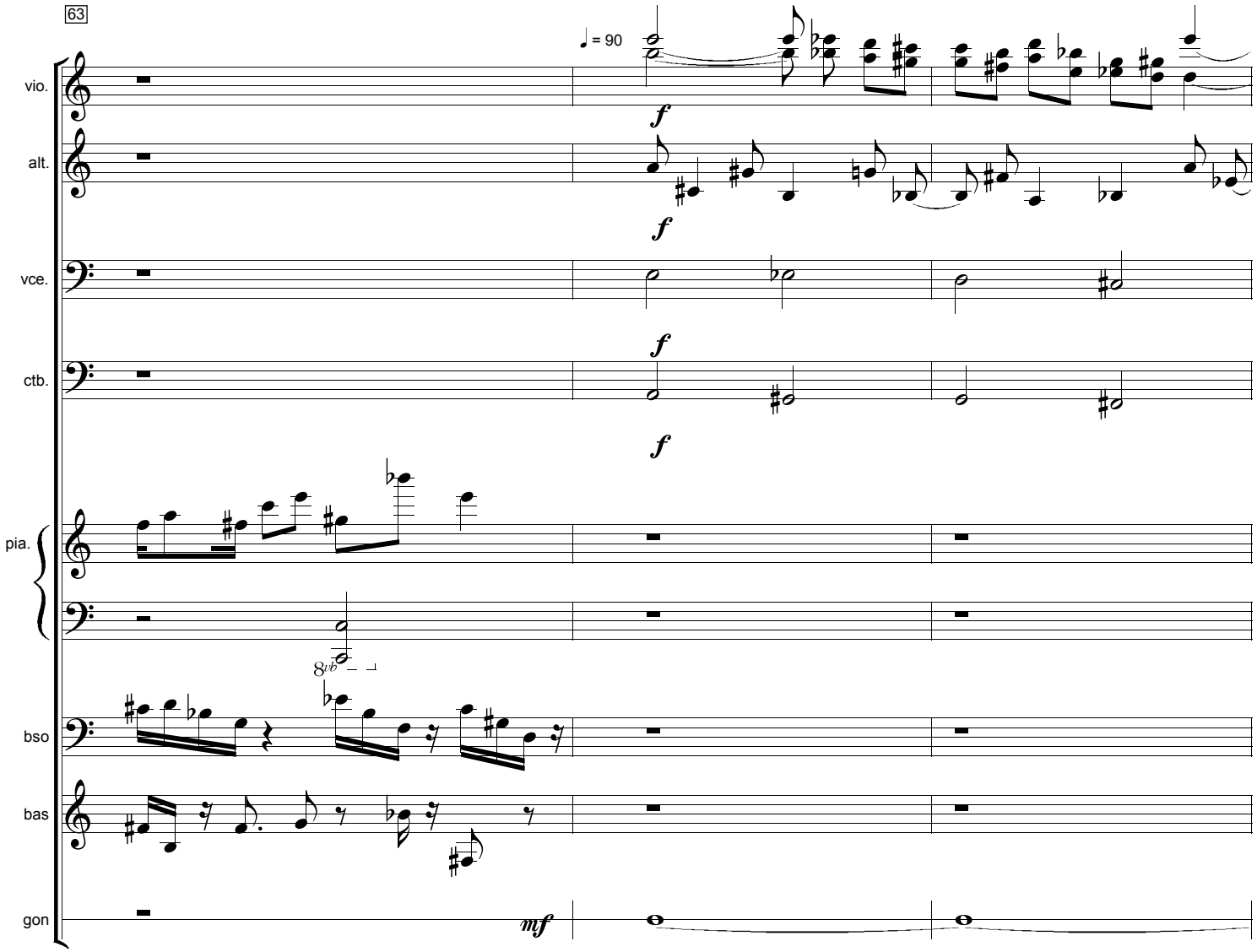
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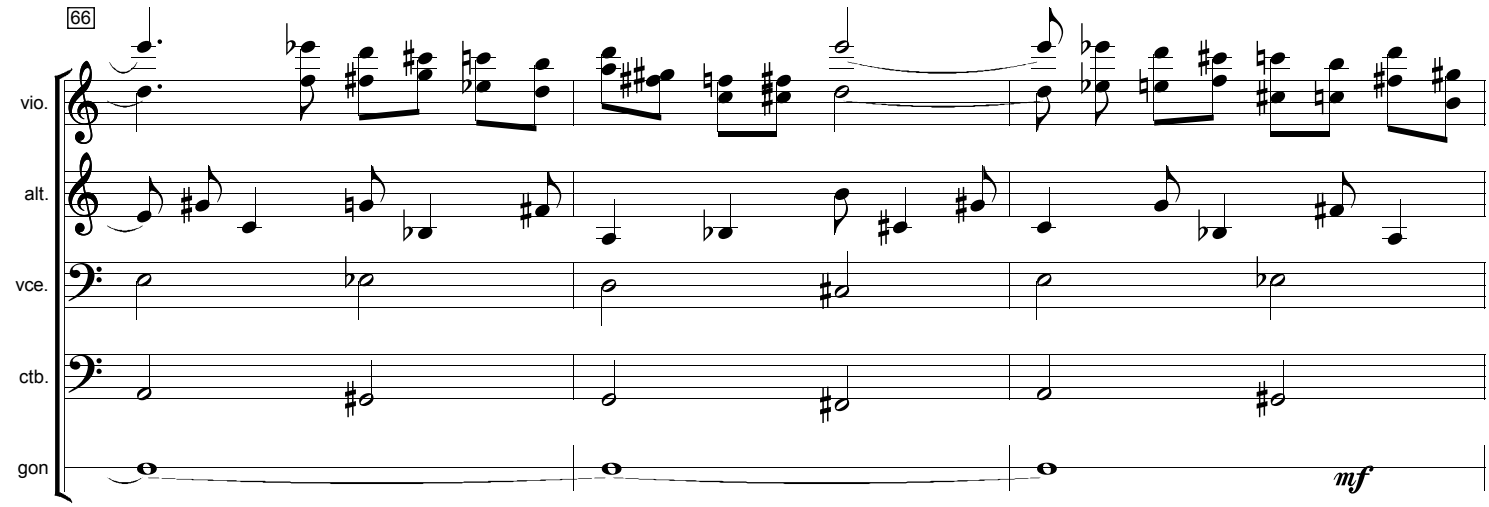
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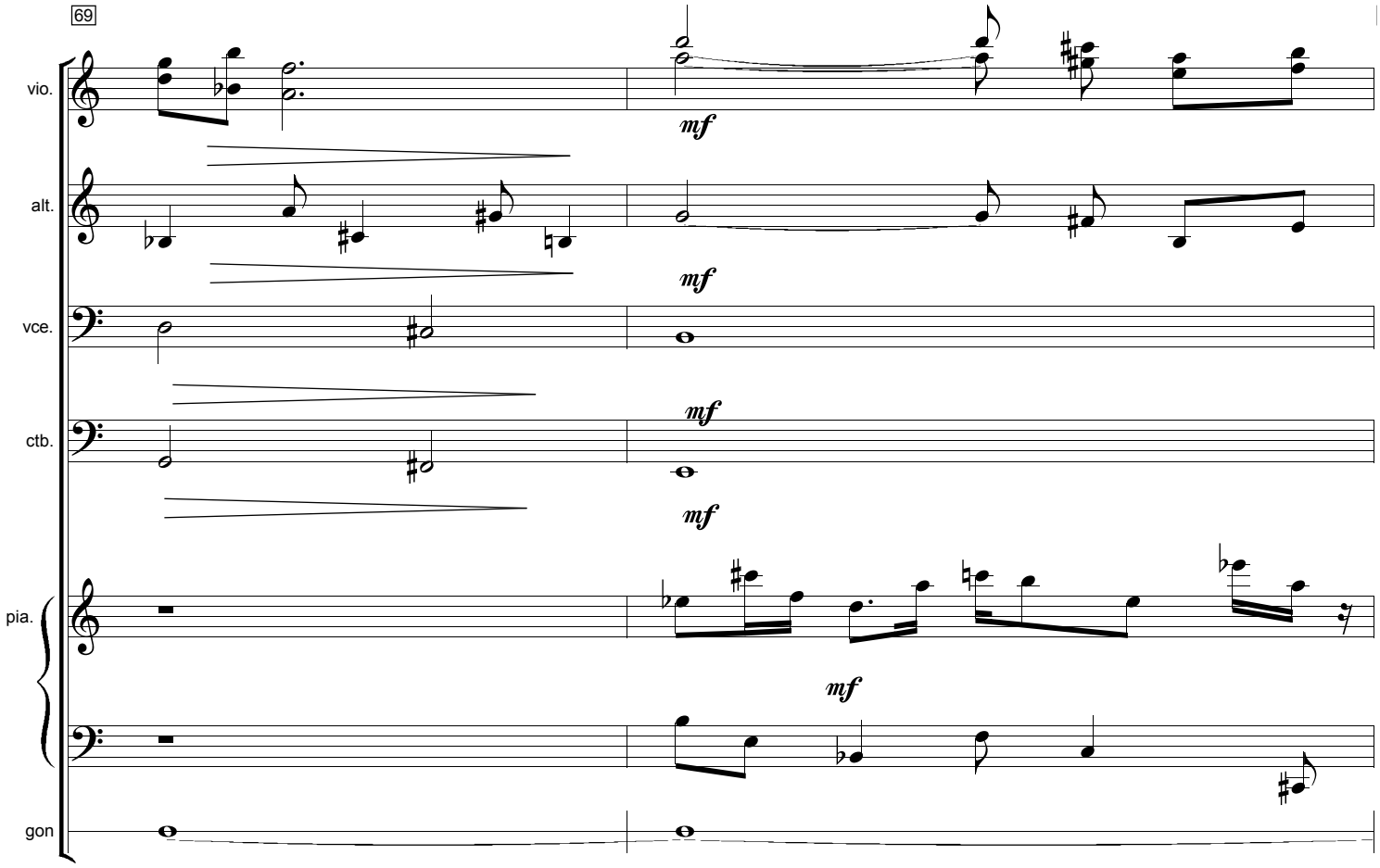
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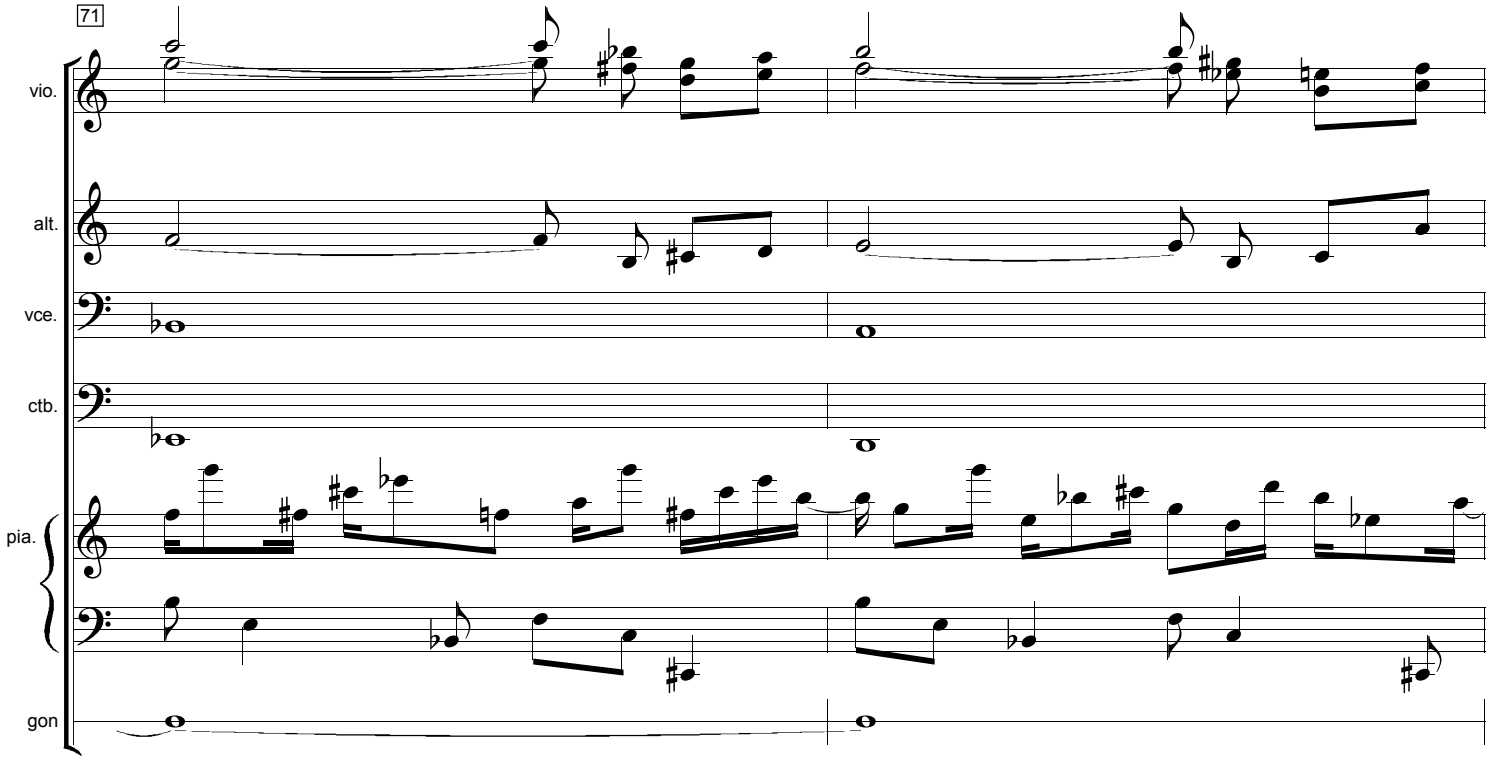
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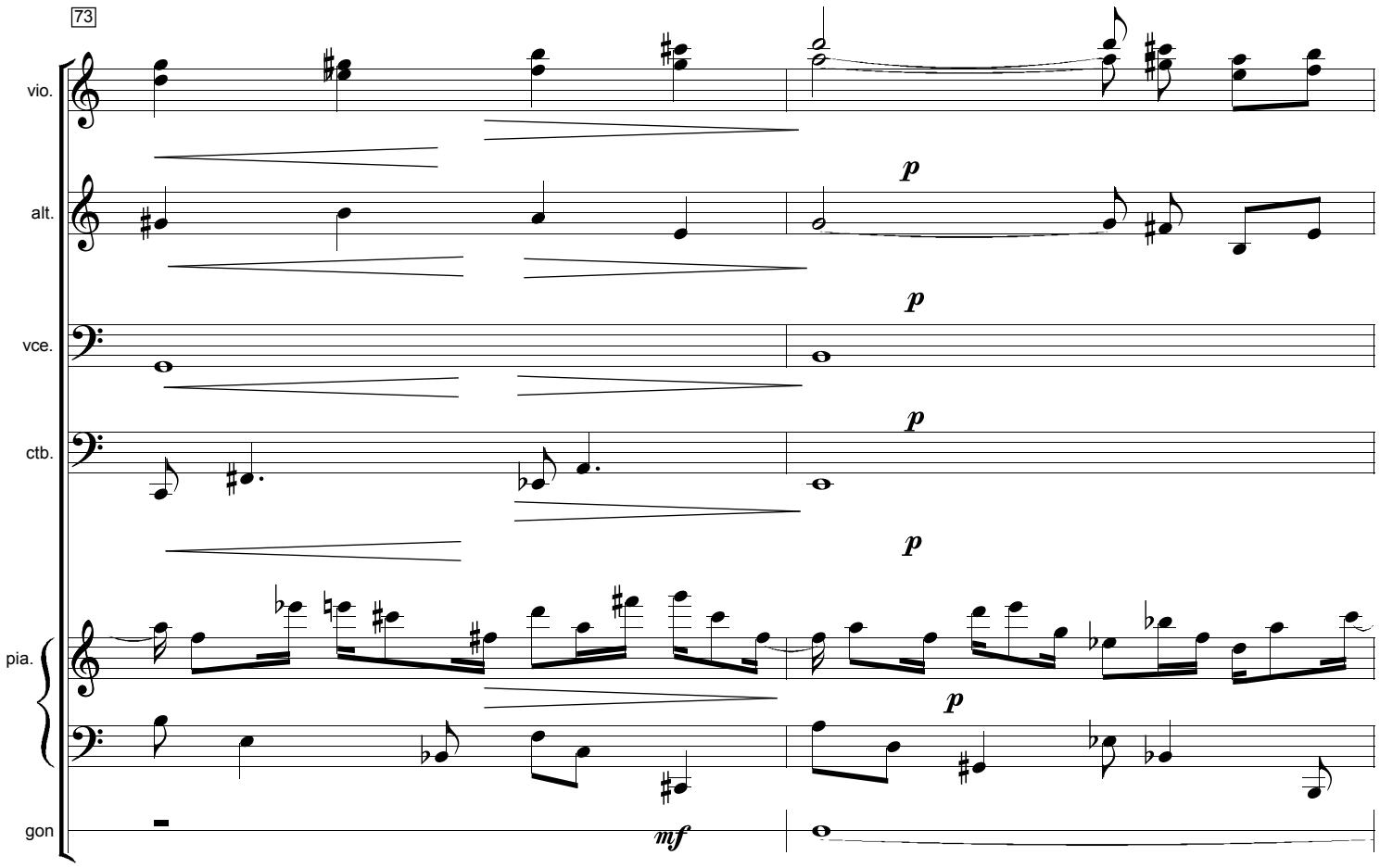
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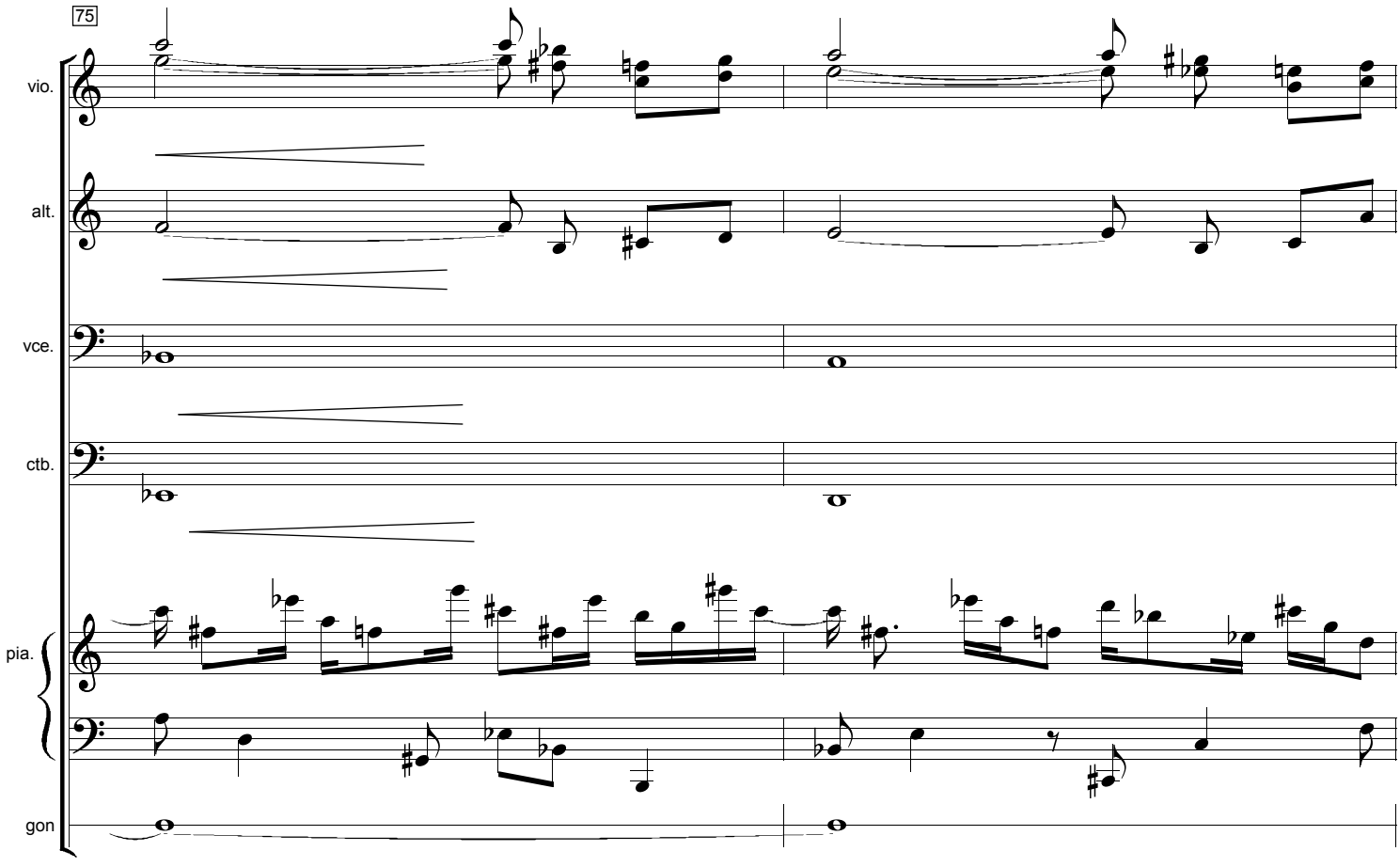
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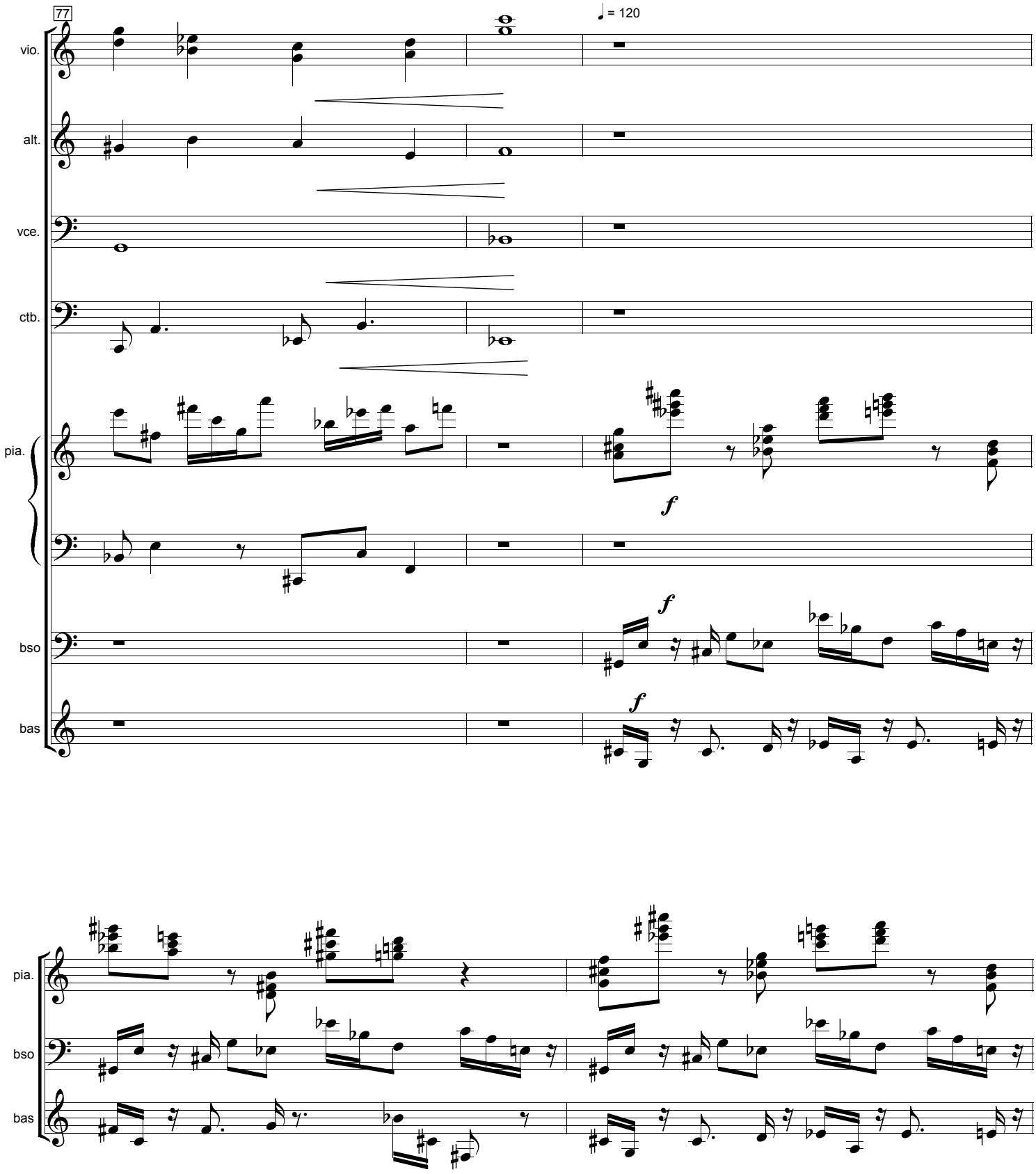
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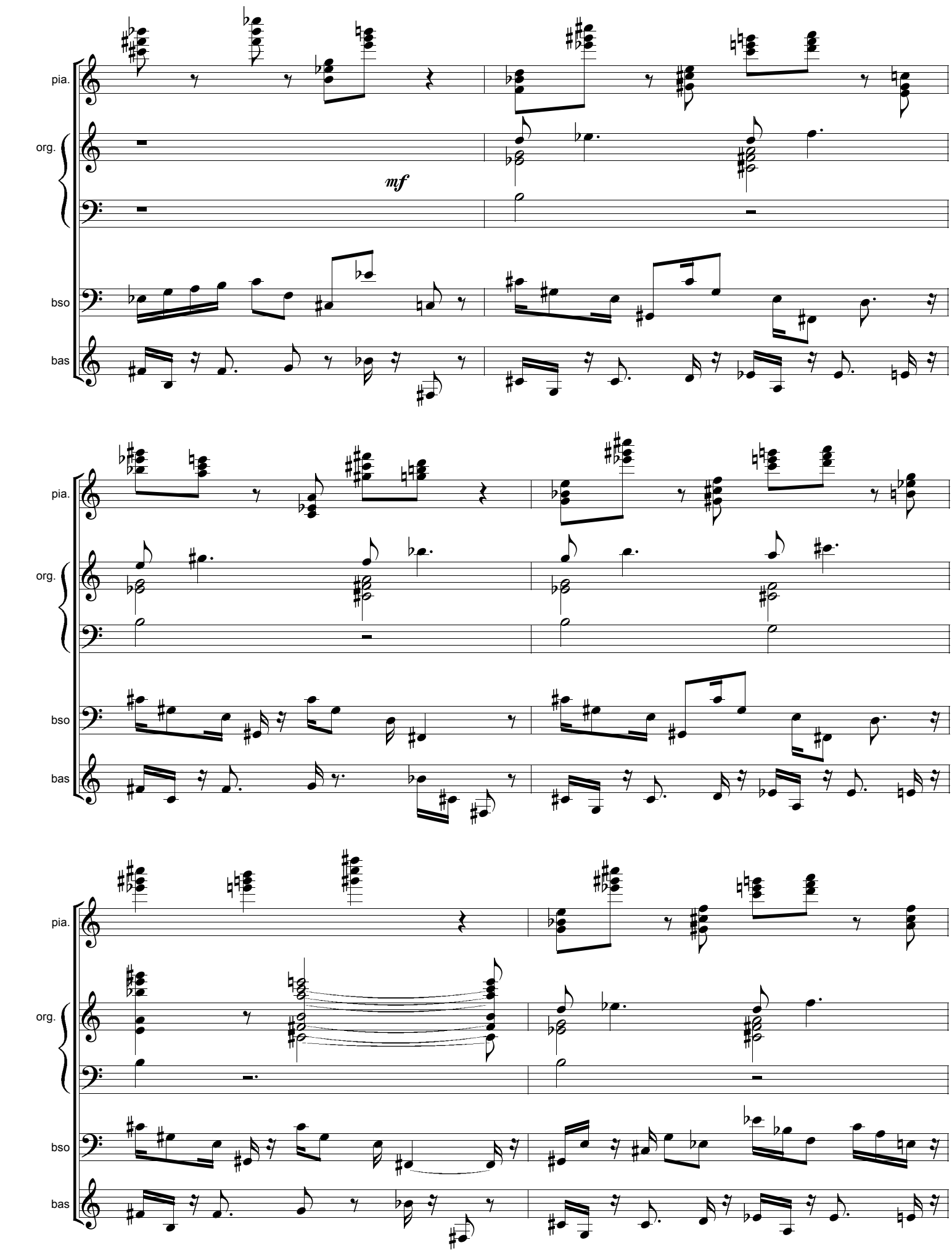
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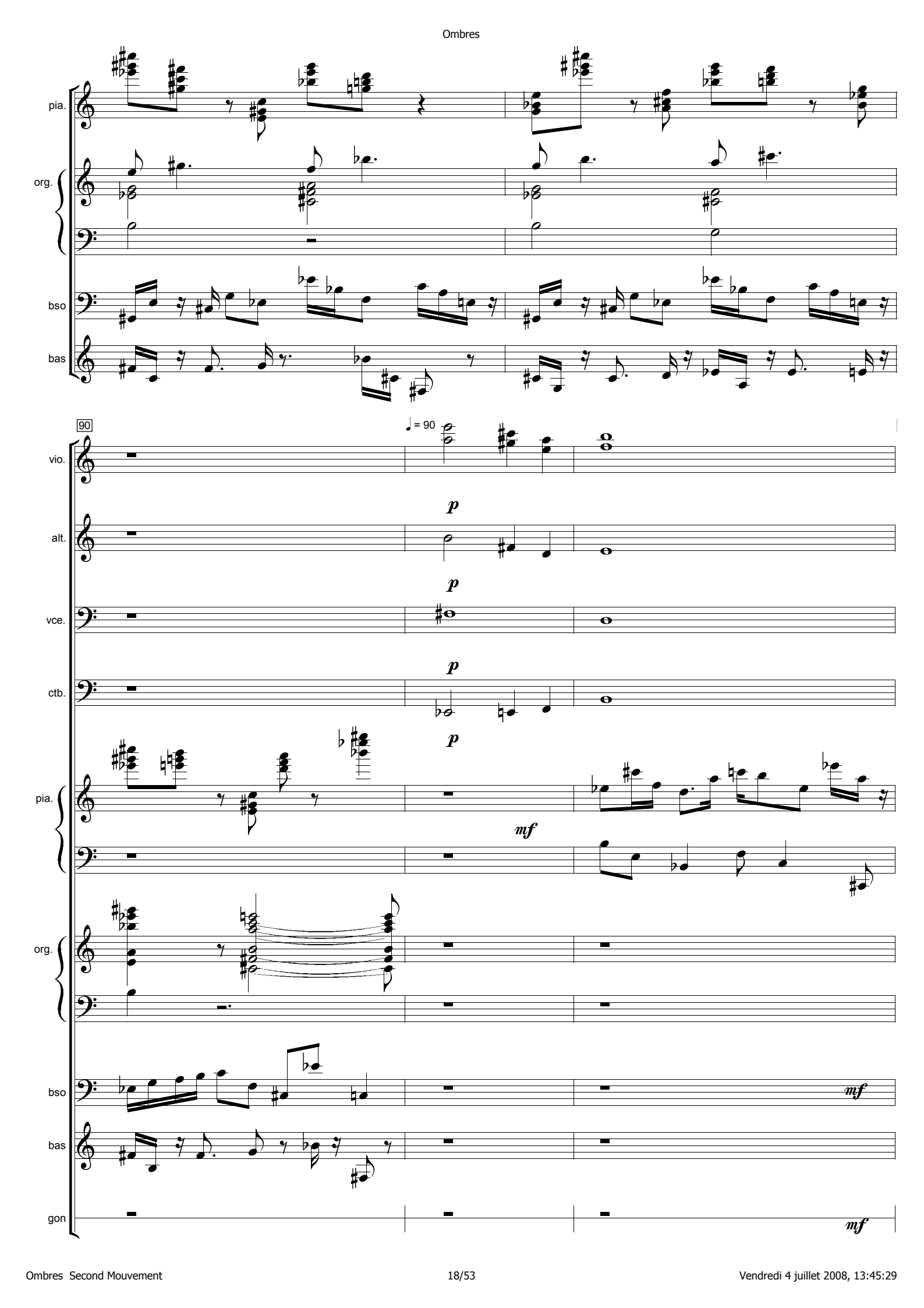
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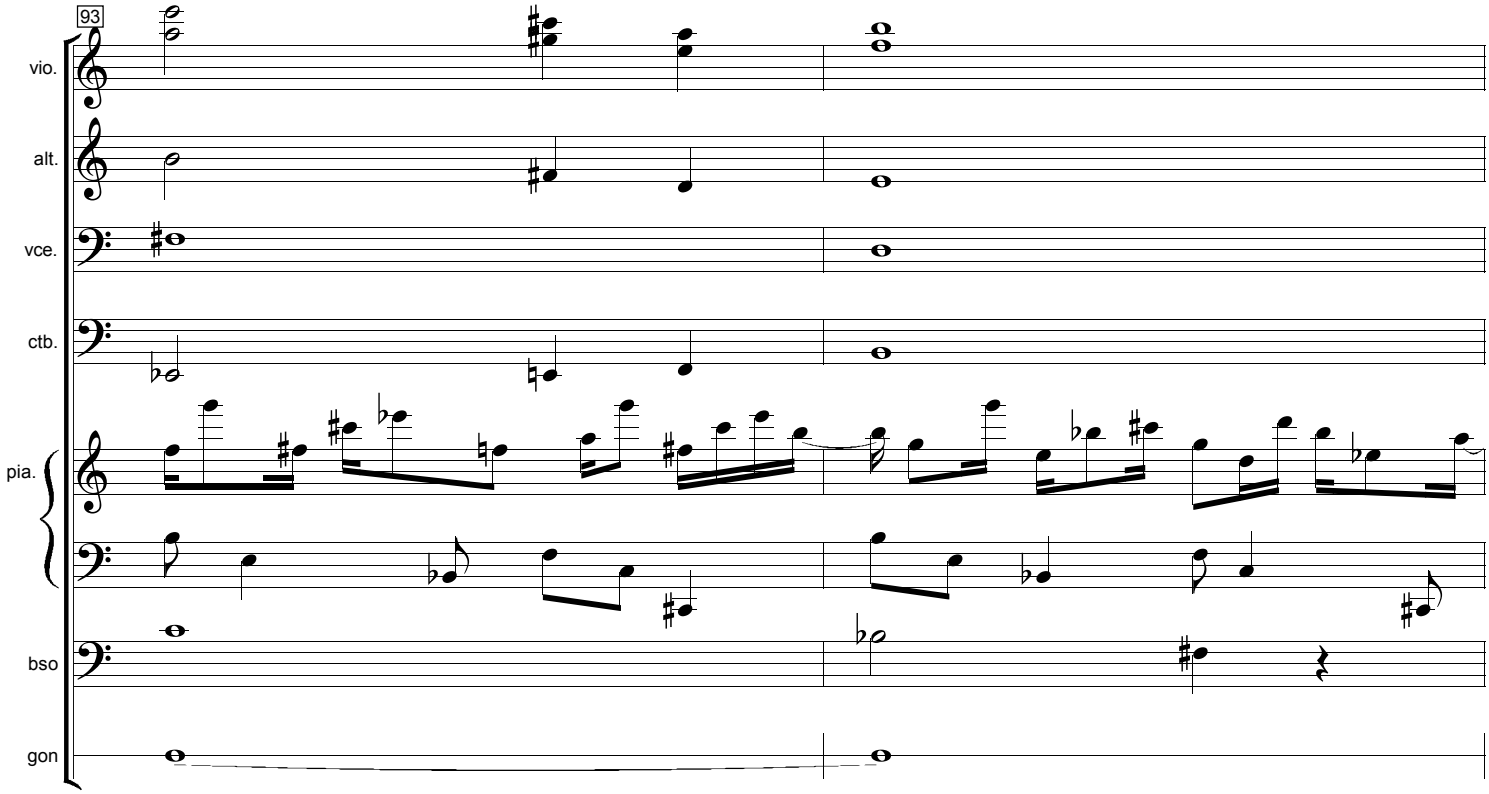
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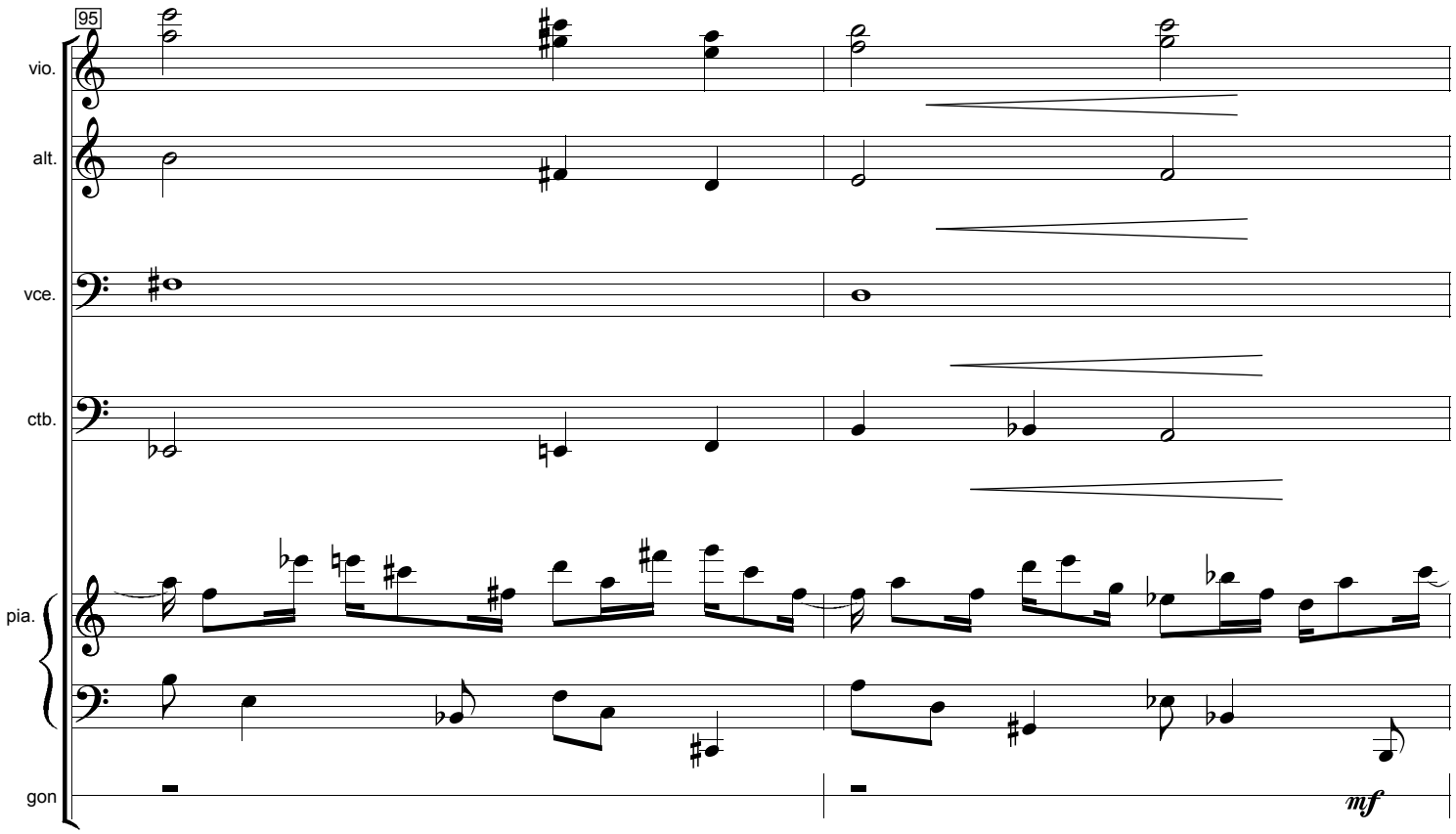
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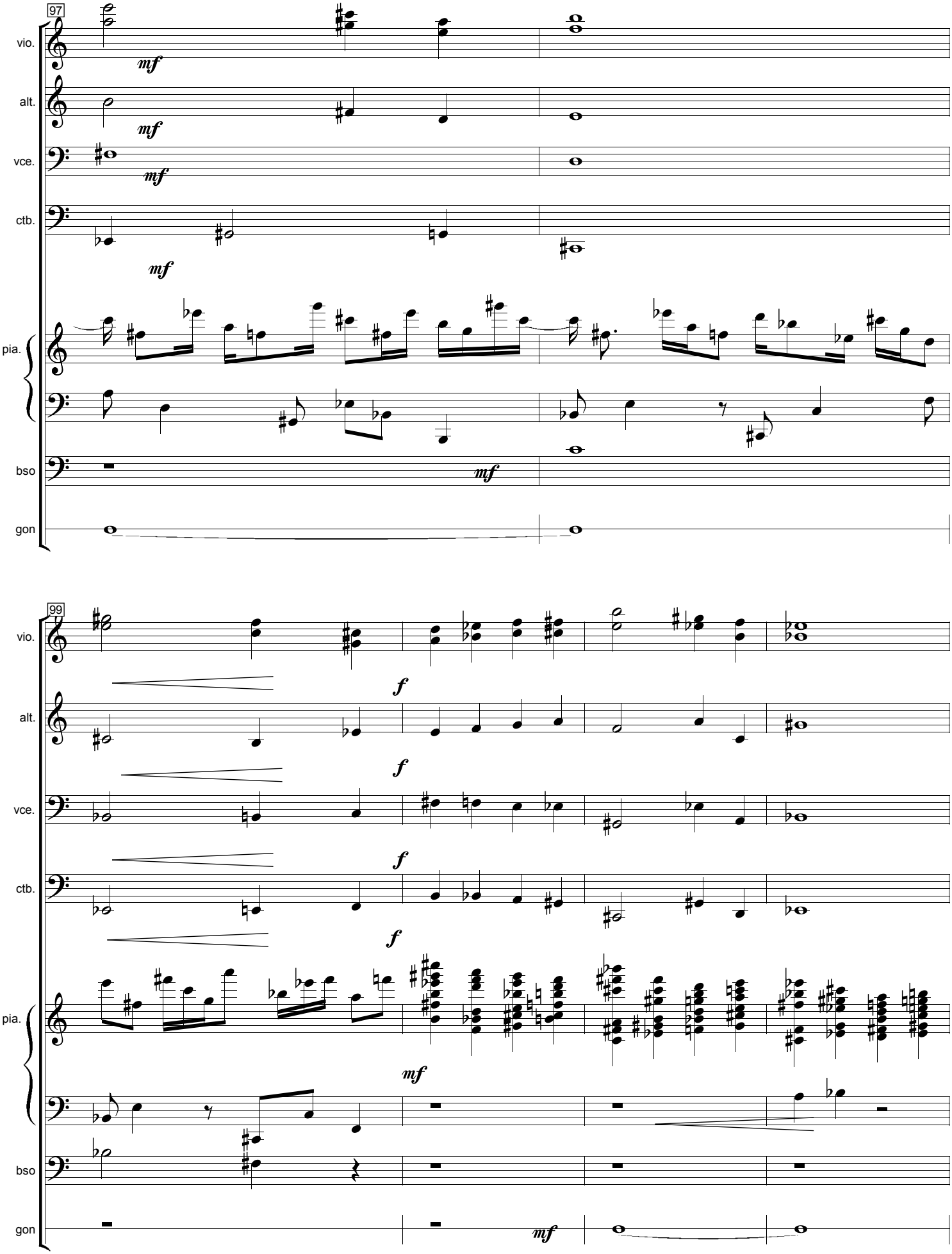
