



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](https://www.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...

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 étouffé.

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 utiliser le thème de flûte en le développant si nécessaire par de l'improvisation. Il est également possible alors d'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 ...

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

1 $\text{♩} = 100$

violons

altos

vcelles

ctbasses

piano {
 mf }

orgue B3

basson

basse elect

gong

percus

Les cordes jouent lié

Métallique

Woodblock

Ombres

[6]

mf

mf

mf

ff

f

grosse caisse

[11]

f

ff

15

vio.
alt.
vce.
ctb.
pia.
org.
bas.
gon
per

f

pia.
gon

Ombres

21

vio.

alt.

vce.

ctb.

pia.

per.

p

p

p

mf

24

vio.

alt.

vce.

ctb.

pia.

org.

bas.

per.

p

Ombres

[27]

This musical score page contains six staves. The top four staves (vio., alt., vce., ctb.) have sustained notes. The bottom two staves (pia., per.) show rhythmic patterns. Measure 27 starts with sustained notes on the top four staves. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 28 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 29 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 30 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns.

[30]

This musical score page contains six staves. The top four staves (vio., alt., vce., ctb.) have sustained notes. The bottom two staves (pia., per.) show rhythmic patterns. Measure 30 starts with sustained notes on the top four staves. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 31 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 32 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns. Measure 33 begins with sustained notes. The piano part (pia.) has a sixteenth-note pattern. The percussion part (per.) has eighth-note patterns.

Ombres

32

vio.
alt.
vce.
ctb.
pia.
org.
bas.
per.

pia.
mf

pia.

38

violin
pia.
per.

f

cymbale

The musical score consists of three systems of music. System 1 (measures 32-33) features the piano, organ, bass, and percussion. The piano has a melodic line with sixteenth-note patterns. The organ provides harmonic support with sustained notes. The bass and percussion provide rhythmic foundation. System 2 (measures 34-35) continues with the piano and organ, with the piano taking a more active melodic role. System 3 (measures 36-38) concludes with the piano and organ, leading to a dynamic instruction *f* and a cymbale. The score is written on five-line staves with various clefs (G, C, F) and time signatures.

pia.

46

J = 100

vio.

pia.

per

50

vio.

alt.

vce.

ctb.

pia.

org.

bas.

per.

mf

mf

mf

f

ff

ff

54

Score for orchestra and piano, page 54. The score includes parts for vio. (violin), alt. (alto), vce. (bassoon), ctb. (cello), pia. (piano), org. (organ), bas. (bass), and per. (percussion). The piano part features complex chords and sustained notes. The bass part has sustained notes. The percussion part has rhythmic patterns.

58

vio.

alt.

vce.

ctb.

pia.

org.

bas.

per.

ff

f

ff

[63]

vi.

alt.

vce.

ctb.

pia.

org.

bas.

per.

p

p

p

mf

Ombres

[67]

This musical score page contains six staves. From top to bottom:

- vio.**: Treble clef, four lines. Notes: open circle, open circle, open circle, open circle, open circle.
- alt.**: Treble clef, four lines. Notes: open circle, open circle, open circle, open circle.
- vce.**: Bass clef, five lines. Notes: open circle, open circle, open circle, open circle, open circle.
- ctb.**: Bass clef, five lines. Notes: open circle, open circle, open circle, open circle, open circle.
- pia.**: Treble clef, four lines. Notes: open circle, open circle, open circle, open circle, open circle. A brace groups this staff with the **per.** staff below it.
- per.**: Treble clef, four lines. Notes: open circle, open circle, open circle, open circle, open circle.

 Measure 67 concludes with a dynamic ***f***.

[72]

This musical score page contains seven staves. From top to bottom:

- vio.**: Treble clef, four lines. Notes: open circle, open circle, dash, dash.
- alt.**: Treble clef, four lines. Notes: open circle, open circle, dash, dash.
- vce.**: Bass clef, five lines. Notes: open circle, open circle, dash, dash.
- ctb.**: Bass clef, five lines. Notes: open circle, open circle, dash, dash.
- pia.**: Treble clef, four lines. Notes: open circle, open circle, open circle, open circle, open circle. A brace groups this staff with the **per.** staff below it.
- bso.**: Bass clef, five lines. Notes: dash, dash, dash, dash, ***f***.
- per.**: Treble clef, four lines. Notes: open circle, dash, open circle, dash, open circle, dash, open circle, dash.

