Jean Pierre Prudent

France, LEFOREST

quartet with maybe a double bass

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:	quartet with maybe a double bass
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	String Quartet
Style:	Contemporary
Comment:	string quartet with the possibility of adding a double bass

Jean Pierre Prudent on free-scores.com

This work is not Public Domain. You must contact the artist for any use outside the private area.

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

Un Quatuor avec peut-être une contrebasse

(Conducteur)

Tous droits réservés Jean Pierre Prudent
SACEM

free-scores.com

free-scores.com

Quatuor avec peut-être une contrebasse
Quartet with perhaps a contrabass

Quelques remarques utiles à l'interprétation

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

L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.
Ainsi, par exemple, pour ce quatuor (*à 5 d'ailleurs si on utilise la contrebasse facultative*) on pourrait remplacer les violons 1 et 2 par une flûte et un hautbois ...
Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave.

Sans s'écarter trop de la partition plusieurs formules sont possibles :
1) On ne joue que les 4 lignes supérieures pour obtenir un quatuor simple.
2) On Ajoute une ligne de basse supplémentaire (quintette) [*cette ligne reste bien facultative*].
Si on emploie la basse, celle-ci peut être soit une contrebasse (*slappée dans un style jazzy*) , soit une basse électrique. Dans les deux cas on peut éventuellement ajouter des effets pour rendre le son plus "électronique".

Vous pouvez choisir librement, l'écriture étant prévue pour que la musique sonne correctement dans tous les cas possibles.

Les nuances (*ainsi que les indications éventuelles de phrasé*) sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation que je laisse assez larges.

l'écriture est enharmonique, visant à simplifier la lecture et permettre au mieux toute éventuelle géométrie variable. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb etc.. La note écrite est toujours la note à obtenir (*pas d'instruments transpositeurs*). Les altérations ne se répercutent PAS d'une octave à l'autre.

Some useful comments for interpretation

As for all my music, orchestration is indicative and can vary so that music can be played by different instruments without losing it sense.
So, for instance, for this quartet (*with perhaps a contrabass*) violins 1 and 2 could be replaced by a flute and an oboe...
Parts can be, if necessary, transposed by octave. (*according to the chosen instrument*)

Here several formulas are possible:
1) One plays only the 4 higher lines to obtain a simple quartet.
2) One Adds a bass line (quintet) [*this line remains quite optional*].
If the bass is employed (*quintet*) , this one can be either a double bass (*in a jazzy style without bow*), or an electric bass. In both cases one can possibly add effects to make the piece sound more "electronic".

You can choose freely, the writing being envisaged so that the music sounds correctly in all the possible cases.

Nuances can vary according to the choices of interpretation which I leave rather free.
the writing is twelve-tone, allowing any orchestration at best. The written note is always the note to get (*no transpositions*). Sharps and flats do not echo from one octave to the other.

Certaines partitions de pièces orchestrées sont présentées sous forme de conducteur permettant la lecture et la découverte de la musique. Elles ne sont pas directement adaptées à l'interprétation par un ensemble. En vue d'une représentation publique, l'auteur peut fournir (en version numérique) les parties séparées et réaliser toute mise en forme utile si besoin. Vous pouvez faire la demande de ces documents par mail à l'adresse jp@osirys-jpp.fr ou depuis le site où vous avez téléchargé la partition.

Some scores of orchestrated pieces are presented in the form of a conductor allowing the reading and discovery of the music. They are not directly suited to performance by an ensemble. For public representation, the author can provide (in digital version) the separate parts and carry out any useful formatting if necessary. You can request these documents by email to jp@osirys-jpp.fr or from the site
where you downloaded the score.

Note sur le Copyright

Cette partition est une œuvre de Jean Pierre Prudent et a fait l'objet d'un dépôt à la SACEM. La musique ne fait pas partie du domaine public.

Vous pouvez toutefois contribuer à faire connaître le compositeur. Vous avez pour cela la permission d'imprimer ou reproduire cette partition et, bien entendu, d'en jouer la musique.

Concernant la partition en elle-même, vous ne pouvez la diffuser qu'à titre gratuit en mentionnant OBLIGATOIREMENT le nom de l'auteur (Jean Pierre Prudent) ainsi que l'adresse de ce site (https://osirys.bandcamp.com/) .
Toute autre forme de publication nécessite une demande d'autorisation.

Concernant l'interprétation :
L'interprétation privée est libre
l'interprétation publique dans un cadre non commercial est également libre à condition d'indiquer le nom de l'auteur.
L'usage commercial est, en principe, soumis à déclaration auprès de la SACEM

Dans tous les cas, si cette musique vous plaît ou que vous avez des questions, n'hésitez pas en envoyer un petit mot à l'auteur…

Copyright Notice

This score is a work of Jean Pierre Prudent and is part of the directory of the SACEM (FRENCH ASSOCIATION OF COMPOSERS AND MUSIC PUBLISHERS TO PROTECT COPYRIGHT AND ROYALTIES). The music is not part of the public domain.

However, you can help to make the composer known. You have permission to print or reproduce this score and, of course, to play the music.

Concerning the score itself, you can only distribute it free of charge by MANDATORY mentioning the name of the author (Jean Pierre Prudent) as well as the address of this site (https://osirys.bandcamp.com /) .
Any other form of publication requires an authorization request.

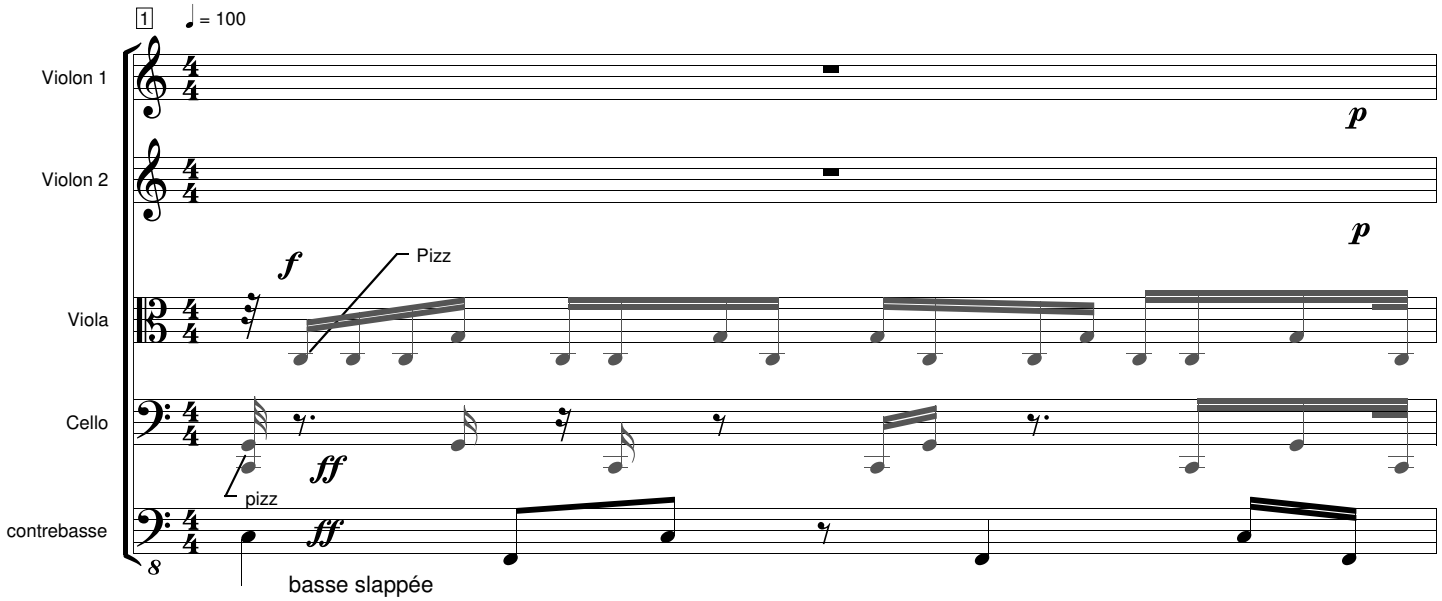
Regarding interpretation:
Private interpretation is free
public interpretation in a non-commercial context is also free provided that the name of the author is indicated.
Commercial use is, in principle, subject to declaration to SACEM

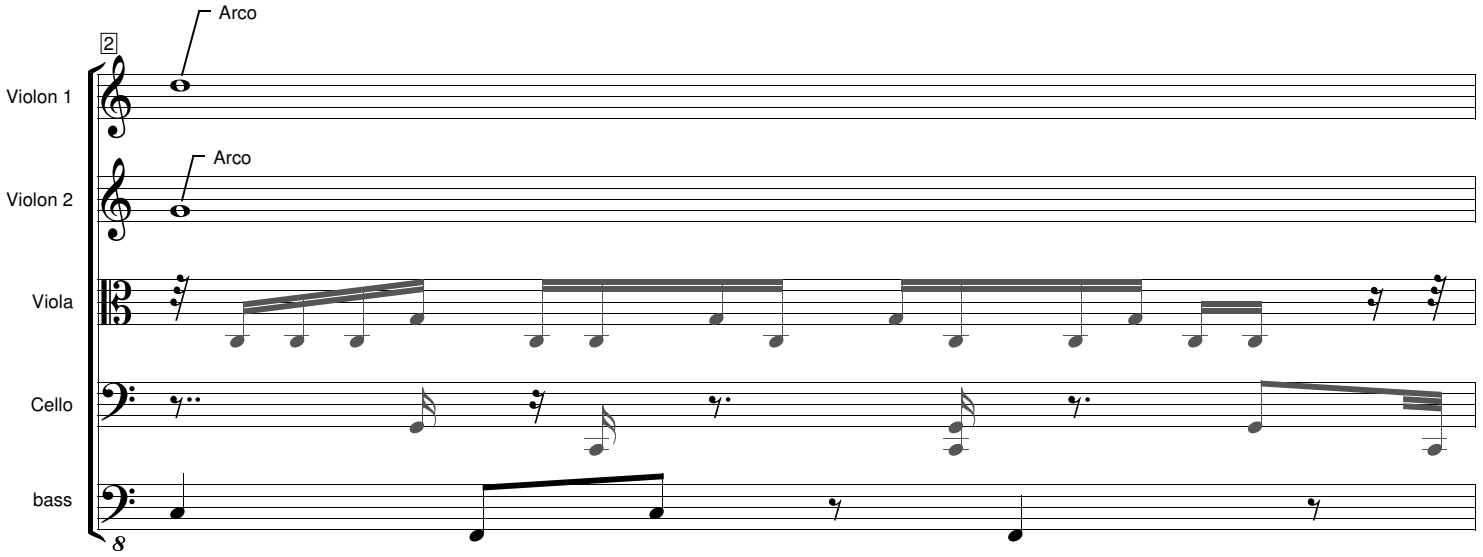
In any case, if you like this music or have any question, don't hesitate to send a little note to the author..