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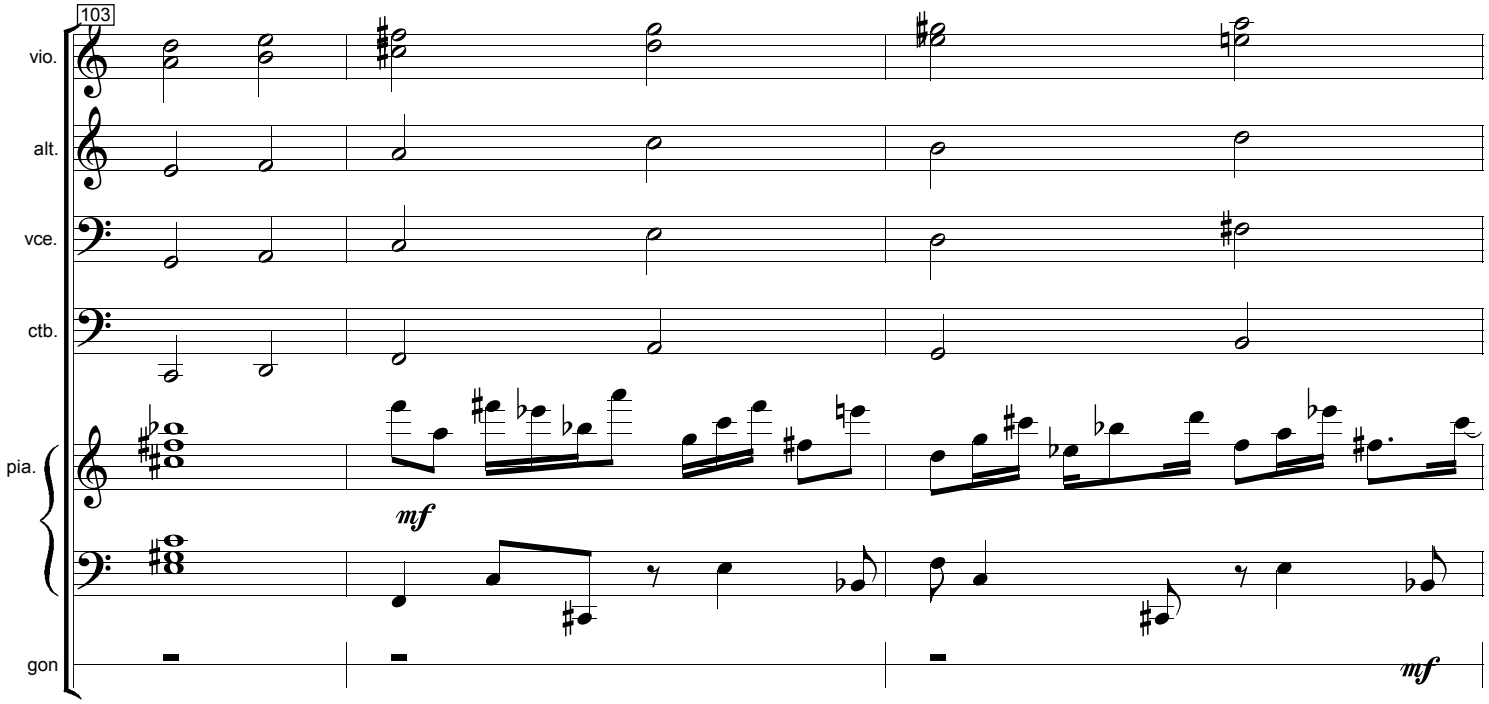
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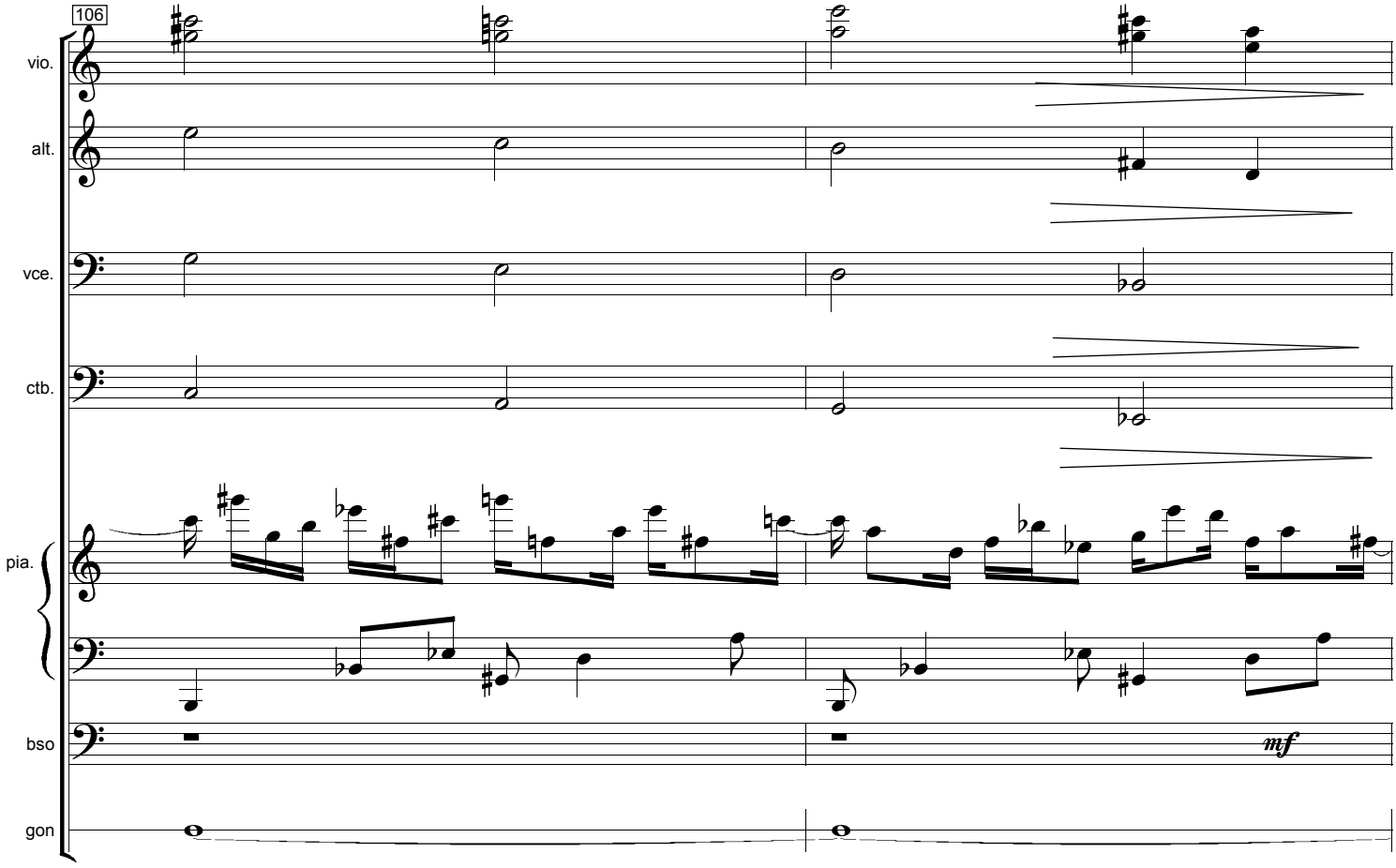
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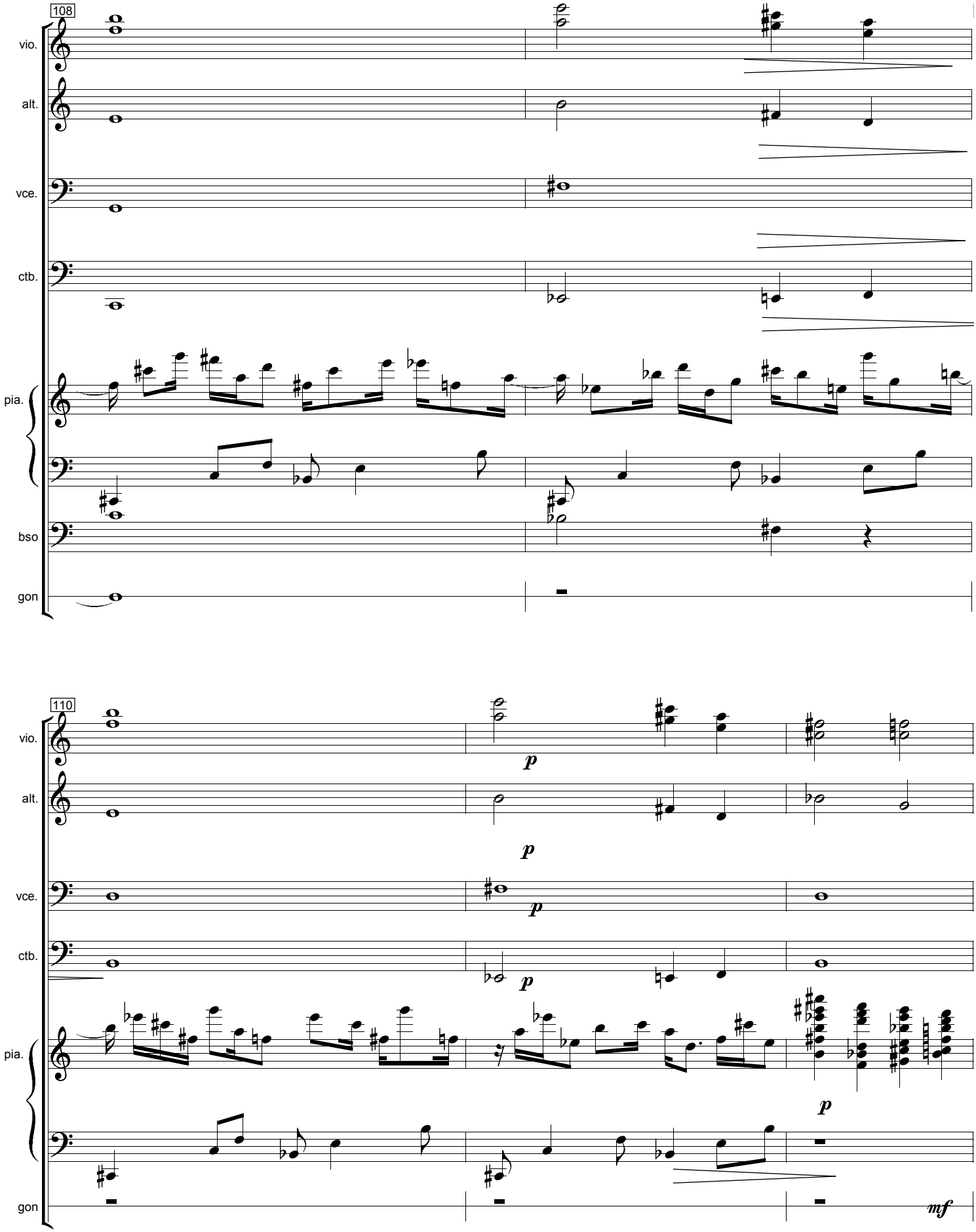
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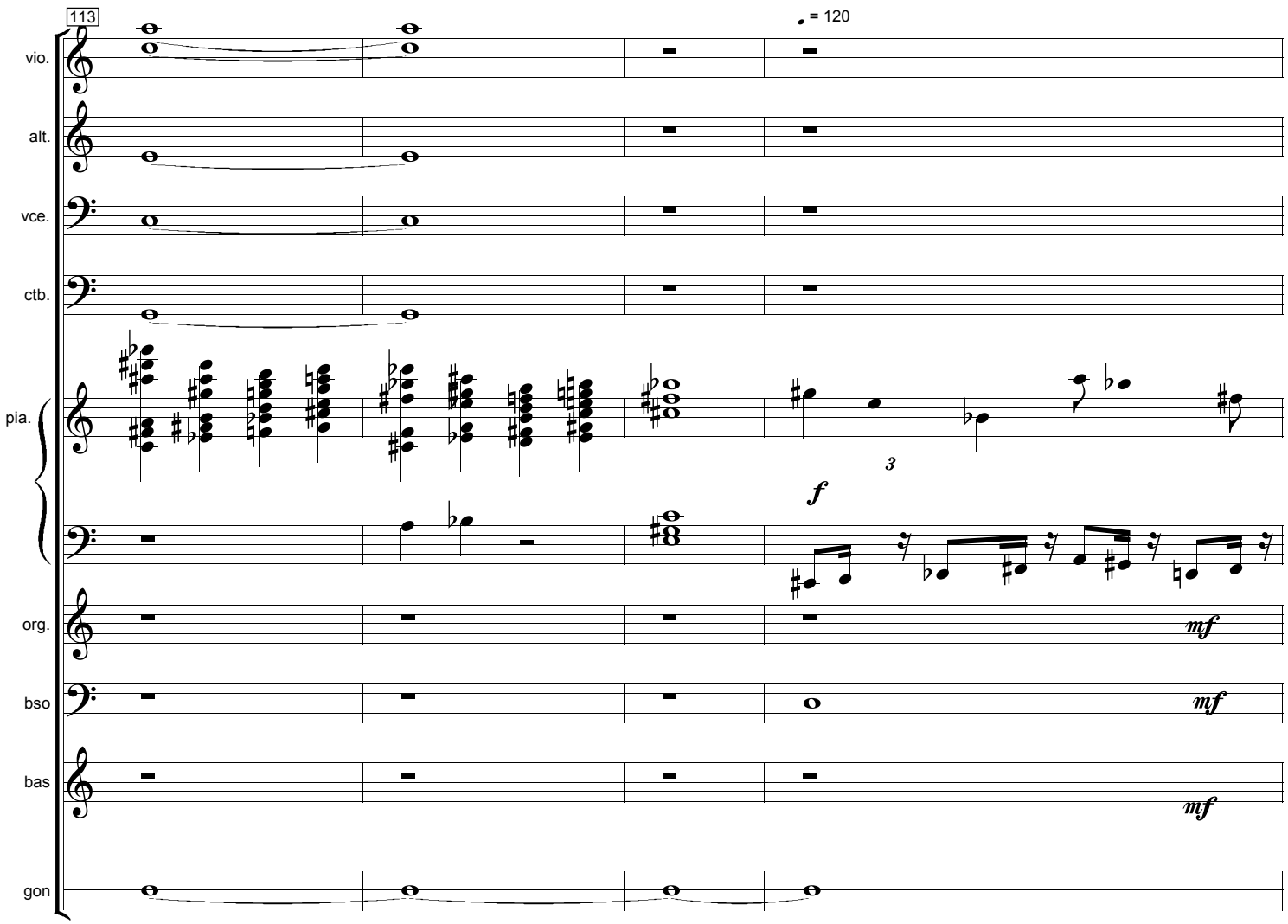
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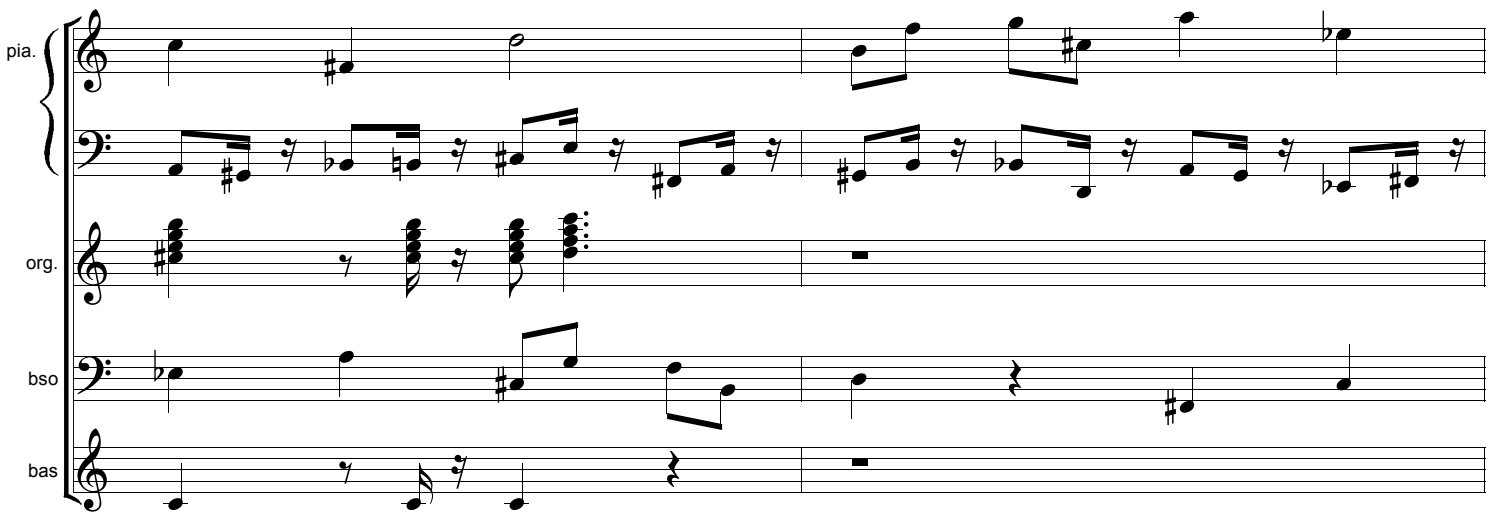
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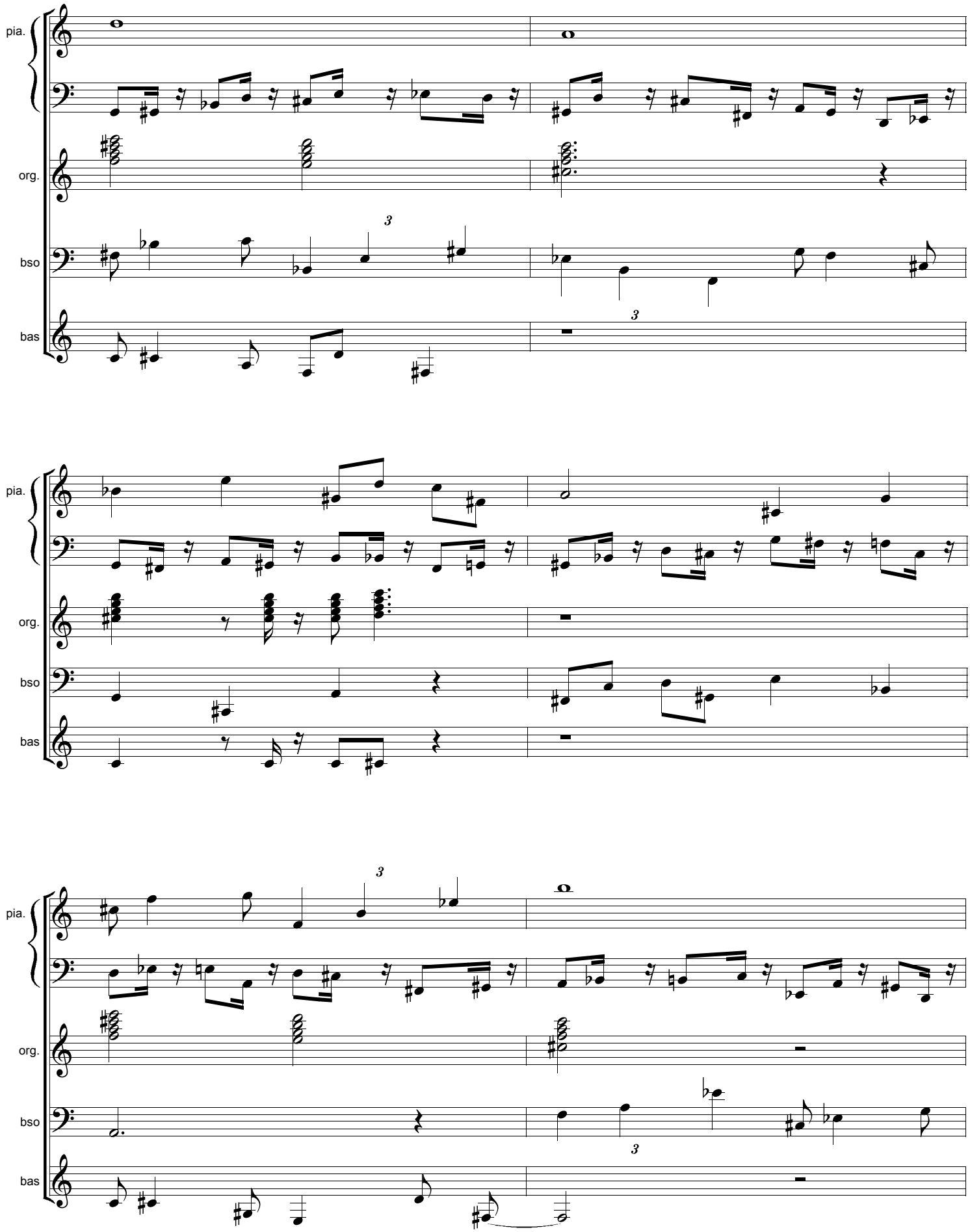
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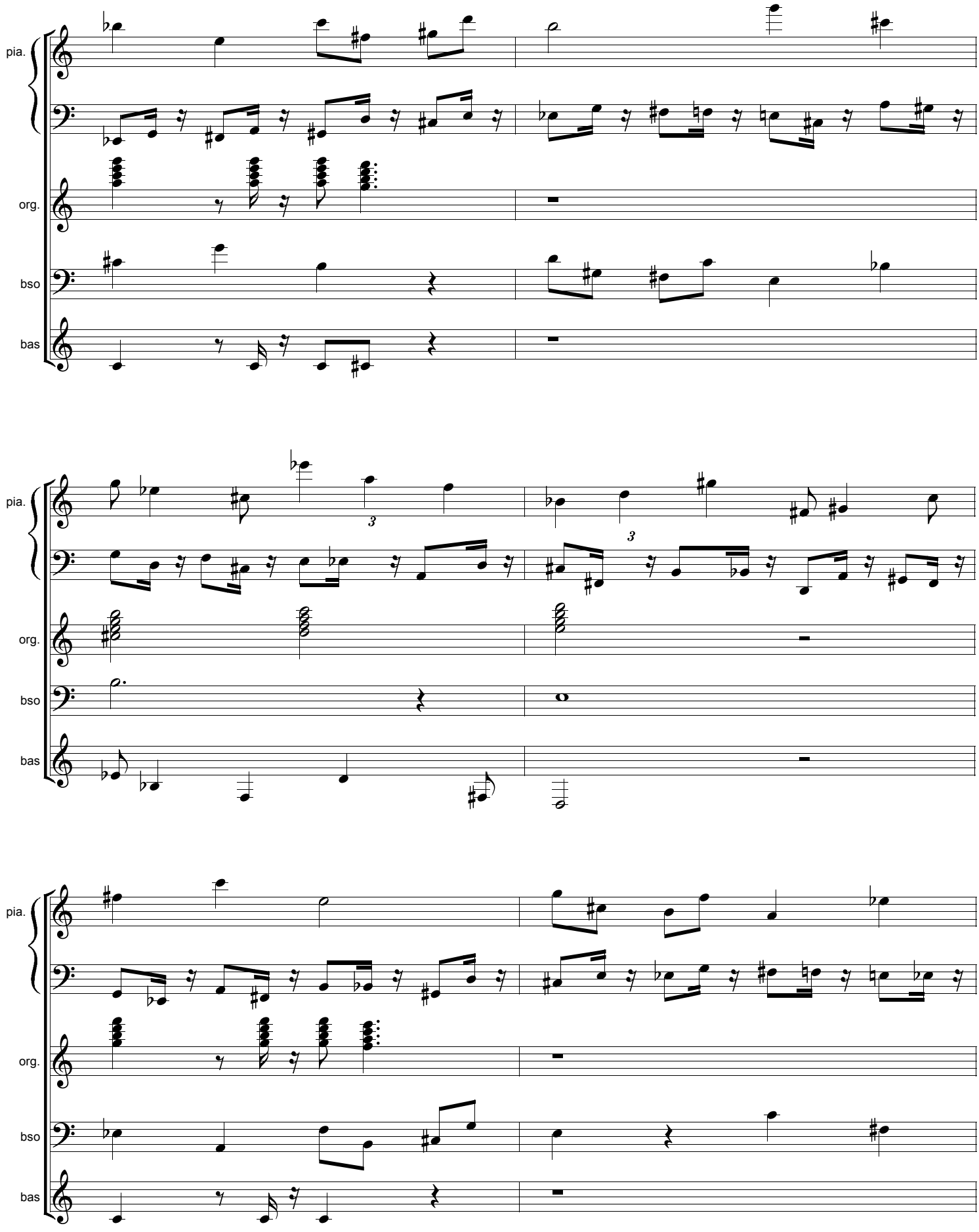
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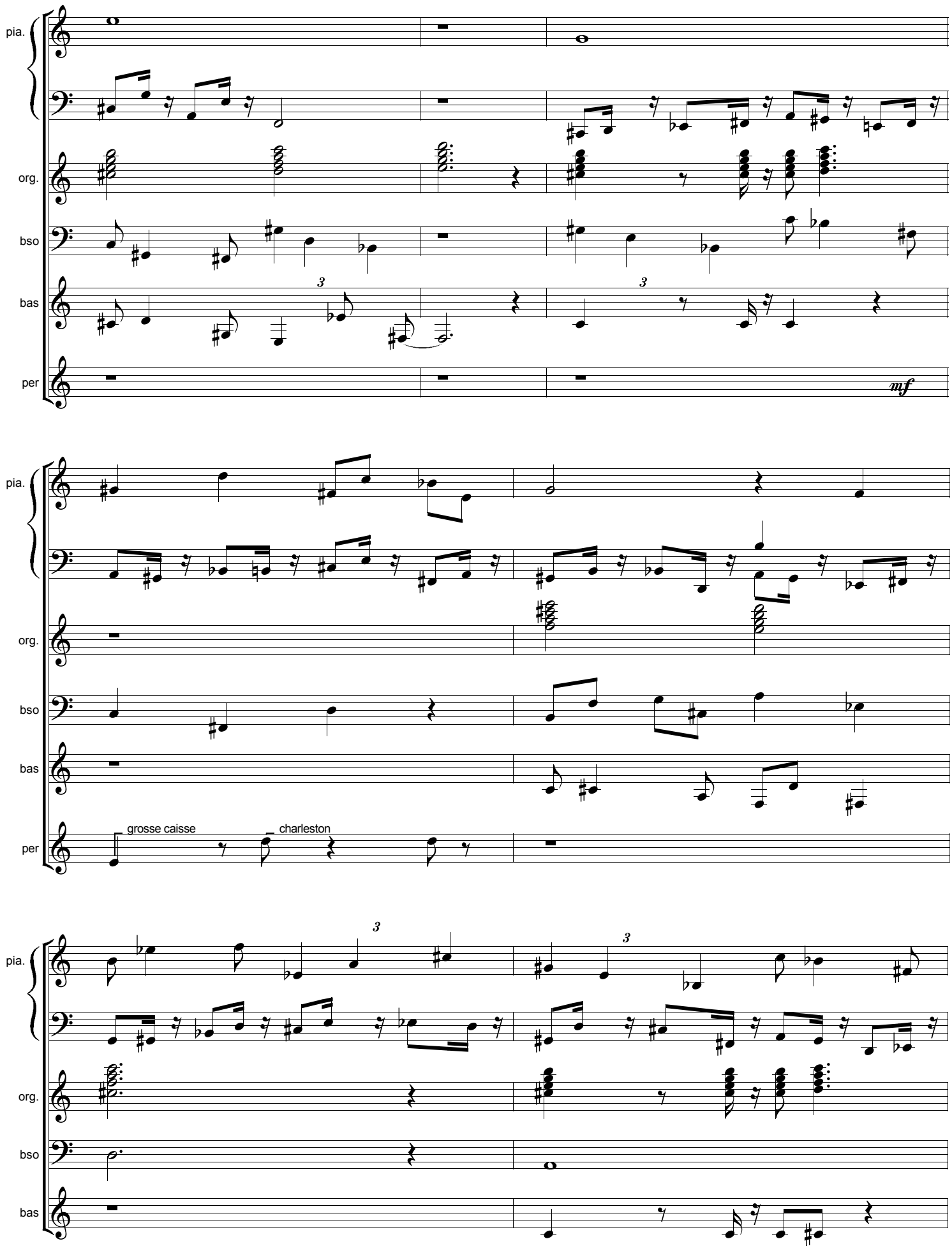
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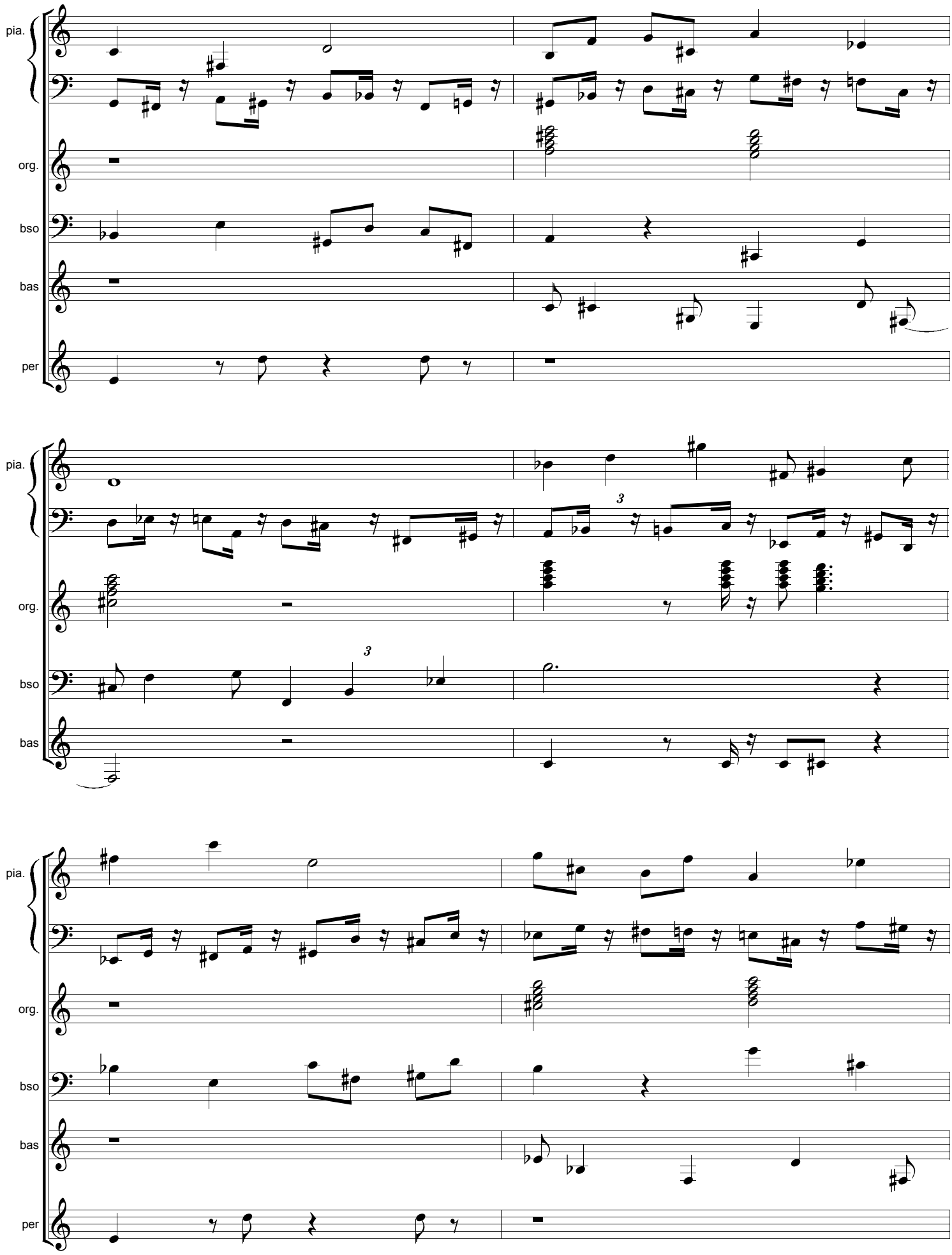
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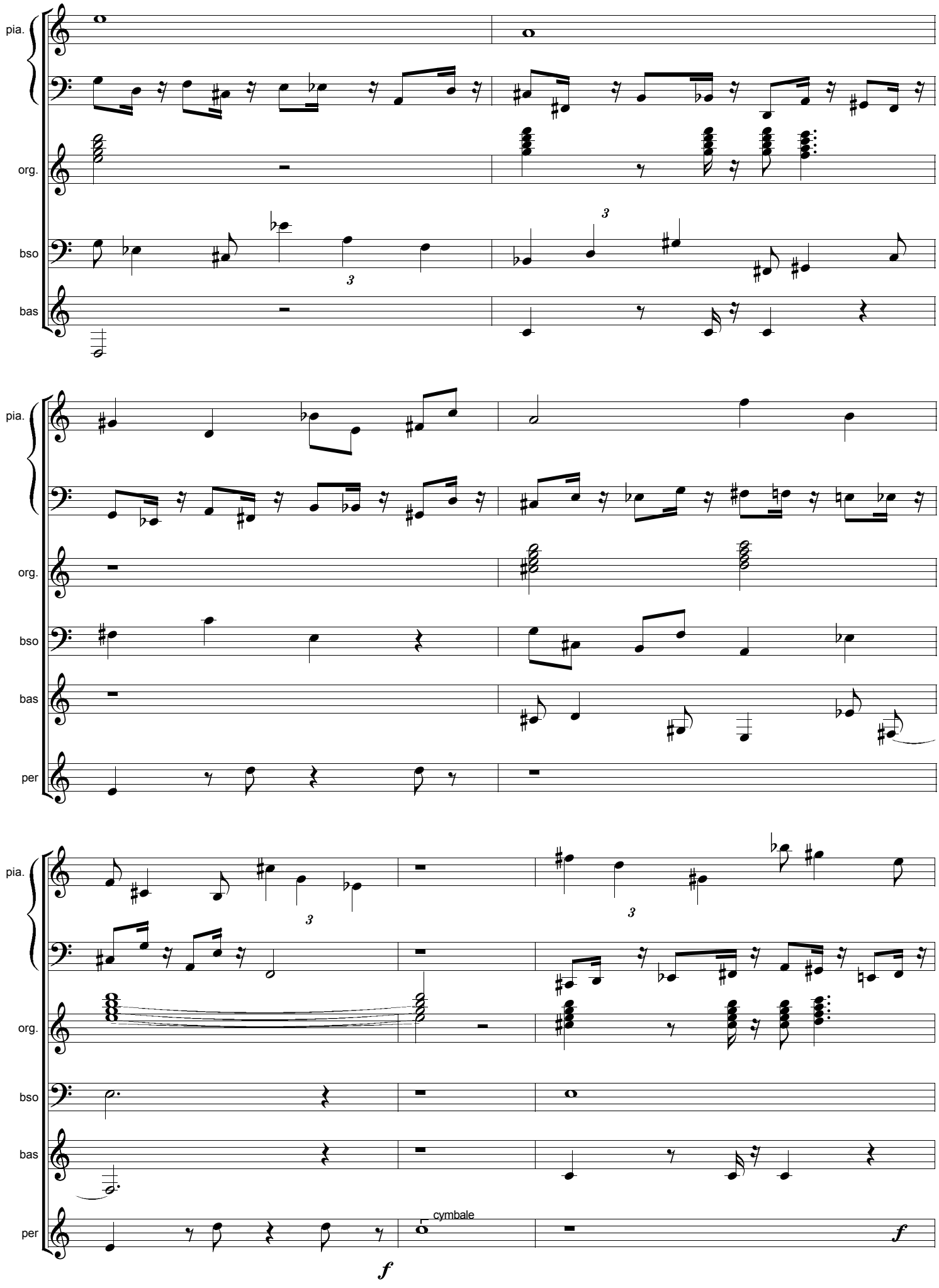
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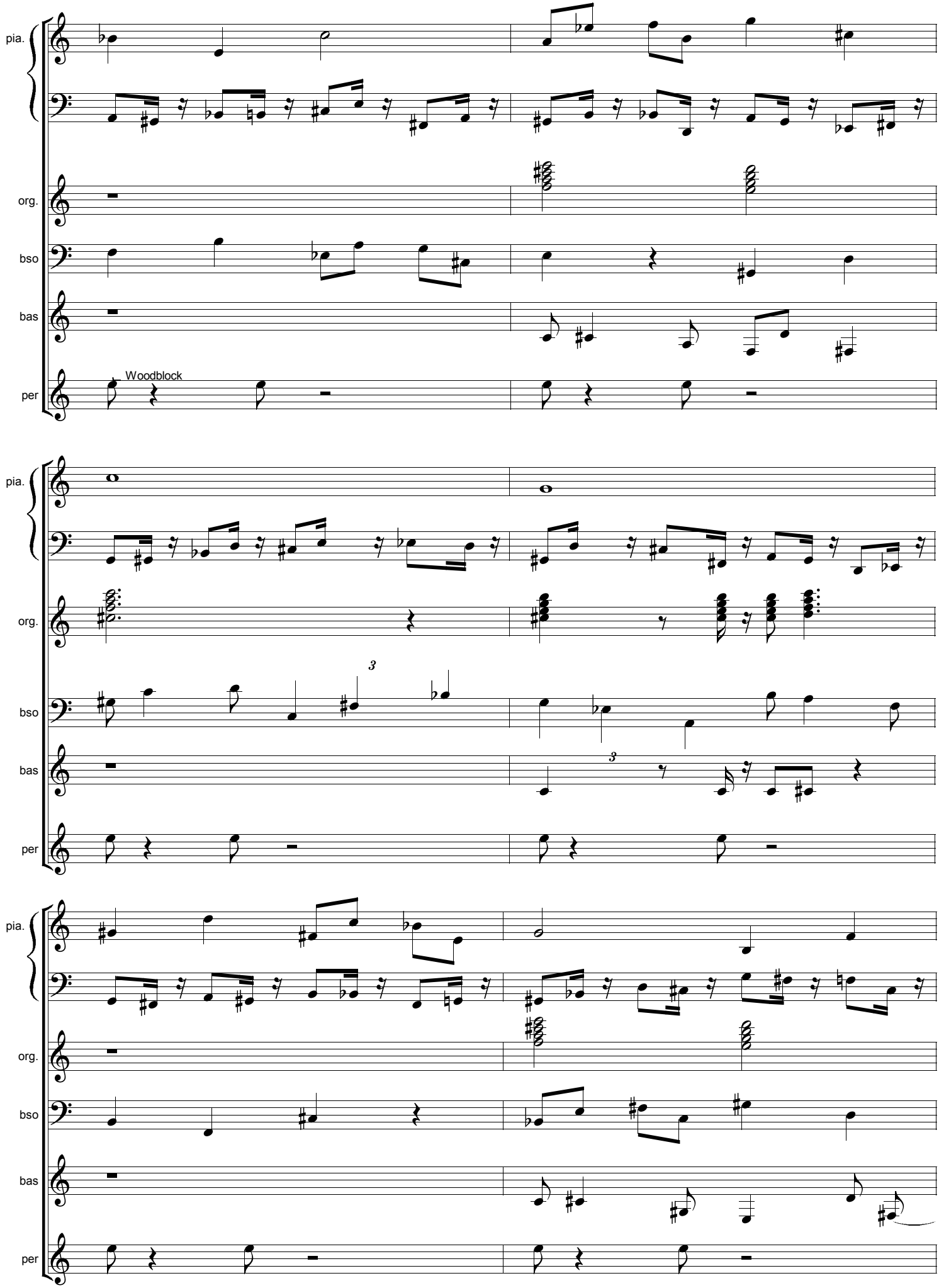