76 $\text{♩} = 110$

viola

pia.

f

bso

pia.

bso

pia.

bso

pia.

bso

per

Ombres

[85]

 $\text{♩} = 100$

viola

pia. { *mp*

bso

per

pia. { *mf*

bso

per

pia.

bso

per

pia.

bso

per

pia.

bso

per

Ombres

This musical score consists of two staves. The top staff includes piano (pia.) in treble clef, bassoon (bso) in bass clef, and percussion (per) in treble clef. The piano part features a continuous eighth-note pattern. The bassoon part has single notes with grace notes. The percussion part consists of sustained notes.

This section continues the musical score from the previous page. The instrumentation remains the same: piano (pia.), bassoon (bso), and percussion (per). The piano part maintains its eighth-note pattern. The bassoon part adds more sustained notes and grace notes. The percussion part continues with sustained notes.

97

$\text{♩} = 110$

This musical score includes five instruments: violin (vio.), piano (pia.), organ (org.), bassoon (bso), and percussion (per). The piano part has sustained notes. The organ part features sustained notes with grace notes. The bassoon part includes eighth-note patterns with dynamics *p* and *f*. The percussion part has sustained notes.

Ombres

pia.

org.

bso

pia.

org.

bso

pia.

org.

bso

105

viola

pia.

org.

bso

per

$\text{♩} = 100$

Ombres

pia.

bso

per

pia.

bso

per

pia.

bso

per

Ombres

pia. {

org.

bso.

bas.

per.

roulement

[119] $\text{♩} = 120$

vio.

pia. {

p

org.

bso.

bas.

per.

ent cymbale

Ombres

pia. { *mf*

org.

bso.

bas.

per.

pia. {

org.

bso.

bas.

per.

pia. {

org.

bso.

bas.

per.

Ombres

pia.

135 $\text{♩} = 100$

vio.

pia.

mf

bso

per

pia.

bso

per

pia.

bso

per

Ombres

pia.

This section shows three staves. The top staff is for piano (pia.) in treble clef, featuring a continuous eighth-note pattern. The middle staff is for bassoon (bso) in bass clef, with notes primarily on the second and third lines. The bottom staff is for percussion (per) in treble clef, with notes on the first and second lines. Measure 3 starts with a dynamic *f*. Measures 4-5 show a rhythmic pattern of eighth and sixteenth notes.

145

viol.

pia.

org.

bso

bas

per

This section begins at measure 145. The violin (viol.) has a short rest. The piano (pia.) plays a melodic line with a dynamic *p*. The organ (org.) enters with sustained notes. The bassoon (bso), bass (bas), and percussion (per) provide harmonic support. The tempo is marked $\text{♩} = 120$.

pia.

org.

bso

bas

per

This section continues from the previous one. The piano (pia.) maintains its harmonic function with sustained chords. The organ (org.) provides harmonic support with sustained notes. The bassoon (bso), bass (bas), and percussion (per) continue their rhythmic patterns. The dynamic *mf* is indicated in the piano part.

Ombres

pia.

org.

bso.

bas.

per.

pia.

org.

bso.

bas.

per.

pia.

org.

bso.

bas.

per.

pia.

org.

bas

per

163 $\text{♩} = 100$

vio.

pia.

mf

pia.

pia.

mf

per

Ombres

172

vio.

alt.

vce.

ctb.

pia.

per.

177

vio.

alt.

vce.

ctb.

pia.

org.

bas.

per.

Ombres

181

viola
alto
cello
piano
organ
bass
gong
percussion

mf

piano
gong

pp lié

piano

piano
percussion

mf

Ombres

194

vio.

alt.

vce.

ctb.

pia.

per.

p

p

p

p

197

vio.

alt.

vce.

ctb.

pia.

per.

200

viola

alto

bassoon

cello

piano

percussion

202

viola

alto

bassoon

cello

piano

organ

bass

percussion

Ombres

205

viola

alt.

vcl.

ctb.

pia. {

per

210

viola

alt.

vcl.

ctb.

pia. {

org.

bas.

per

Ombres

205

viola

alt.

vcl.

ctb.

pia. {

per

210

viola

alt.

vcl.

ctb.

pia. {

org.

bas.

per

Ombres

[215]

violin (vio.)

alto (alt.)

vocals (vce.)

cello/bass (ctb.)

piano (pia.)

organ (org.)

bass (bas.)

percussion (per.)