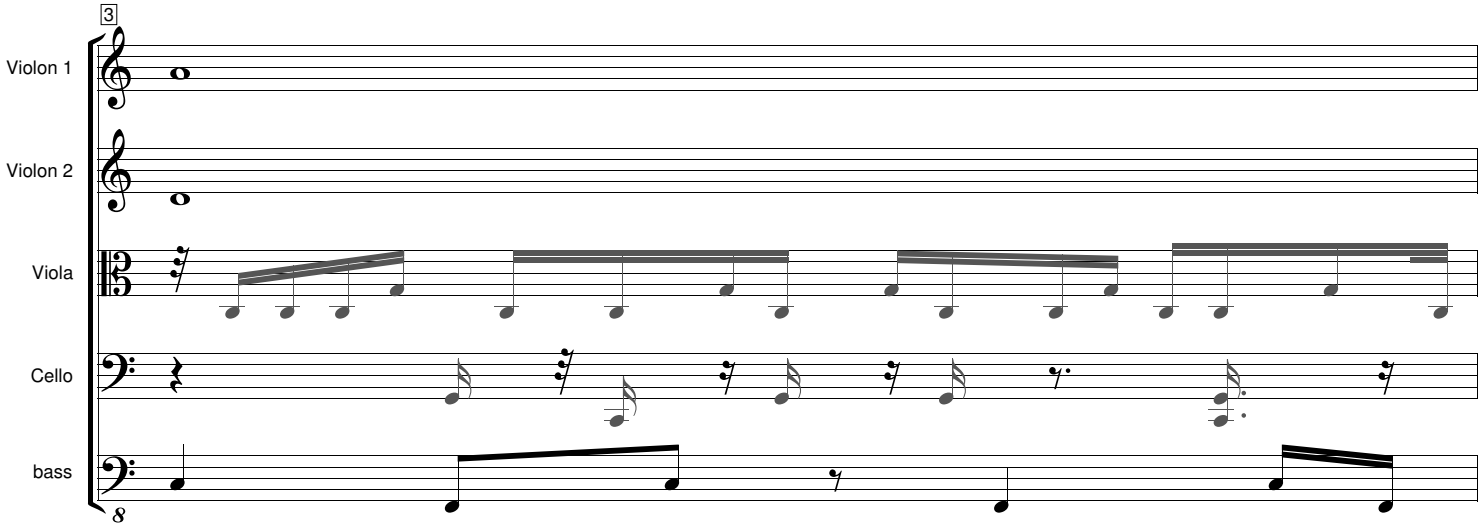
Quatuor avec peut-être une contrebasse
Quartet with perhaps a contrabass
Premier mouvement

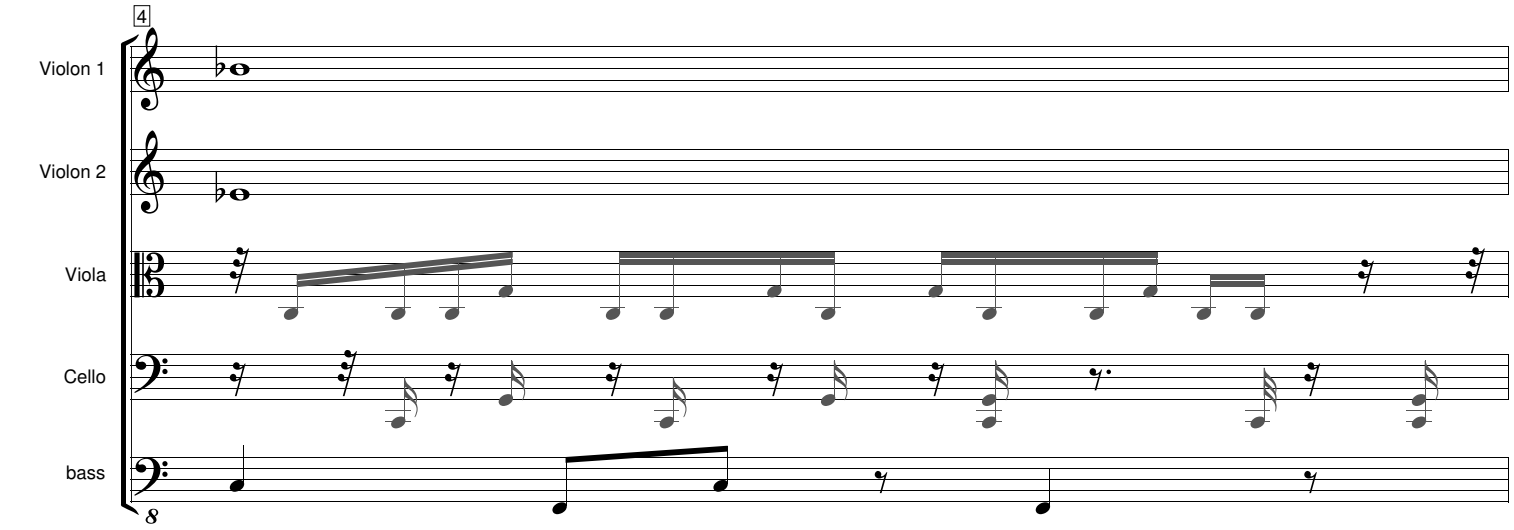
Jean Pierre Prudent
all rights reserved

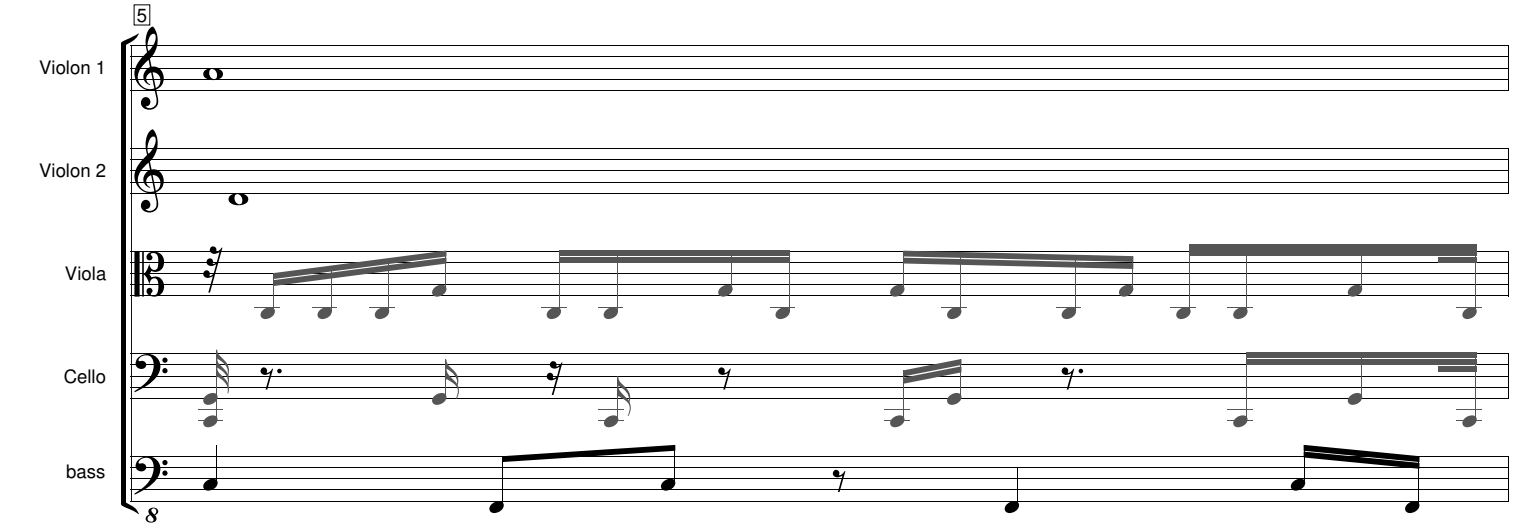
(voir remarques en dernière page - see remarks on last page)