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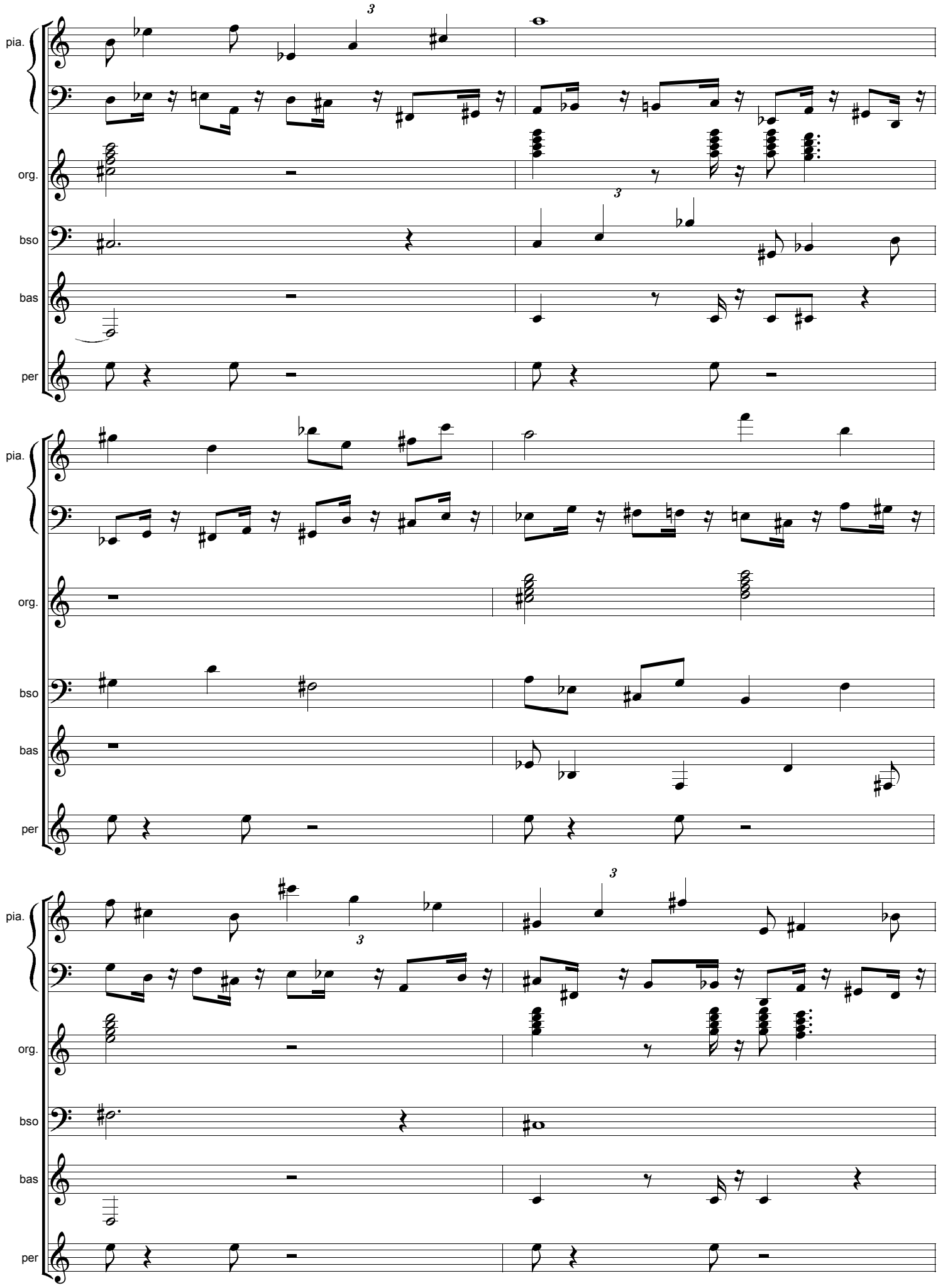
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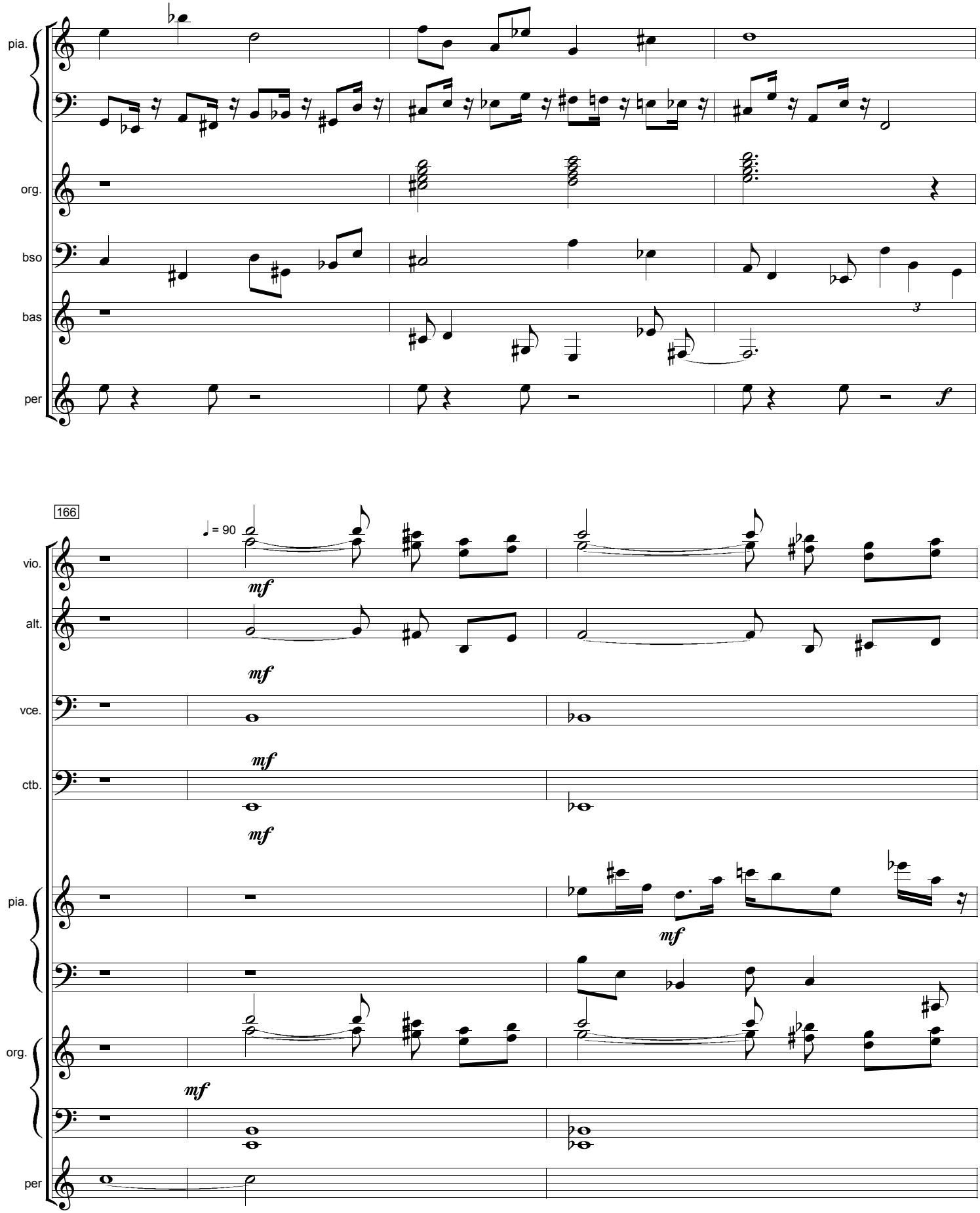
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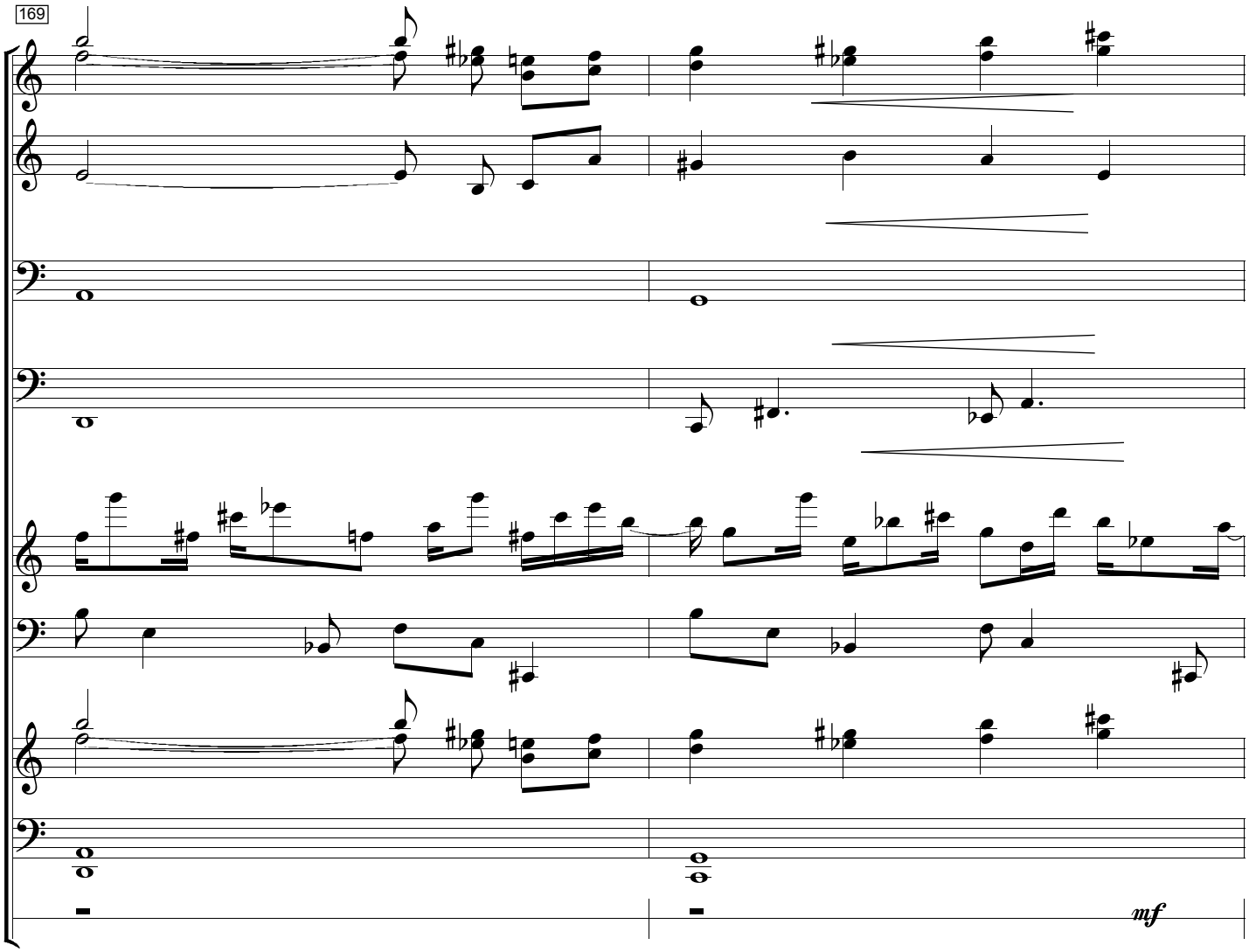
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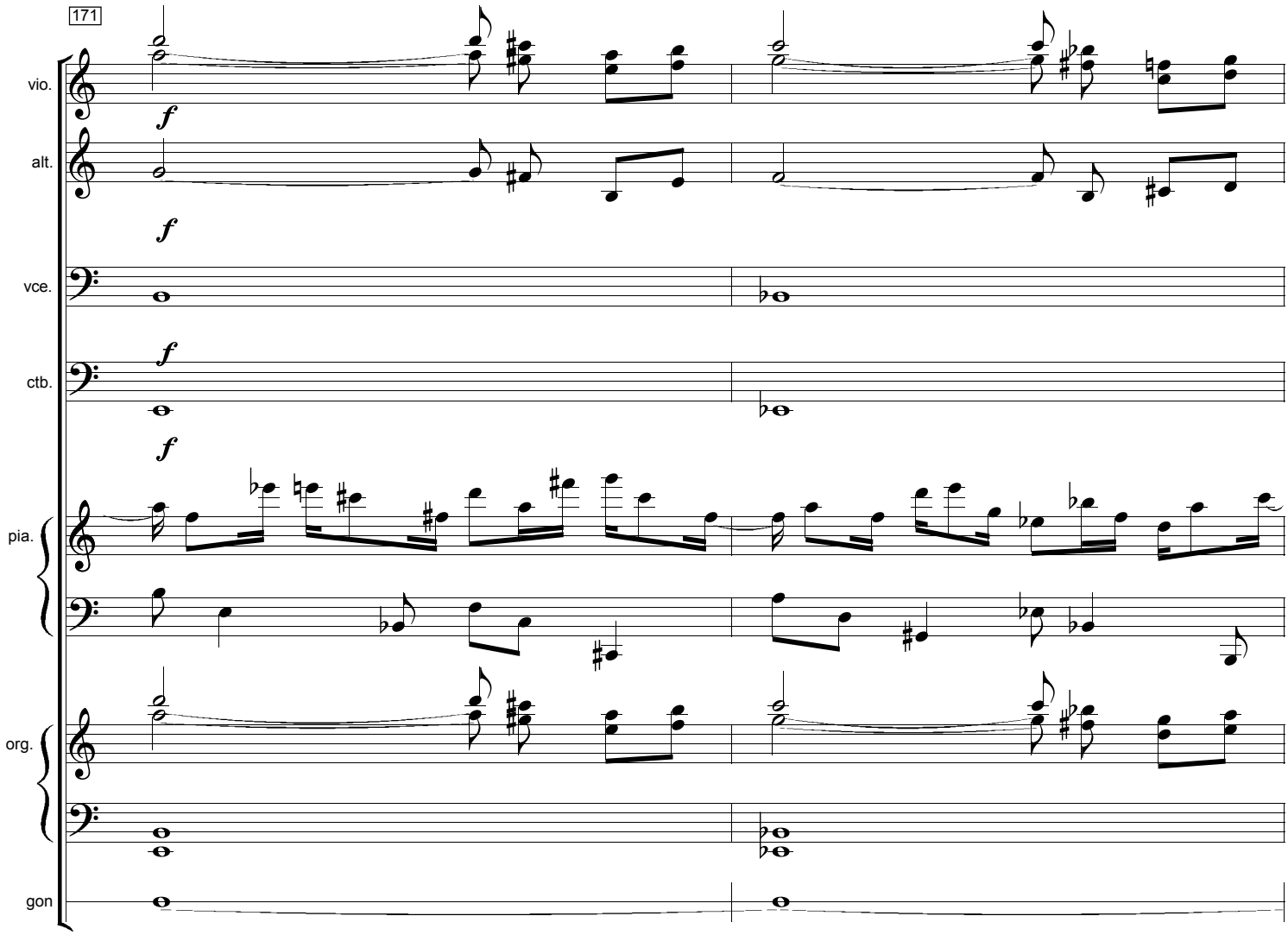
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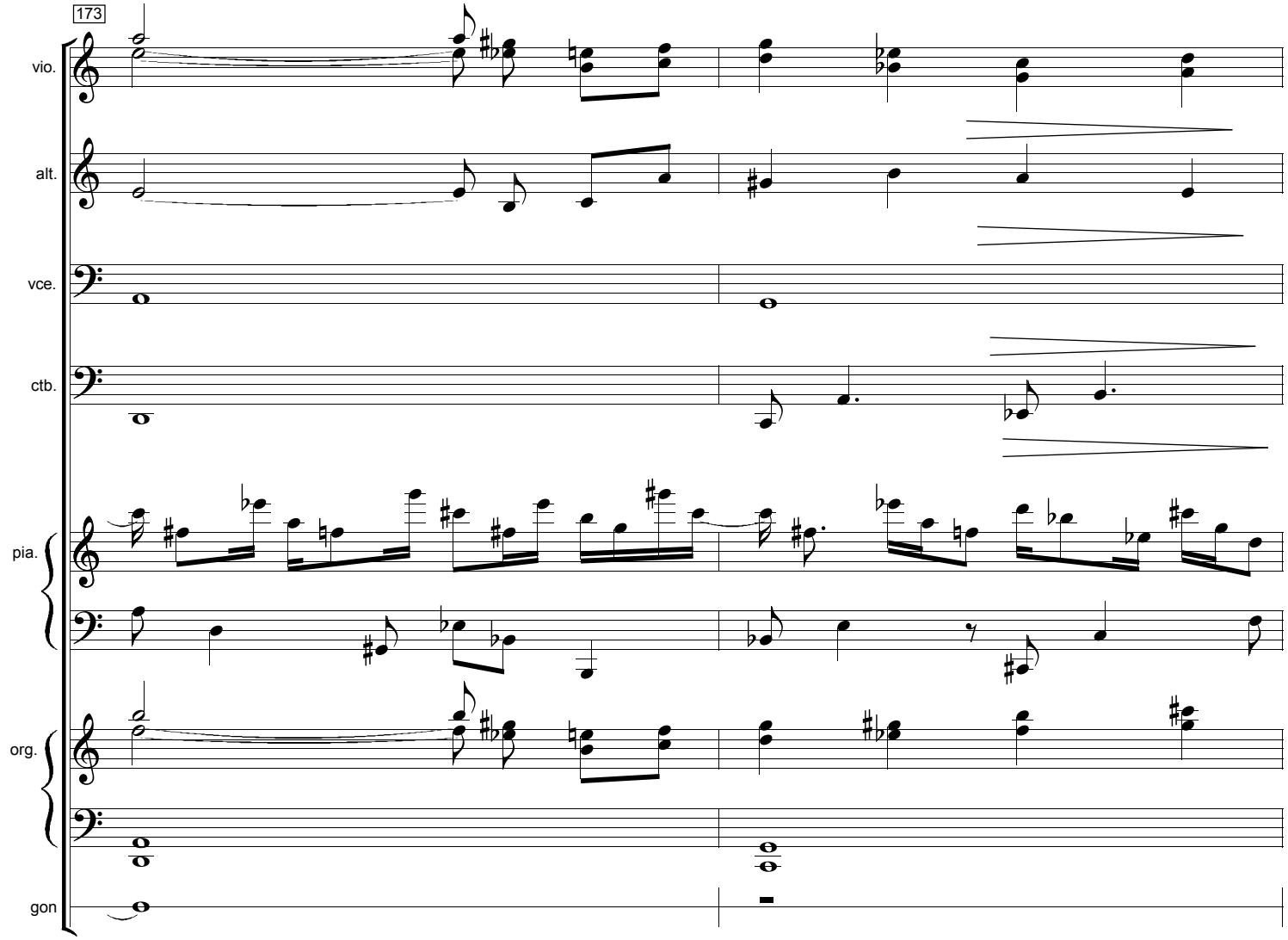
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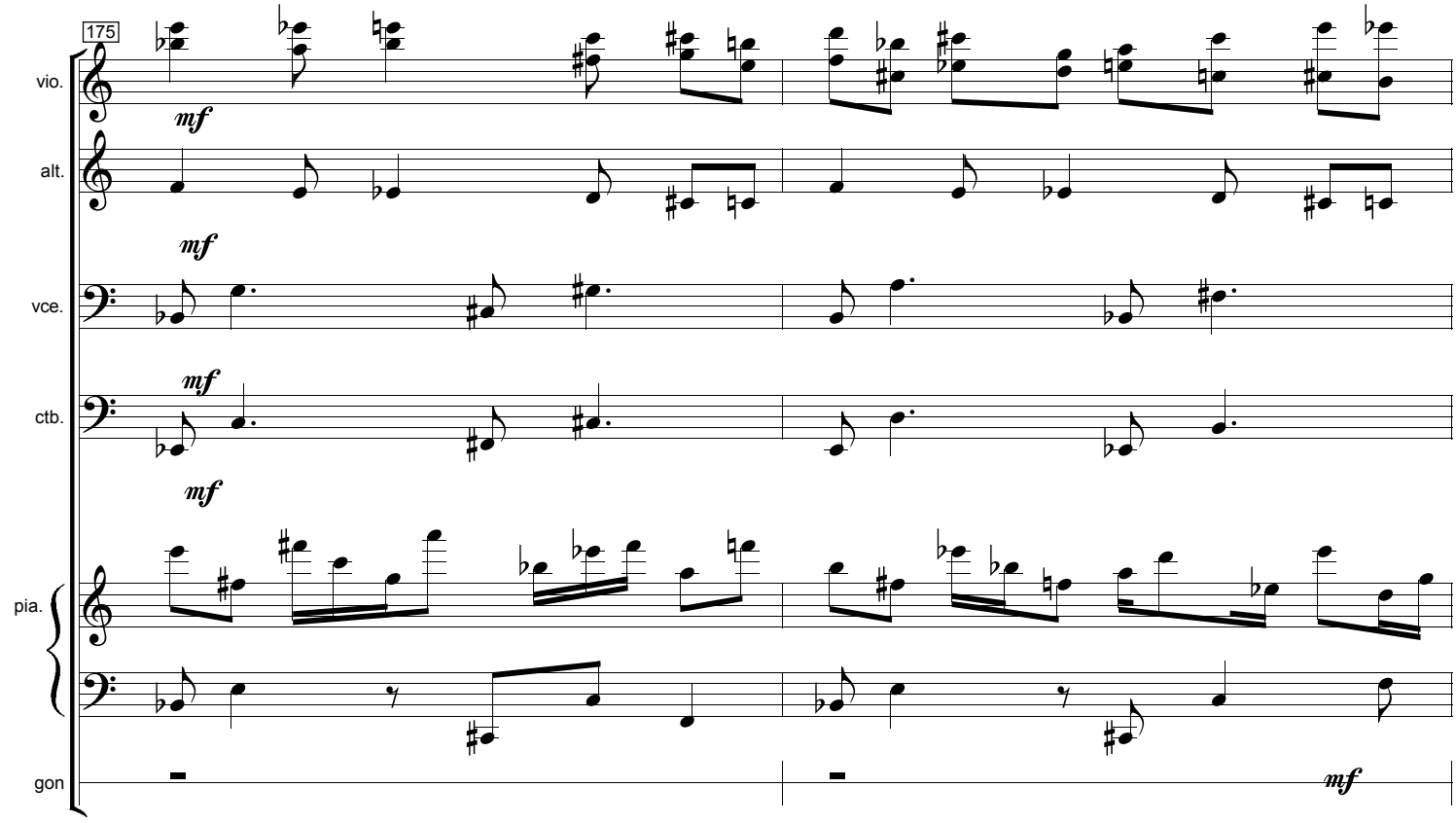
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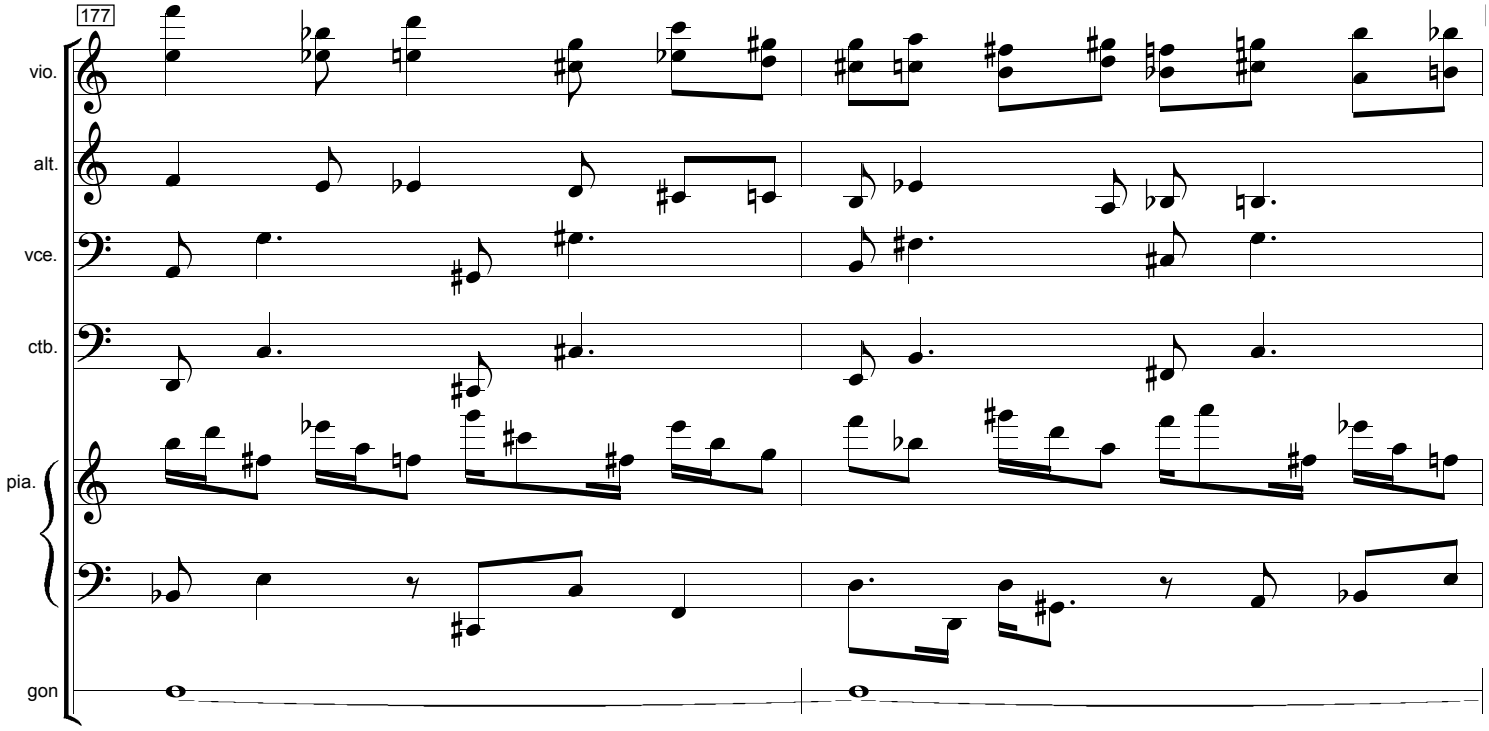
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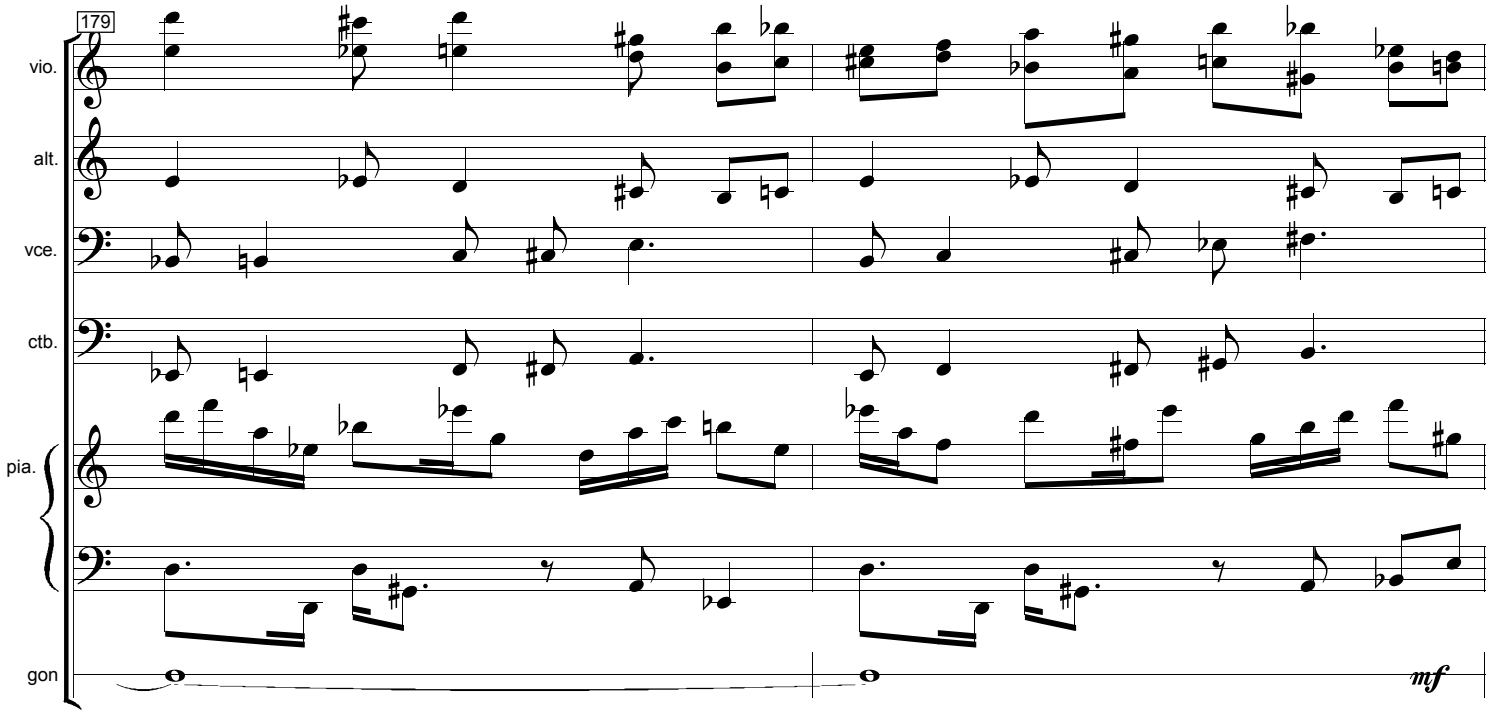
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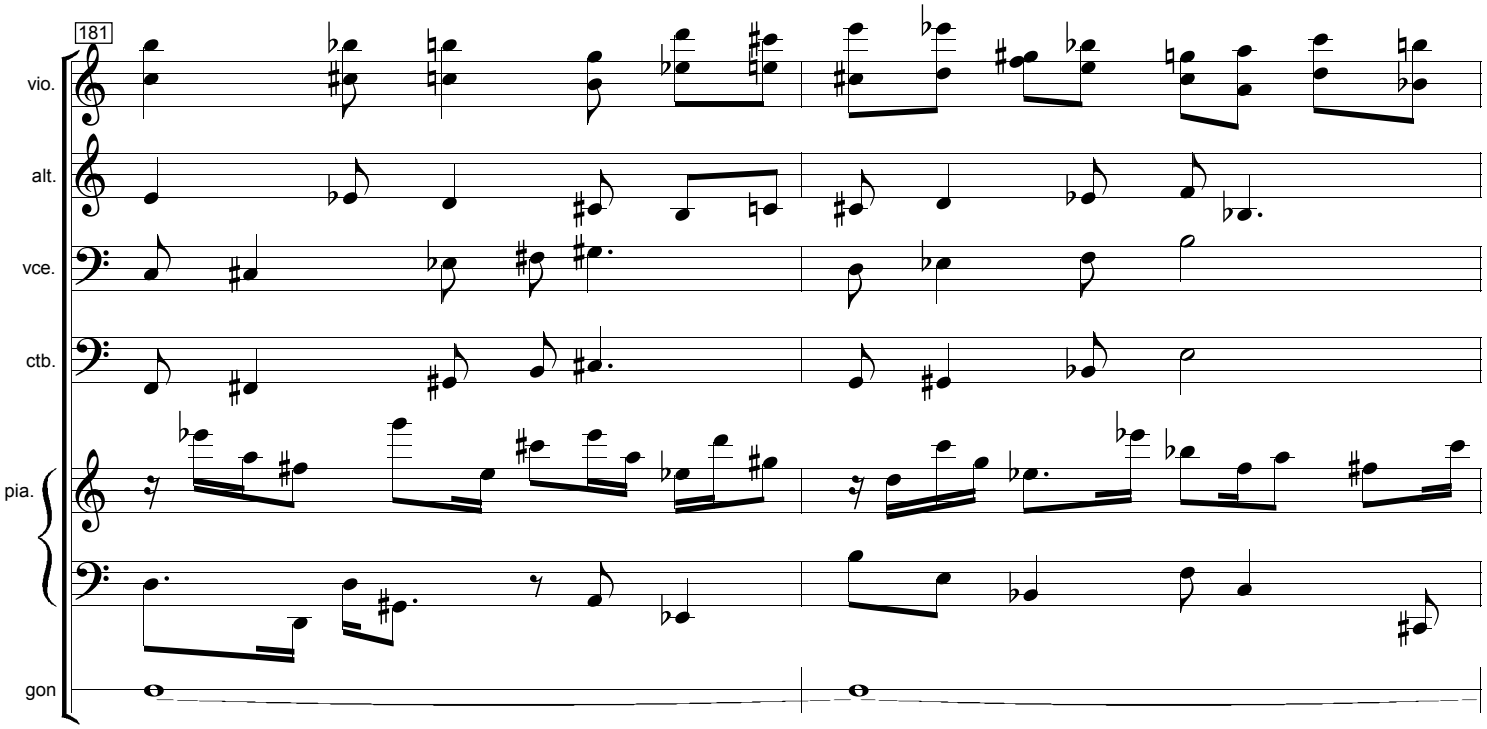
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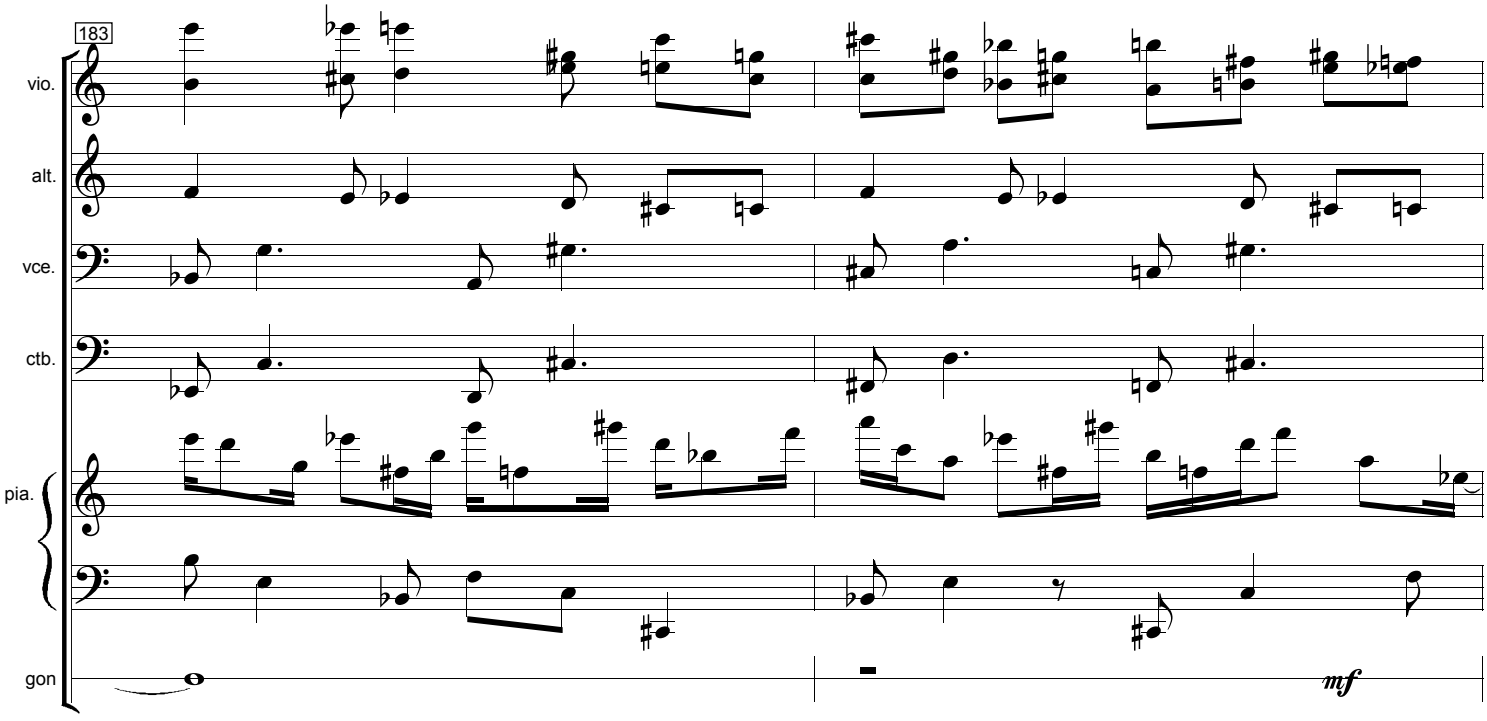
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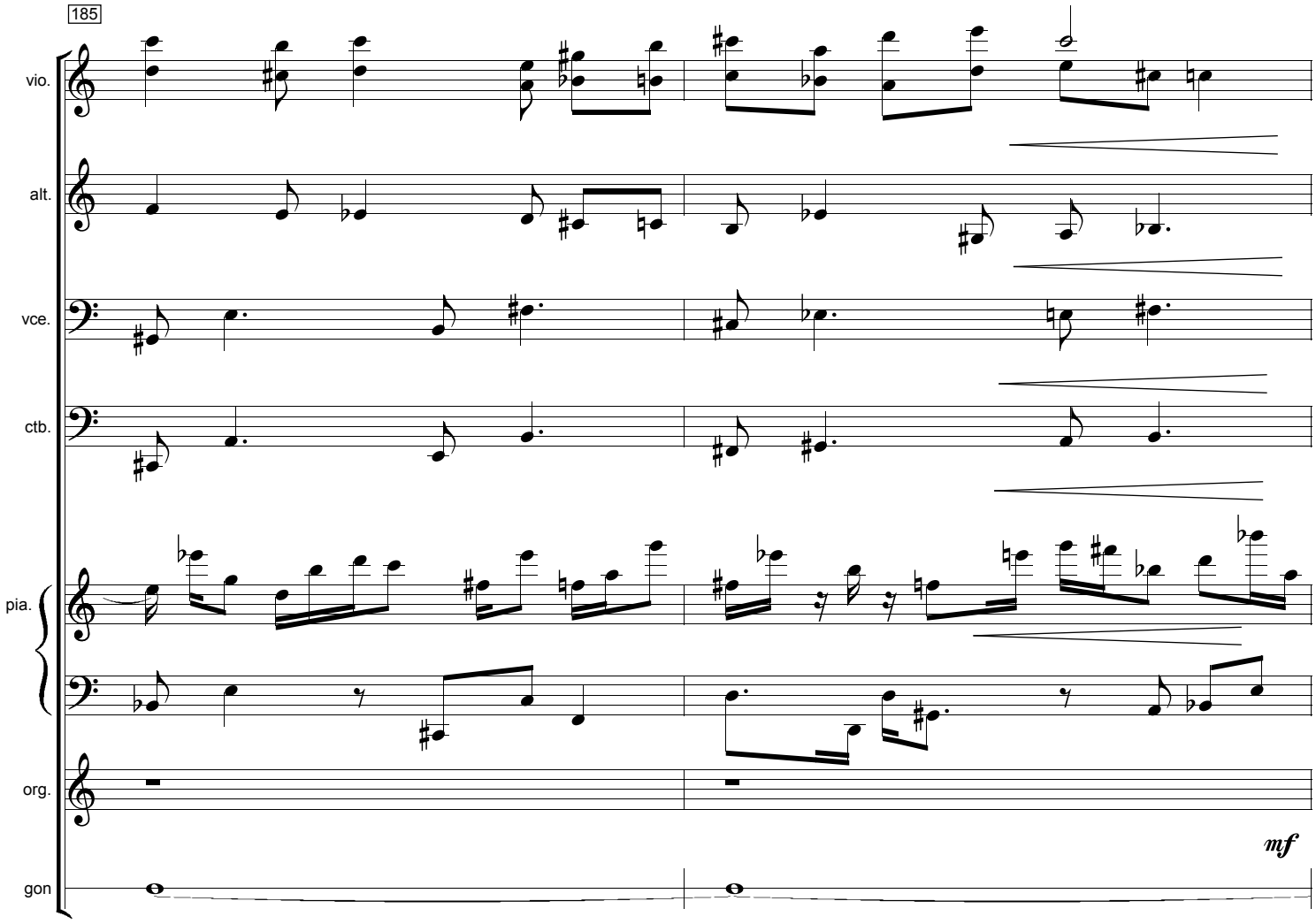
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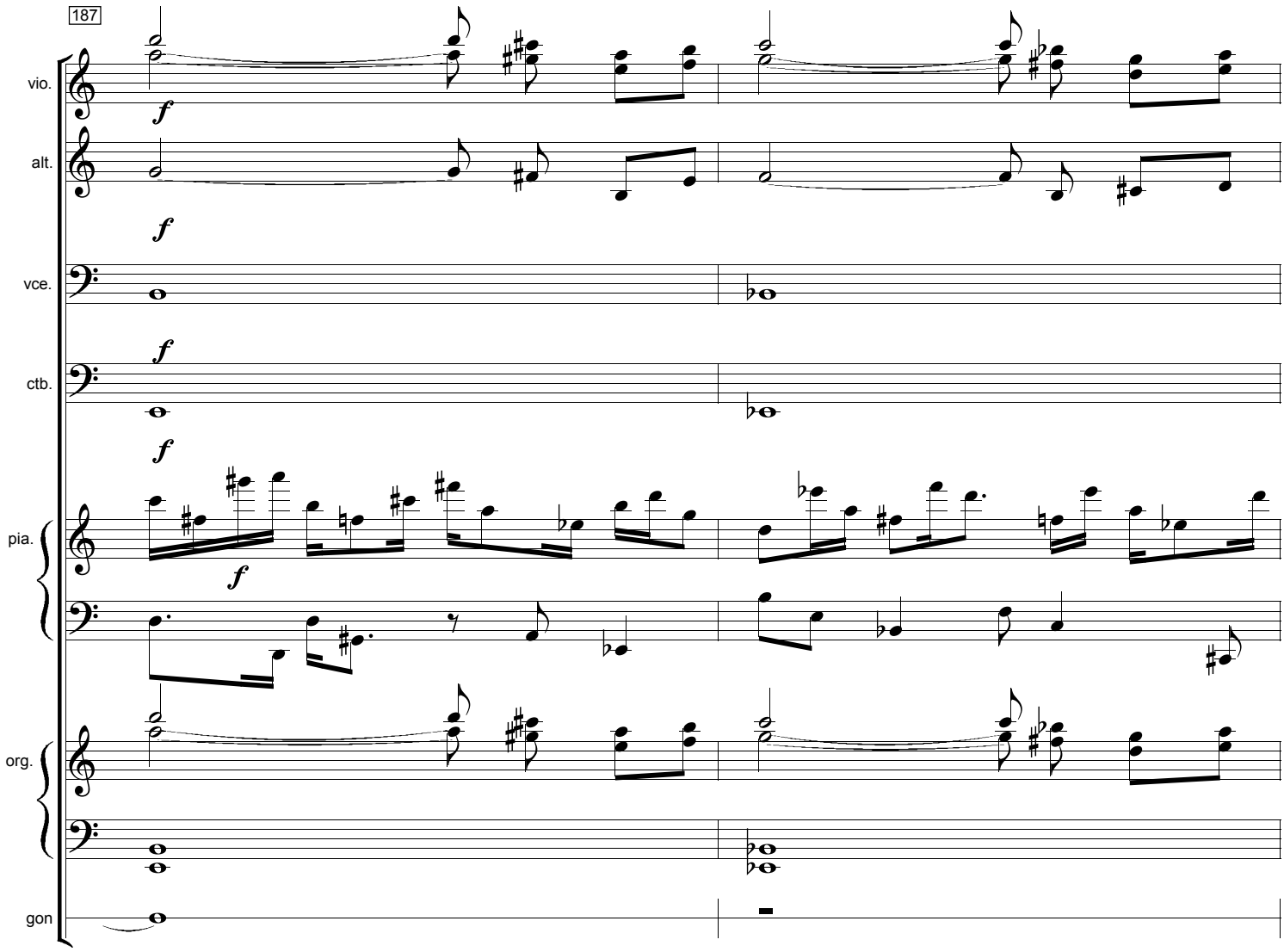