[219]

violin (vio.)

alto (alt.)

vocals (vce.)

cello/bass (ctb.)

piano (pia.)

organ (org.)

bass (bas.)

percussion (per.)

223

viola

alto

bassoon

cello

piano

percussion

piano

gong

percussion

piano

lié

pp

gong

piano

Ombres

238

vi. - - - -

alt. - - - -

vce. - - - -

ctb. - - - -

pia. { - - - -

per. - - - -

p

p

p

mf

241

vi. o o o

alt. o o o

vce. o o o

ctb. o o o

pia. { - - - -

org. - - - -

bas. - - - -

per. - - - -

Ombres

244

245

249 **8**

viola *mf*

alto

vcl.

ctb.

piano { *mf*
3
per

251

viola

alto

vcl.

ctb.

piano { *mf*
3
gon
per

Ombres

pia. { *pp*
lié
gon - - -

pia. {

pia. { *mf*
per - - -

262 vio. { *mf*
alt. { *mf*
vce. {
ctb. { *mf*
pia. { *f*
per - - -

265

vio.
alt.
vce.
ctb.
pia.
per.

268

vio.
alt.
vce.
ctb.
pia.
org.
bas.
per.

Ombres

270

viola
alto
bassoon
cello

 pia.
3

 gong

 piano
per.

lié
pp

pia.

mf

per.

Ombres

pia.

per

pia.

per

pia.

per

pia.

per

pia.

per

mf

pia.

per

ff

This musical score consists of two staves. The top staff is for the piano (pia.) and the bottom staff is for the percussion (per.). The piano part features a series of chords in various inversions, primarily consisting of three notes per chord. The percussion part consists of eighth-note patterns. A dynamic marking *ff* is placed above the piano staff. The score is in common time.

pia.

per

This is the continuation of the musical score from the previous page. The piano part maintains its harmonic progression of chords, and the percussion part continues its eighth-note patterns. The score remains in common time.

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Ombres

Second Mouvement

1 $\text{♩} = 90$

Les cordes jouent lié

violons

altos

vcelles

ctbasses

piano

orgue B3

basson

basse elect

gong

percus

pia.

pia.

Ombres

pia.

9

mf

mf

vce.

ctb.

11

alt.

vce.

ctb.

pia.

gon

[13]

vio.

alt.

vce.

ctb.

pia.

gon

[15]

vio.

alt.

vce.

ctb.

pia.

gon

Ombres

17

vio.
alt.
vce.
ctb.
pia.
gon

mf

19

vio.
alt.
vce.
ctb.
pia.
gon

mf

[21]

mf

vio.
alt.
vce.
ctb.
pia.
gong

[23]

vio.
alt.
vce.
ctb.
pia.
gong

25

vio.
alt.
vce.
ctb.
pia.
gon

27

vio.
alt.
vce.
ctb.
pia.
gon

Ombres

30 $J = 120$

vio.

alt.

vce.

ctb.

pia.

org.

bso

La basse bien nette

bas

gon

pia.

org.

bso

bas

Ombres

pia.

org.

bso

bas

pia.

ff

org.

bso

bas

pia.

org.

bso

bas

Ombres

[41]

$\text{♩} = 90$

vio.

alt.

vce.

ctb.

pia.

org.

bso.

bas.

[43]

vio.

alt.

vce.

ctb.

pia.

bso.

gon

Ombres

46

vio.

alt. *mf*

vce.

ctb. *mf*

pia.

bso. *mf*

gon

49

J = 120

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gon

mf

f

f

Ombres

pia.

org.

bso

bas

gon

pia.

org.

bso

bas

pia.

org.

bso

bas

This section of the musical score consists of three systems of five staves each. The instruments are: piano (pia.), organ (org.), bassoon (bso), bass (bas), and gong (gon). The first system starts with piano and organ playing eighth-note patterns. The bassoon and bass provide harmonic support. The second system begins with piano and organ entries. The third system continues with piano and organ. The score uses a mix of common time and 3/4 time signatures, indicated by '3' above the staff. Dynamics like 'ff' (fortissimo) and 'p' (pianissimo) are used. Measure numbers 8 and 9 are visible on the left side of the score.

pia.