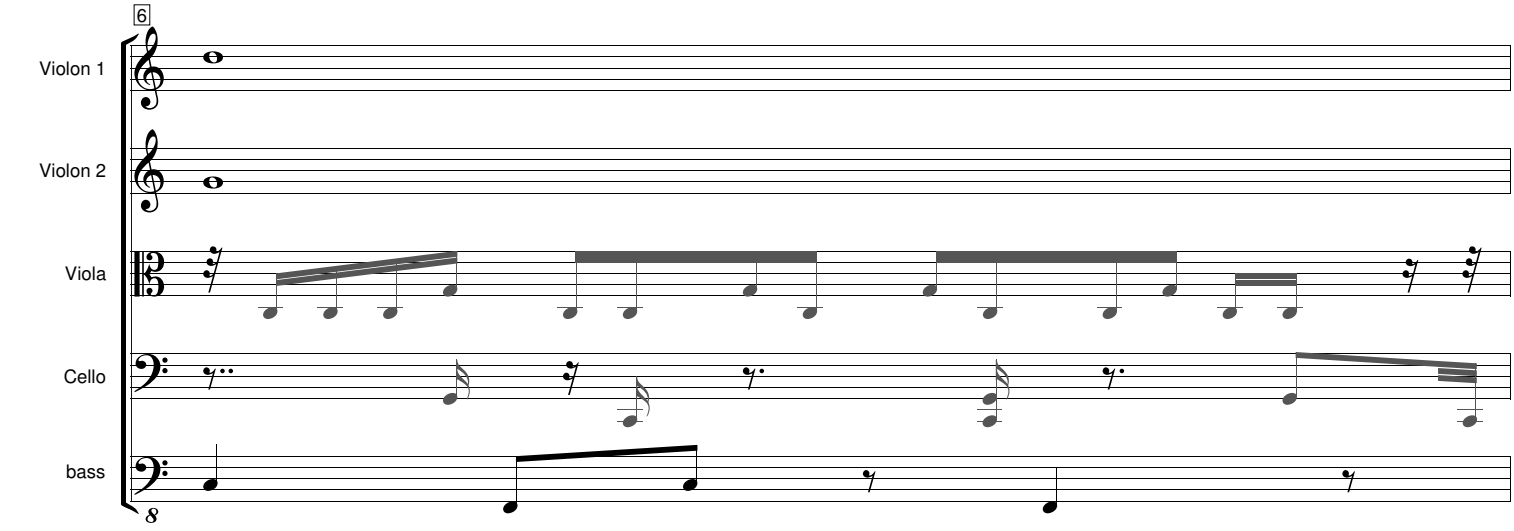


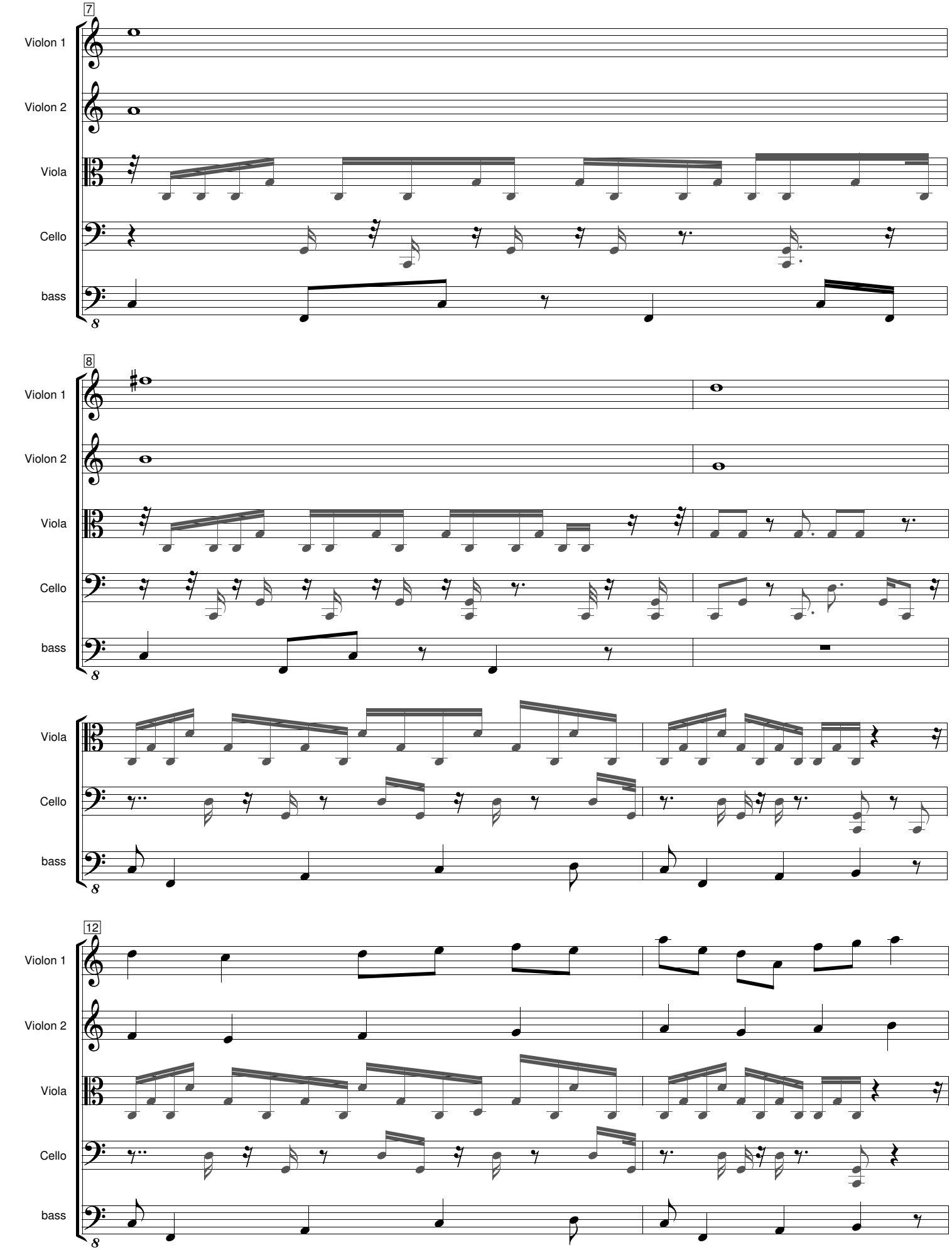


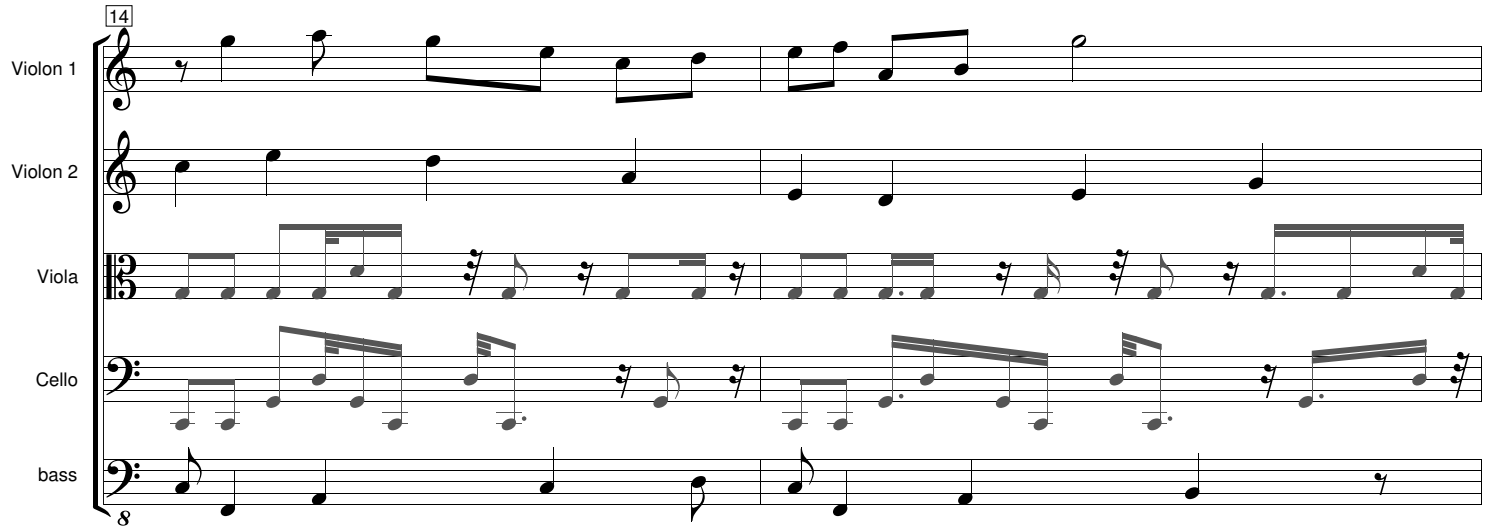


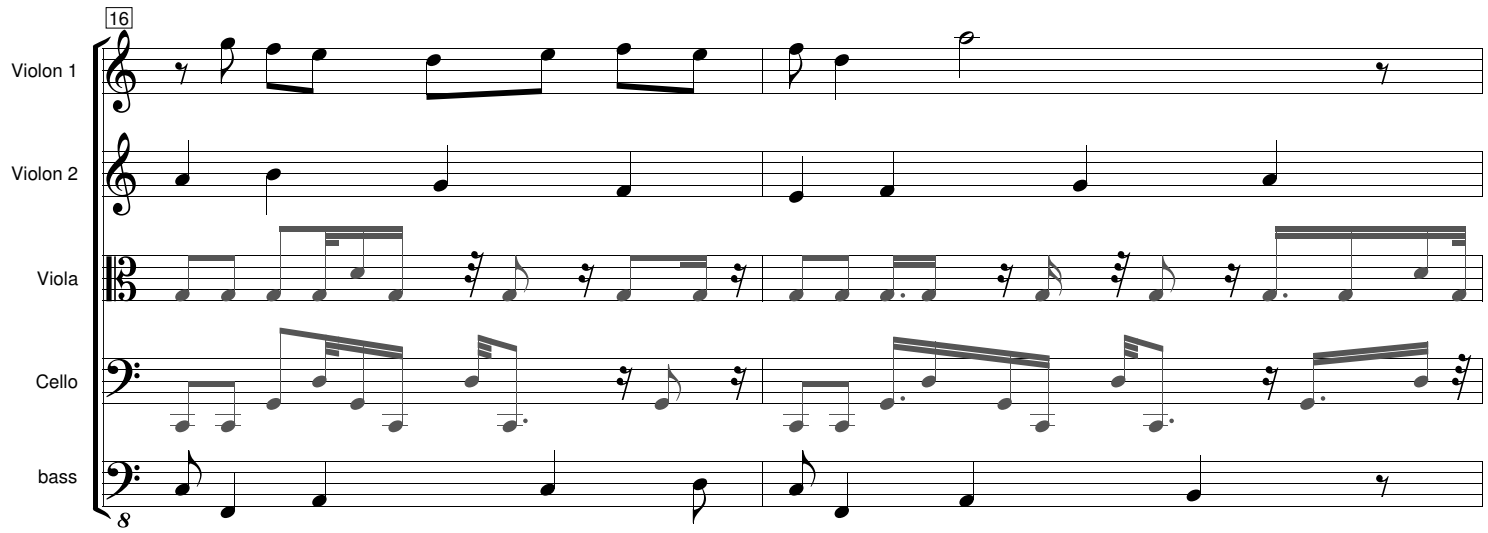

4
Violon 1
Violon 2
Viola
Cello
bass

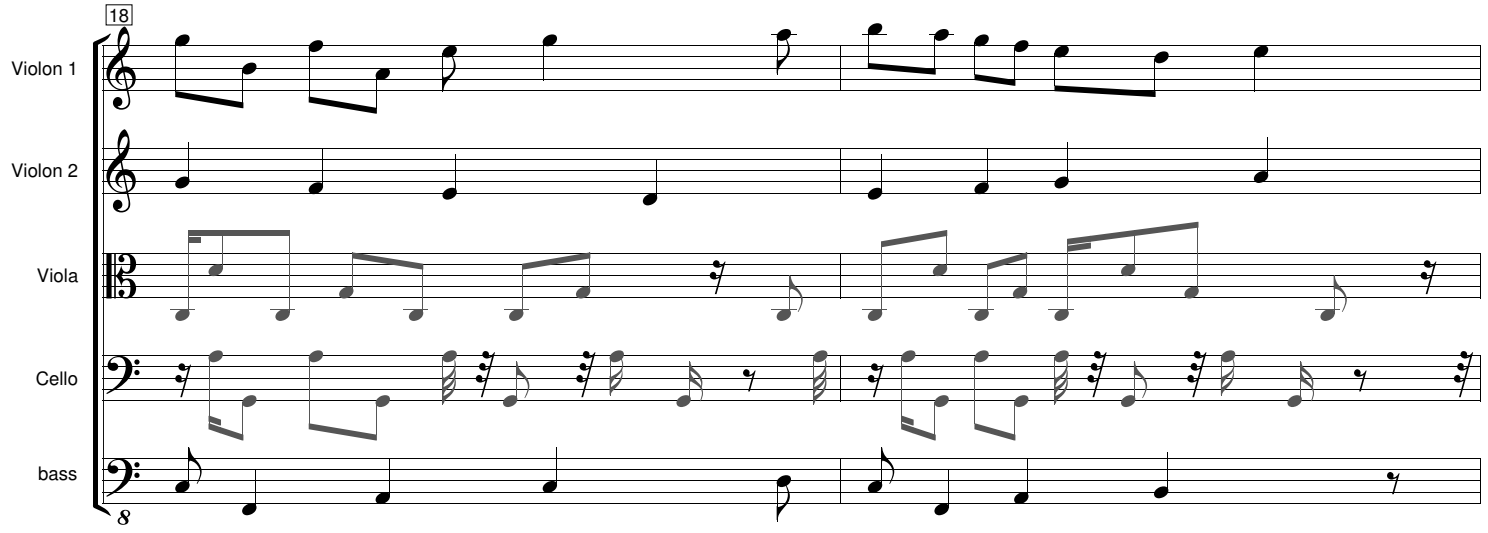

5
Violon 1
Violon 2
Viola