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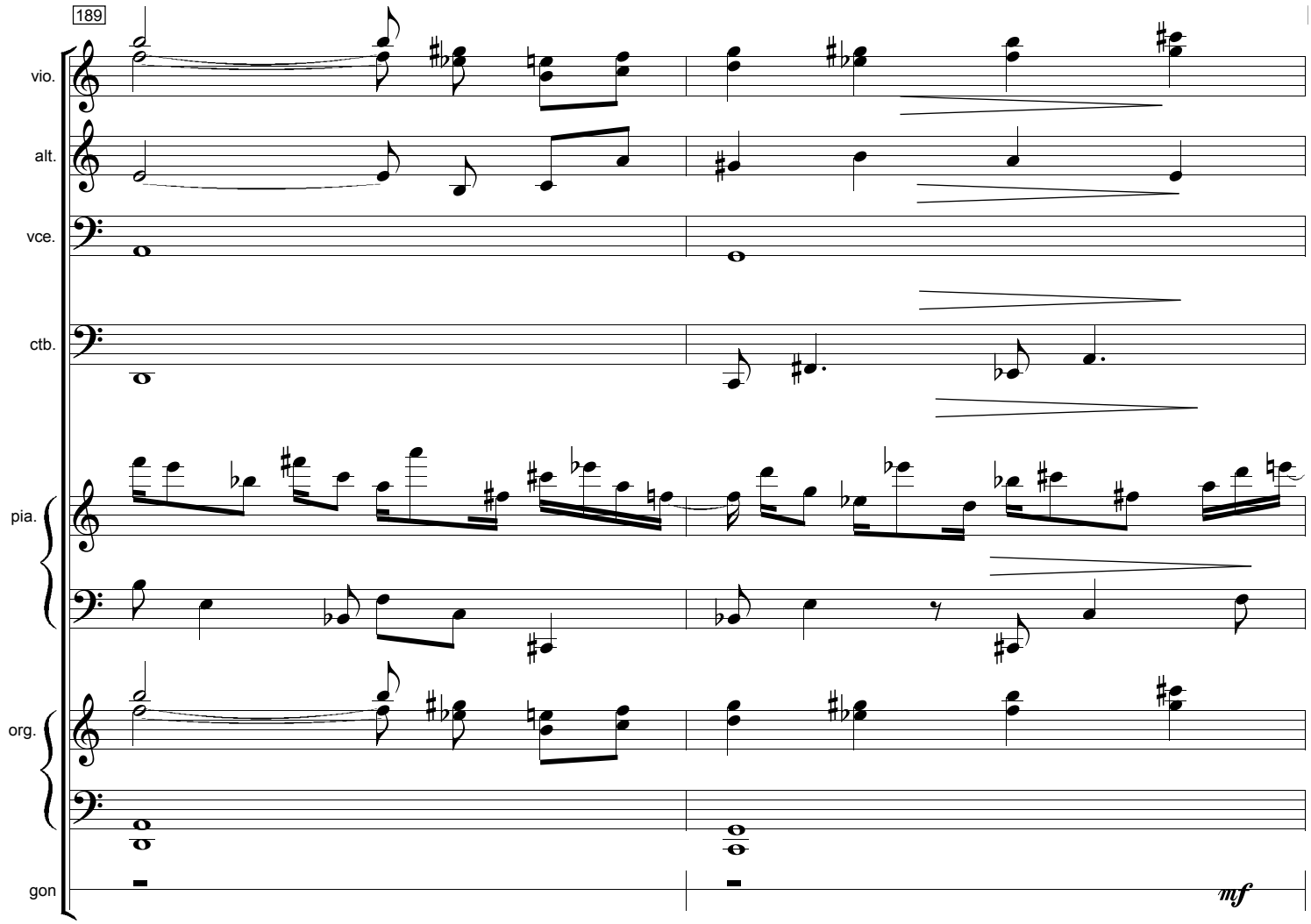
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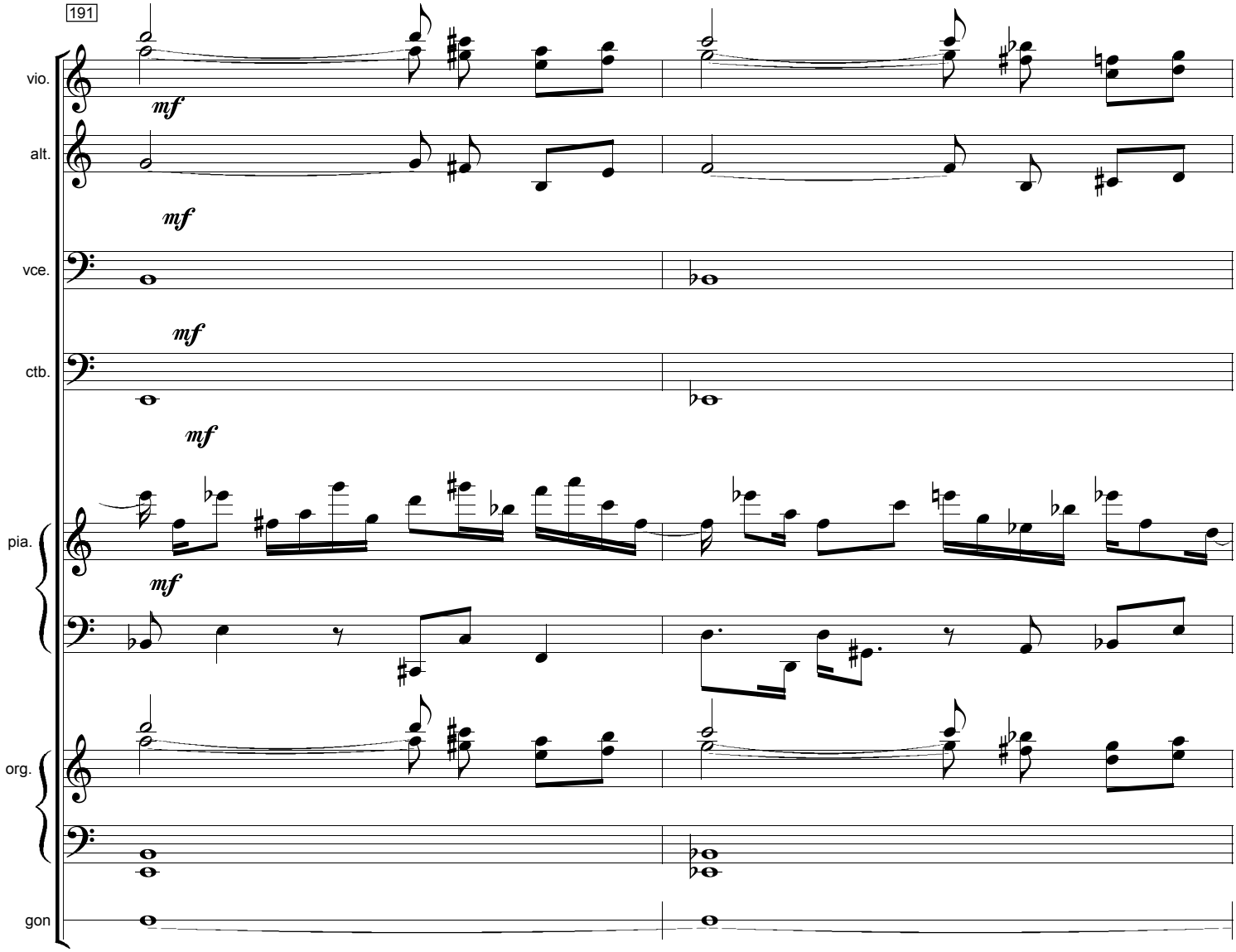
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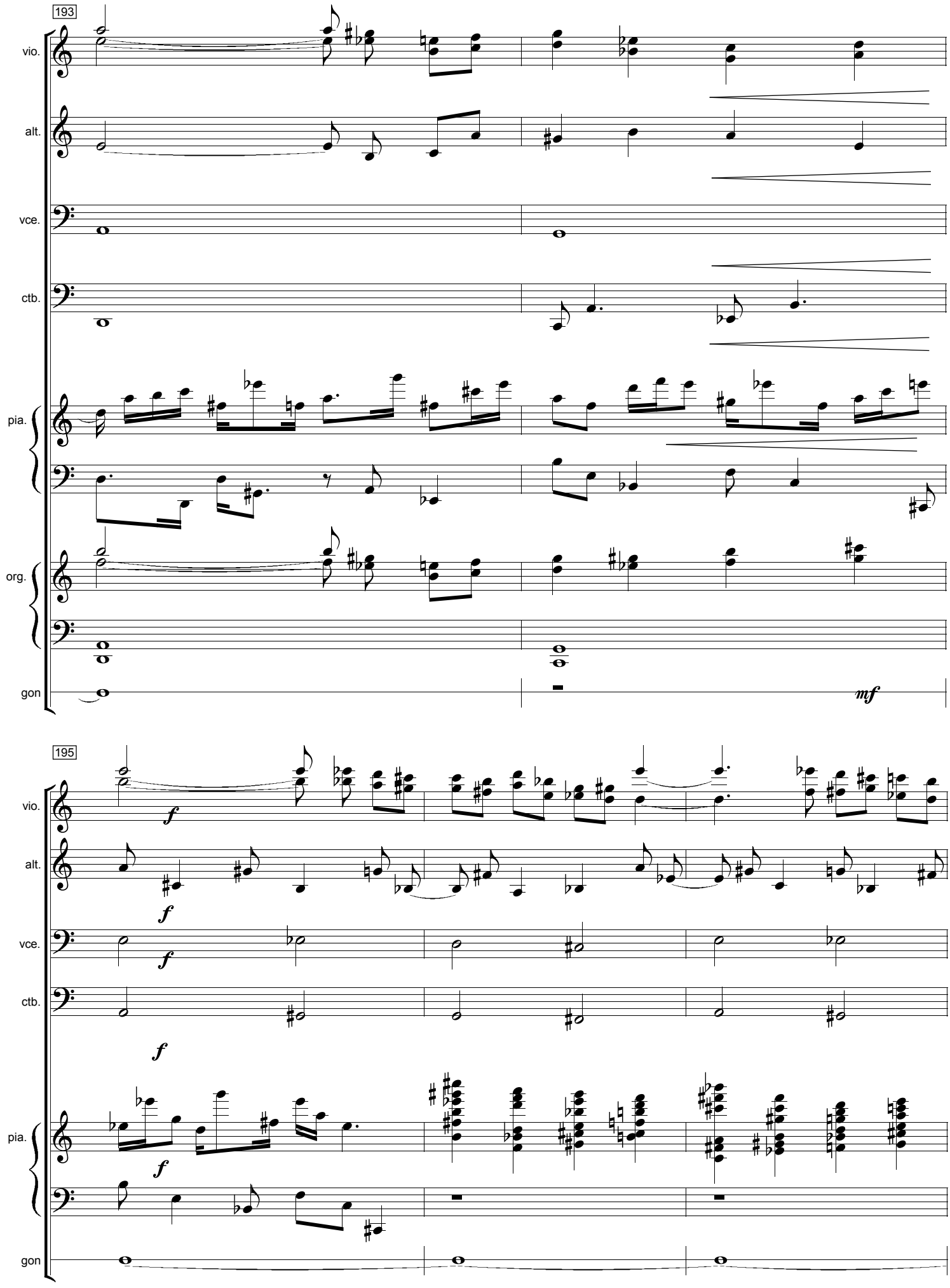
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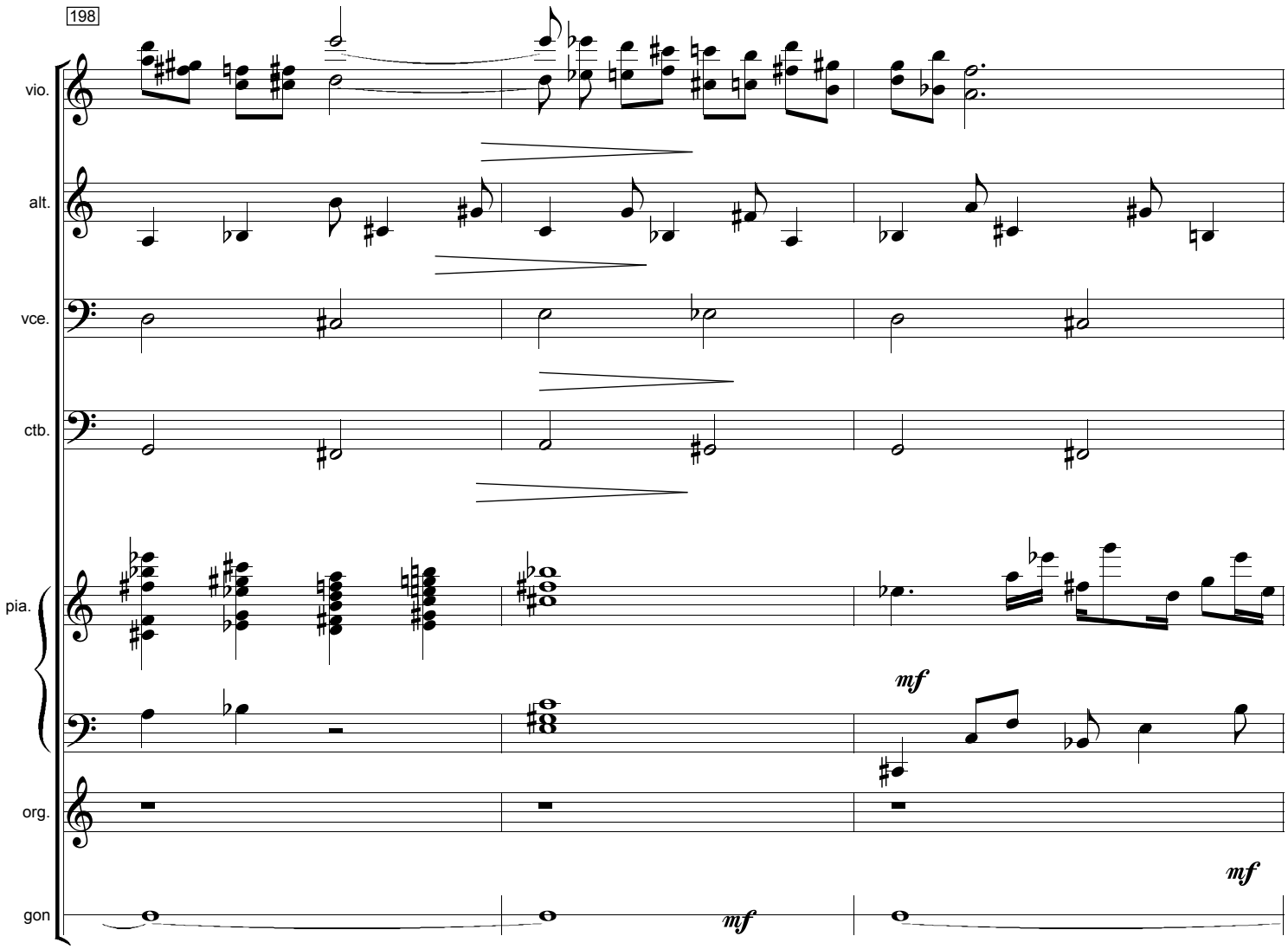
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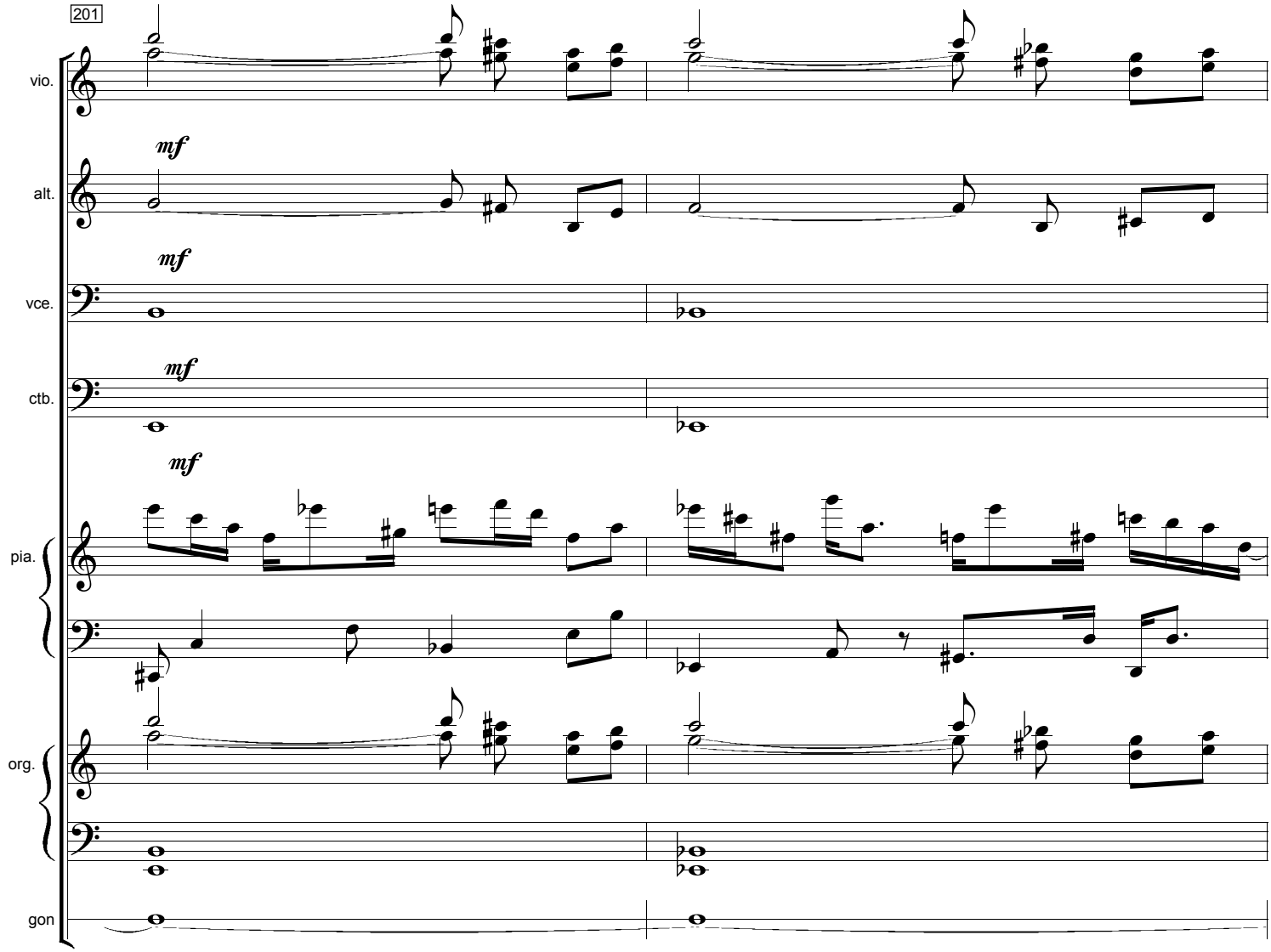
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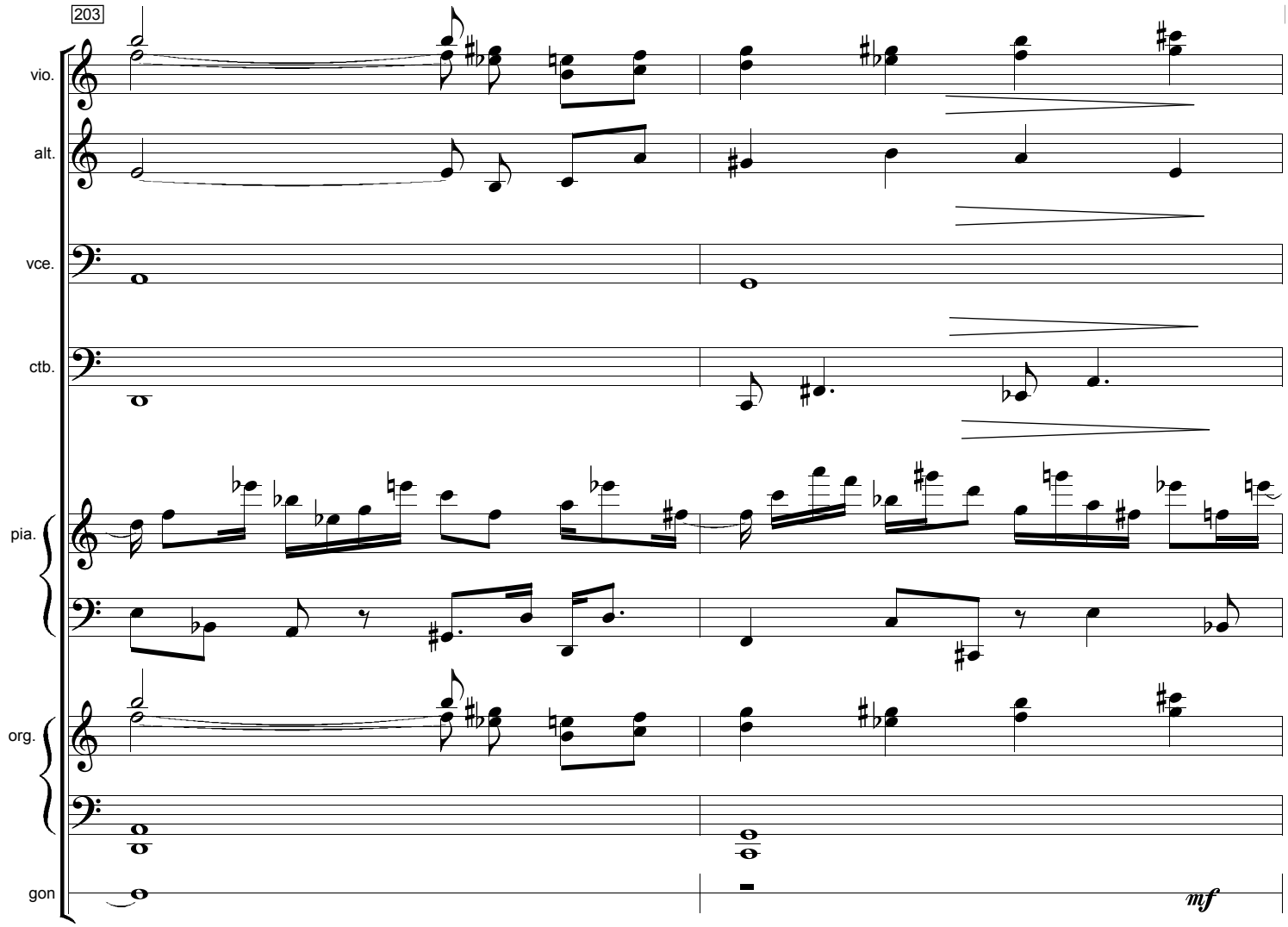
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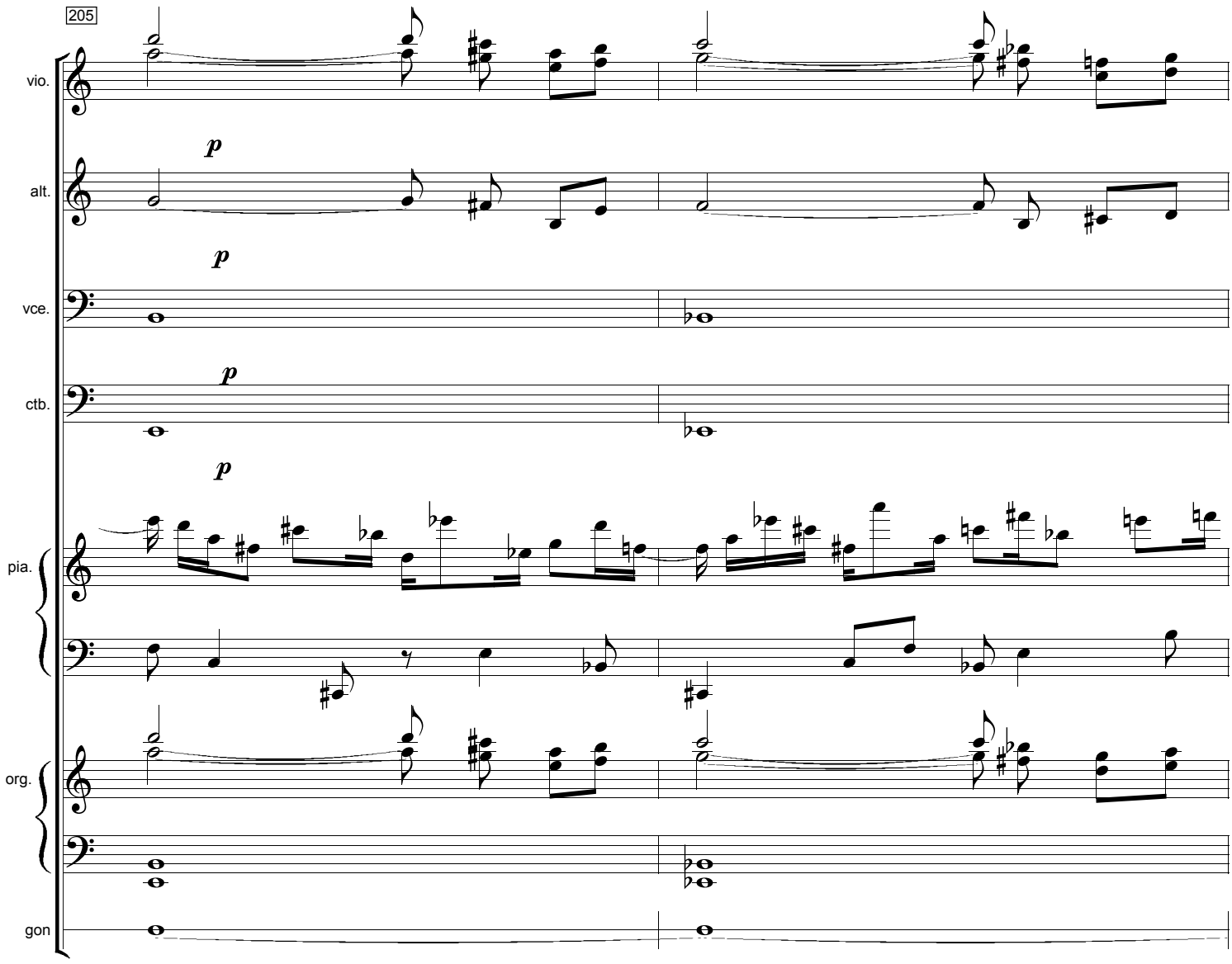
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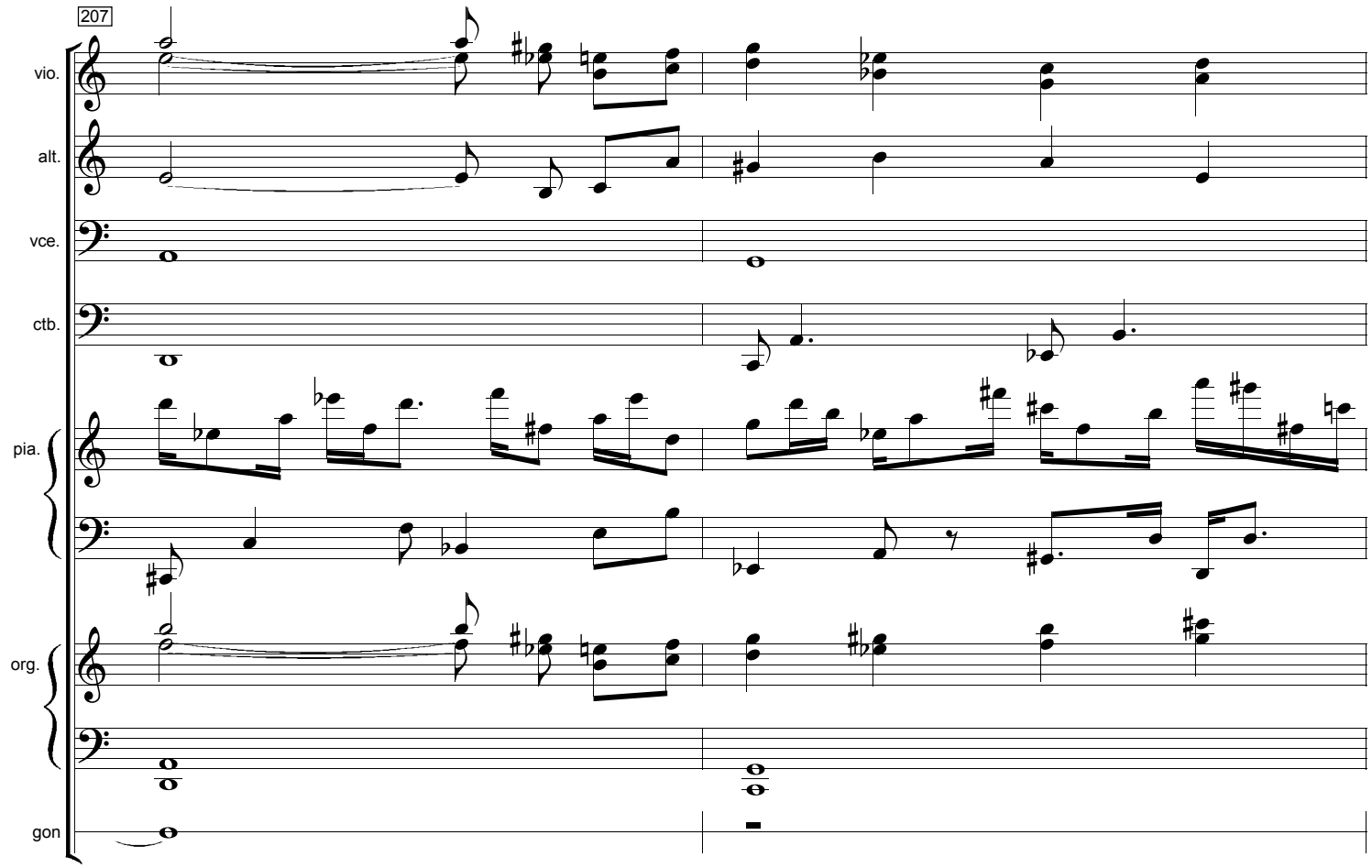
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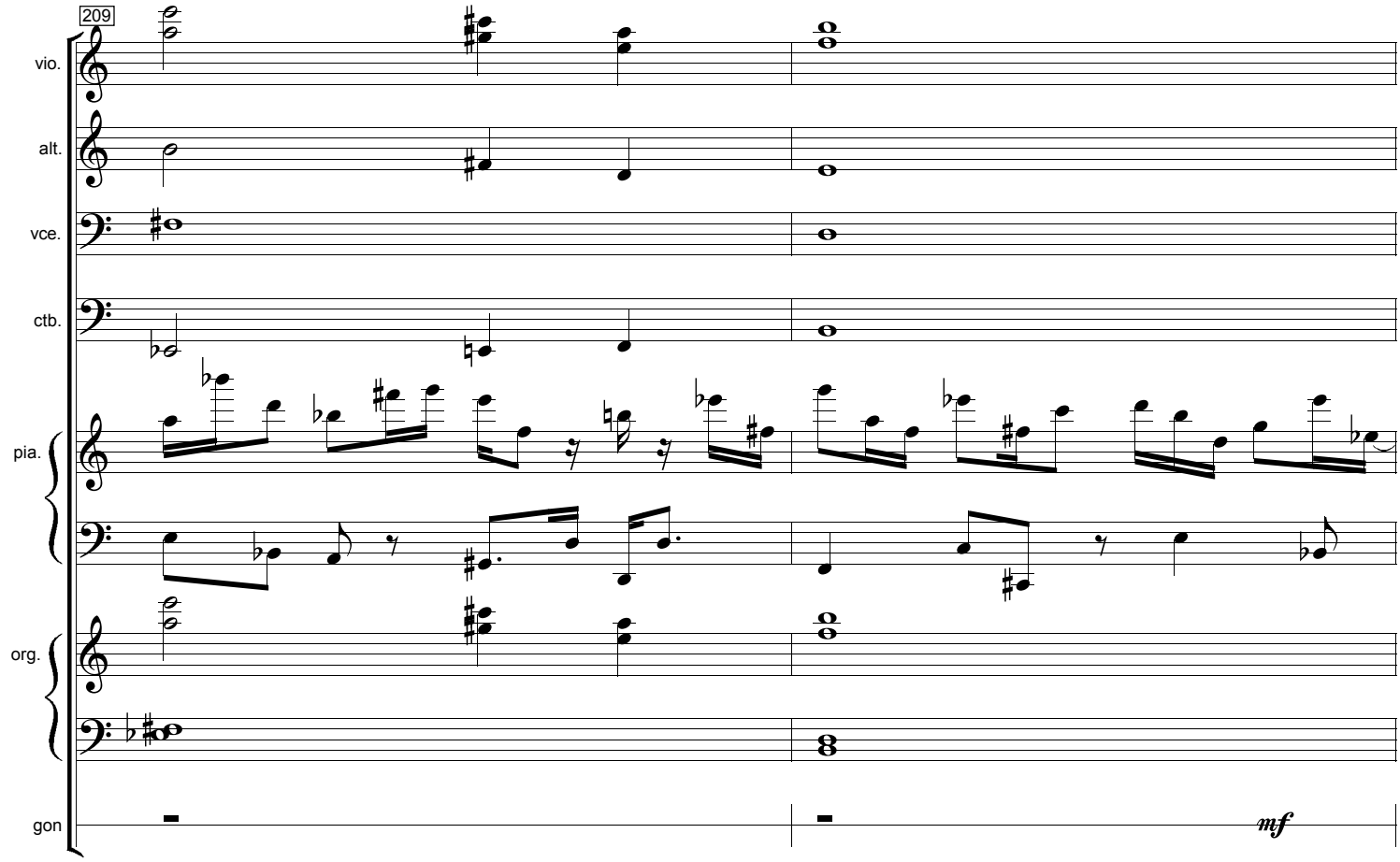
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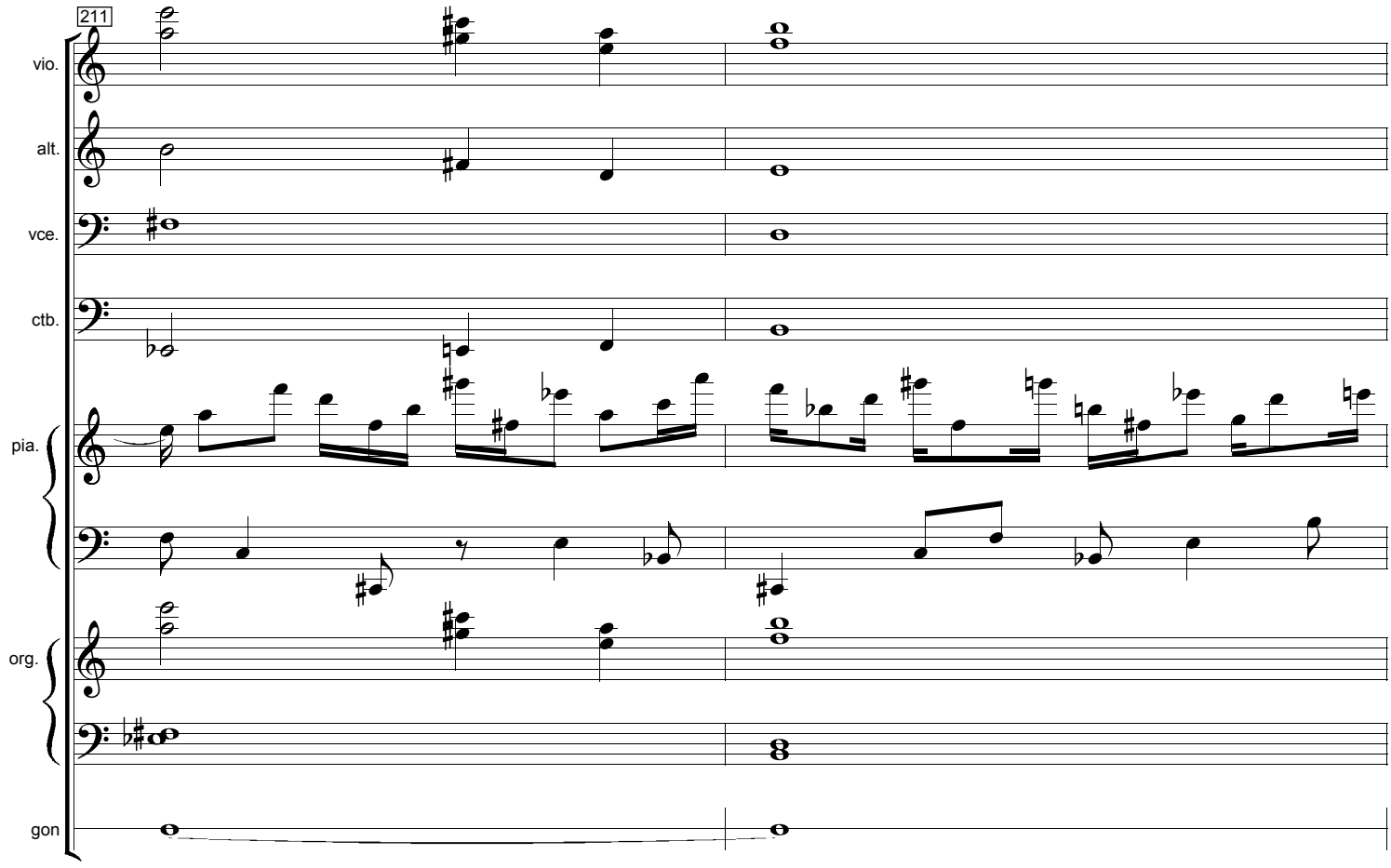
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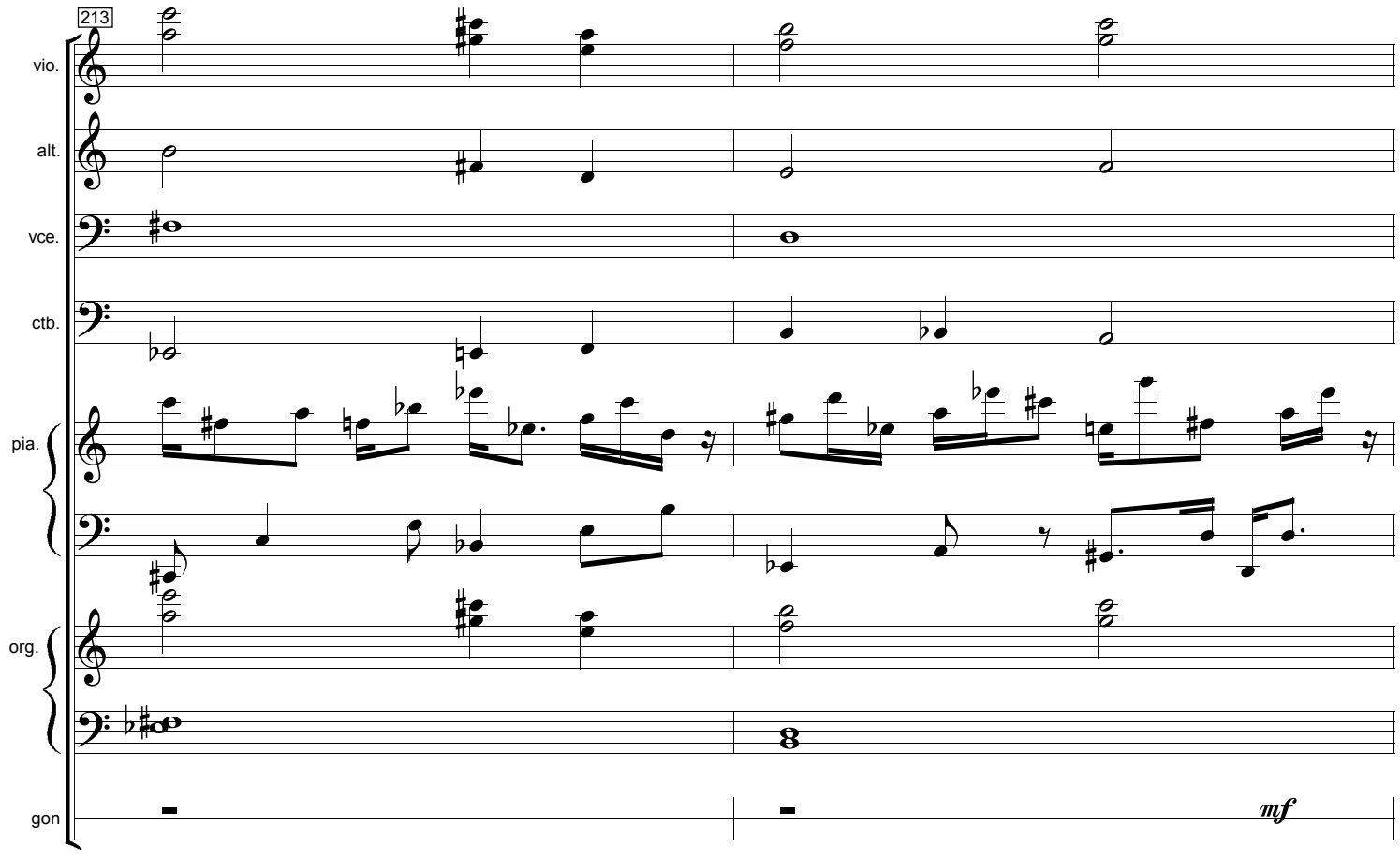