8

8vb

org.

bso

bas

pia.

org.

bso

bas

63

f

vio.
alt.
vce.
ctb.
pia.
bso.
bas.
gon

66

mf

vio.
alt.
vce.
ctb.
gon

69

viola

alto

bassoon

cello

piano

gong

mf

mf

mf

mf

71

viola

alto

bassoon

cello

piano

gong

73

vio.

alt.

vce.

ctb.

pia.

gon

p

p

p

mf

75

vio.

alt.

vce.

ctb.

pia.

gon

p

77 ♩ = 120

vio.

alt.

vce.

ctb.

pia. {

bso

bas

f

f

f

PIANO PART (CONTINUED):

bso

bas

Ombres

pia.

org.

bso

bas

mf

Ombres

pia.

org.

bso.

bas.

90

viol.

alt.

vce.

ctb.

pia.

org.

bso.

bas.

gon.

Ombres

p

p

p

mf

mf

mf

Ombres

93

vio.

alt.

vce.

ctb.

pia.

bso.

gong

95

vio.

alt.

vce.

ctb.

pia.

bso.

gong

Ombres

97

vio.

alt.

vce.

ctb.

pia.

bso.

gon

99

vio.

alt.

vce.

ctb.

pia.

bso.

gon

Ombres

103

vio.
alt.
vce.
ctb.
pia.
gon

mf

106

vio.
alt.
vce.
ctb.
pia.
bso
gon

mf

108

This musical score page shows seven staves of music. The instruments are: vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), bso. (Double Bass), and gong. The piano part has two staves. The tempo is marked 108. The music consists of various notes and rests, with some dynamics like p (piano) and f (forte). The piano part has a prominent role, particularly in the middle section.

110

This musical score page shows the same set of instruments as page 108. The tempo is marked 110. The piano part continues to play a significant role. Dynamics include p (piano), f , and mf (mezzo-forte). The music maintains a steady pace with eighth-note patterns and sustained notes.

113

 $\text{♩} = 120$

vio.

alt.

vce.

ctb.

pia. {

org.

bso.

bas.

gon.

pia. {

org.

bso.

bas.

pia.

org.

bso

bas

3

pia.

org.

bso

bas

pia.

org.

bso

bas

3

Ombres

pia.

org.

bso

bas

pia.

org.

bso

bas

pia.

org.

bso

bas

pia.

org.

bso

bas

per

mf

pia.

org.

bso

bas

per

grosse caisse charleston

pia.

org.

bso

bas

3 3

Ombres

pia.

This system shows five staves. The piano staff has a treble clef and a bass clef. The organ staff has a treble clef. The bassoon staff has a bass clef. The bass staff has a treble clef. The percussion staff has a treble clef. The music consists of measures with various note heads and stems, some with sharp or flat symbols.

pia.

This system shows five staves. The piano staff has a treble clef and a bass clef. The organ staff has a treble clef. The bassoon staff has a bass clef. The bass staff has a treble clef. The percussion staff has a treble clef. Measure 3 is indicated above the bassoon staff. The music includes measures with various note heads and stems, some with sharp or flat symbols.

pia.

This system shows five staves. The piano staff has a treble clef and a bass clef. The organ staff has a treble clef. The bassoon staff has a bass clef. The bass staff has a treble clef. The percussion staff has a treble clef. The music includes measures with various note heads and stems, some with sharp or flat symbols.

Ombres

pia.

org.

bso

bas

pia.

org.

bso

bas

per

pia.

org.

bso

bas

per

f

Ombres

pia.

org.

bso.

bas.

per. Woodblock

pia.

org.

bso.

bas.

per.

pia.

org.

bso.

bas.

per.

Ombres

pia.

3

This musical score consists of three systems of music, each with five staves. The instruments are labeled on the left of each system: pia. (piano), org. (organ), bso. (bassoon), bas. (bass), and per. (percussion). The first system starts with a treble clef for piano, a bass clef for organ, and a bass clef for bassoon. The second system starts with a treble clef for piano, a bass clef for organ, and a treble clef for bassoon. The third system starts with a treble clef for piano, a bass clef for organ, and a bass clef for bassoon. Measure numbers 3, 3, and 3 are indicated above the organ staves in each system respectively. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measures 3 and 3 include dynamic markings such as $\#$ and \flat .

Ombres

pia.

org.

bso.

bas.

per.

This section of the score shows five staves. The piano (pia.) has a melodic line with eighth-note patterns. The organ (org.) has sustained notes with harmonic overtones. The bassoon (bso.) and bass (bas.) provide harmonic support with sustained notes. The percussion (per.) provides rhythmic patterns with eighth-note pairs.