Cello
bass

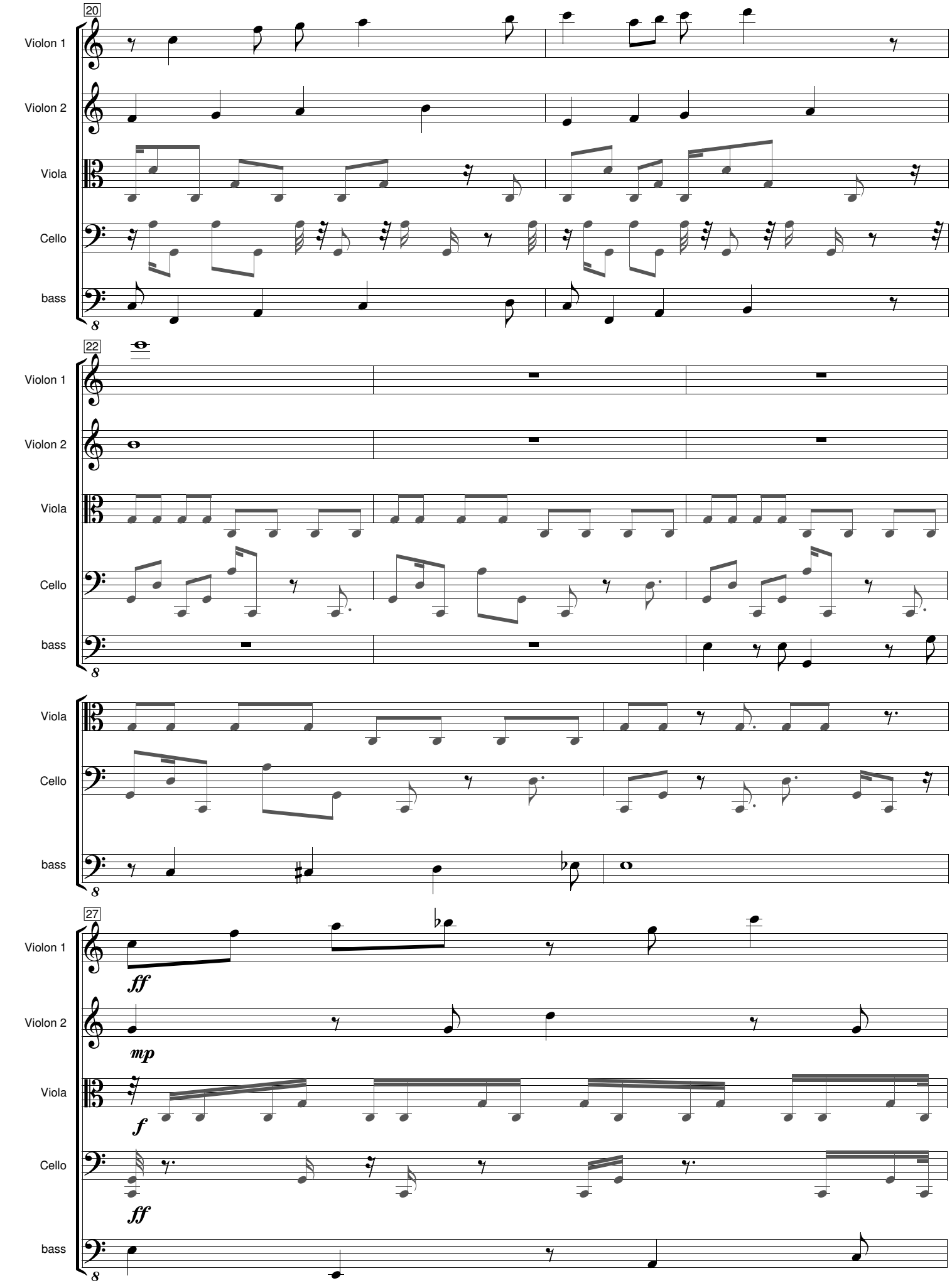

6
Violon 1
Violon 2
Viola
Cello
bass

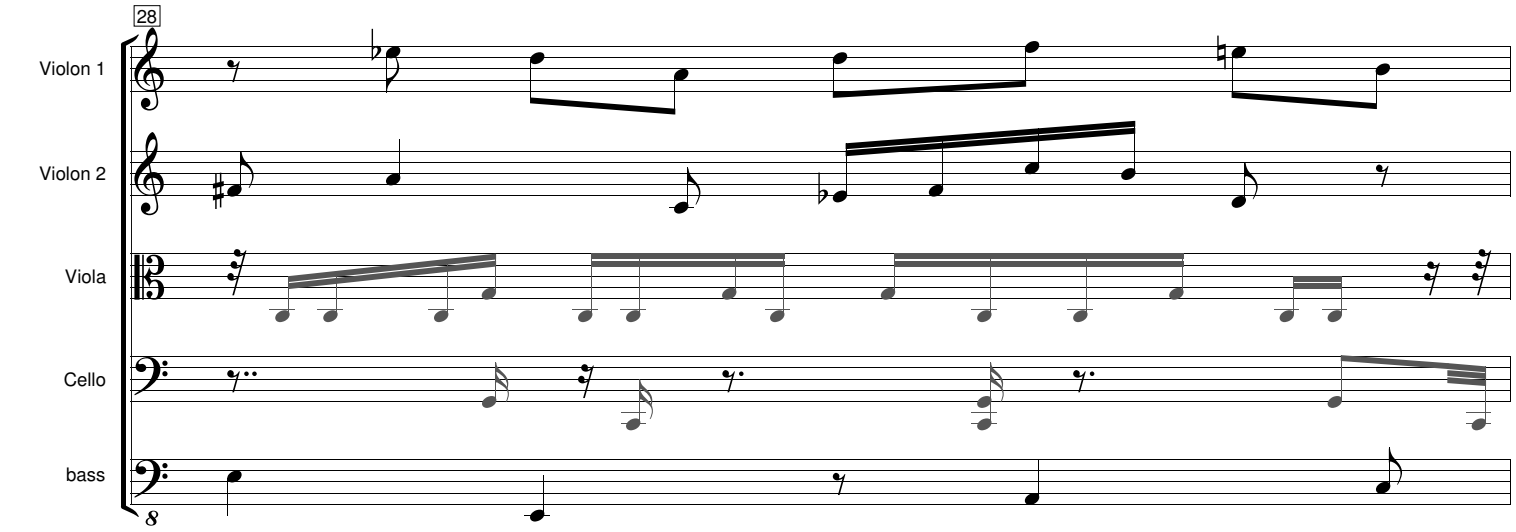

7
Violon 1
Violon 2
Viola
Cello
bass
8
8
Violon 1
Violon 2
Viola
Cello
bass
8
Viola
Cello
bass
8
12
Violon 1
Violon 2
Viola
Cello
bass
8