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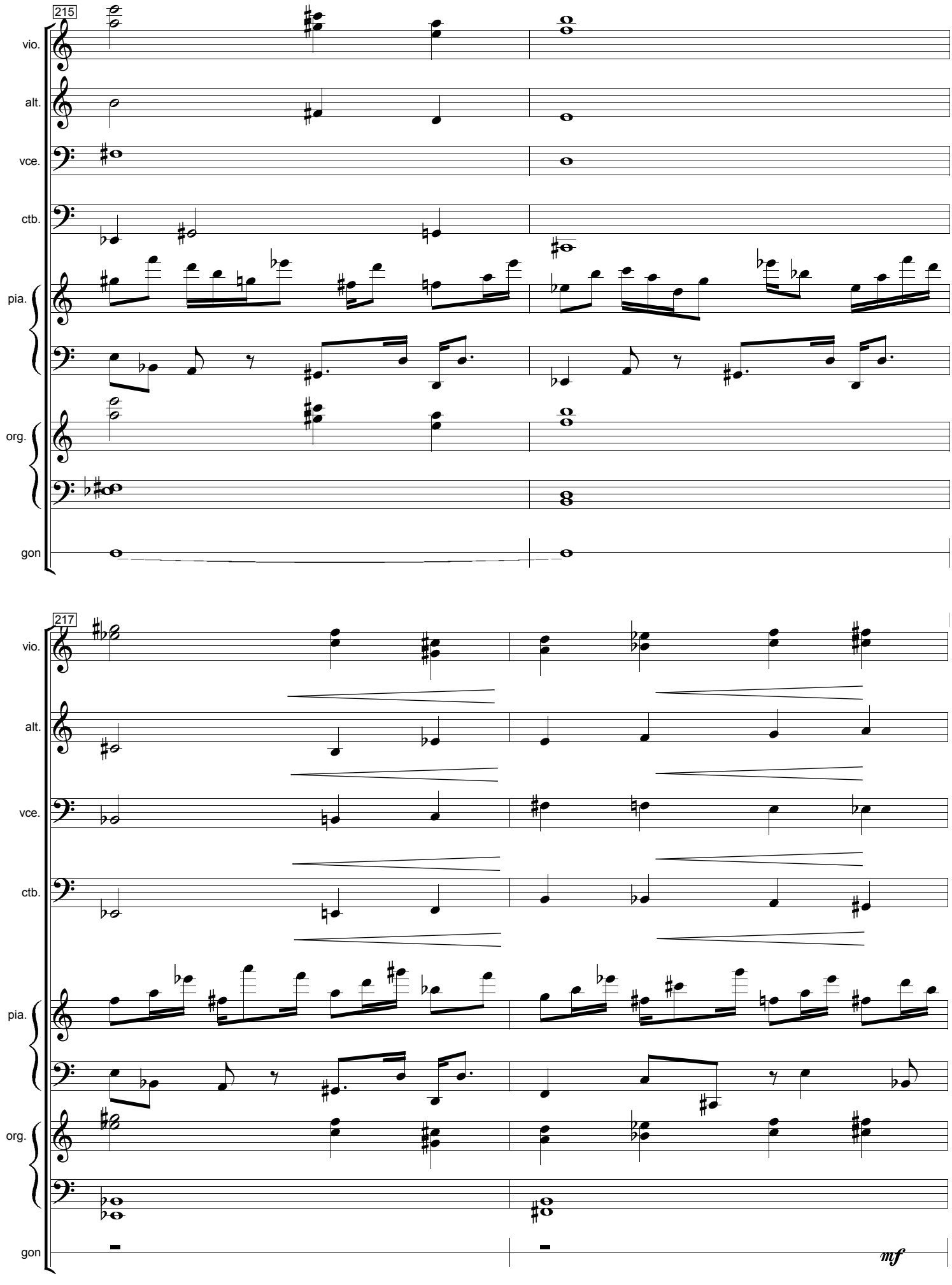
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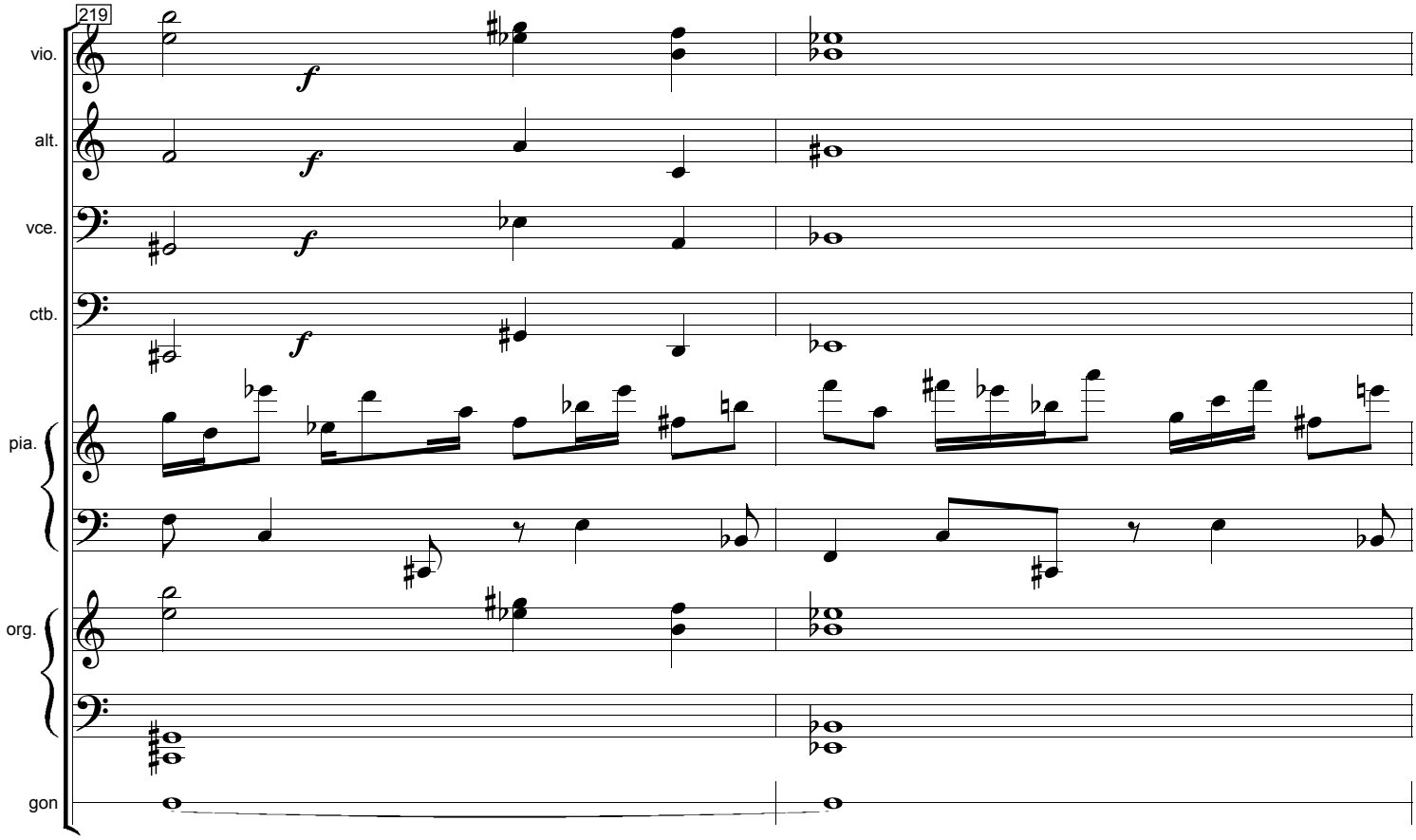
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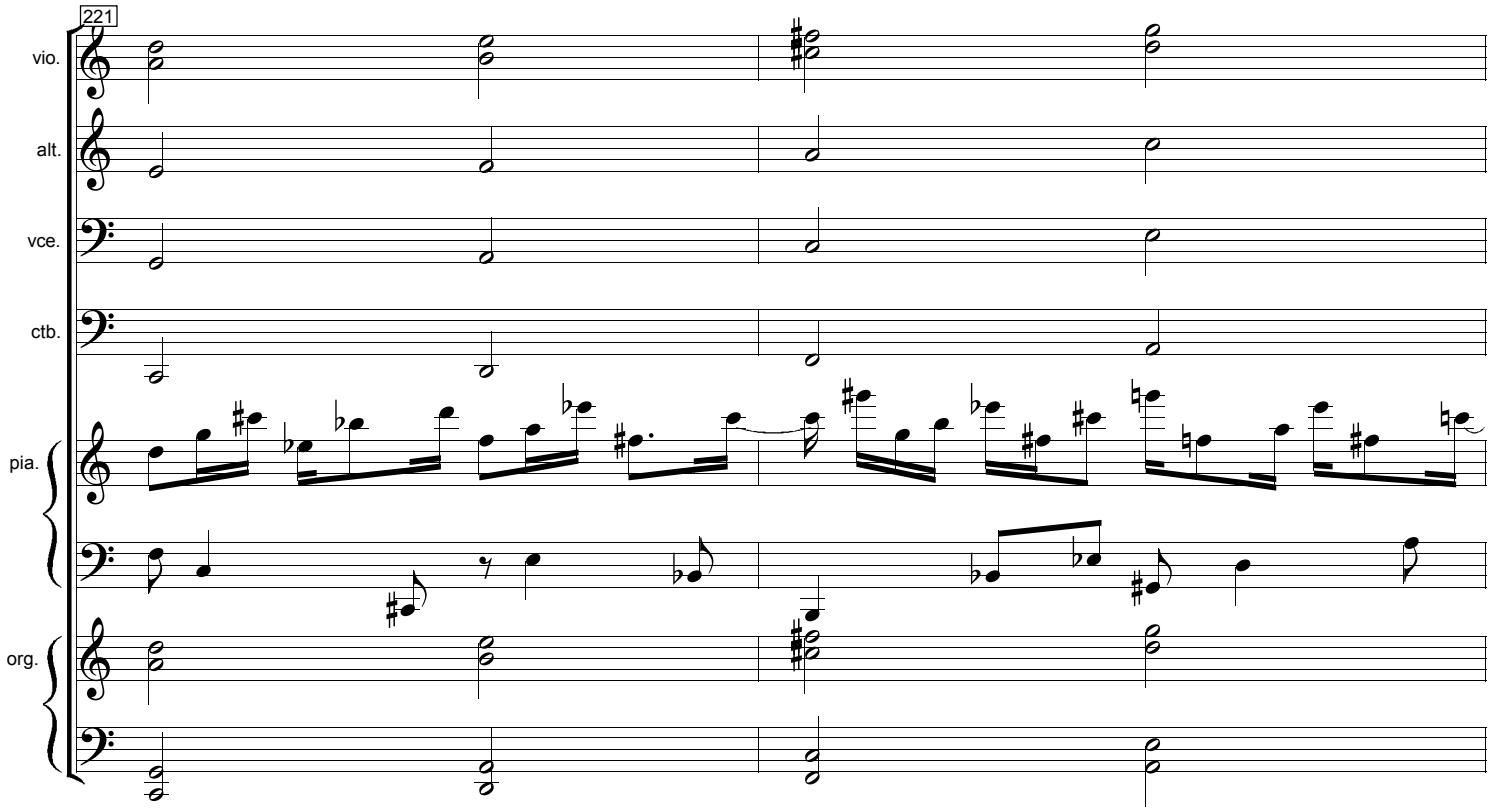
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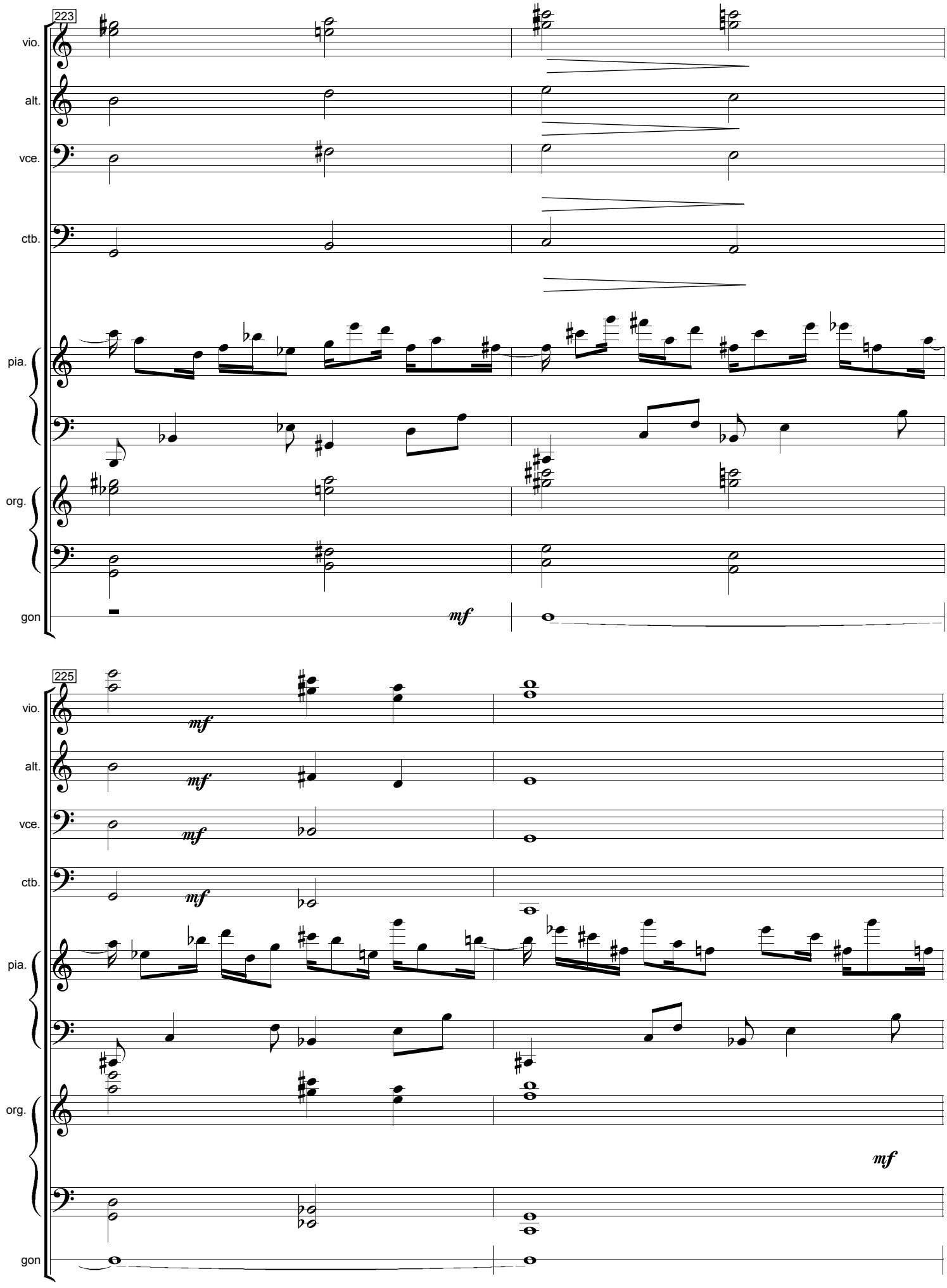
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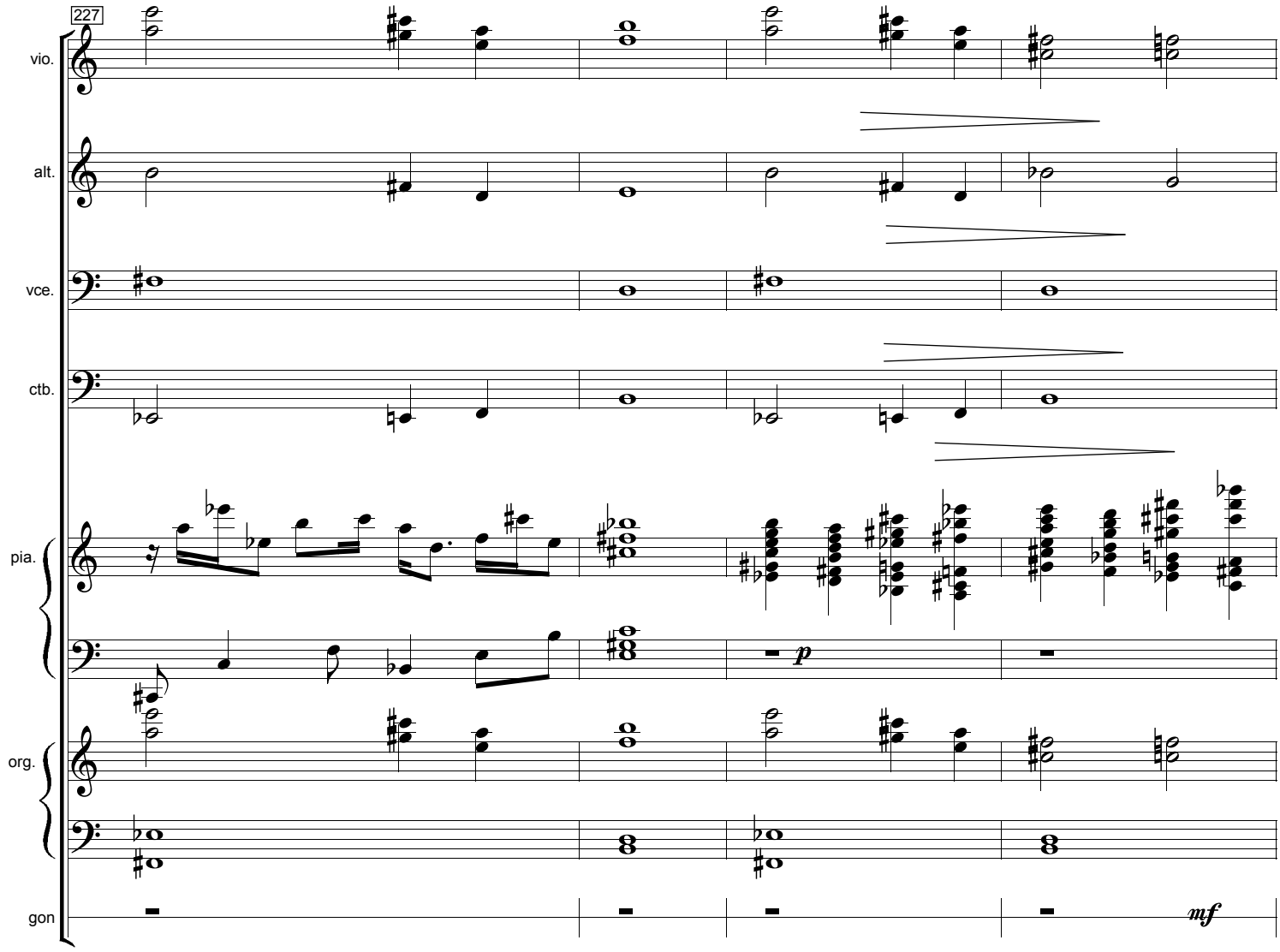
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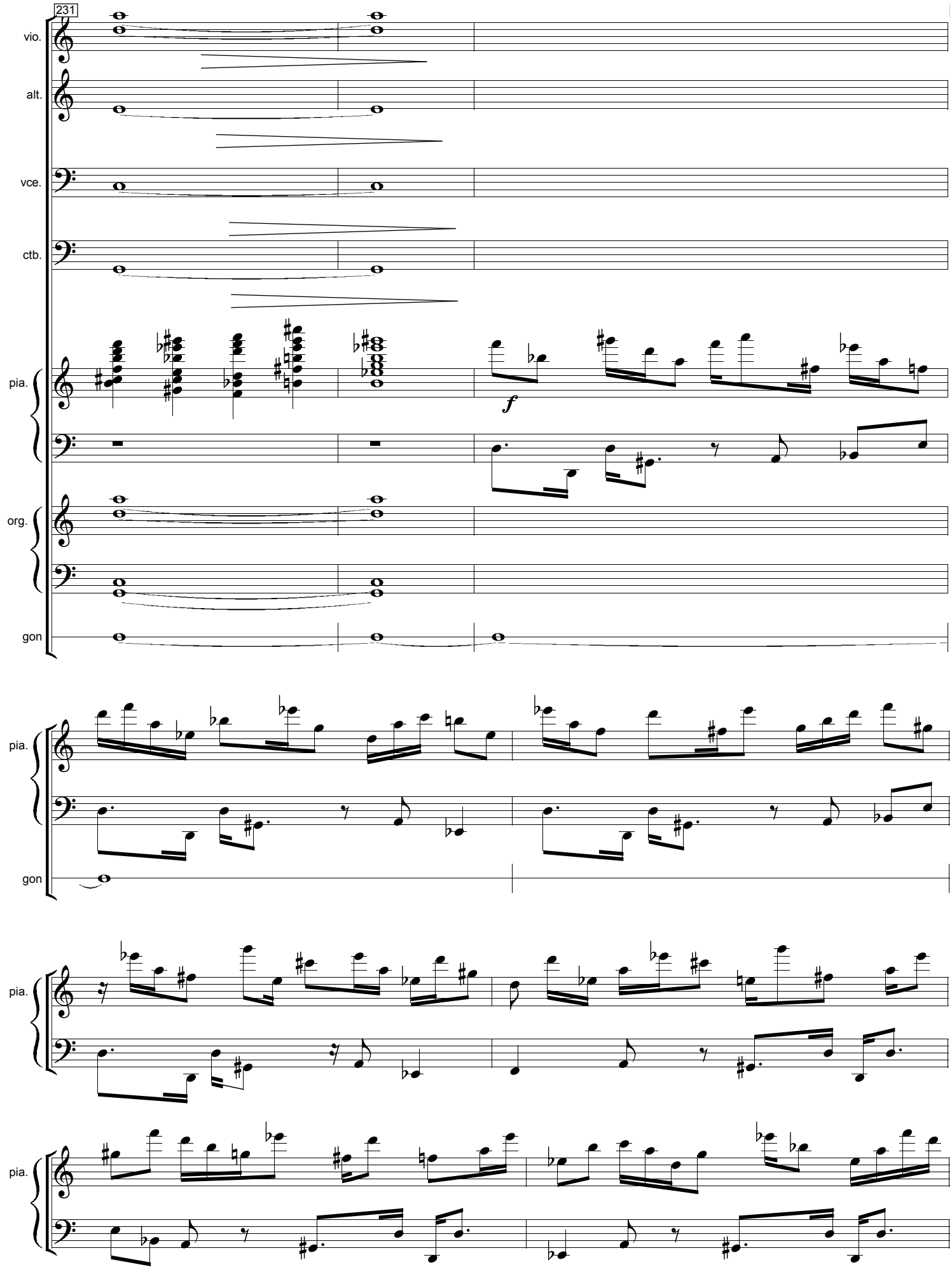
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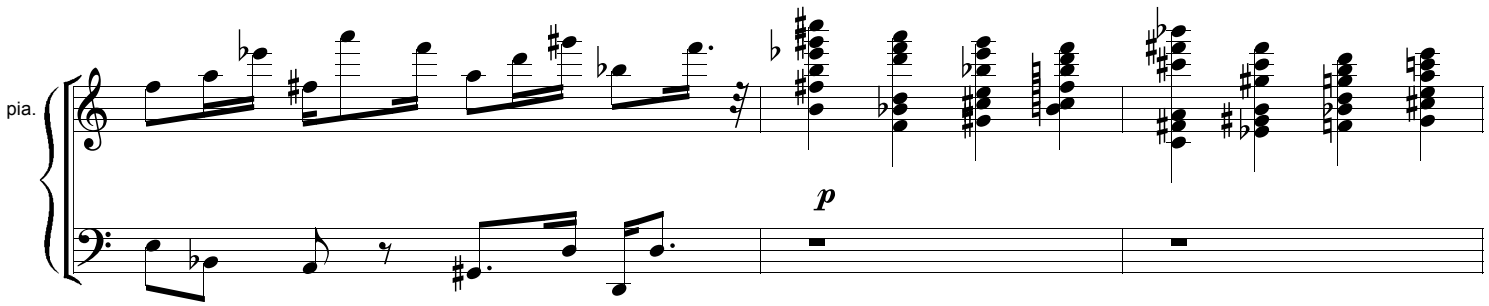
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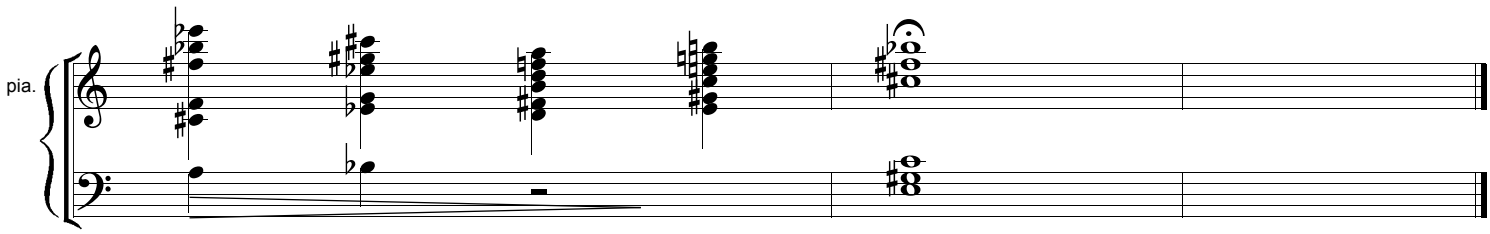
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Ombres

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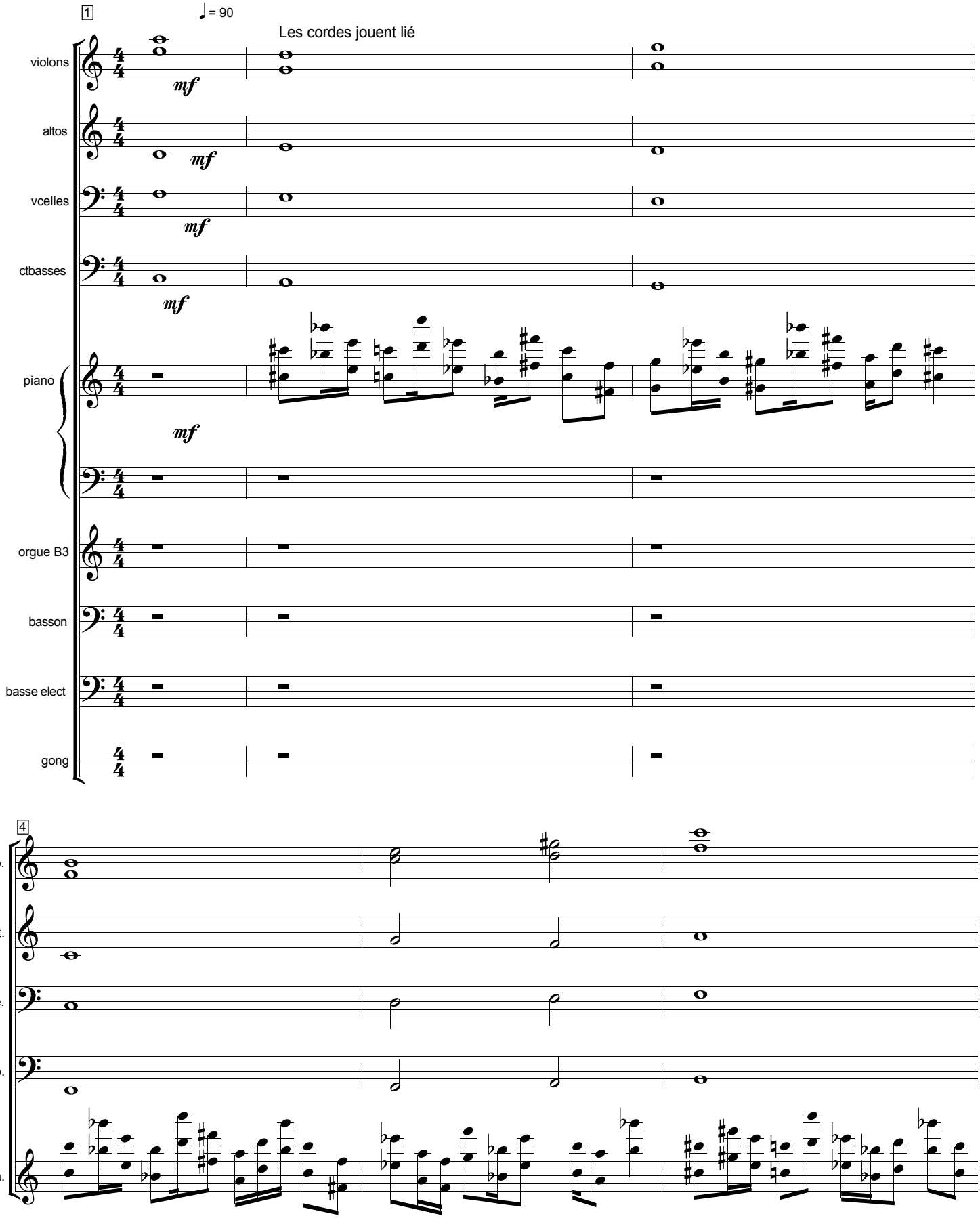
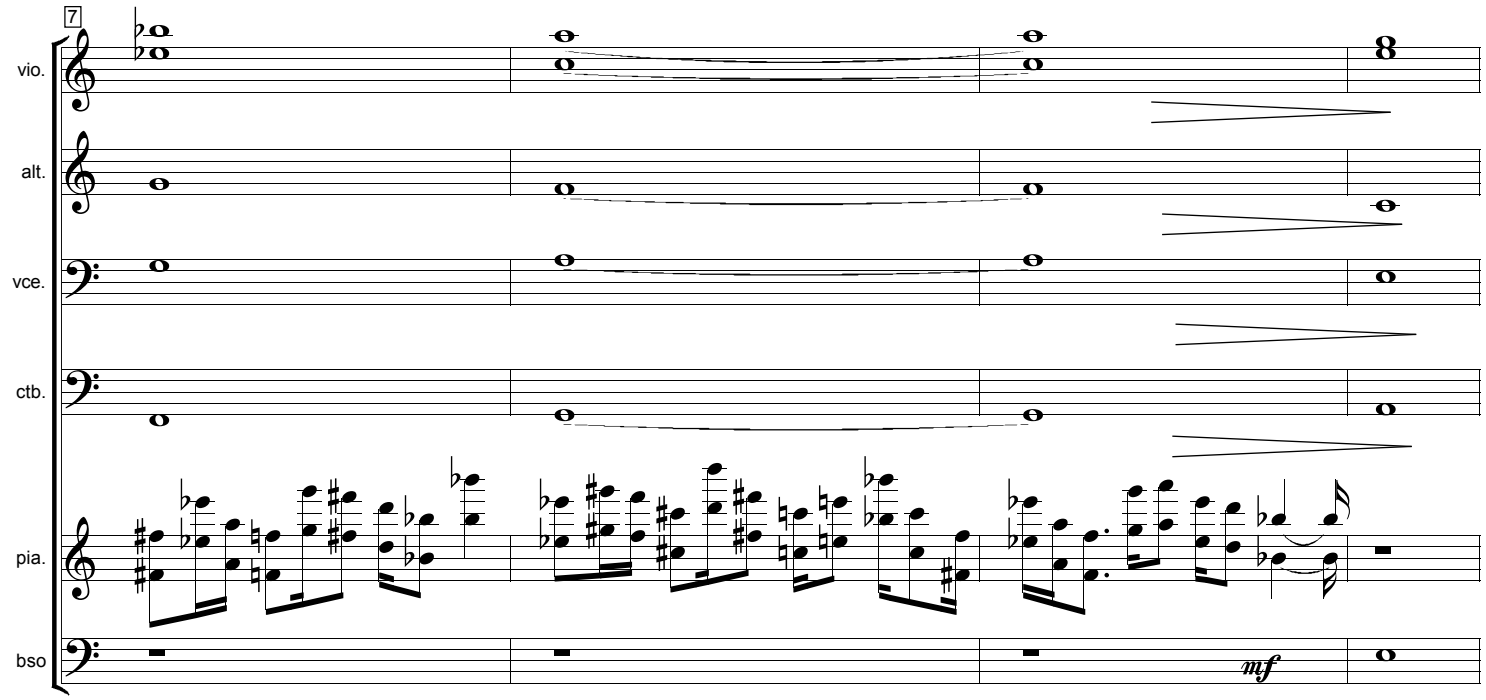
Troisième Mouvement

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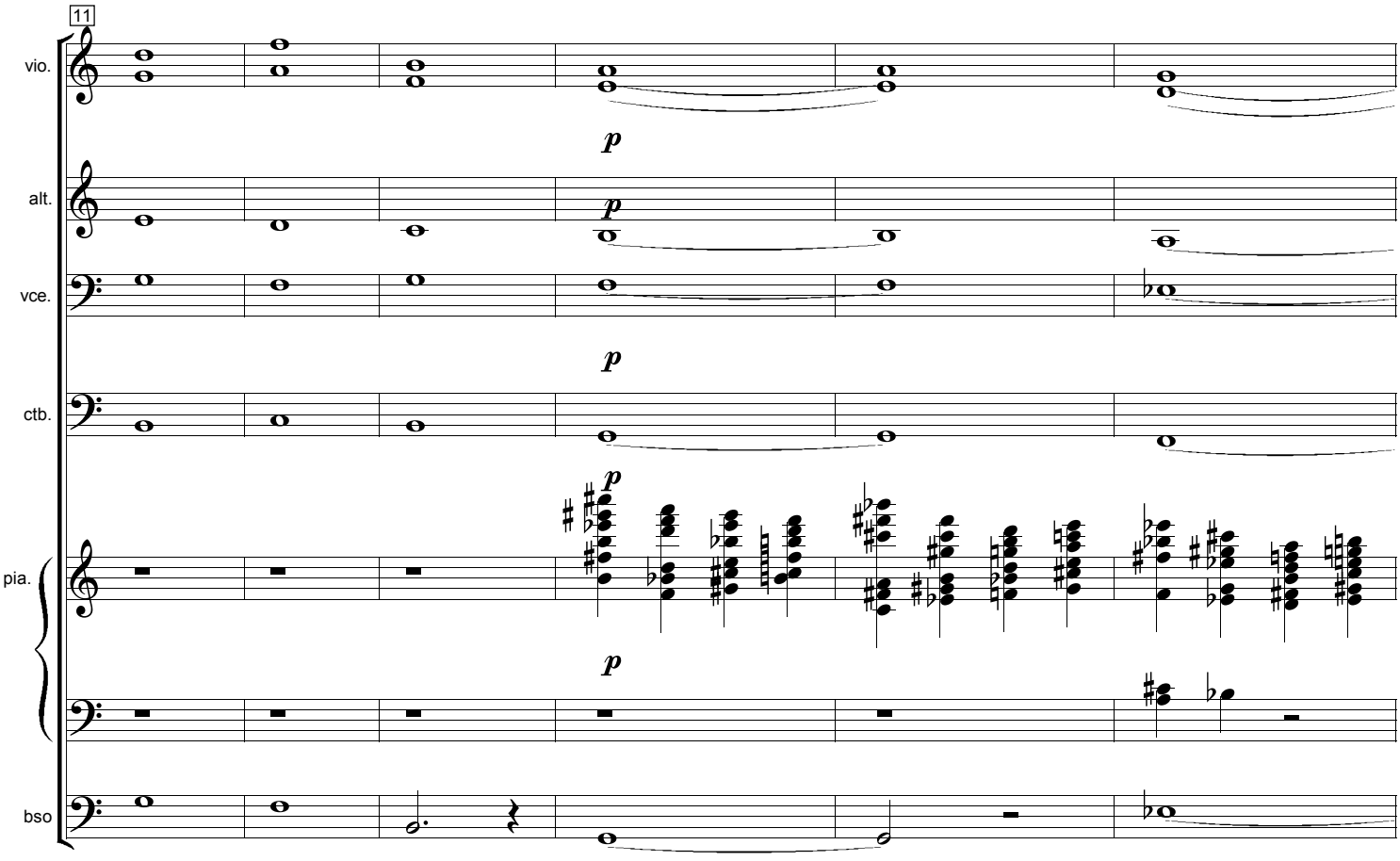