166

viol.

alt.

vce.

ctb.

pia.

org.

per.

mf

mf

mf

mf

This section starts at measure 166. The violin (viol.) and alto (alt.) play eighth-note patterns with dynamic markings *mf*. The bassoon (vce.) and cello (ctb.) provide harmonic support. The piano (pia.) and organ (org.) play sustained notes with harmonic overtones. The percussion (per.) provides rhythmic patterns with eighth-note pairs.

169

vio.

alt.

vce.

ctb.

pia.

org.

gon.

171

vio.

alt.

vce.

ctb.

pia.

org.

gon

Ombres

173

vio.

alt.

vce.

ctb.

pia.

org.

gong

175

vio. *mf*

alt. *mf*

vce.

ctb. *mf*

pia.

gong *mf*

177

vio.
alt.
vce.
ctb.
pia.
gon

179

vio.
alt.
vce.
ctb.
pia.
gon

181

vio.
alt.
vce.
ctb.
pia.
gong

183

vio.
alt.
vce.
ctb.
pia.
gong

185

Musical score for orchestra and piano, page 185. The score consists of seven staves. From top to bottom: vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), org. (Organ), and gon. (Gong). The piano staff has two systems of music. The first system starts with a treble clef, and the second system starts with a bass clef. The organ and gong staves are mostly silent. The piano part features eighth-note patterns and sixteenth-note chords. The score is in common time.

187

vio.

alt.

vce.

ctb.

pia.

org.

gon.

189

vio.

alt.

vce.

ctb.

pia.

org.

gon.

mf

191

vio.

alt.

vce.

ctb.

pia.

org.

gon.

Ombres

193

vio.

alt.

vce.

ctb.

pia.

org.

gong

195

vio.

alt.

vce.

ctb.

pia.

org.

gong

198

Musical score for orchestra and piano, page 198. The score consists of six staves: vio. (Violin), alt. (Alto), vce. (Cello), ctb. (Double Bass), pia. (Piano), and org. (Organ). The piano staff also includes a gong. The score features various musical markings such as slurs, grace notes, and dynamic changes (mf). The piano part includes a section with a basso continuo bass line and a treble line above it.

[201]

vio.

alt.

vce.

ctb.

pia.

org.

gon.

203

Musical score for orchestra and piano, page 203. The score includes parts for vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), org. (Organ), and gong. The piano part features complex sixteenth-note patterns. The organ part has sustained notes. The gong part has a single note. The score is in common time.

205

vio.

alt.

vce.

ctb.

pia.

org.

gon.

Ombres

207

vio.
alt.
vce.
ctb.
pia.
org.
gon

209

vio.
alt.
vce.
ctb.
pia.
org.
gon

Ombres

211

vio.

alt.

vce.

ctb.

pia.

org.

gon

213

vio.

alt.

vce.

ctb.

pia.

org.

gon

Ombres

215

vio.
alt.
vce.
ctb.
pia.
org.
gon

217

vio.
alt.
vce.
ctb.
pia.
org.
gon

219

vio.
alt.
vce.
ctb.
pia.
org.
gon

221

vio.
alt.
vce.
ctb.
pia.
org.

Ombres

223

vio.

alt.

vce.

ctb.

pia.

org.

gon

mf

225

vio.

alt.

vce.

ctb.

pia.

org.

gon

mf

mf

227

vio.

alt.

vce.

ctb.

pia.

org.

gon

231

violin
alto
bassoon
cello/bass
piano
organ
gong

pia.
org.
gon

pia.
gon

pia.
pia.

pia.

The musical score for piano consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music begins with a series of eighth-note patterns in the treble clef staff, followed by a measure of rests. The bass clef staff also features a series of eighth-note patterns. A dynamic marking 'p' (piano) is placed above the bass staff. The score continues with more complex harmonic structures, including chords and rests, across both staves.

Ombres

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Troisième Mouvement

1 $\text{♩} = 90$

Les cordes jouent lié

violons
altos
vcelles
ctbasses
piano
orgue B3
basson
basse elect
gong

4

vio.
alt.
vce.
ctb.
pia.

7

8

vi.

alt.

vce.

ctb.

pia.

bso.