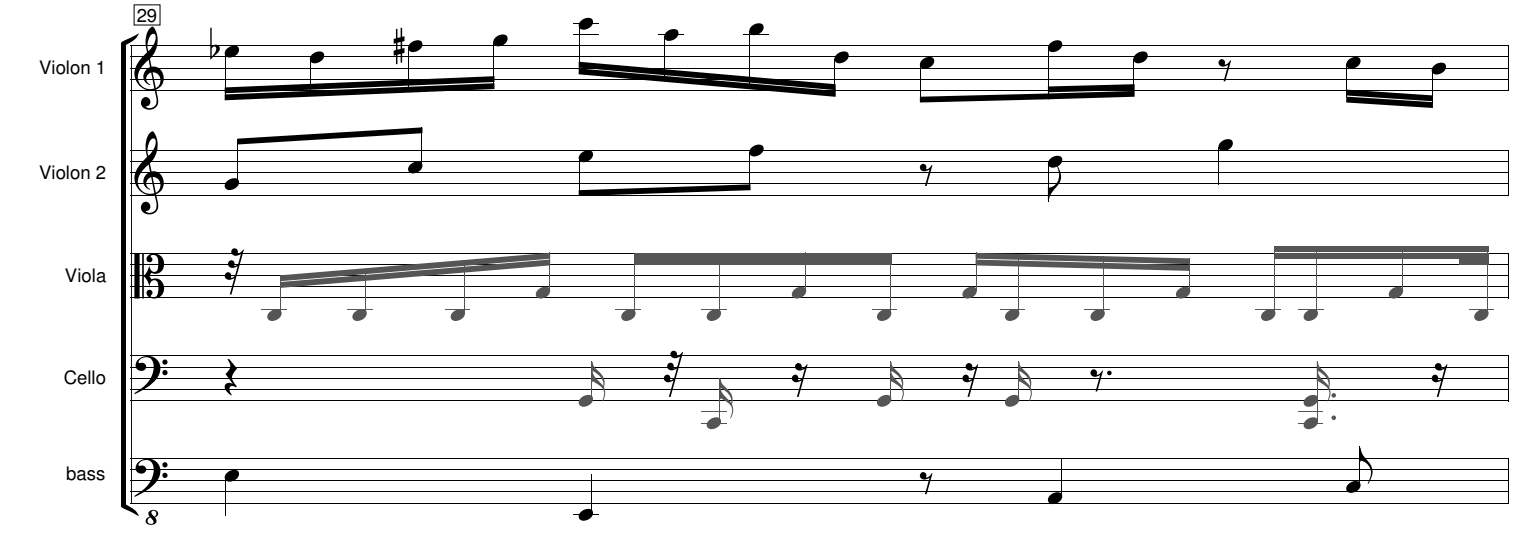

14
Violon 1
Violon 2
Viola
Cello
bass

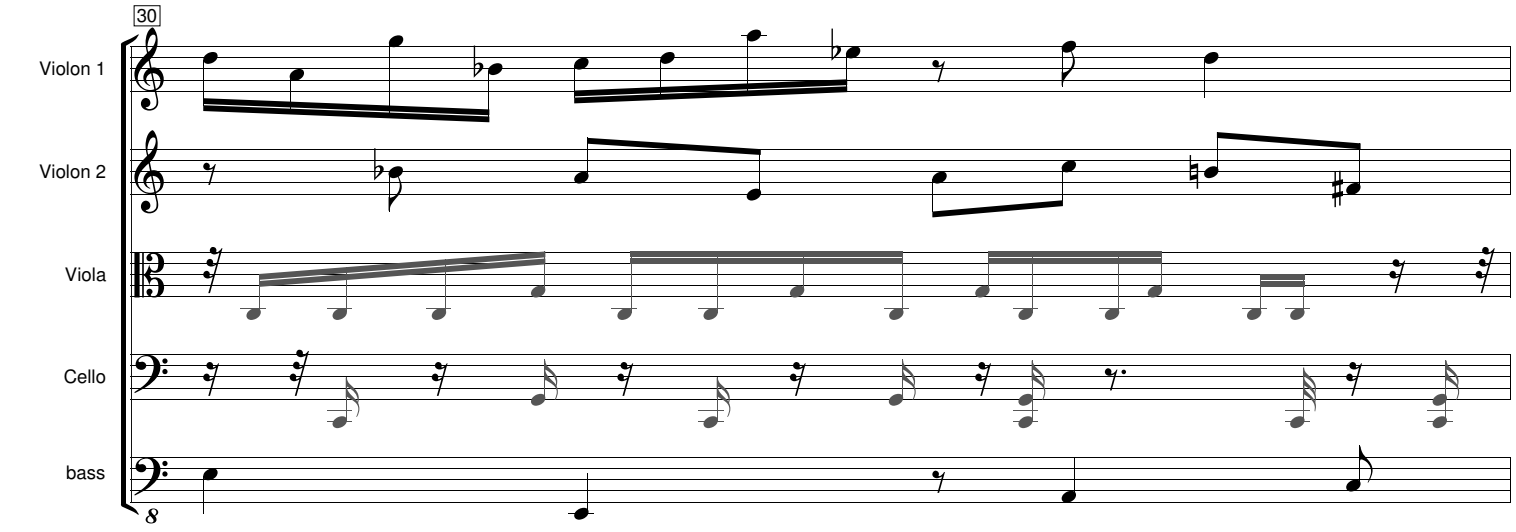

16
Violon 1
Violon 2
Viola
Cello
bass

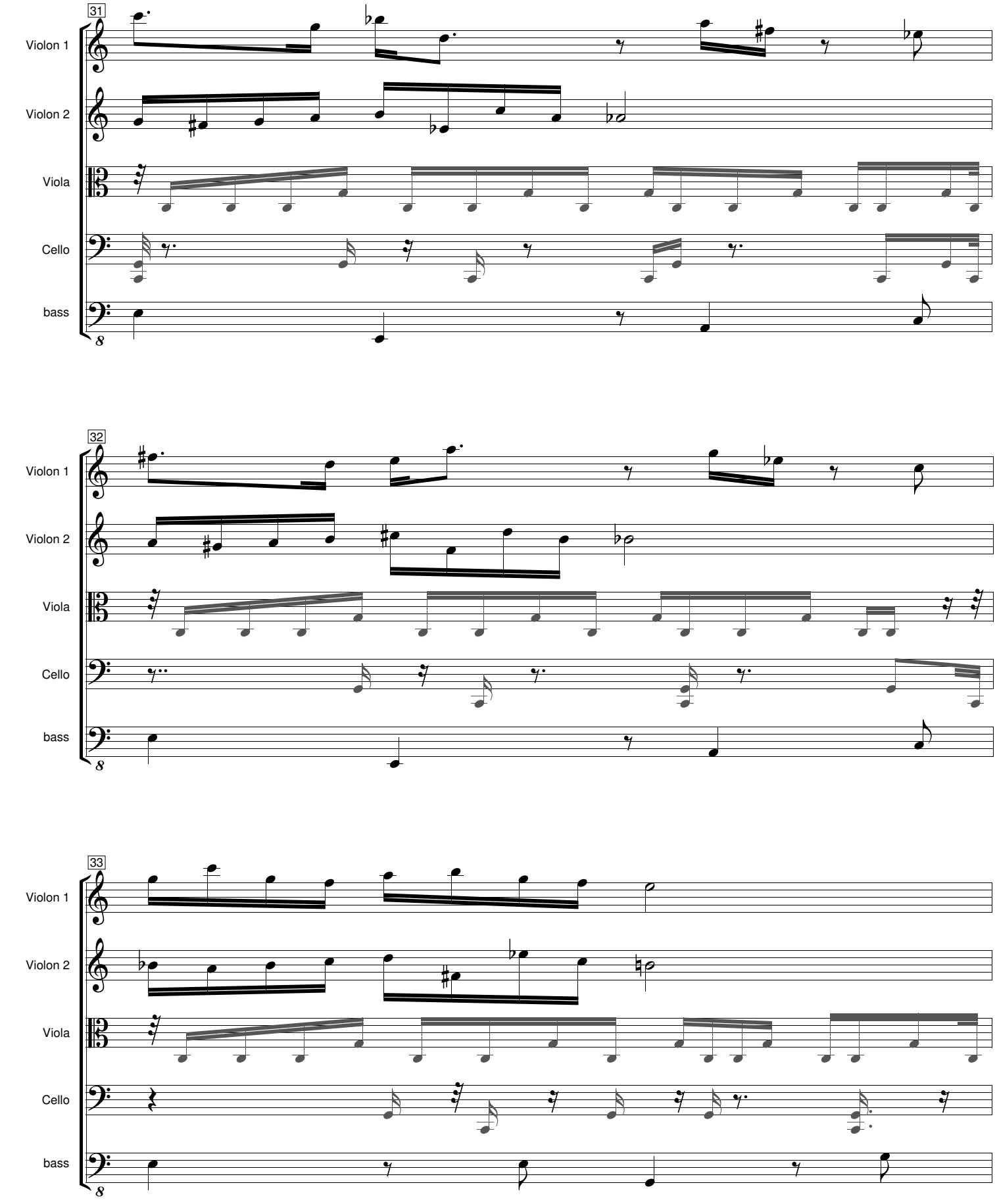

18
Violon 1
Violon 2
Viola
Cello
bass

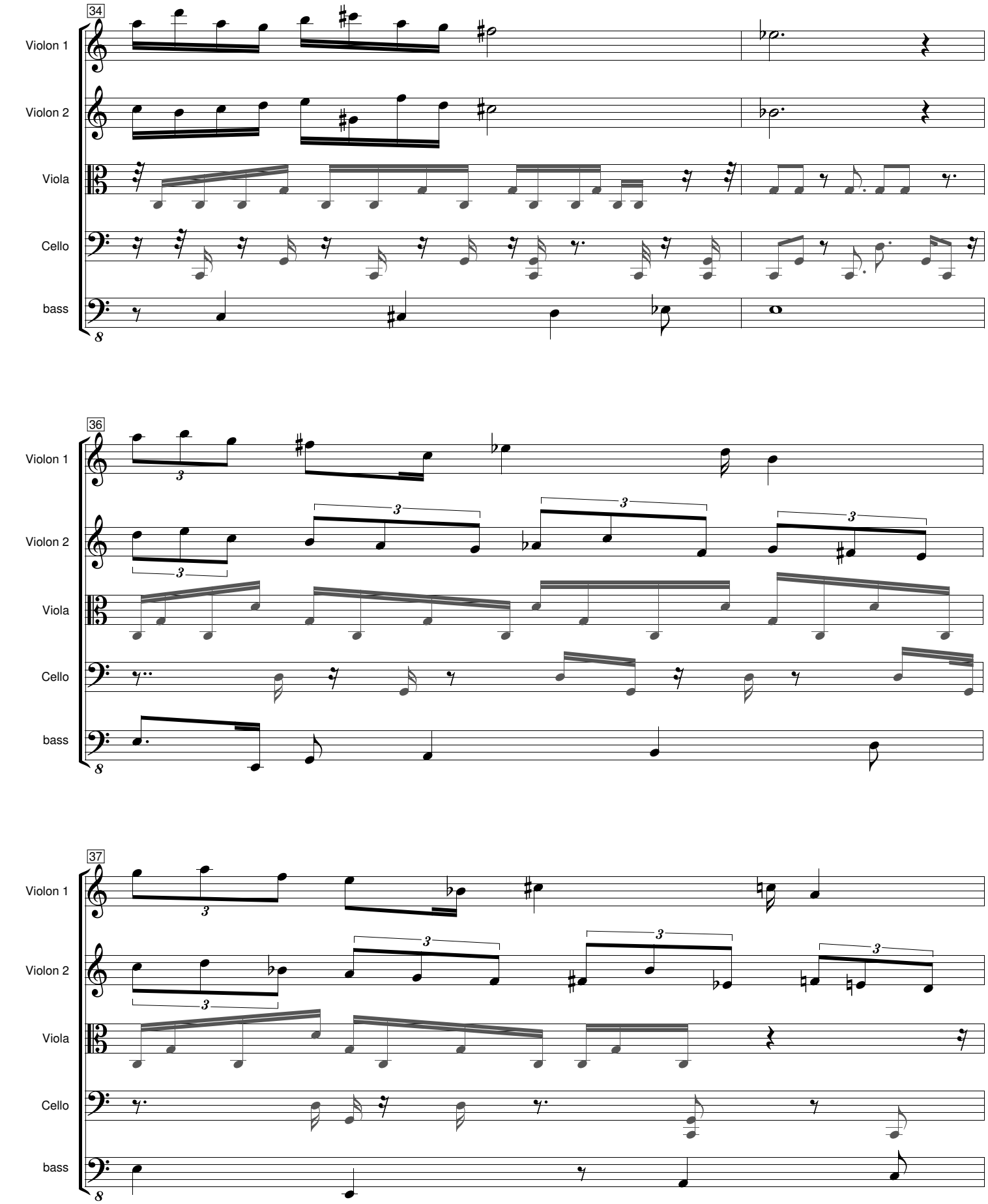

20
Violon 1
Violon 2
Viola
Cello
bass
22
Violon 1
Violon 2
Viola
Cello
bass
Viola
Cello
bass
27
Violon 1
ff
Violon 2
mp
Viola
f
Cello
ff
bass