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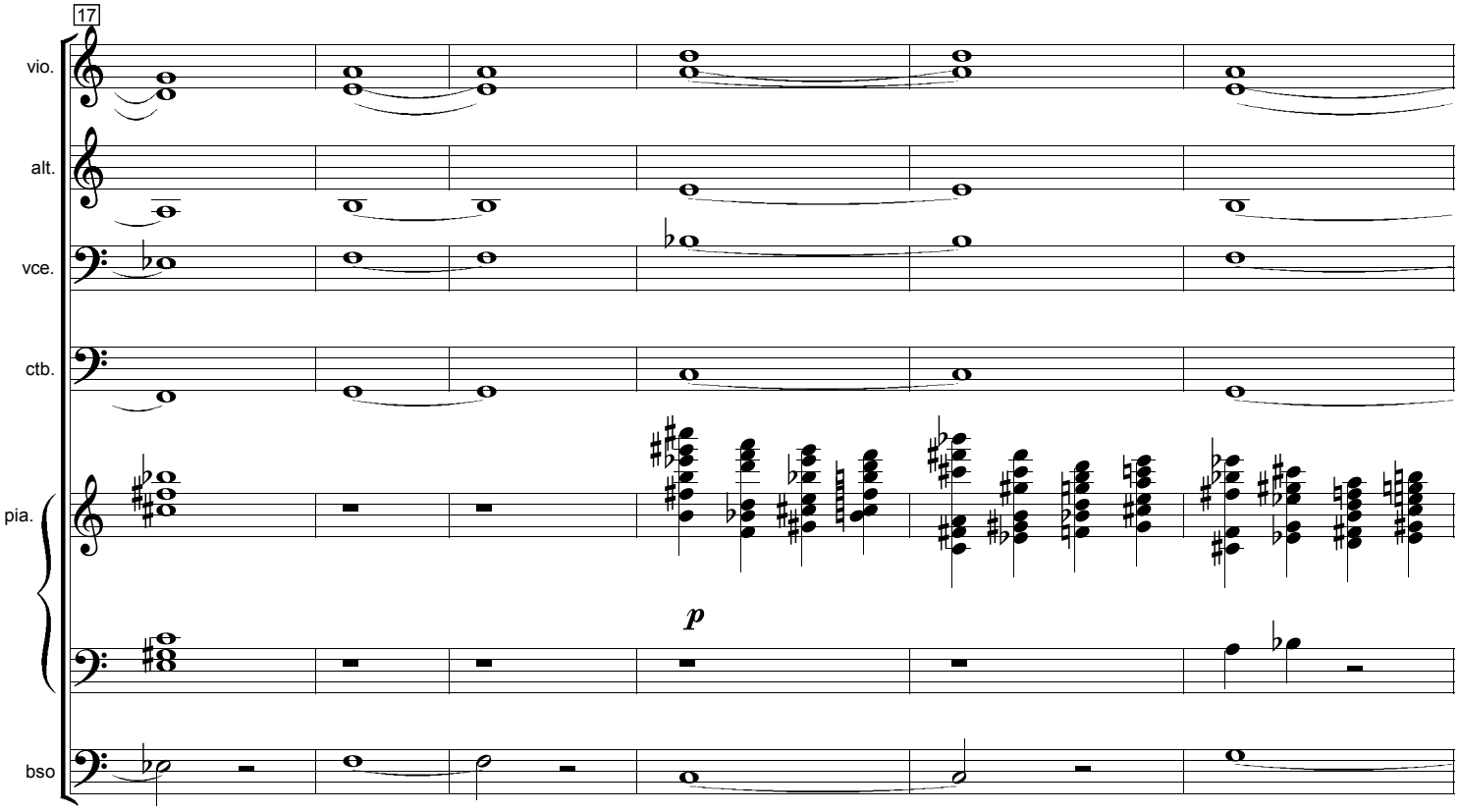
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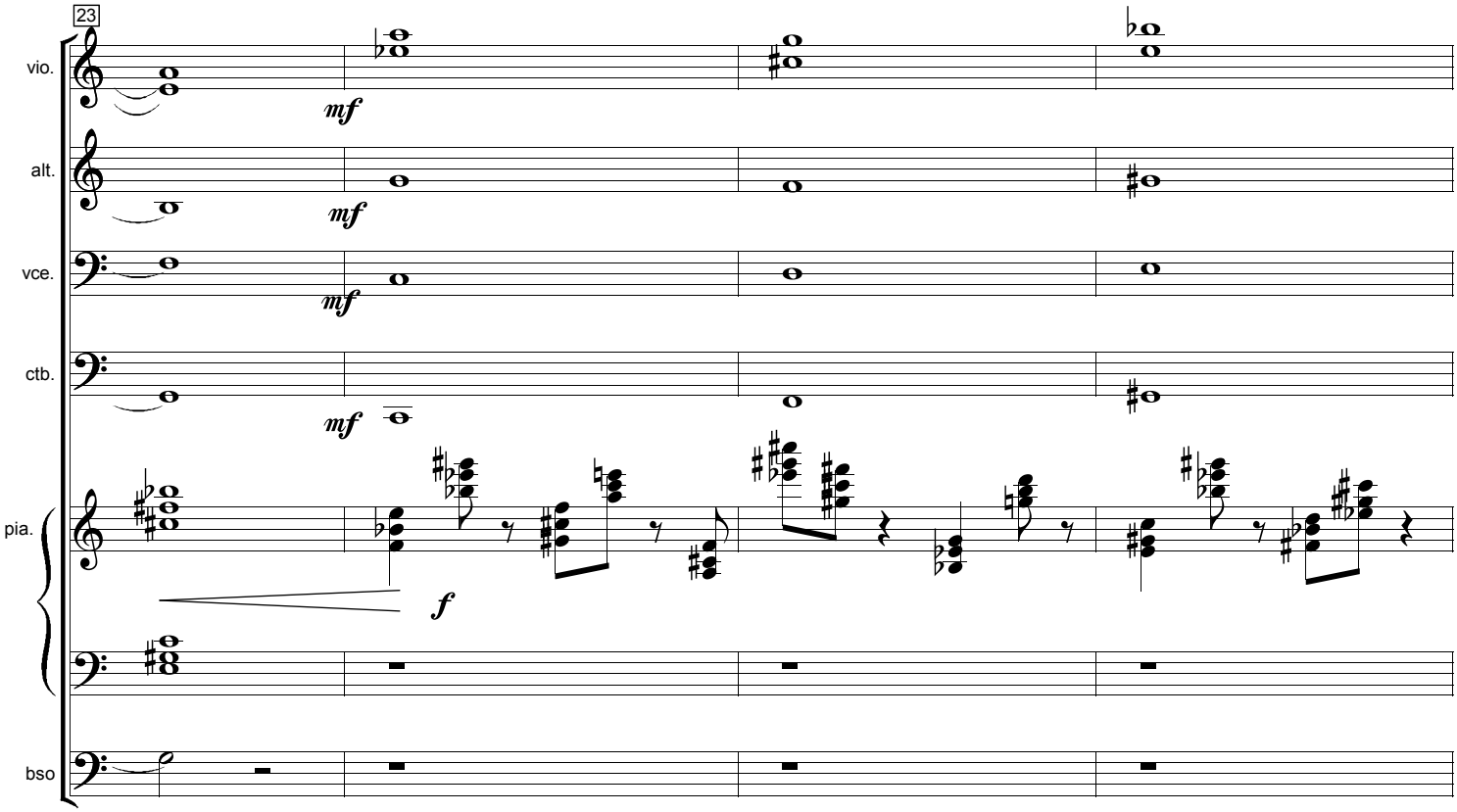
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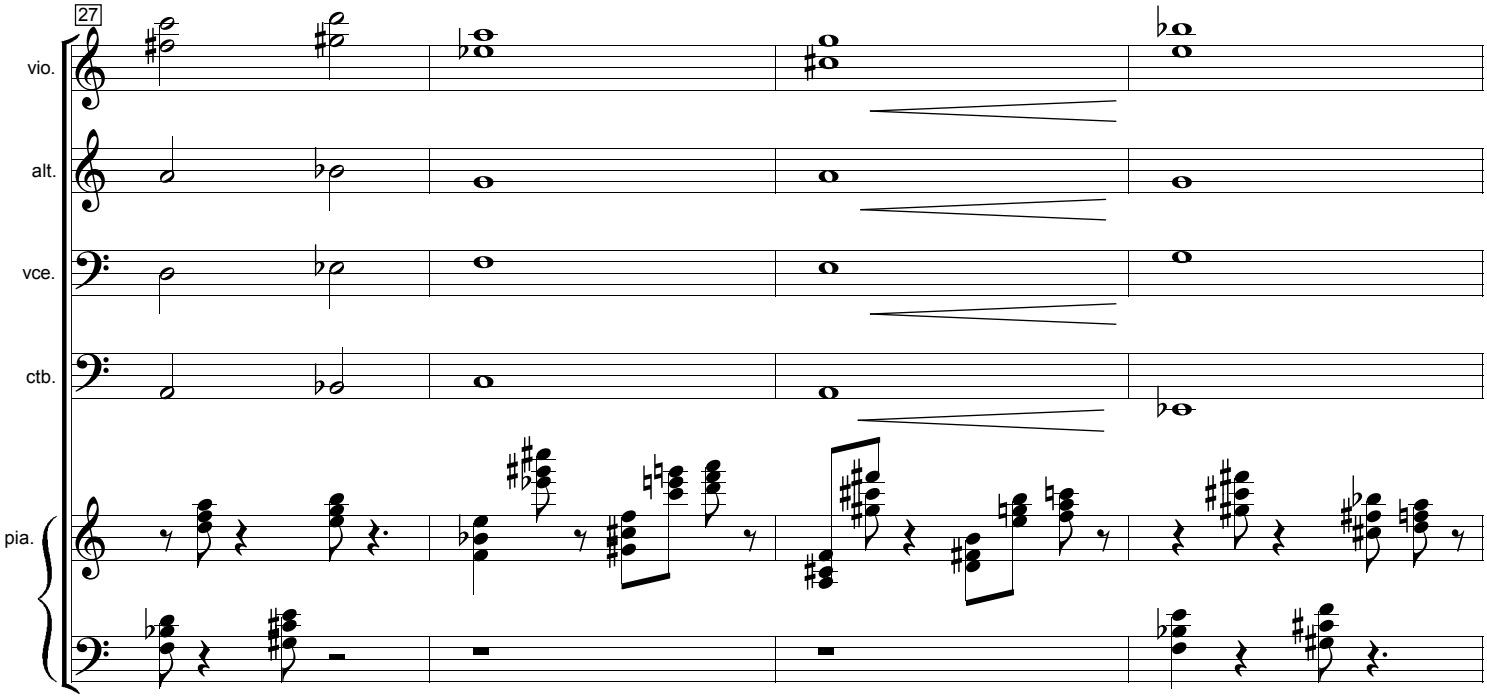
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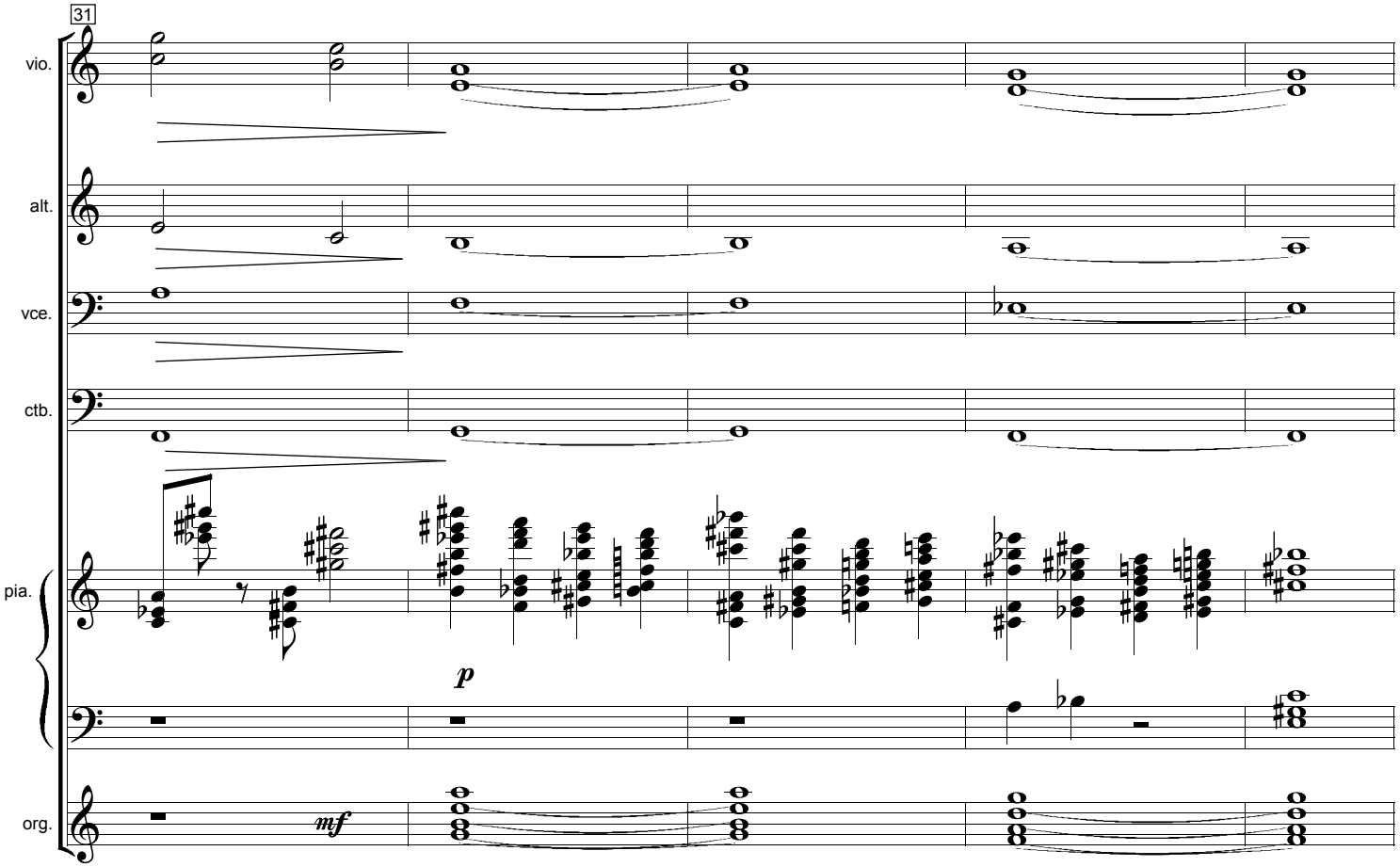
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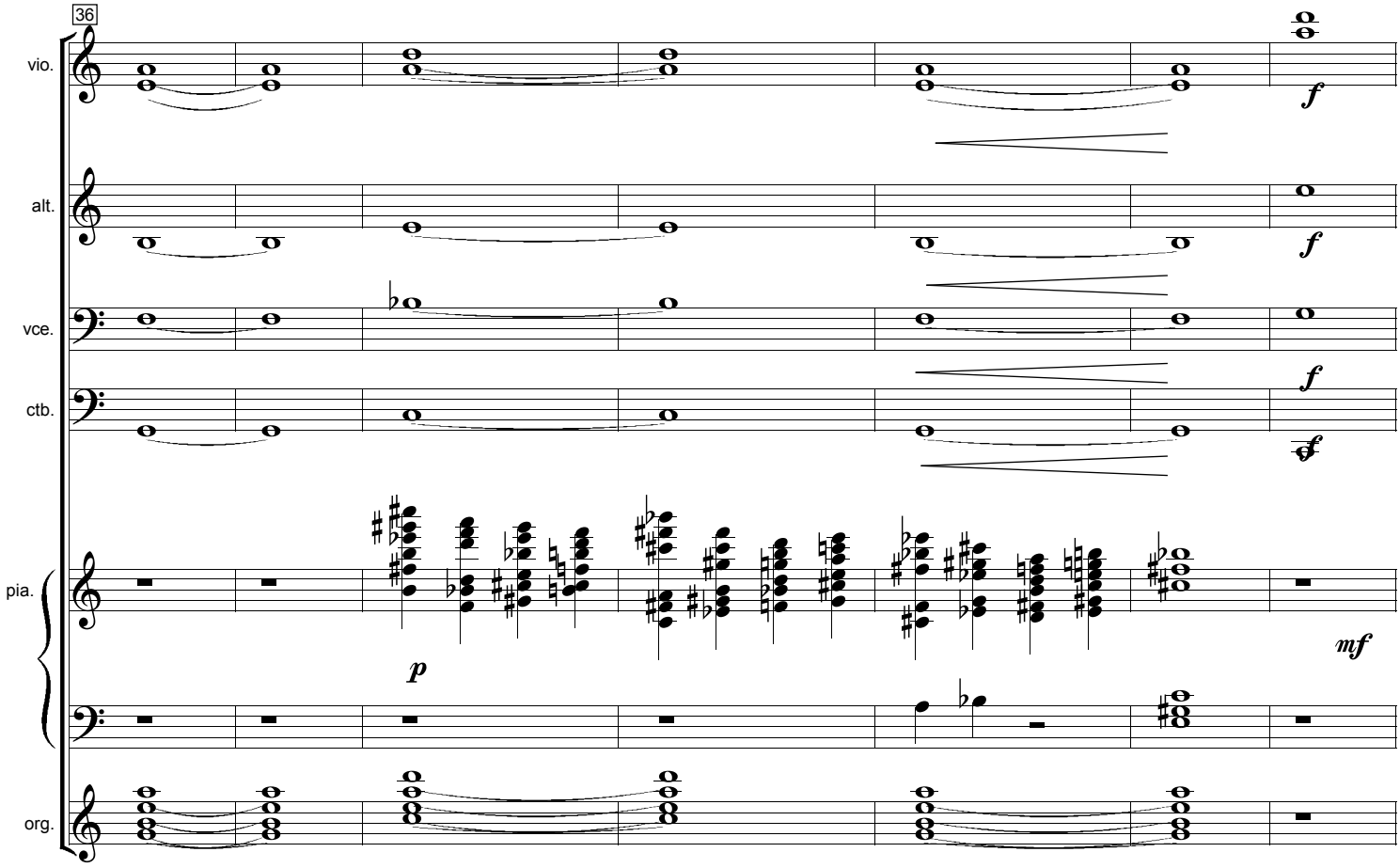
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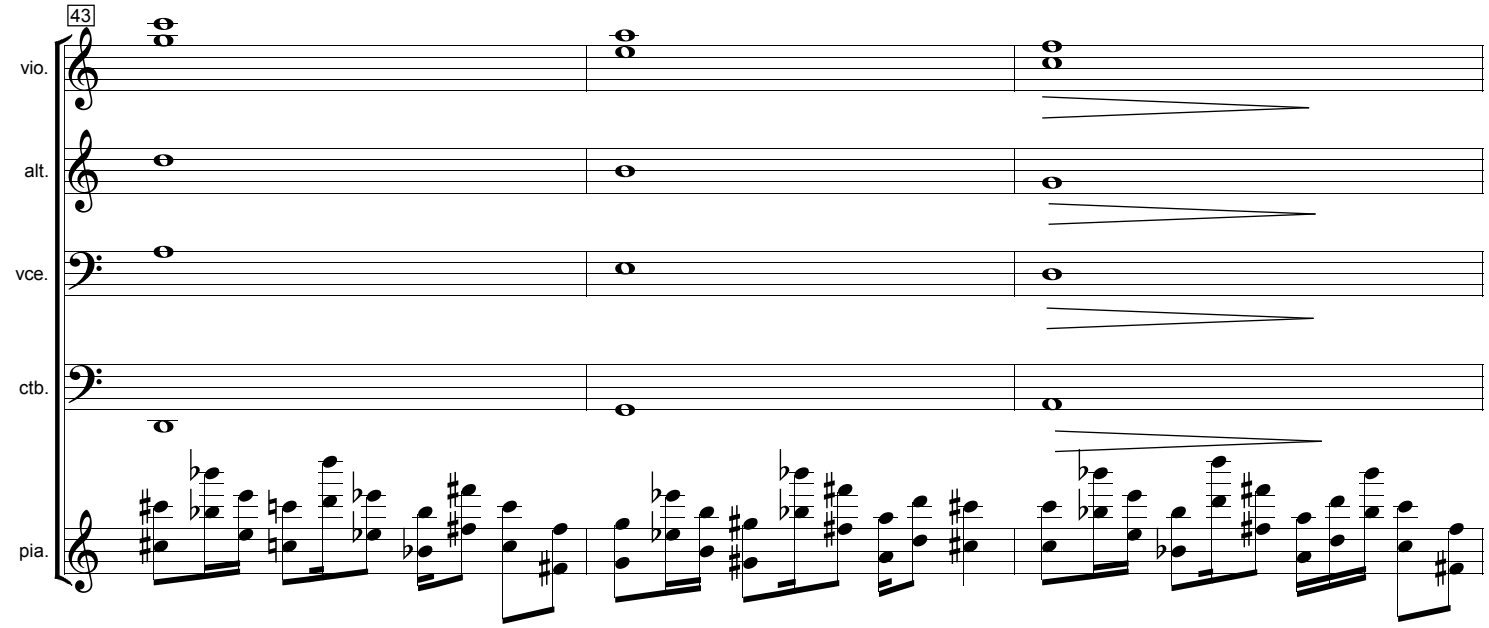
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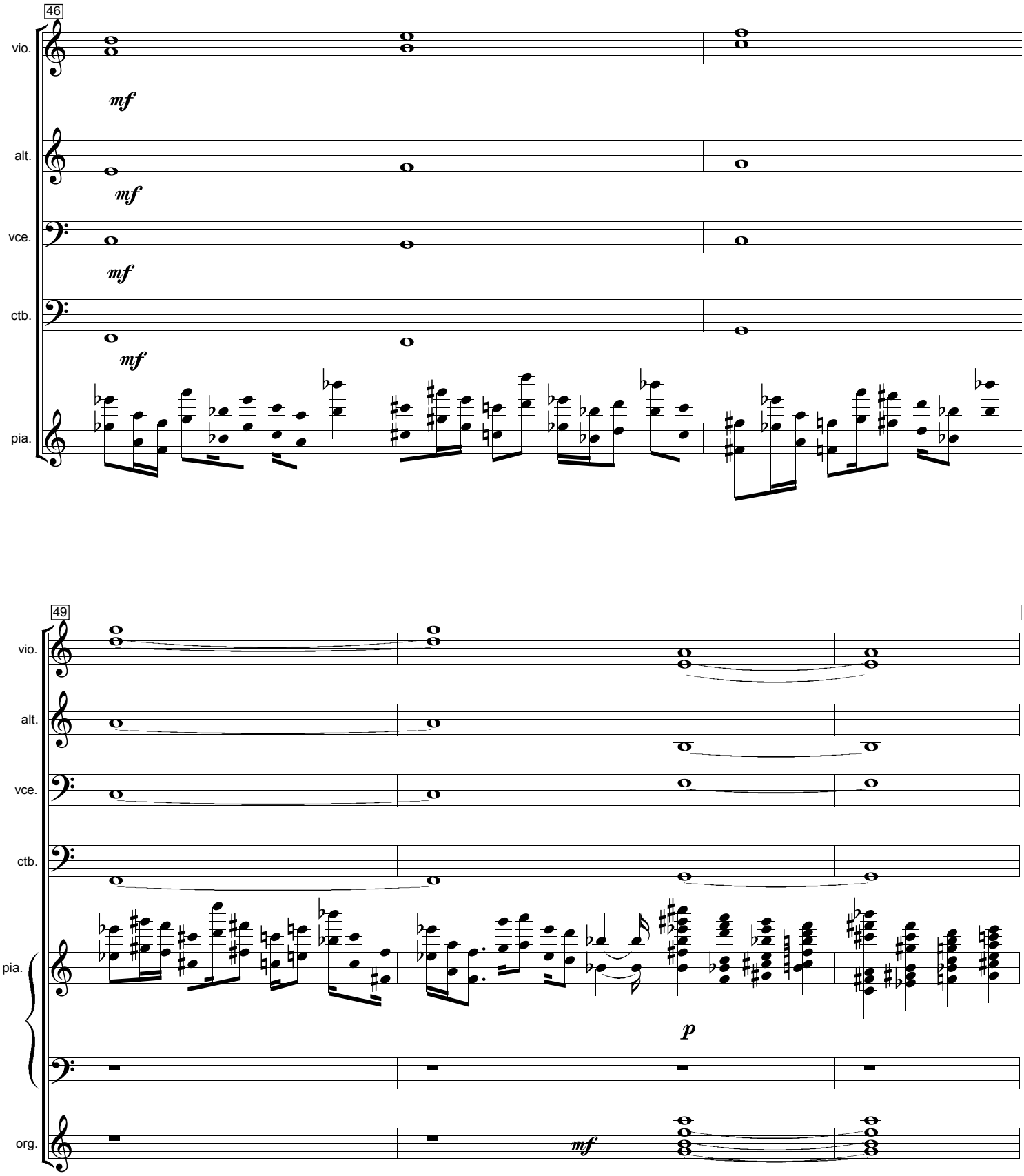
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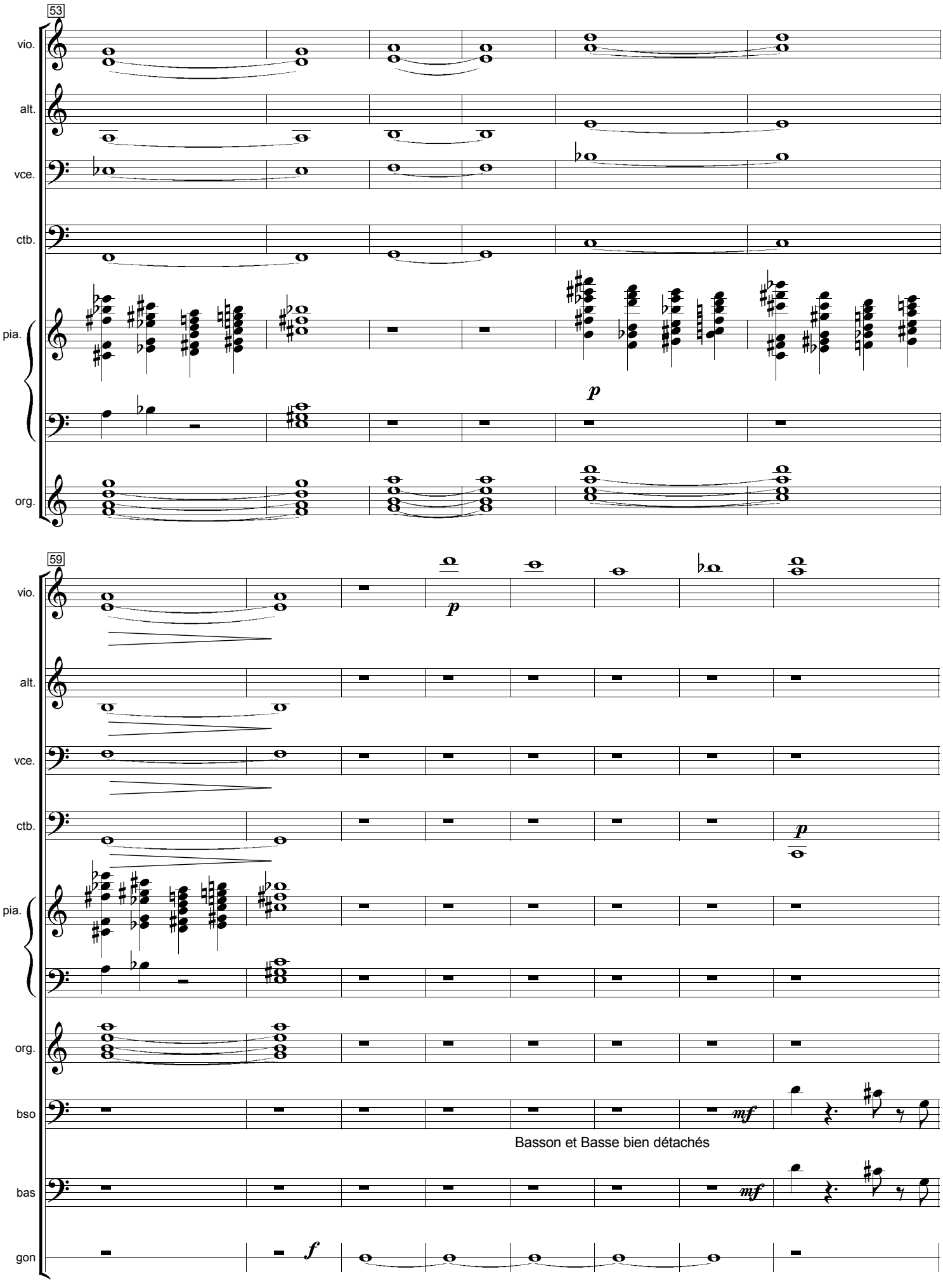
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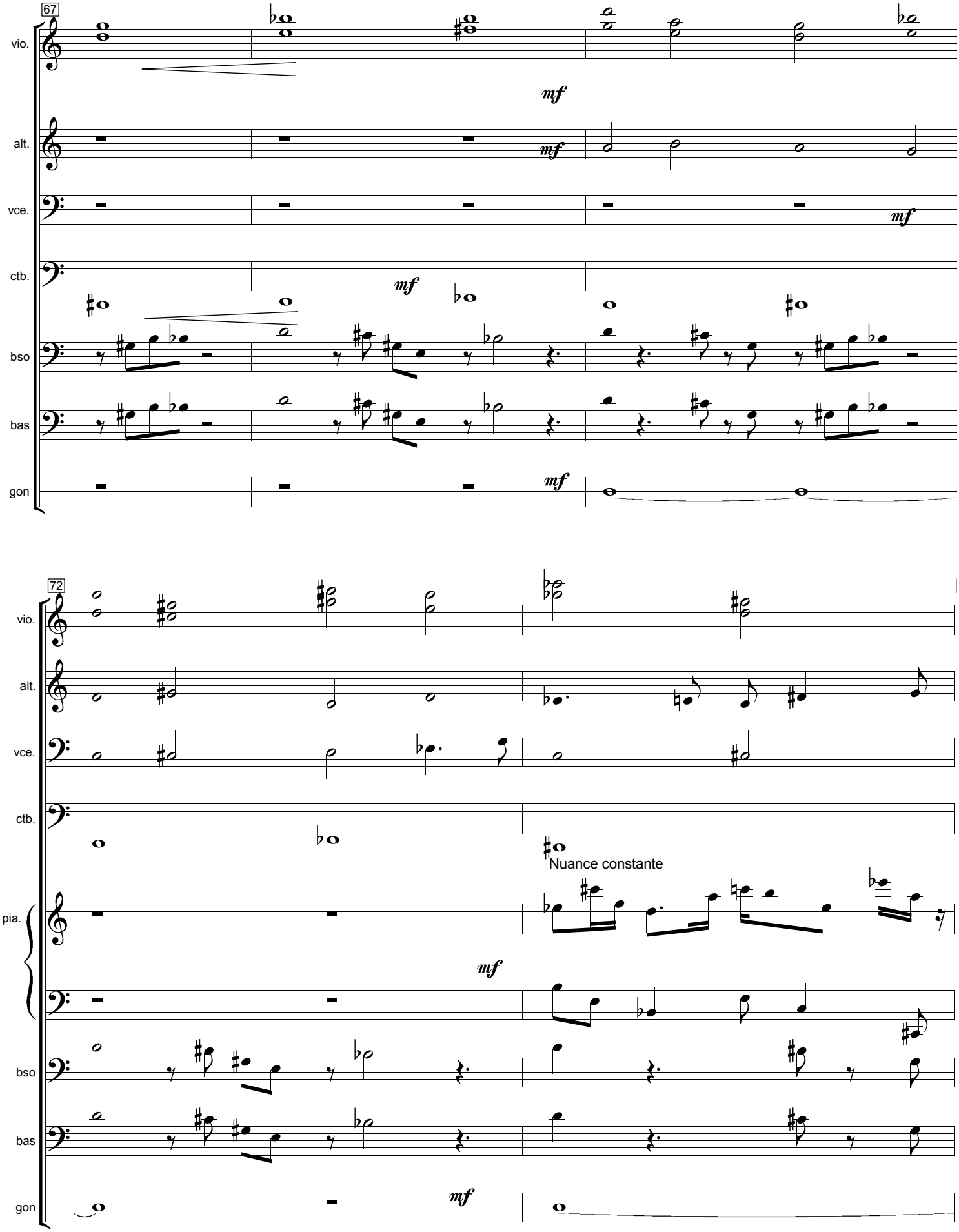
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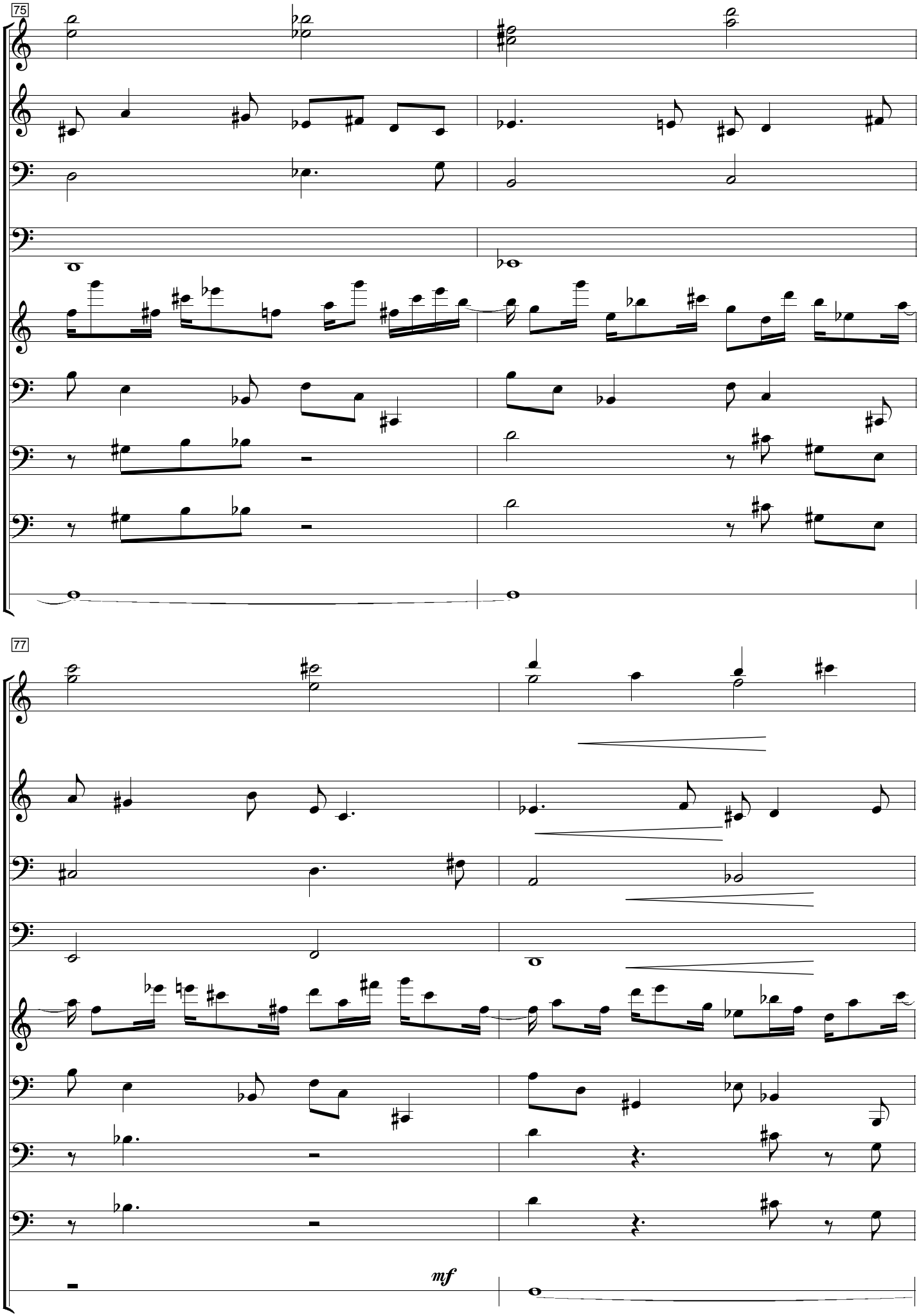
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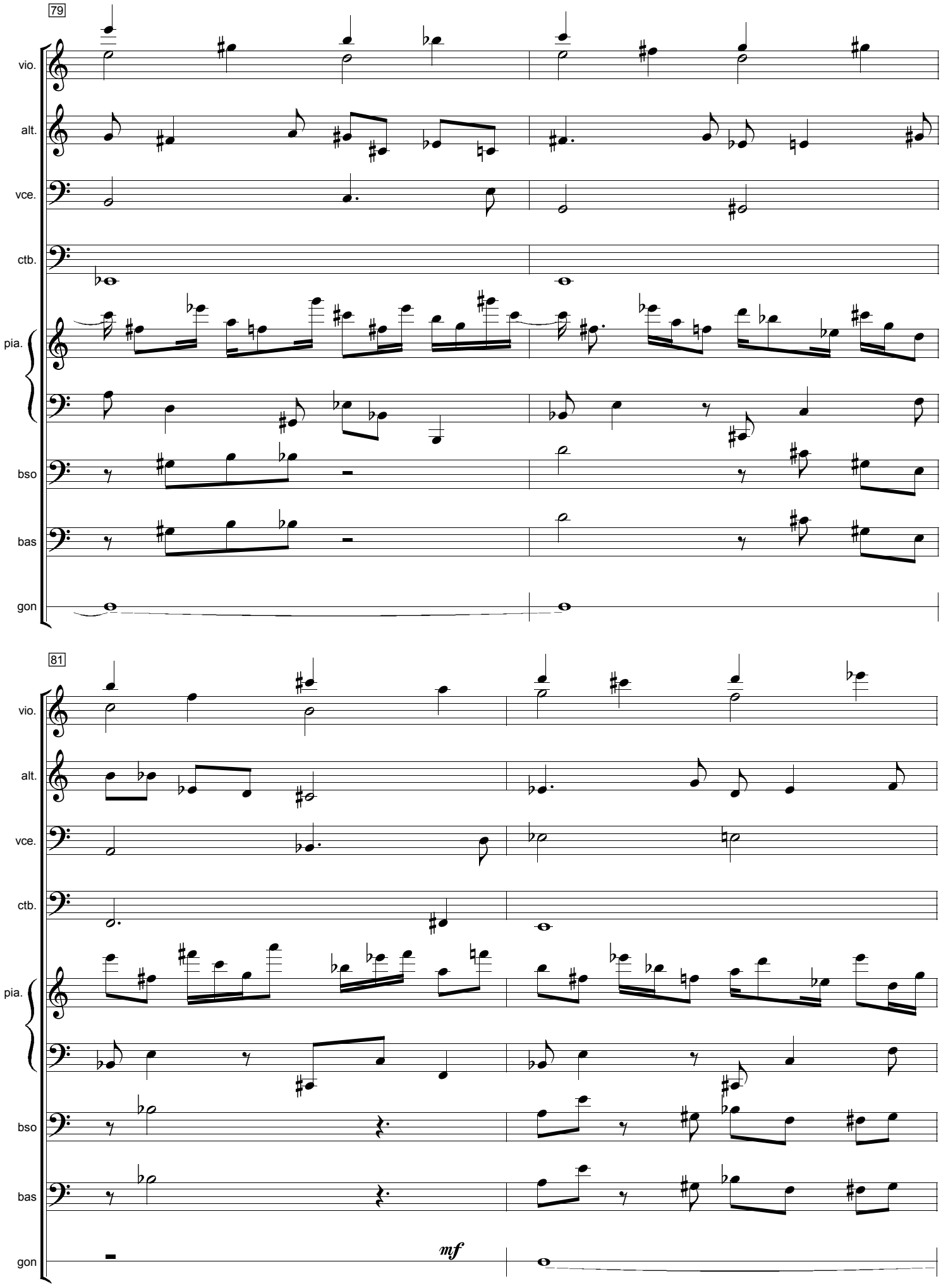
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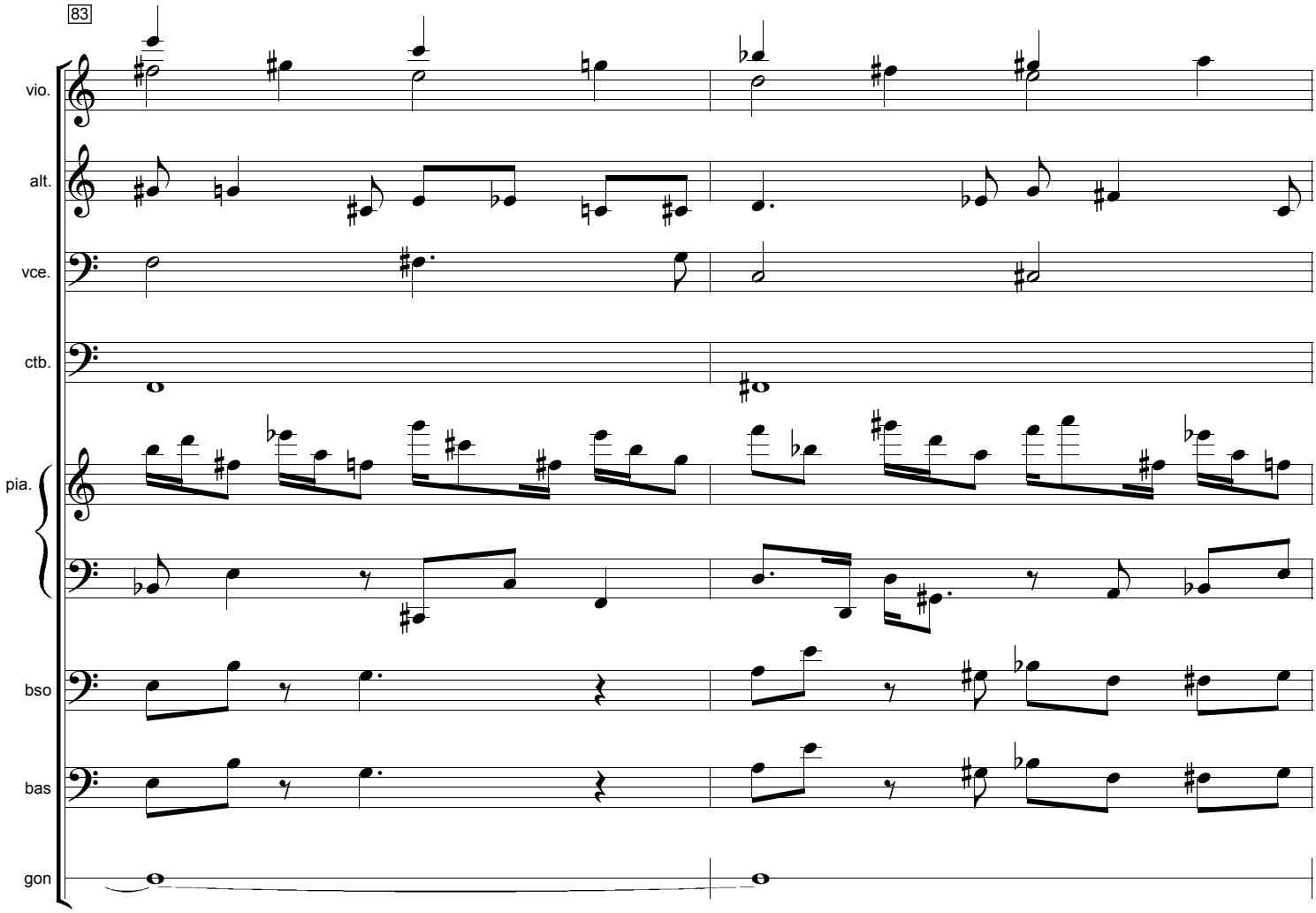