11

vi.

alt.

vce.

ctb.

pia.

bso.

p

p

Ombres

17

vio.
alt.
vce.
ctb.
pia.
bso.

p

23

vio.
alt.
vce.
ctb.
pia.
bso.

mf
f

Ombres

27

This musical score page contains six staves. The top four staves (vio., alt., vce., ctb.) have treble clefs and the bottom two (pia., org.) have bass clefs. Measure 27 starts with a single note in each staff. Measures 28-30 show more complex harmonic patterns, including chords and rests. The piano (pia.) staff features a prominent bass line in measure 30.

31

This musical score page continues with six staves. Measures 31-33 show sustained notes with grace notes above them. Measure 34 begins with a dynamic *p* (pianissimo) and includes a bassoon entry (org.) with a dynamic *mf* (mezzo-forte). The piano (pia.) staff shows a dense harmonic texture throughout the section.

Ombres

36

vio.
alt.
vce.
ctb.
pia.
org.

p

f *f* *f* *mf*

43

vio.
alt.
vce.
ctb.
pia.

f *f* *f* *f*

46

vio.

alt.

vce.

ctb.

pia.

49

vio.

alt.

vce.

ctb.

pia.

org.

Ombres

53

vio.
alt.
vce.
ctb.
pia.
org.

p

59

vio.
alt.
vce.
ctb.
pia.
org.
bso
bas
gon

p

p

Basson et Basse bien détachés

mf

f

Ombres

67

vio.

alt.

vce.

ctb.

bso.

bas.

gong

mf

mf

mf

72

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gong

mf

Nuance constante

mf

Ombres

75

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gon

77

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gon

Ombres

79

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gon

81

vio.

alt.

vce.

ctb.

pia.

bso.

bas.

gon

[83]

Musical score for orchestra and piano, page 83. The score consists of eight staves. From top to bottom: vio. (Violin), alt. (Alto), vce. (Cello), ctb. (Double Bass), pia. (Piano), bso. (Bassoon), bas. (Bass), and gong. The piano part is grouped by a brace. The score shows various musical notes and rests, primarily in common time. The instrumentation includes strings, woodwind, brass, and percussion.

85

violin (vio.)

alto (alt.)

bassoon (vce.)

cello (ctb.)

piano (pia.)

bassoon (bso.)

bass (bas.)

gong (gon)

f

f

f

mf

Ombres

87

This musical score page contains two systems of music. The top system (measures 87-88) includes parts for vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), bso. (Double Bass), bas. (Bassoon), and gong. The piano part is grouped with the strings. Measure 87 starts with a forte dynamic in common time. Measure 88 begins with a piano dynamic. The bottom system (measures 89-90) continues with the same instrumentation. Measure 89 starts with a forte dynamic. Measure 90 begins with a piano dynamic.

89

This musical score page contains two systems of music. The top system (measures 89-90) includes parts for vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), bso. (Double Bass), bas. (Bassoon), and gong. The piano part is grouped with the strings. Measure 89 starts with a forte dynamic. Measure 90 begins with a piano dynamic.

Ombres

91

This musical score page contains two systems of music. The top system (measures 91-92) includes parts for vio. (Violin), alt. (Alto), vce. (Bassoon), ctb. (Cello), pia. (Piano), bso. (Double Bass), bas. (Bassoon), and gon. (Gong). The piano part is grouped with the strings. Measure 91 starts with a sustained note on violin, followed by eighth-note patterns on alto, bassoon, and piano. Measure 92 begins with a sustained note on bassoon, followed by eighth-note patterns on alto, bassoon, and piano. The bottom system (measures 93-94) includes parts for vio., alt., vce., ctb., pia., bso., bas., and gon. The piano part is grouped with the strings. Measure 93 features eighth-note patterns on violin, alto, bassoon, and piano. Measure 94 continues with eighth-note patterns on violin, alto, bassoon, and piano.

93

This musical score page contains two systems of music. The top system (measures 93-94) includes parts for vio., alt., vce., ctb., pia., bso., bas., and gon. The piano part is grouped with the strings. Measure 93 features eighth-note patterns on violin, alto, bassoon, and piano. Measure 94 continues with eighth-note patterns on violin, alto, bassoon, and piano. The bottom system (measures 93-94) includes parts for vio., alt., vce., ctb., pia., bso., bas., and gon. The piano part is grouped with the strings. Measure 93 features eighth-note patterns on violin, alto, bassoon, and piano. Measure 94 continues with eighth-note patterns on violin, alto, bassoon, and piano.