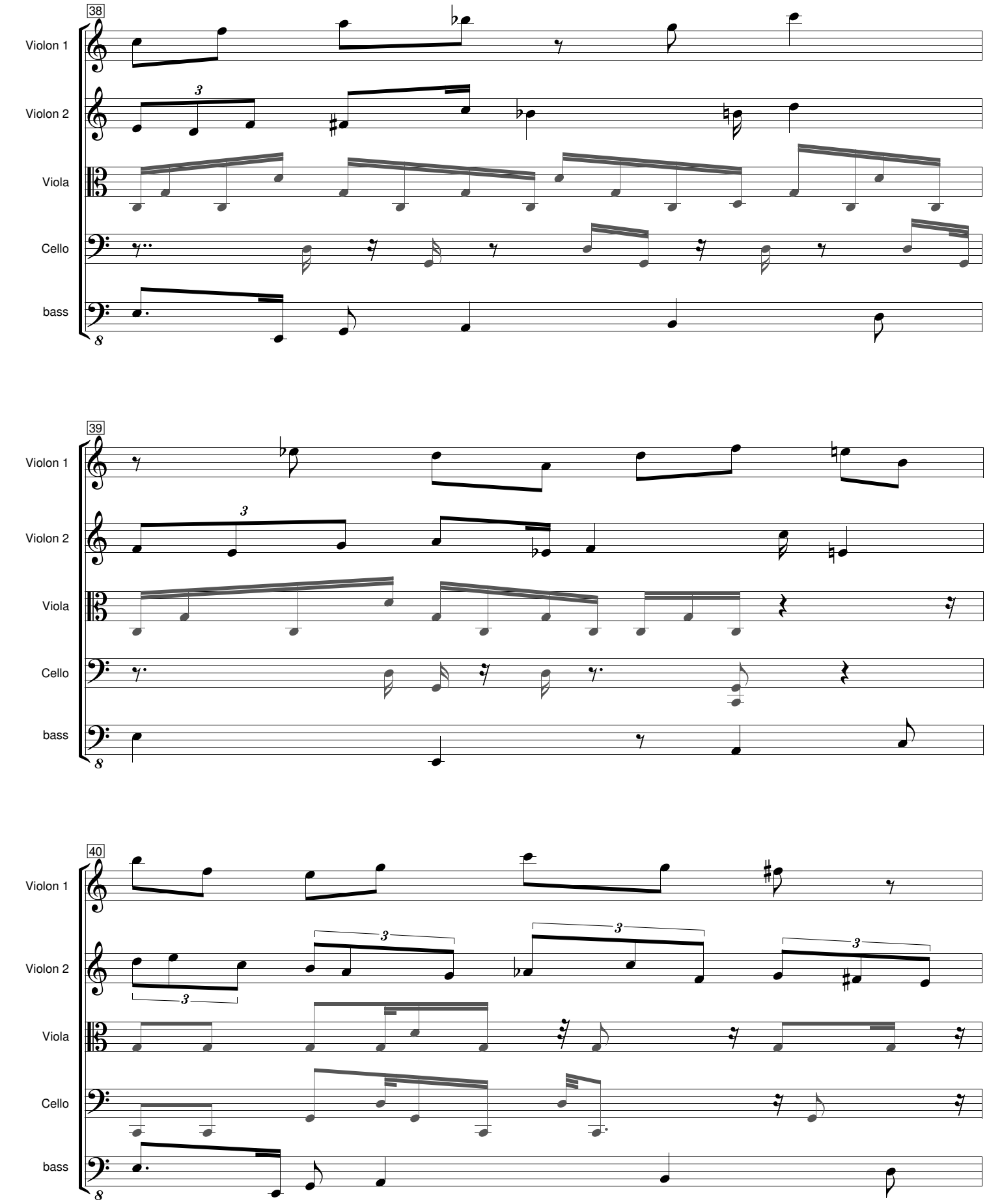

28
Violon 1
Violon 2
Viola
Cello
bass

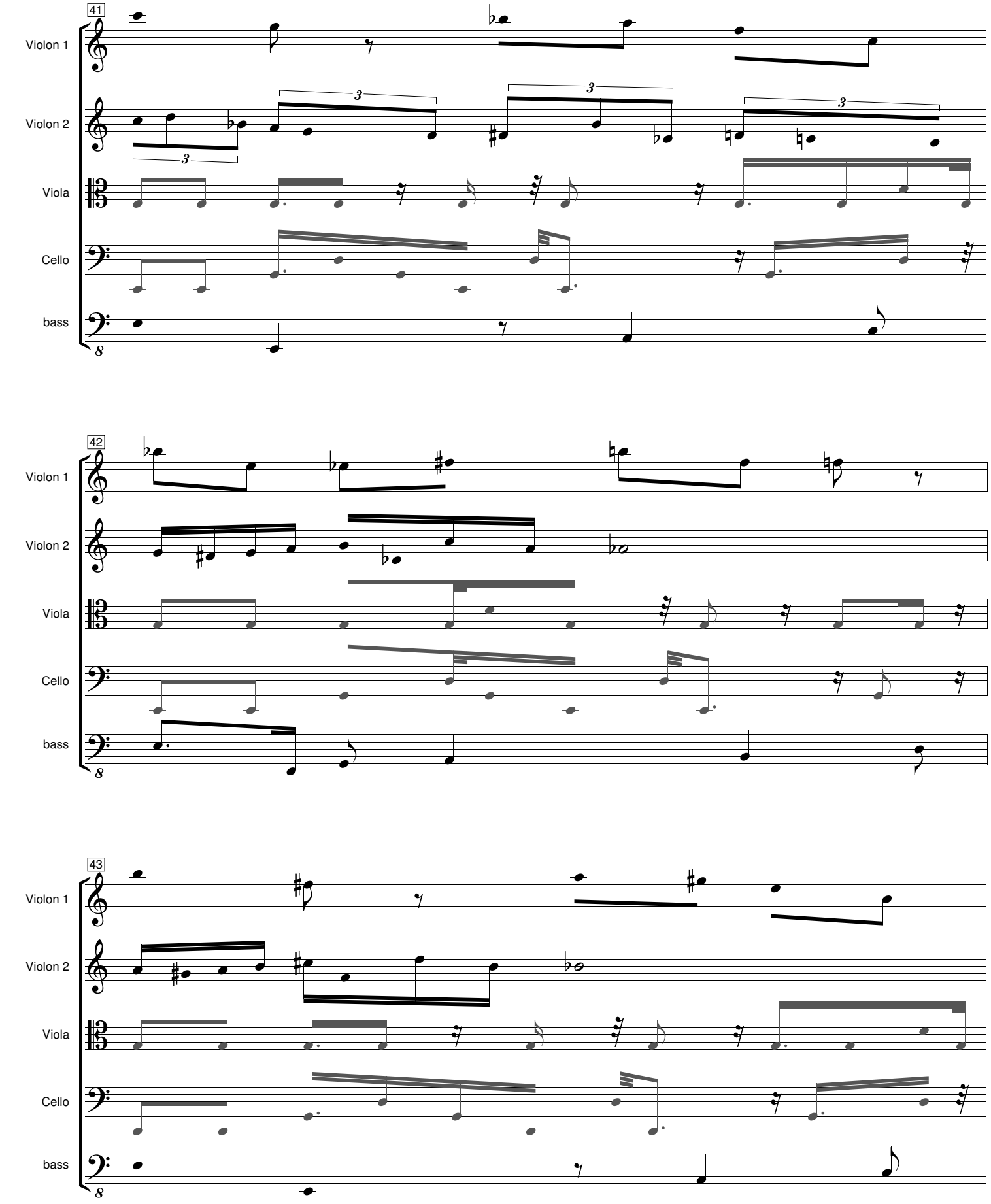

29
Violon 1
Violon 2
Viola
Cello
bass

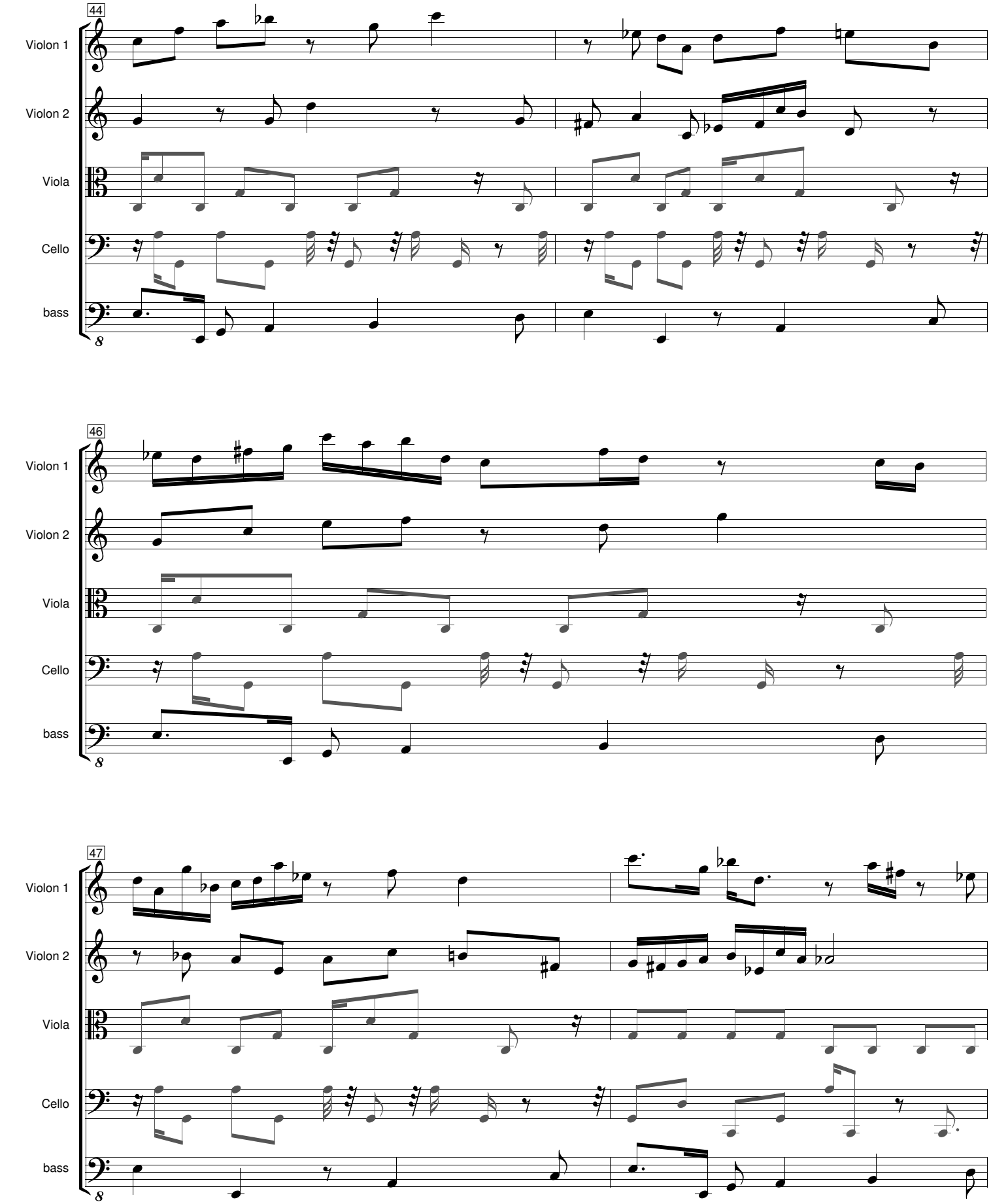

30
Violon 1
Violon 2
Viola
Cello
bass

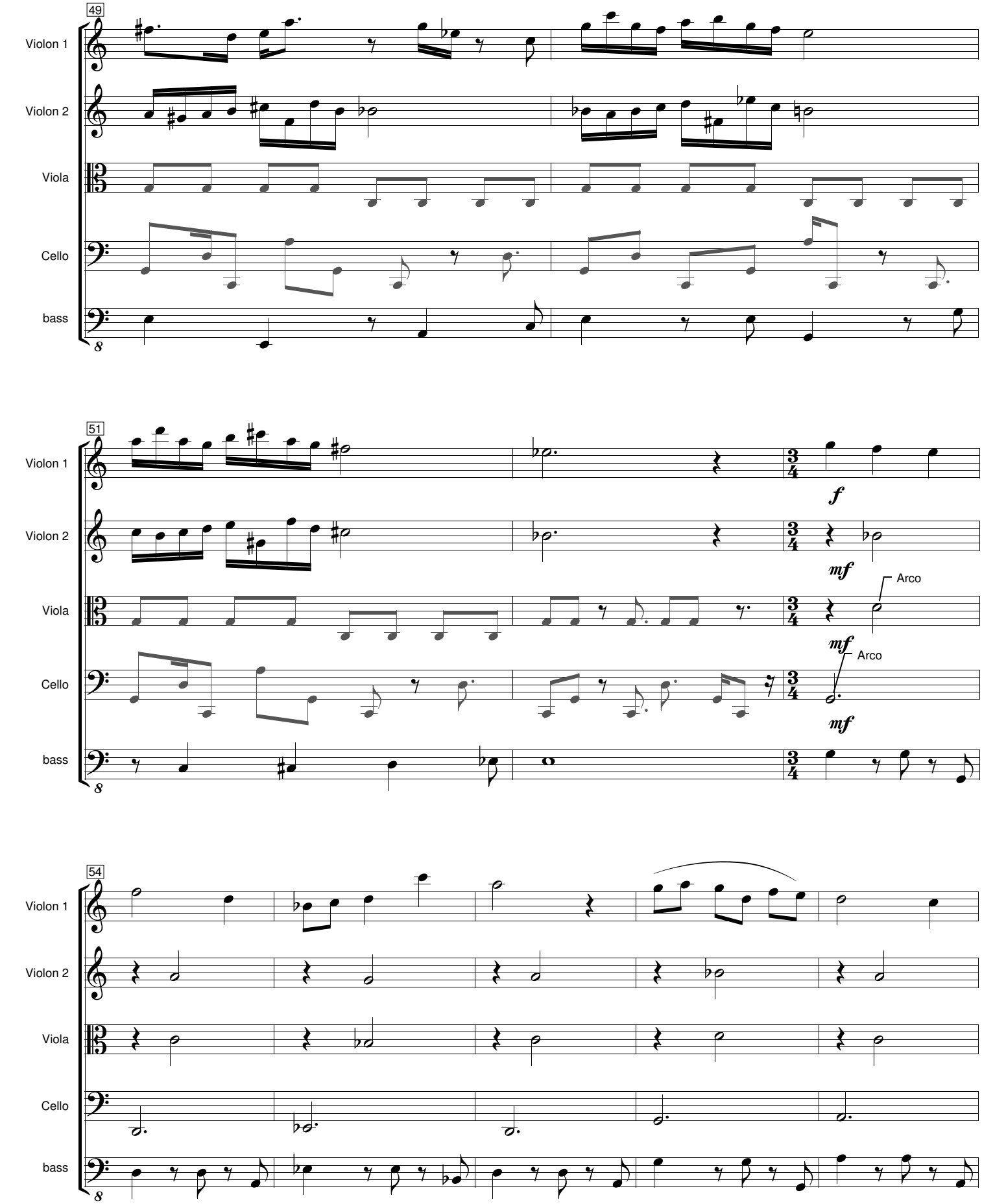

31
Violon 1
Violon 2
Viola
Cello
bass
32
Violon 1
Violon 2
Viola
Cello
bass
33
Violon 1
Violon 2
Viola
Cello
bass

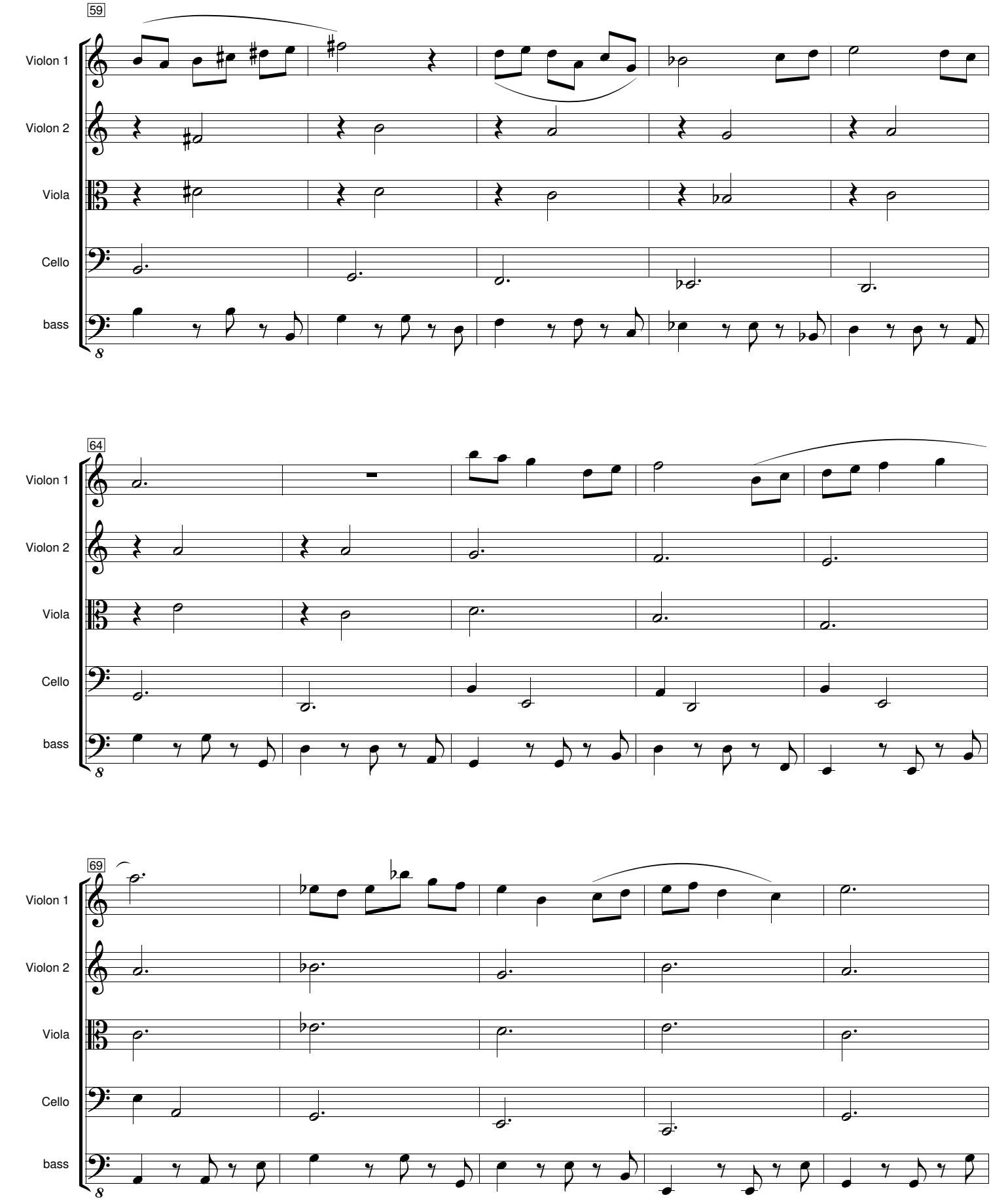

34
Violon 1
Violon 2
Viola
Cello
bass
8
36
Violon 1
Violon 2
Viola
Cello
bass
8
37
Violon 1
Violon 2
Viola