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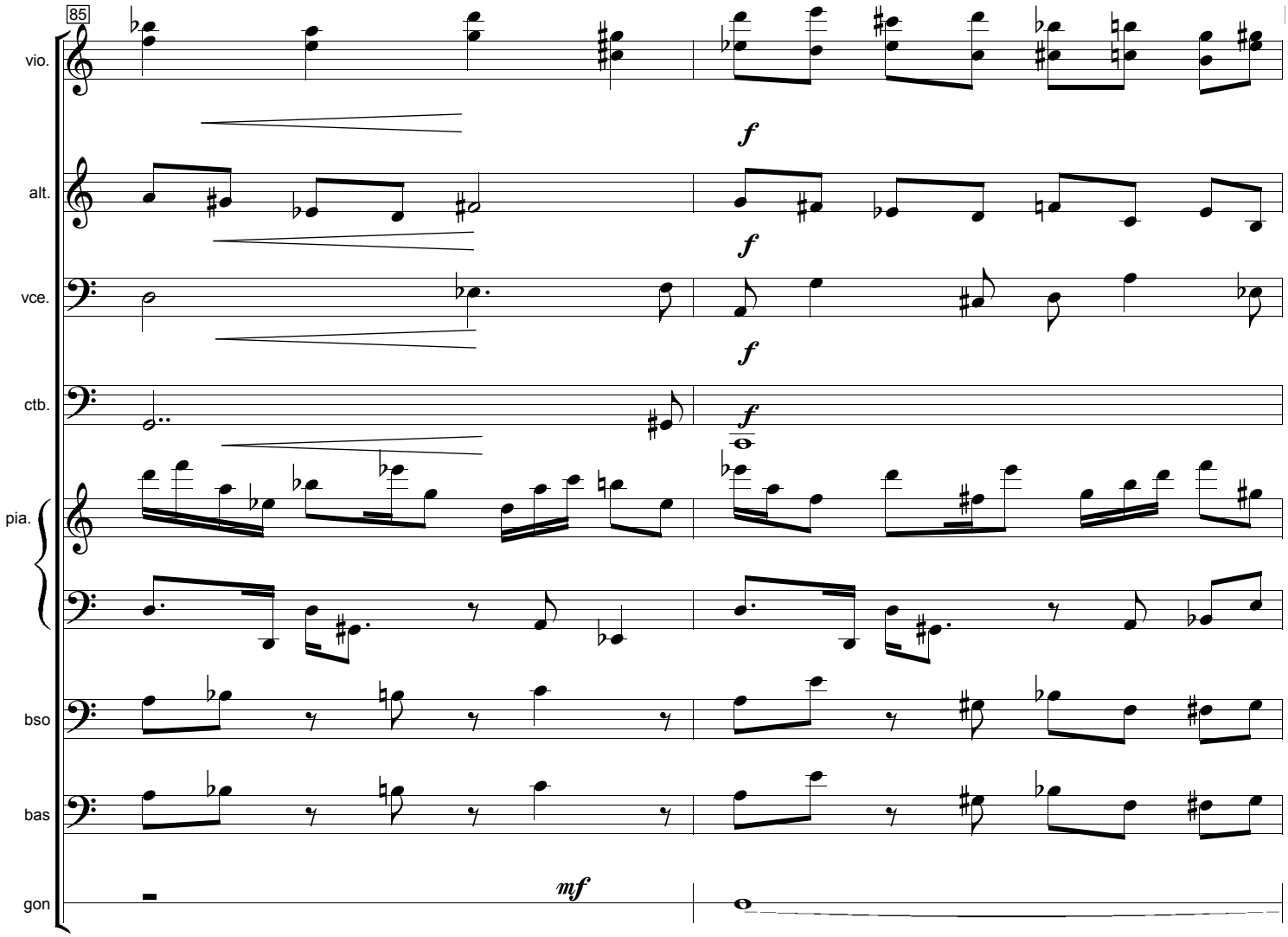
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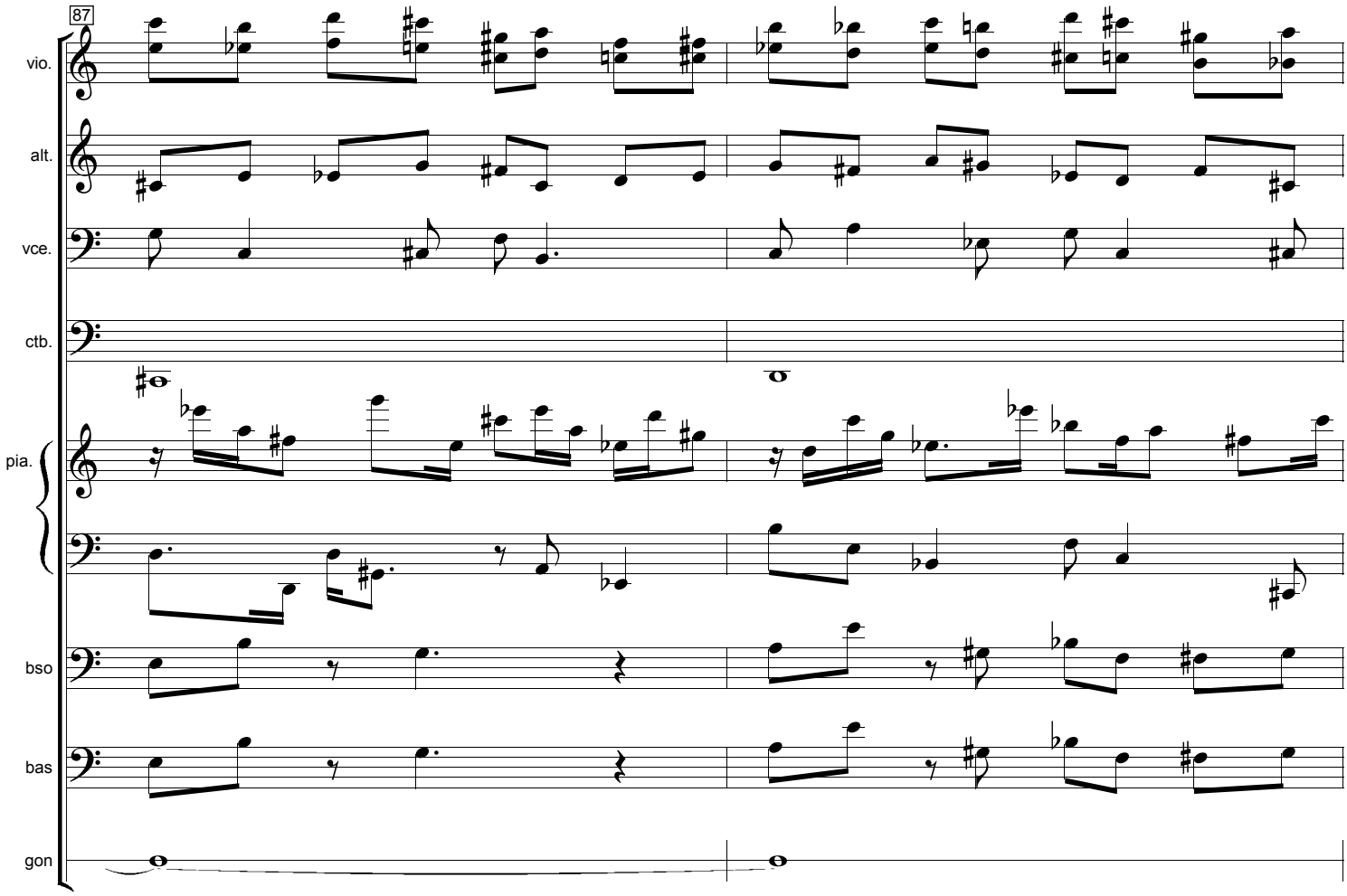
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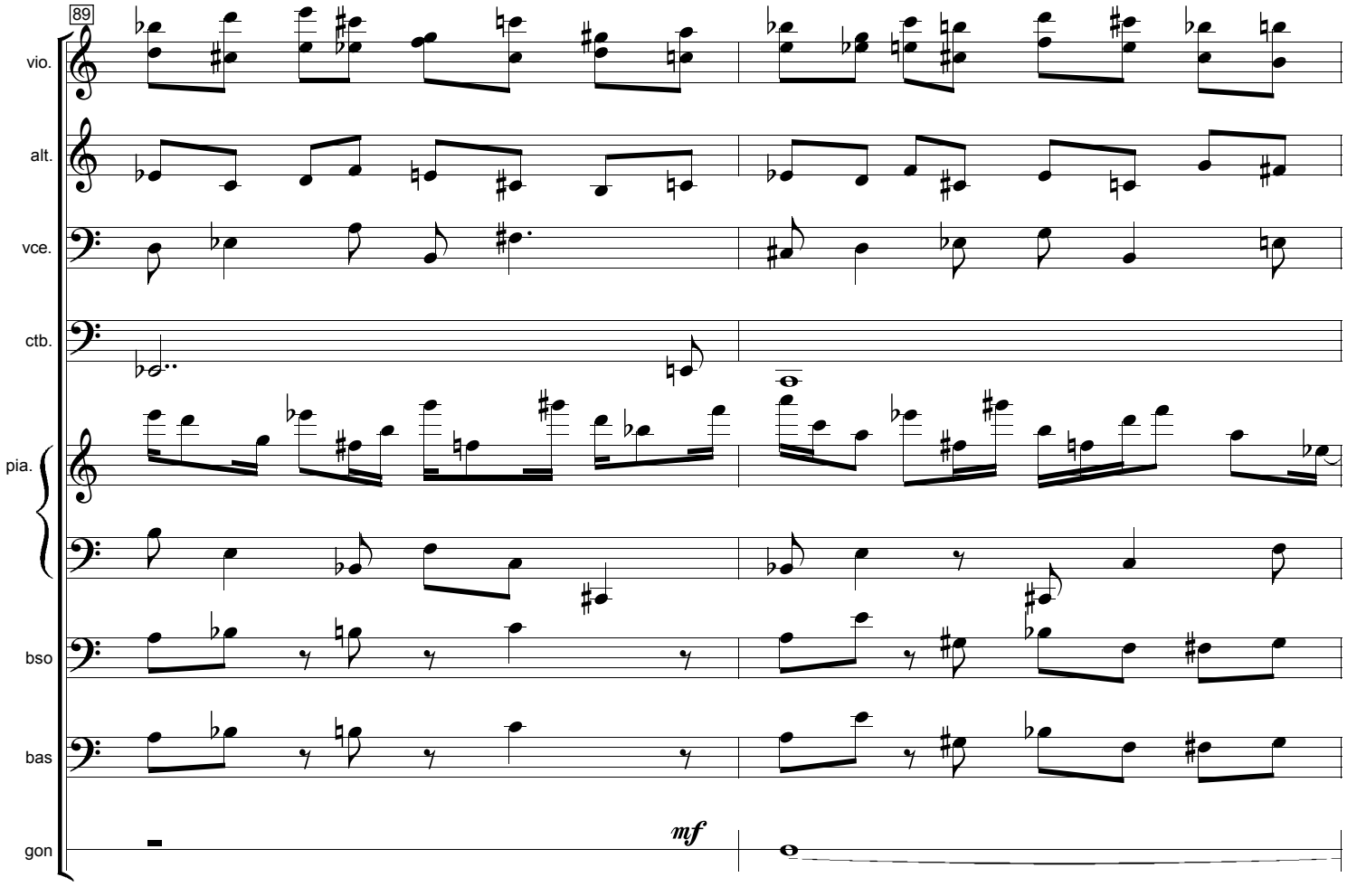
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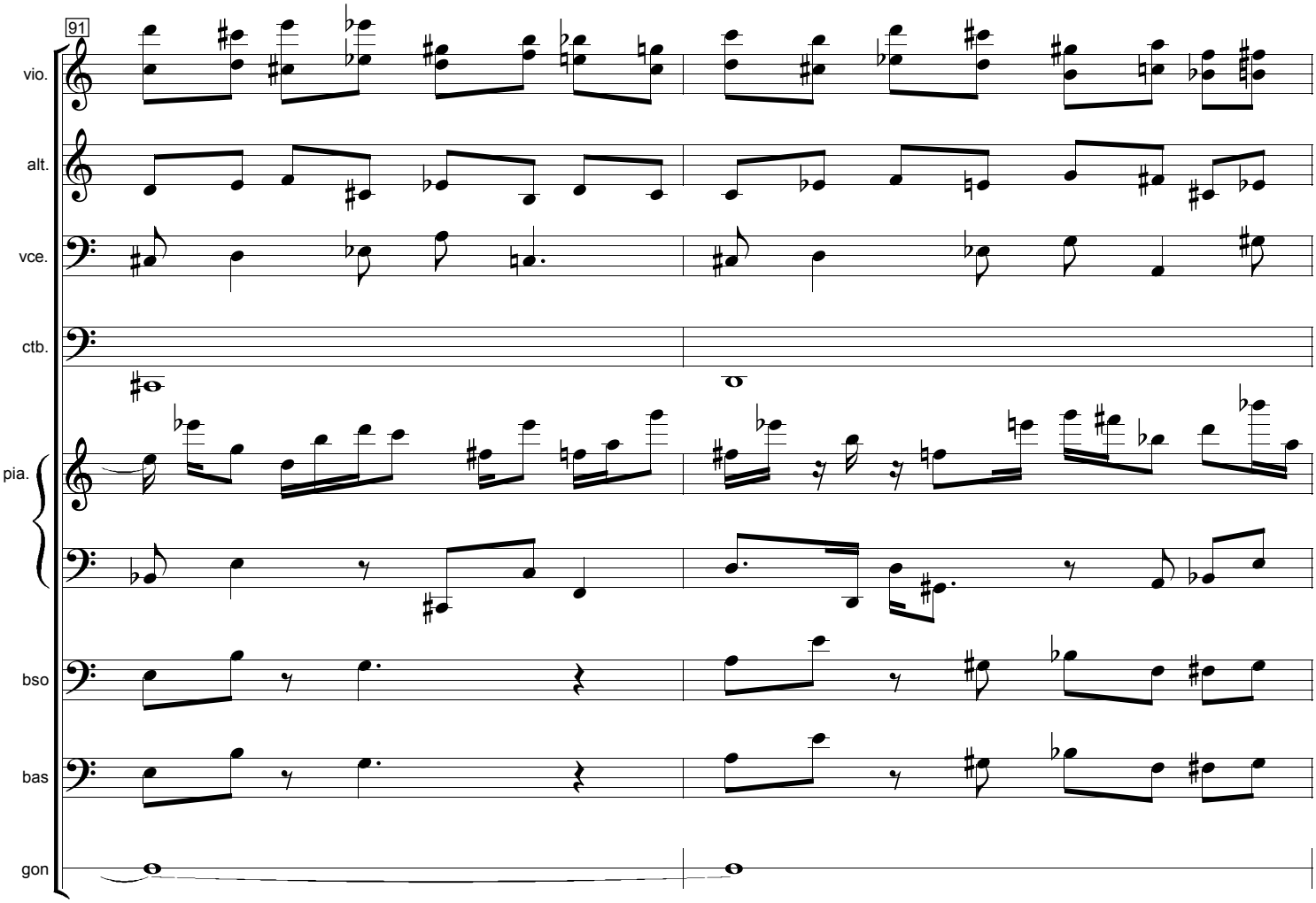
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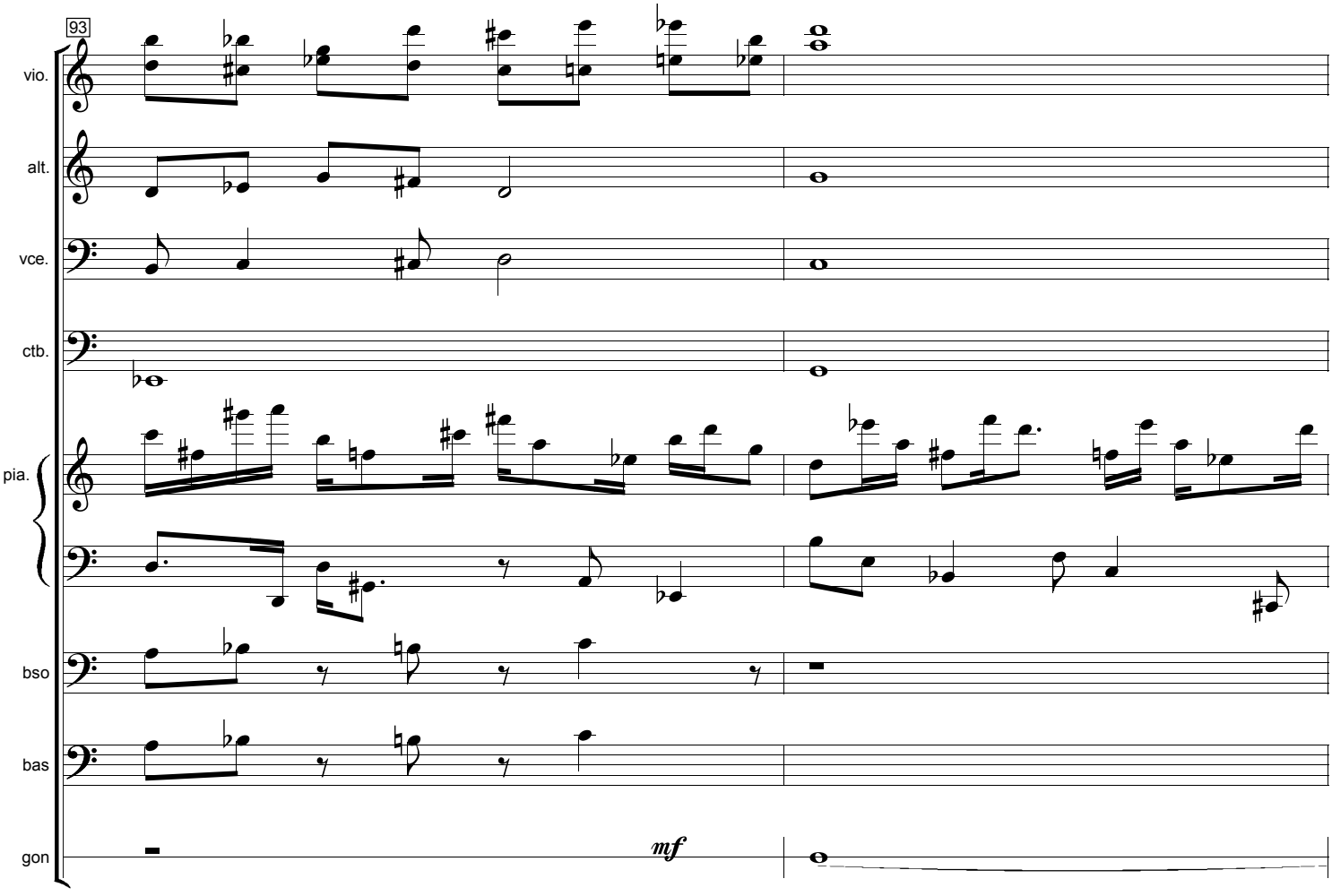
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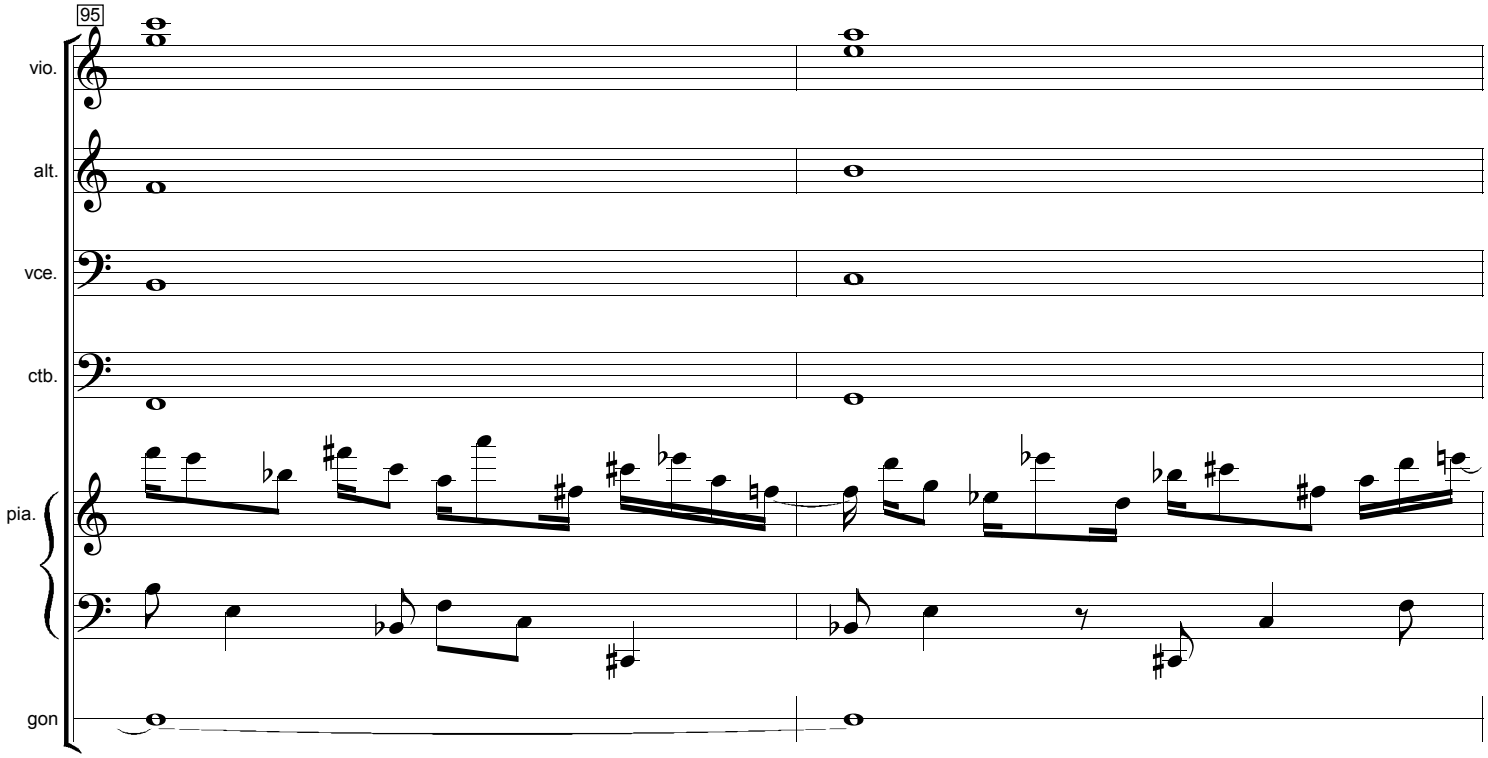
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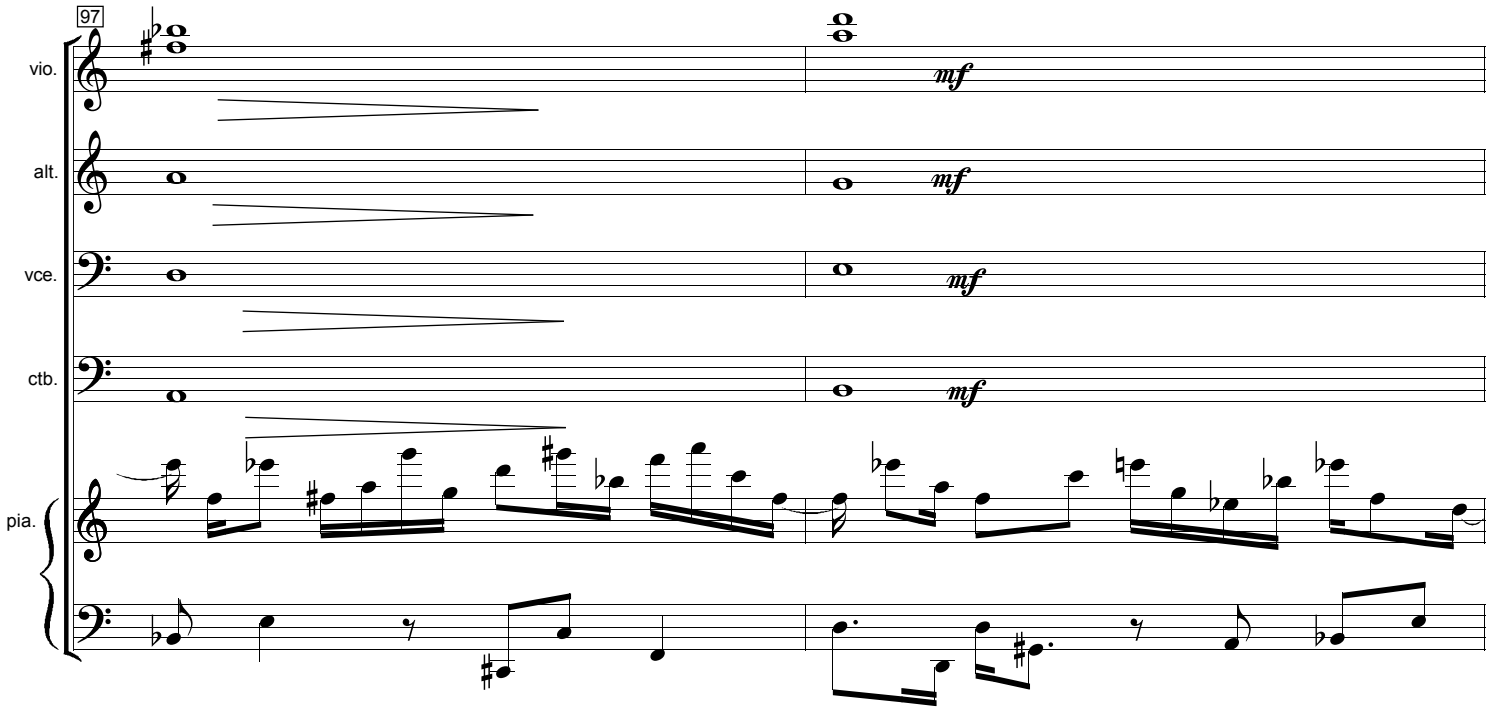
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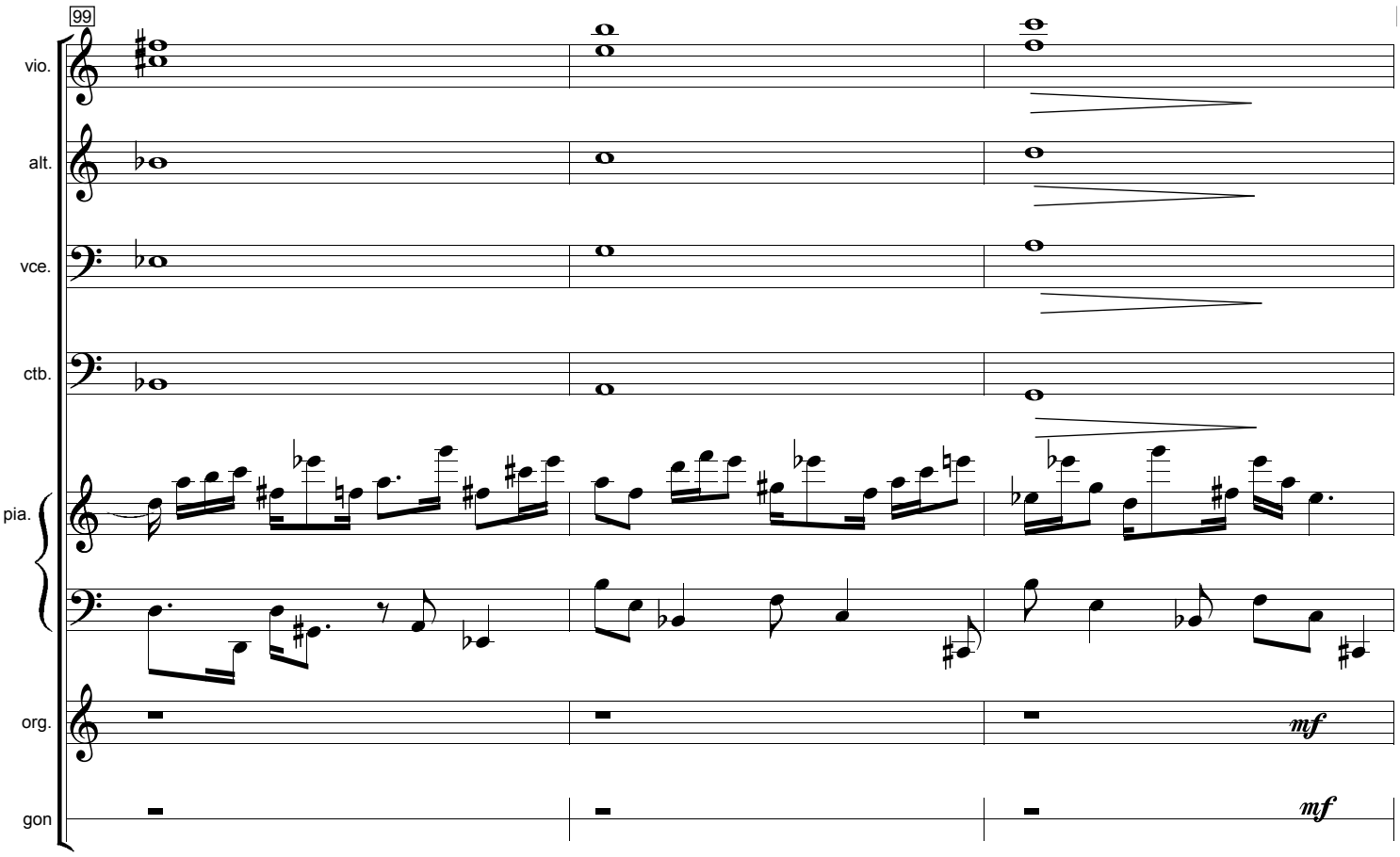
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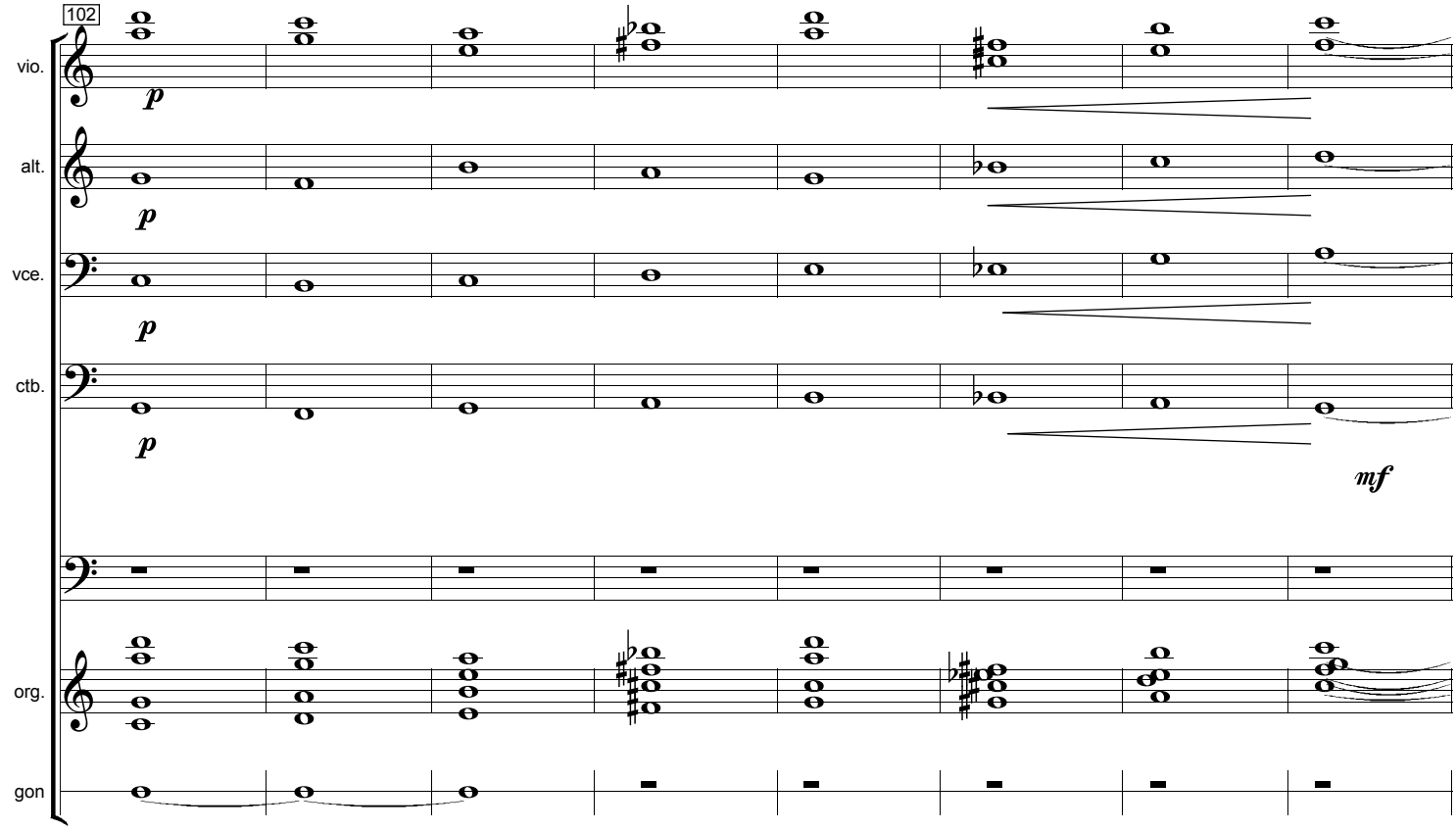
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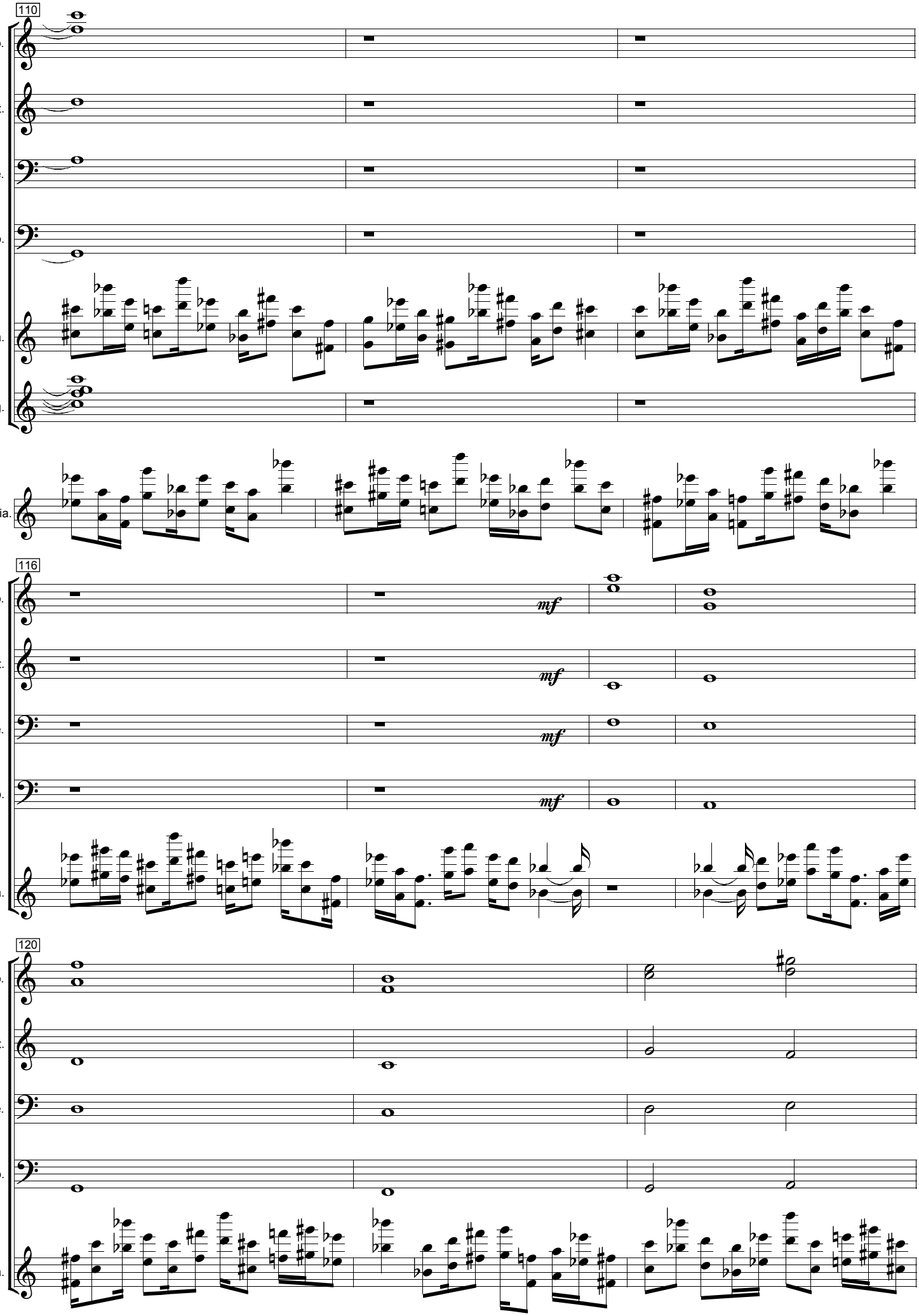
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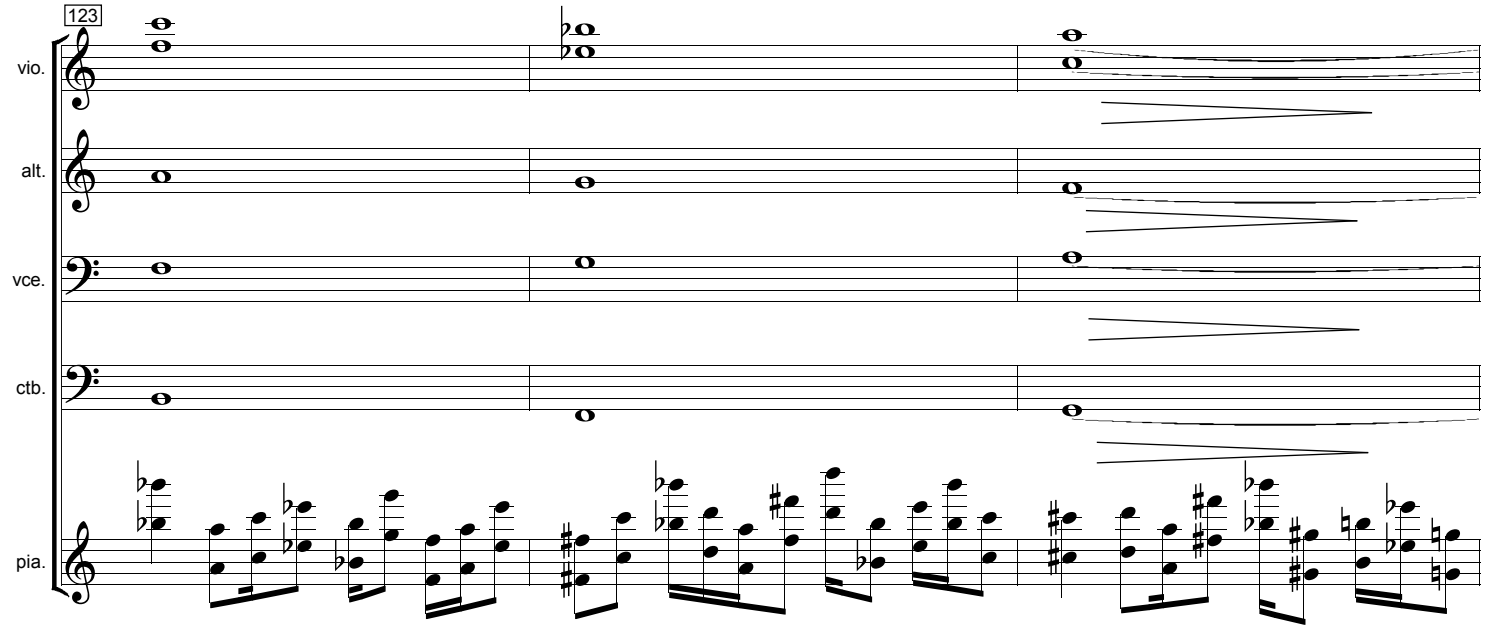