Ombres

95

vio.
alt.
vce.
ctb.
pia.
gon

97

vio.
alt.
vce.
ctb.
pia.
gon

Ombres

99

vio.

alt.

vce.

ctb.

pia.

org.

gon.

102

vio.

alt.

vce.

ctb.

pia.

org.

gon.

Ombres

110

vio.

alt.

vce.

ctb.

pia.

org.

pia.

116

vio.

alt.

vce.

ctb.

pia.

120

vio.

alt.

vce.

ctb.

pia.

This musical score page contains three systems of music, each consisting of six staves. The instruments are listed on the left: vio. (Violin), alt. (Alto), vce. (Cello), ctb. (Double Bass), pia. (Piano), and org. (Organ). The first system (measures 110-115) includes sustained notes from the woodwinds and piano chords. The second system (measures 116-120) includes sustained notes from the woodwinds and piano chords. The third system (measures 120-125) includes sustained notes from the woodwinds and piano chords. Measure numbers 110, 116, and 120 are indicated at the top of their respective systems. Dynamics such as *mf* (mezzo-forte) are also present.

Ombres

123

vio.
alt.
vce.
ctb.
pia.

126

vio.
alt.
vce.
ctb.
pia.
bso

p

mf

p

Ombres

132

vio.
alt.
vce.
ctb.
pia.
bso.

p

138

vio.
alt.
vce.
ctb.
pia.
bso.

mf
mf
mf
mf
f

Ombres

143

vio.

alt.

vce.

ctb.

pia.

147

vio.

alt.

vce.

ctb.

pia.

151

vio.
alt.
vce.
ctb.
pia.
org.

f

p

157

vio.
alt.
vce.
ctb.
pia.
org.

mf

mf

mf

mf

mf

162

This musical score page contains six staves. From top to bottom:

- vio.**: Treble clef, open circle (G4) at start, followed by three vertical bar lines.
- alt.**: Treble clef, open circle (A4) at start, followed by three vertical bar lines.
- vce.**: Bass clef, open circle (C3) at start, followed by three vertical bar lines.
- ctb.**: Bass clef, open circle (C2) at start, followed by three vertical bar lines.
- pia.**: Treble clef, sixteenth-note pattern of (B, A, G, F#) in 3/8 time, followed by three vertical bar lines.
- org.**: Treble clef, sixteenth-note pattern of (D, C, B, A) in 3/8 time, followed by three vertical bar lines.

 The page number 162 is in the top left corner.

165

This musical score page contains six staves. From top to bottom:

- vio.**: Treble clef, open circle (G4) at start, followed by three vertical bar lines.
- alt.**: Treble clef, open circle (A4) at start, followed by three vertical bar lines.
- vce.**: Bass clef, open circle (C3) at start, followed by three vertical bar lines.
- ctb.**: Bass clef, open circle (C2) at start, followed by three vertical bar lines.
- pia.**: Treble clef, sixteenth-note pattern of (B, A, G, F#) in 3/8 time, followed by three vertical bar lines.
- org.**: Treble clef, sixteenth-note pattern of (D, C, B, A) in 3/8 time, followed by three vertical bar lines.

 The page number 165 is in the top left corner.

168

This musical score page contains six staves. The top four staves (vio., alt., vce., ctb.) have single-line heads and play eighth-note patterns. The bottom two staves (pia., org.) have double-line heads and play eighth-note chords. Measure 168 consists of four measures. The piano staff (pia.) has a dynamic marking *p*. Measures 169 and 170 show the continuation of the musical line.

174

This musical score page contains six staves. The top four staves (vio., alt., vce., ctb.) have single-line heads and play eighth-note patterns. The bottom two staves (pia., org.) have double-line heads and play eighth-note chords. Measure 174 consists of four measures. The piano staff (pia.) has a dynamic marking *p*. Measures 175 and 176 show the continuation of the musical line, with slurs appearing above the vocal staves.

A musical score for three instruments: piano, organ, and gong. The piano part (top staff) consists of two staves. The upper staff uses a treble clef and shows a series of chords primarily consisting of notes A, C, and E. The lower staff uses a bass clef and shows sustained notes. The organ part (middle staff) is also in treble clef and remains silent throughout the measure. The gong part (bottom staff) starts with a short note, followed by a long sustained note with a wavy line underneath it, and ends with another short note. The measure ends with a double bar line.

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