Cello
bass
8

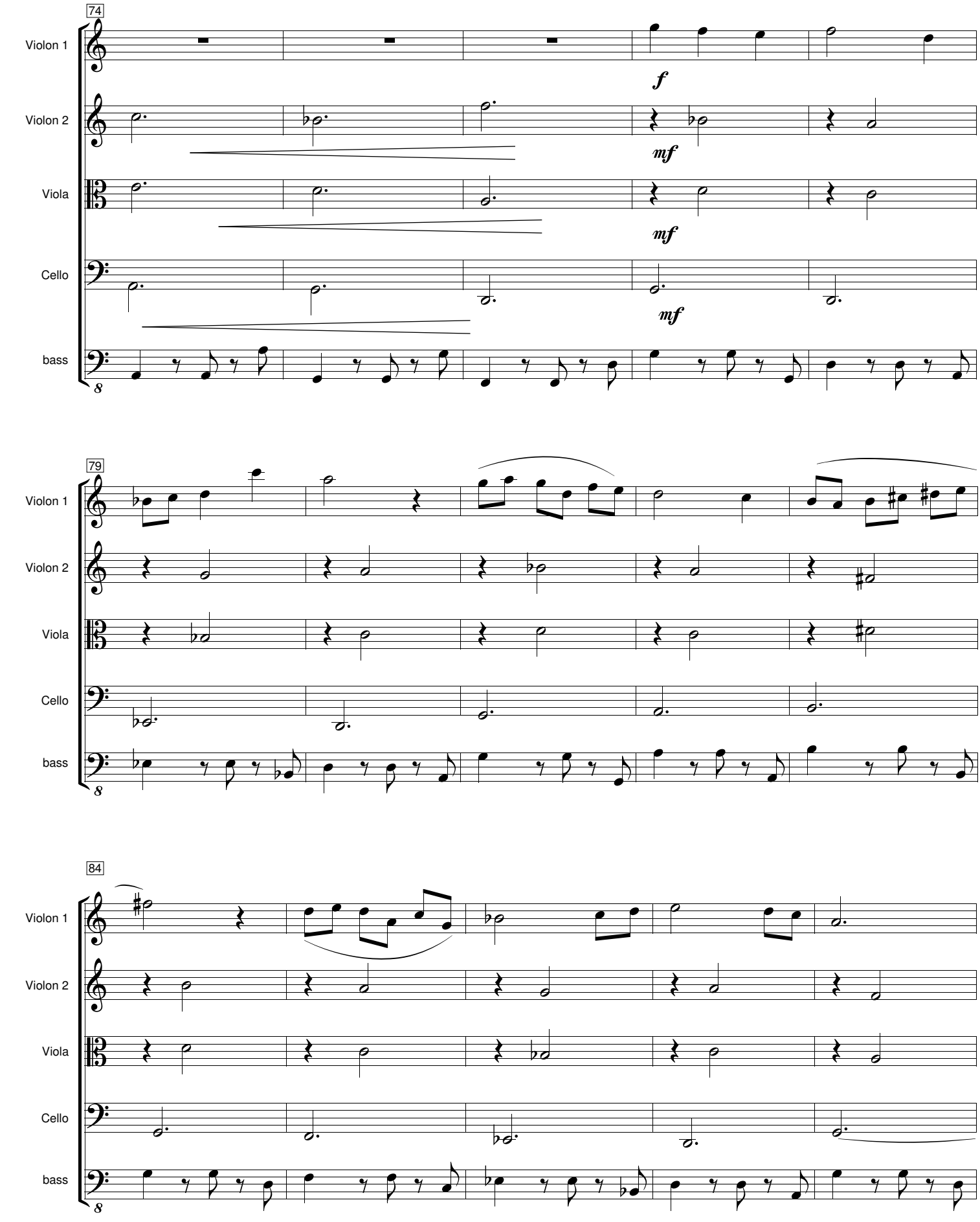

38
Violon 1
Violon 2
Viola
Cello
bass
39
Violon 1
Violon 2
Viola
Cello
bass
40
Violon 1
Violon 2
Viola
Cello
bass

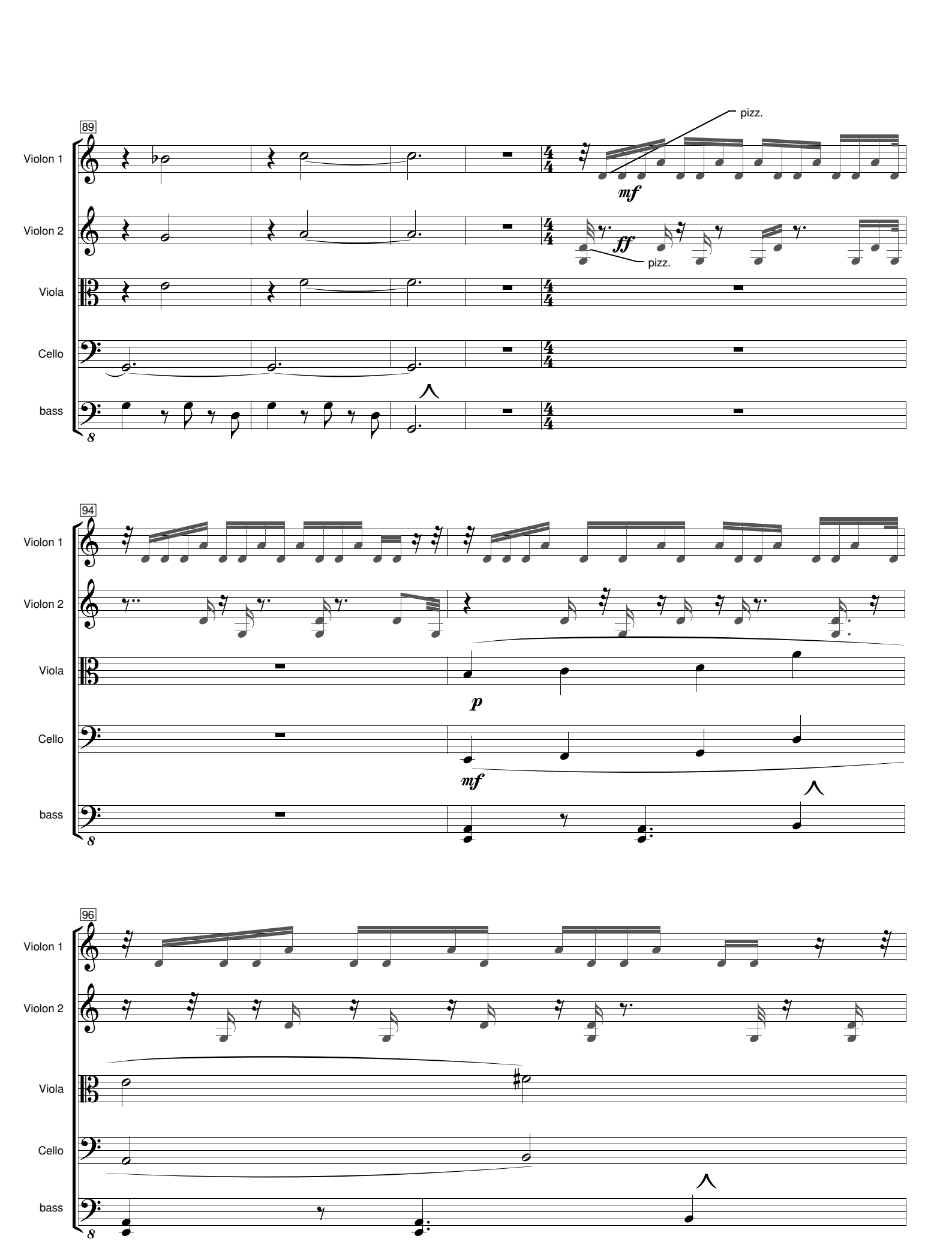

41
Violon 1
Violon 2
Viola
Cello
bass
42
Violon 1
Violon 2
Viola
Cello
bass
43
Violon 1
Violon 2
Viola
Cello
bass

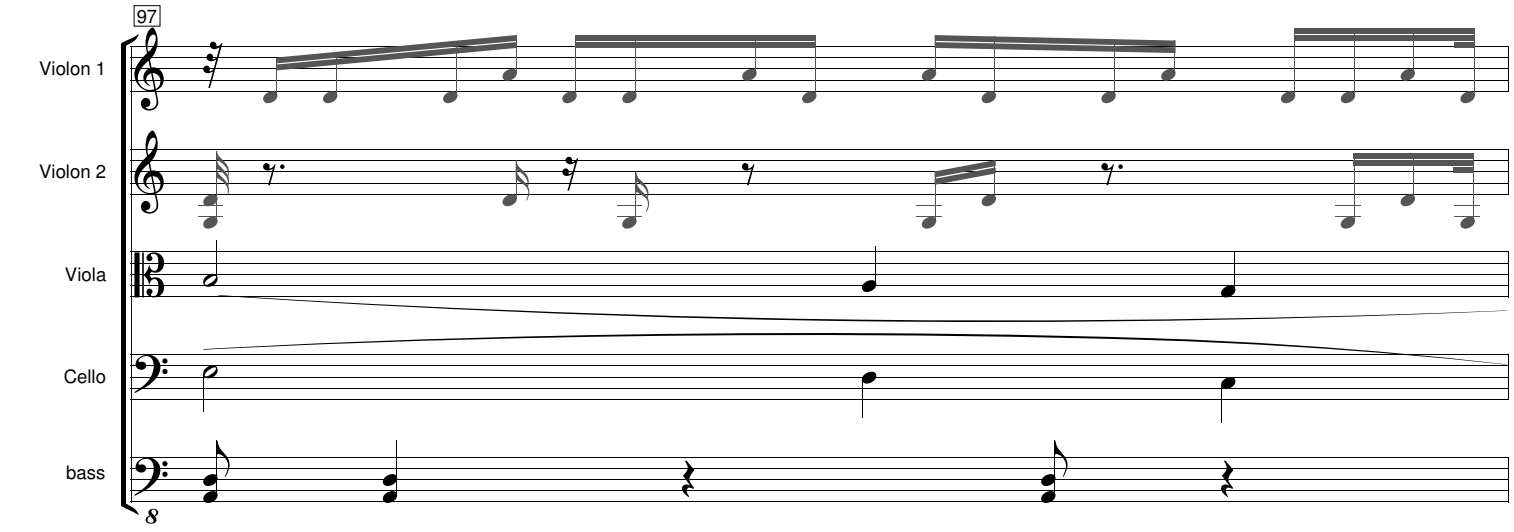

44
Violon 1
Violon 2
Viola
Cello
bass
8
46
Violon 1
Violon 2
Viola
Cello
bass
8
47
Violon 1
Violon 2
Viola
Cello
bass
8

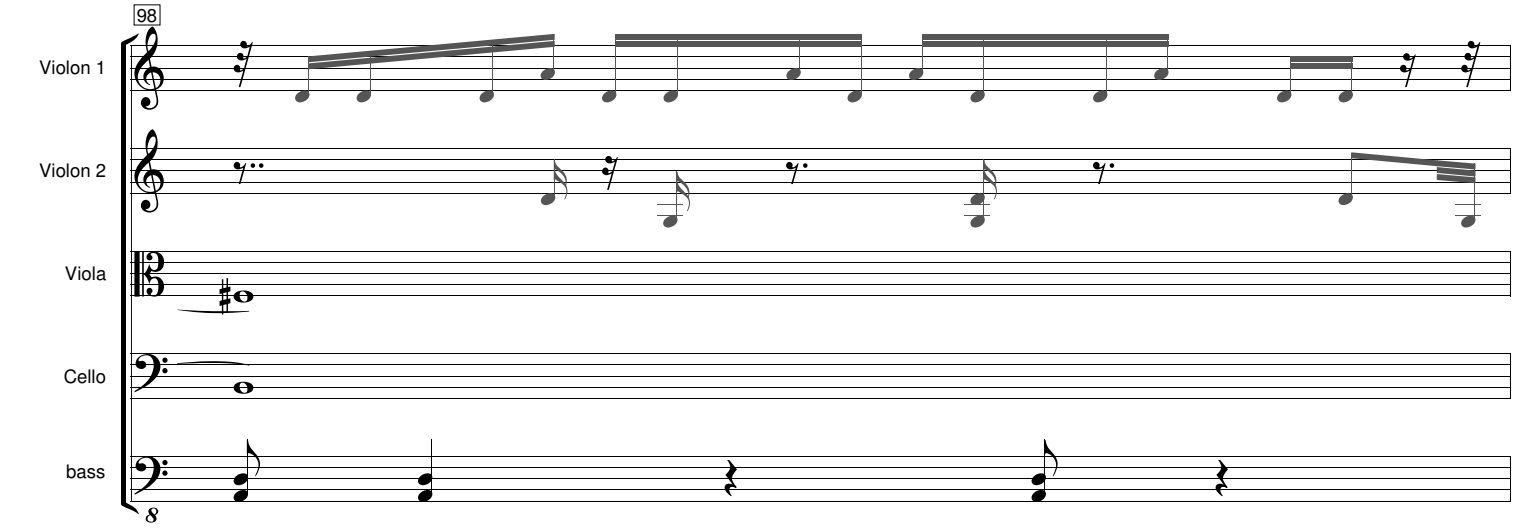

49
Violon 1
Violon 2