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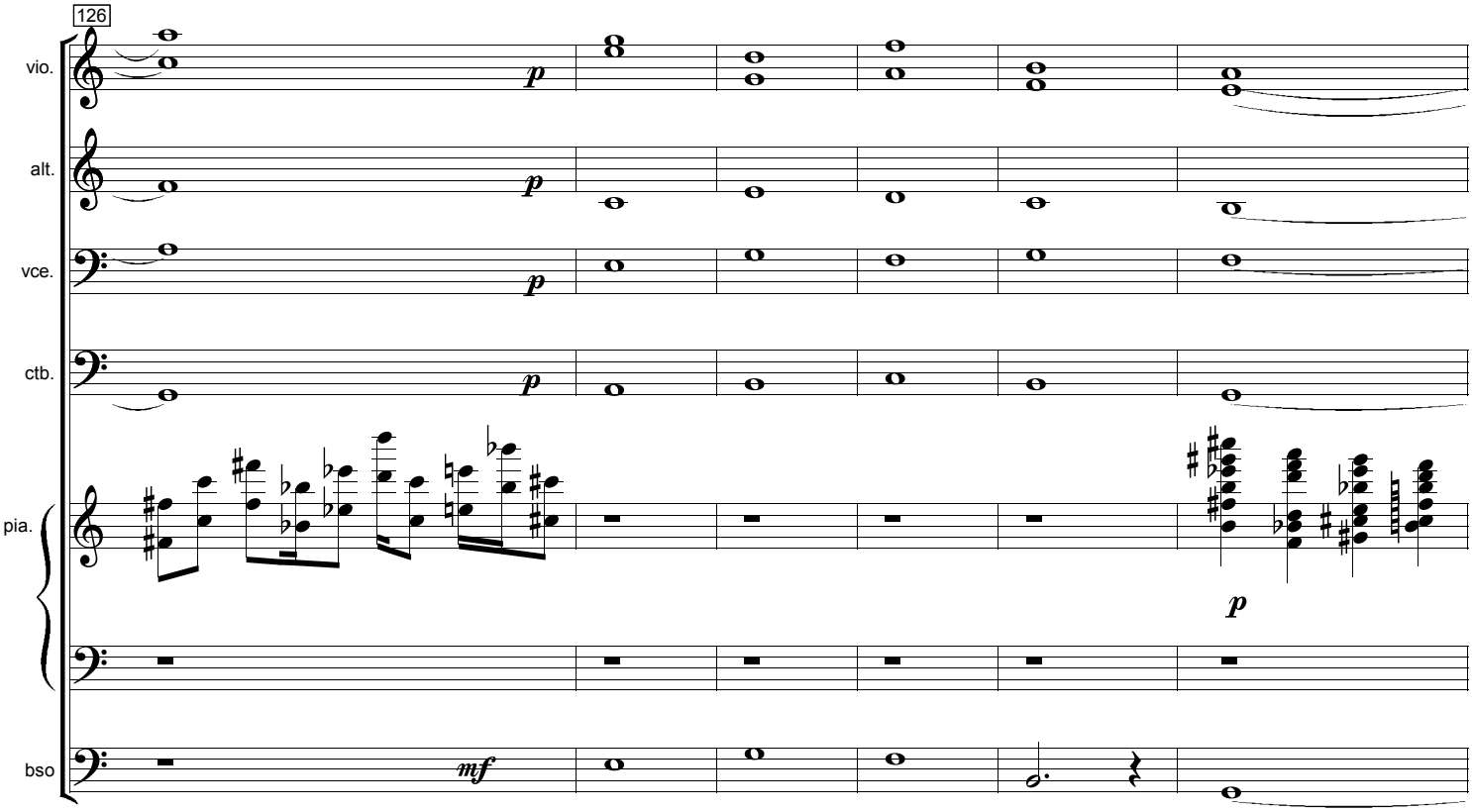
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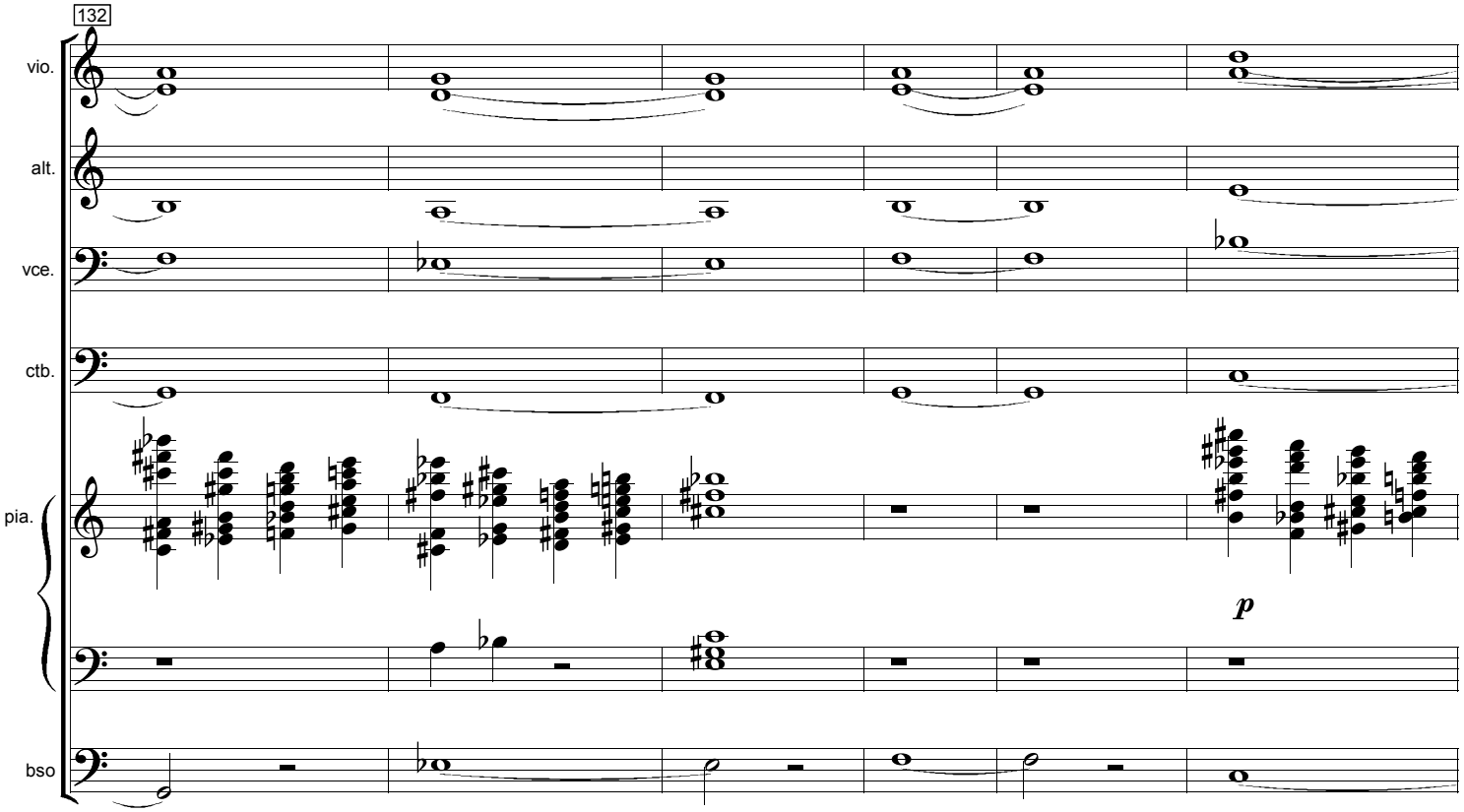
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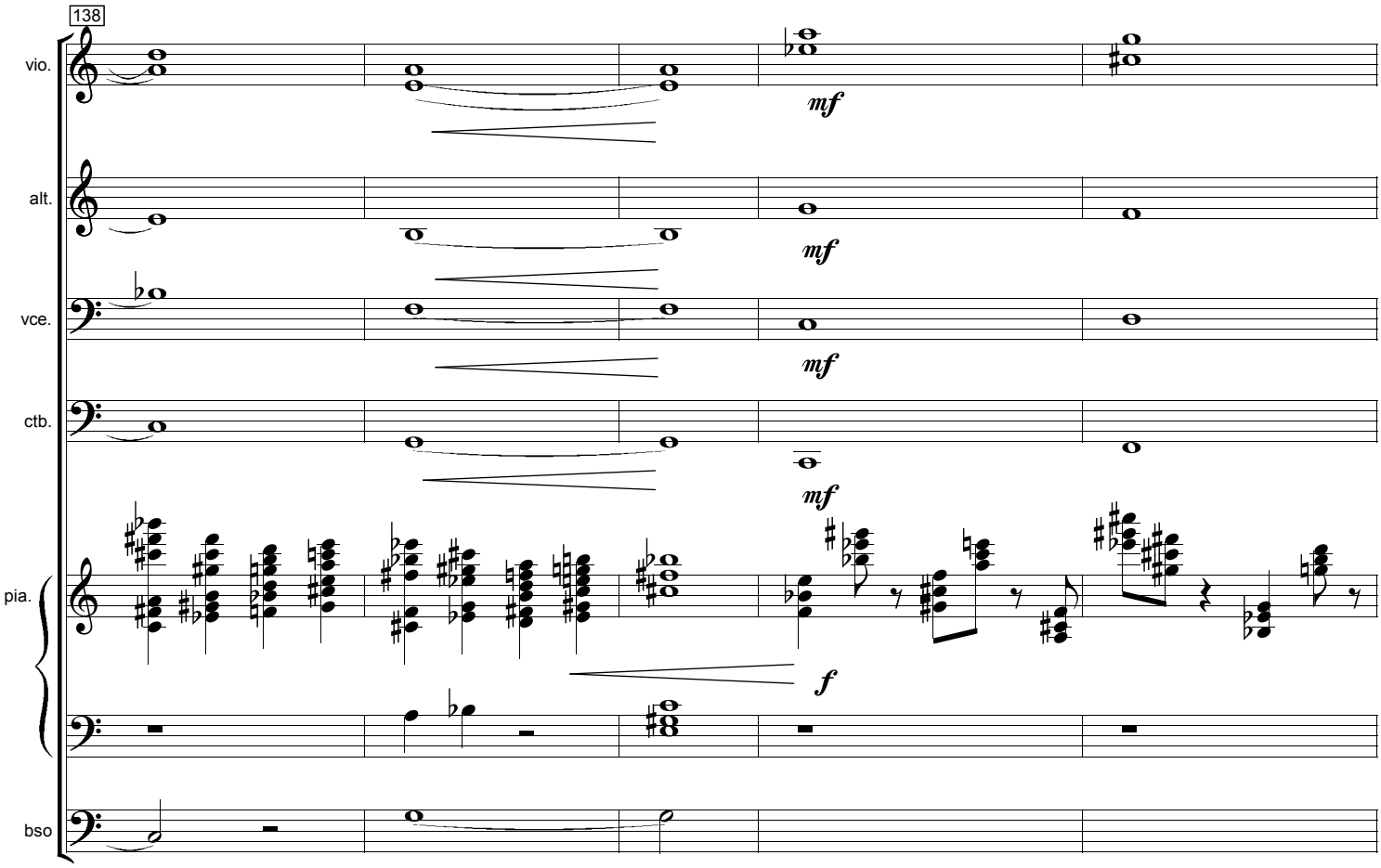
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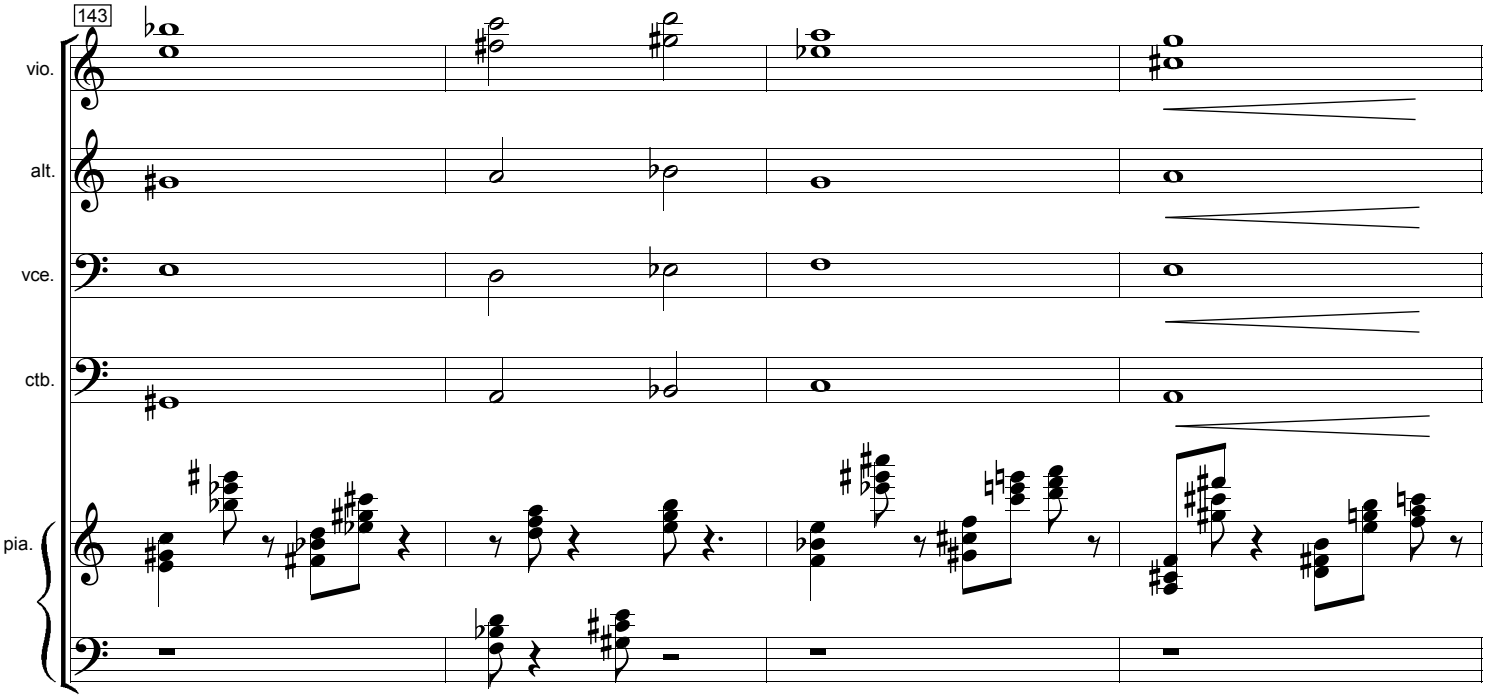
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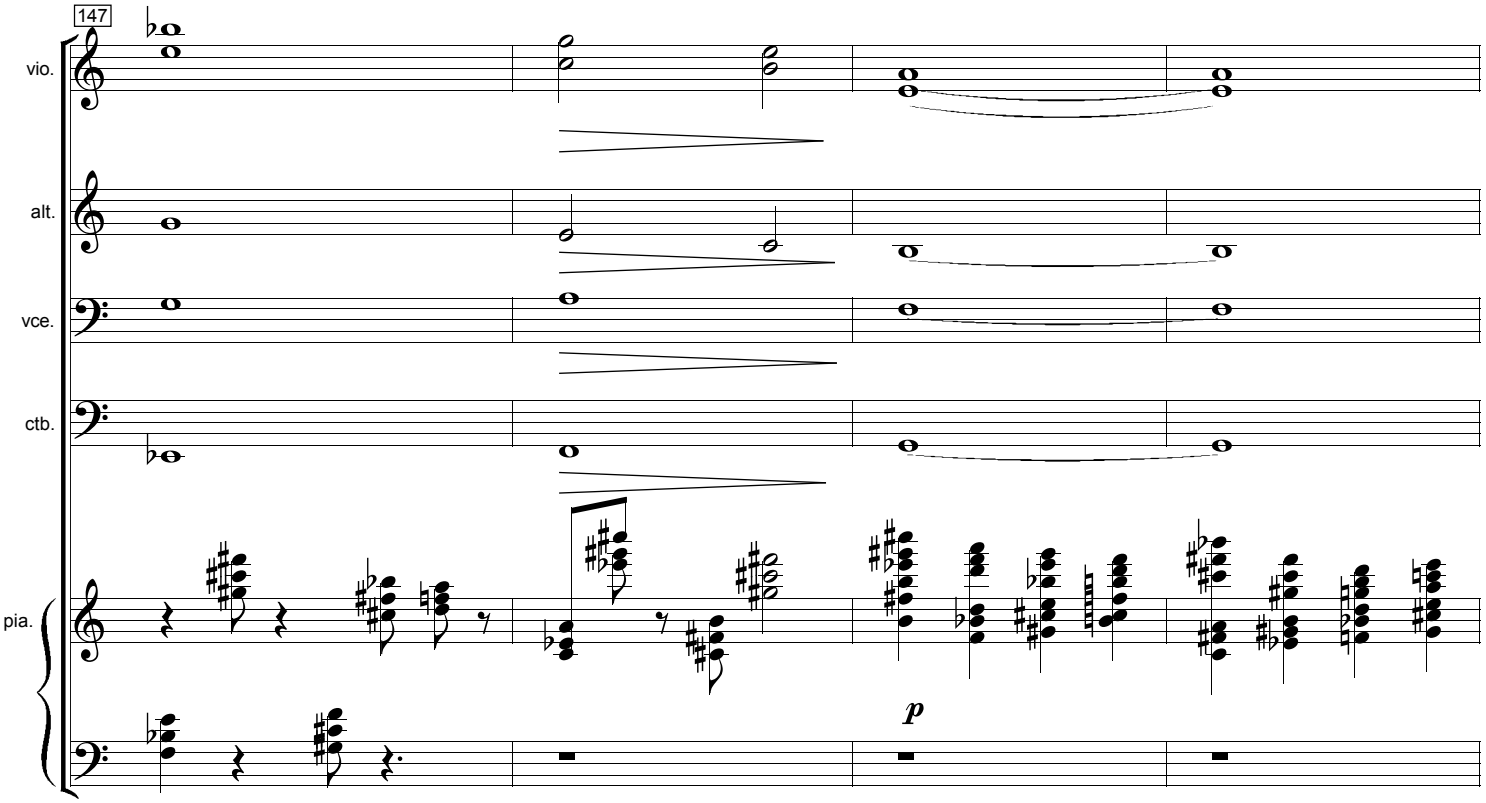
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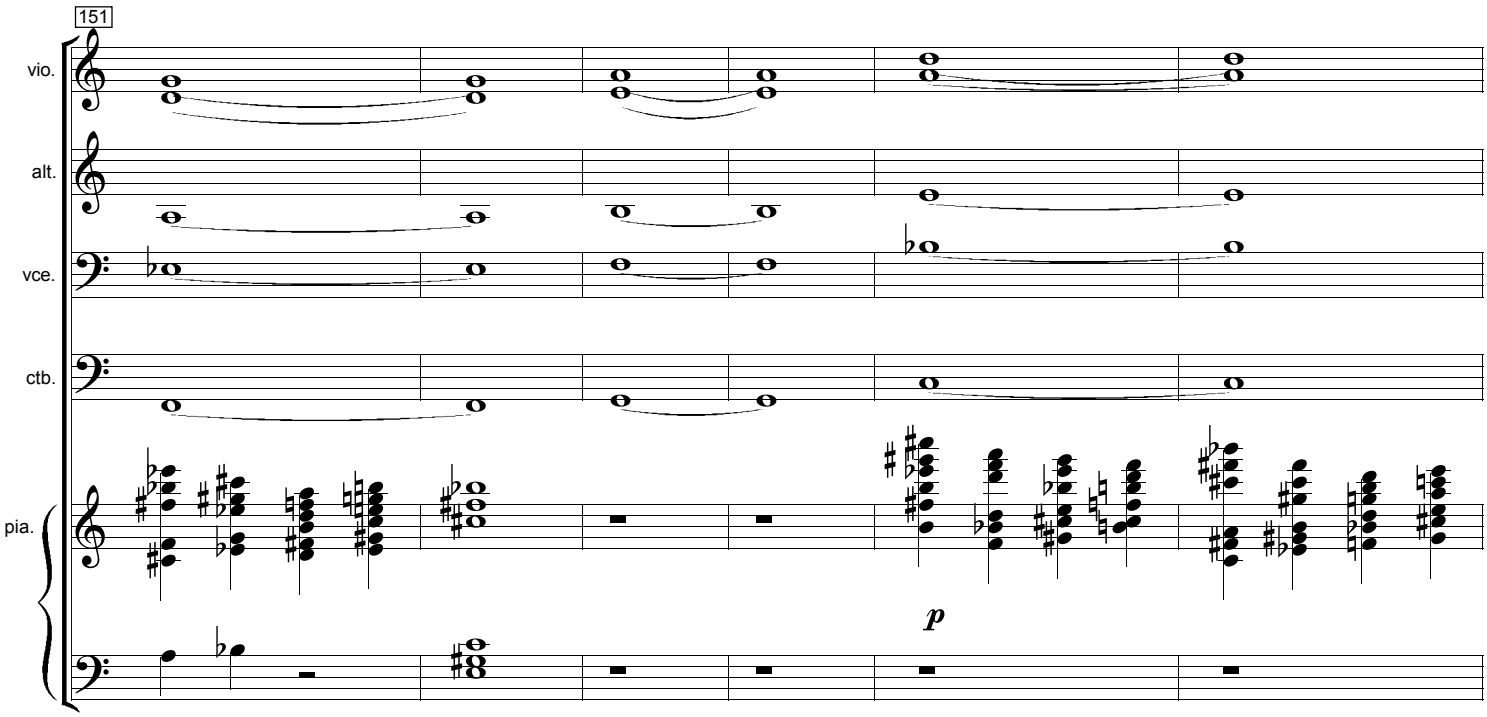
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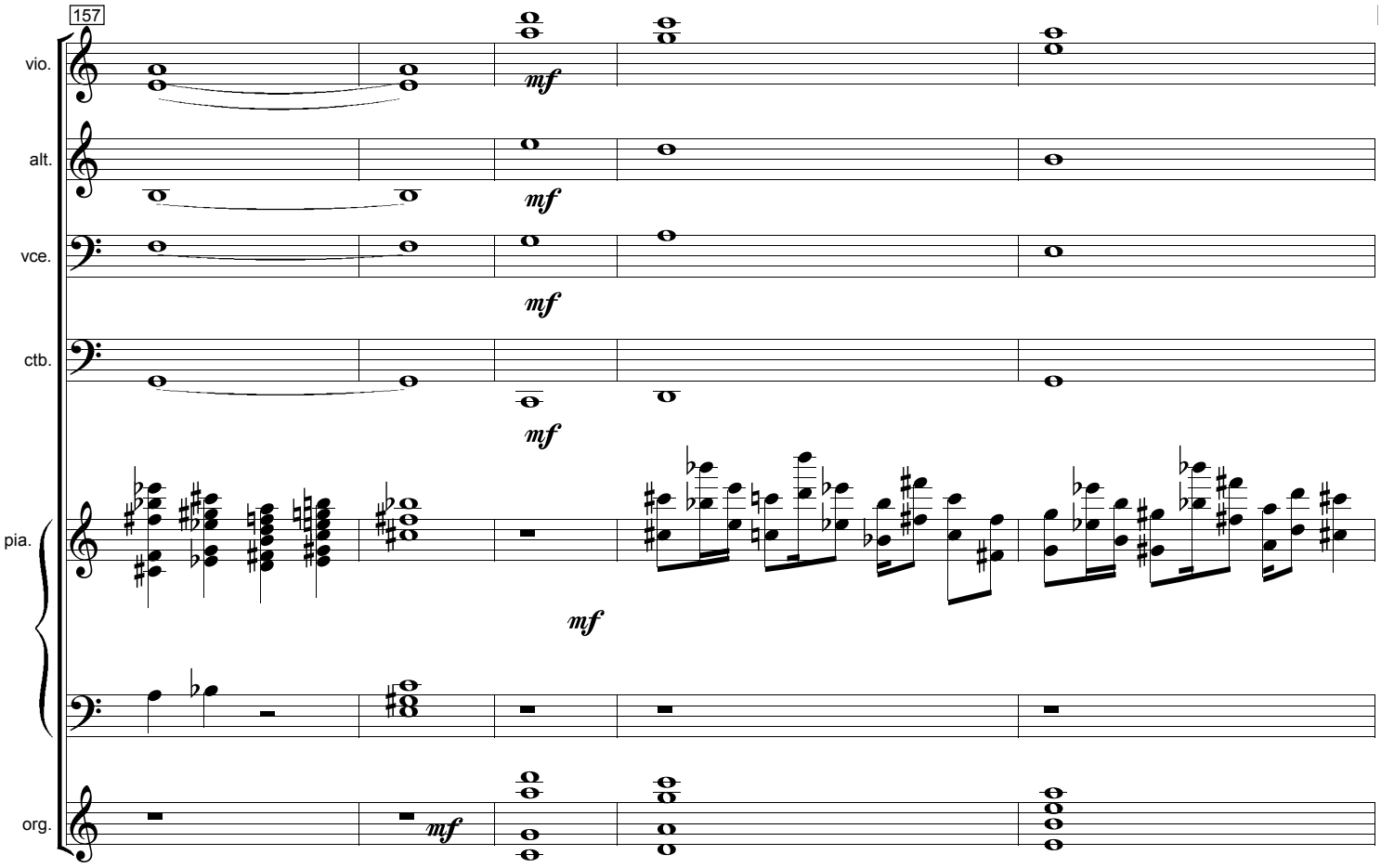
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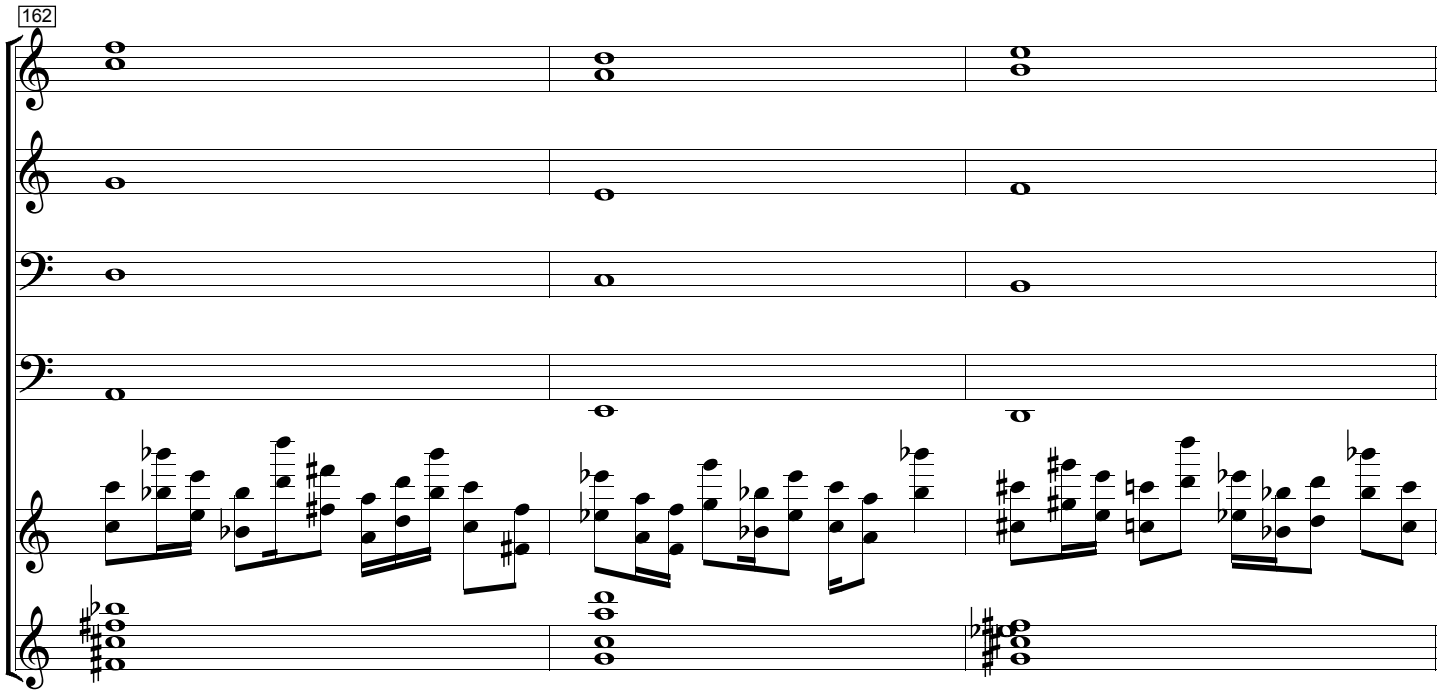
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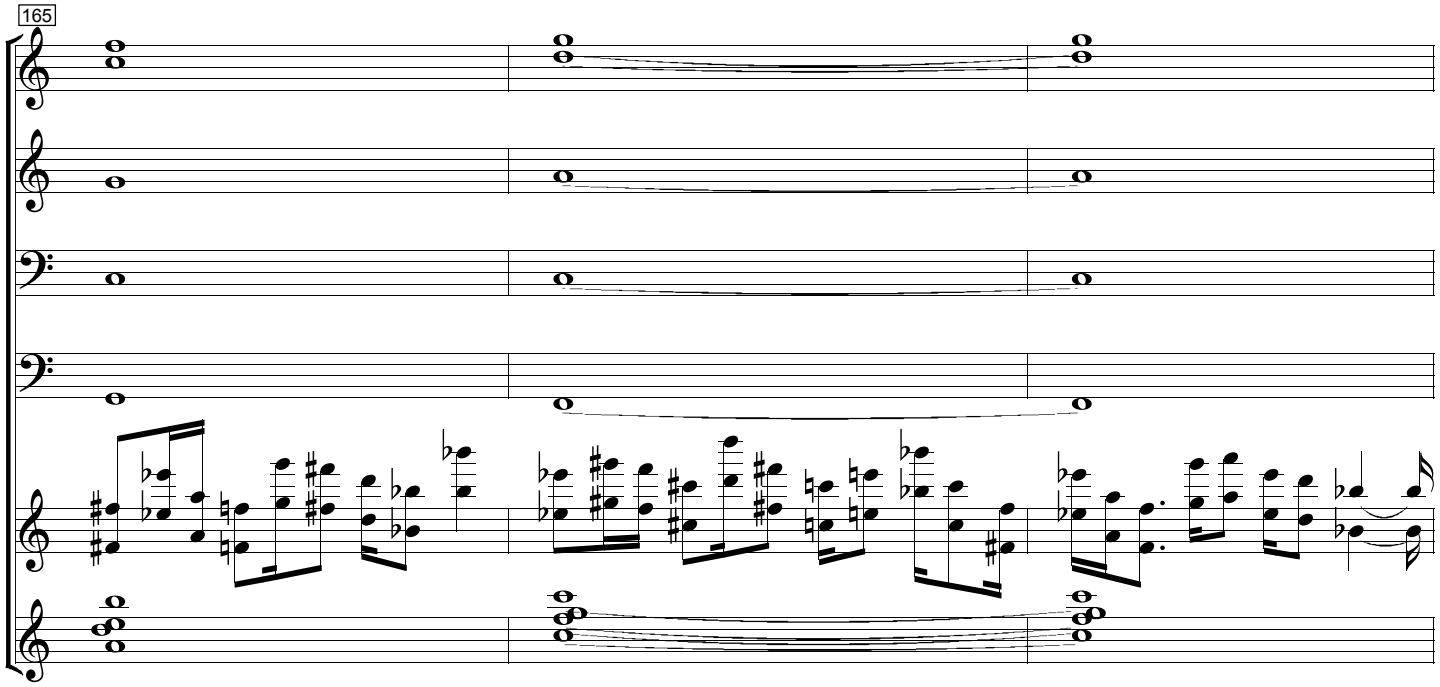
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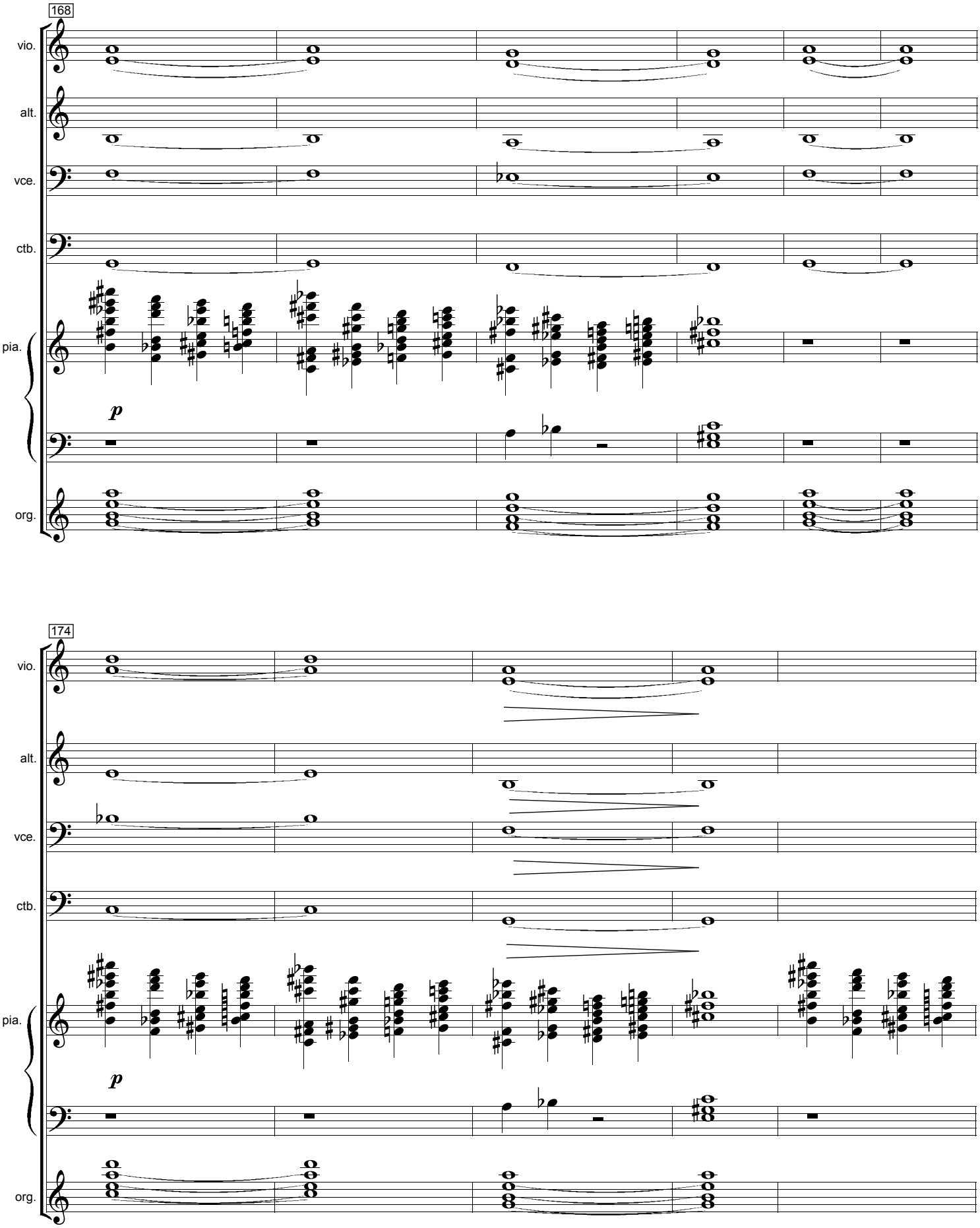
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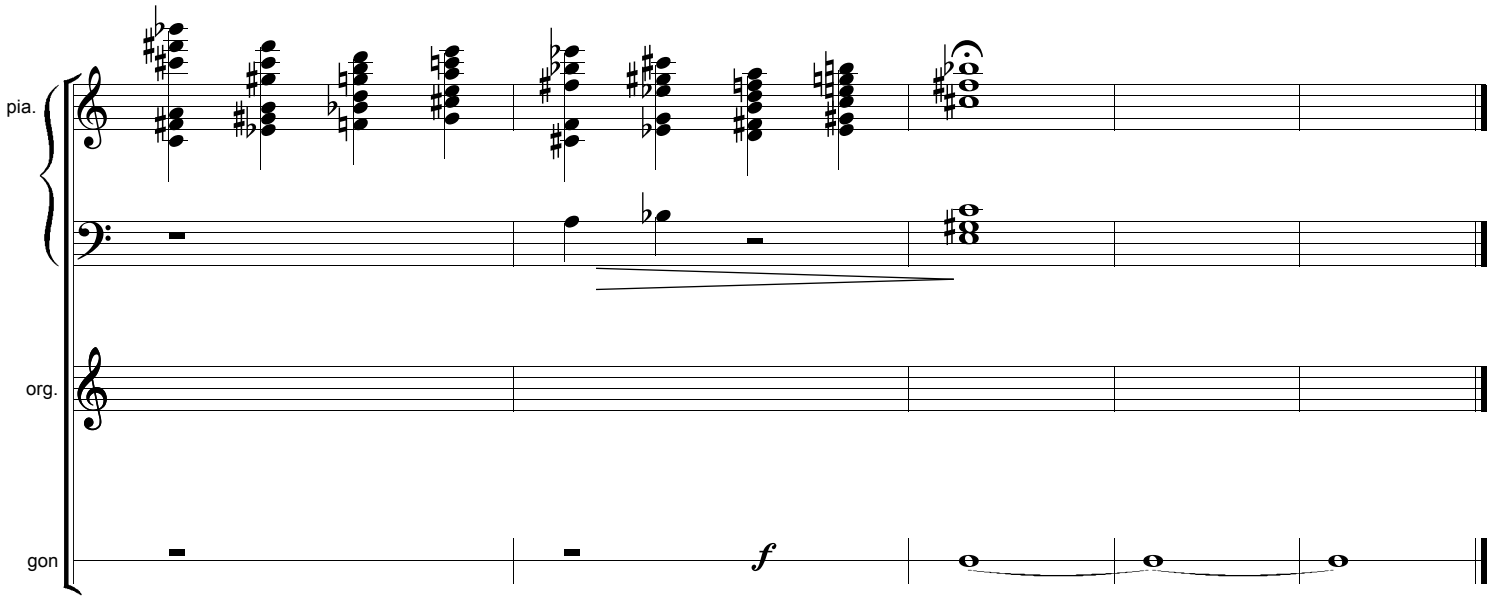
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