Viola
Cello
bass
51
f
mf
Arco
mf
Arco
mf
54

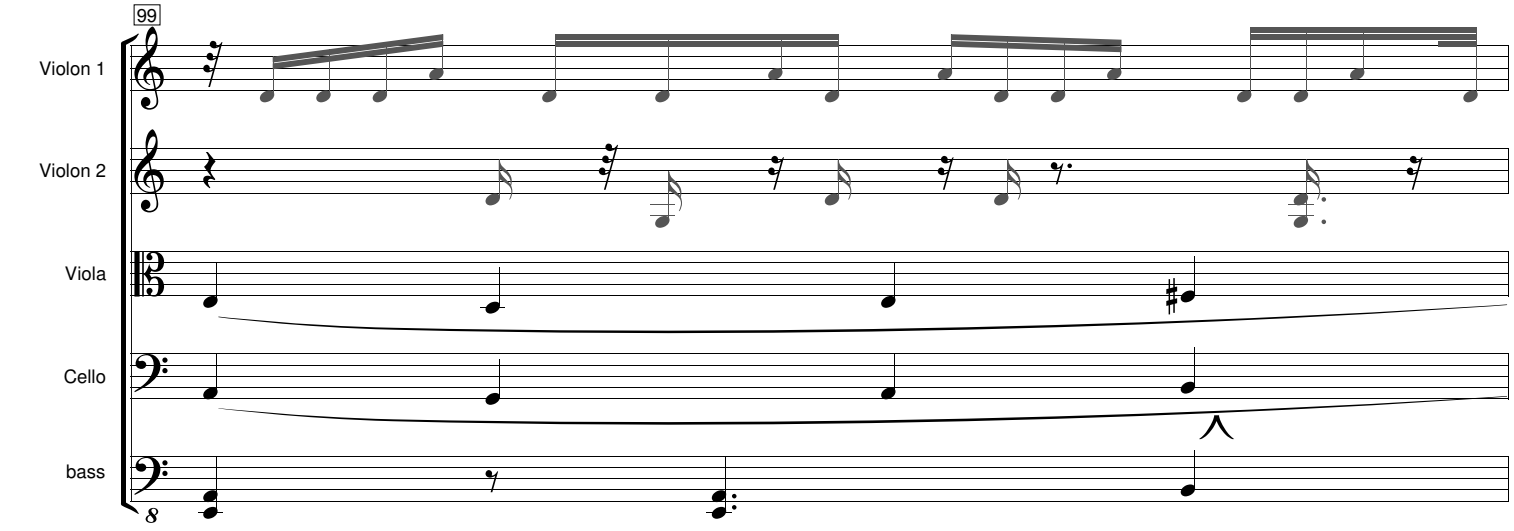

59
Violon 1
Violon 2
Viola
Cello
bass
64
Violon 1
Violon 2
Viola
Cello
bass
69
Violon 1
Violon 2
Viola
Cello
bass

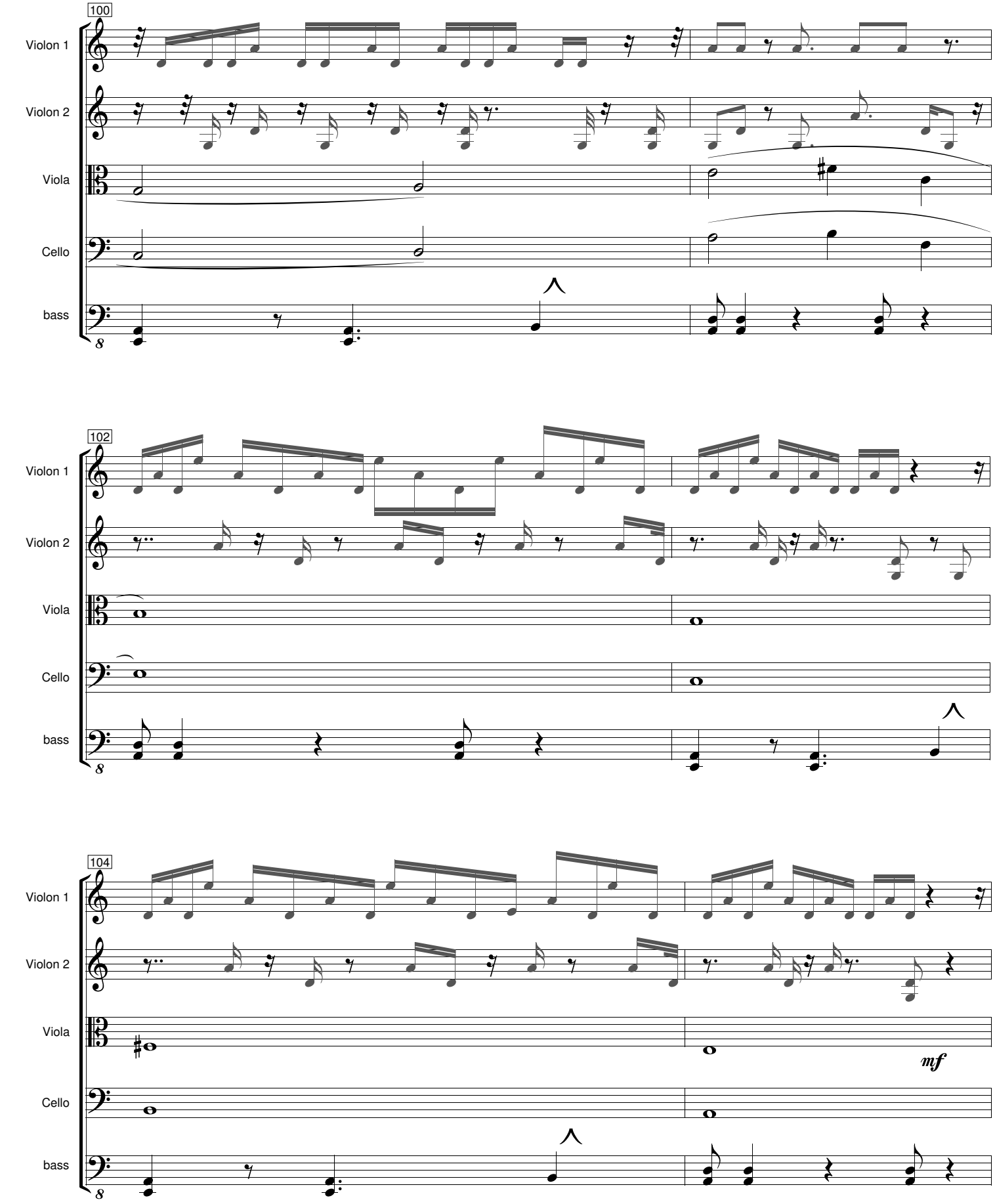

74
Violon 1
Violon 2
Viola
Cello
bass
f
mf
mf
mf
79
Violon 1
Violon 2
Viola
Cello
bass
84
Violon 1
Violon 2
Viola
Cello
bass

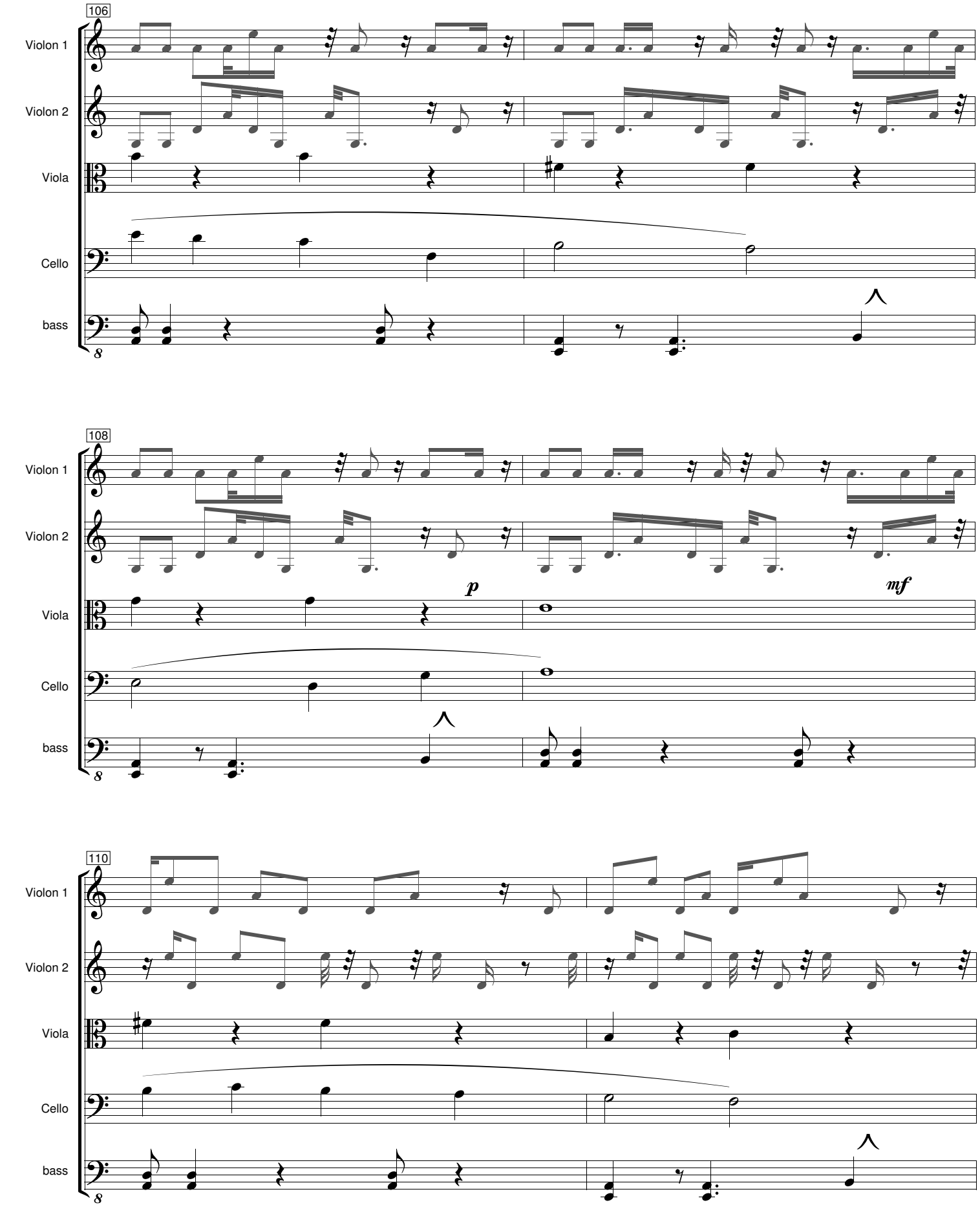

89
Violon 1
Violon 2
Viola
Cello
bass
pizz.
mf
ff
pizz.
94
Violon 1
Violon 2
Viola
Cello
bass
p
mf
96
Violon 1
Violon 2
Viola
Cello
bass

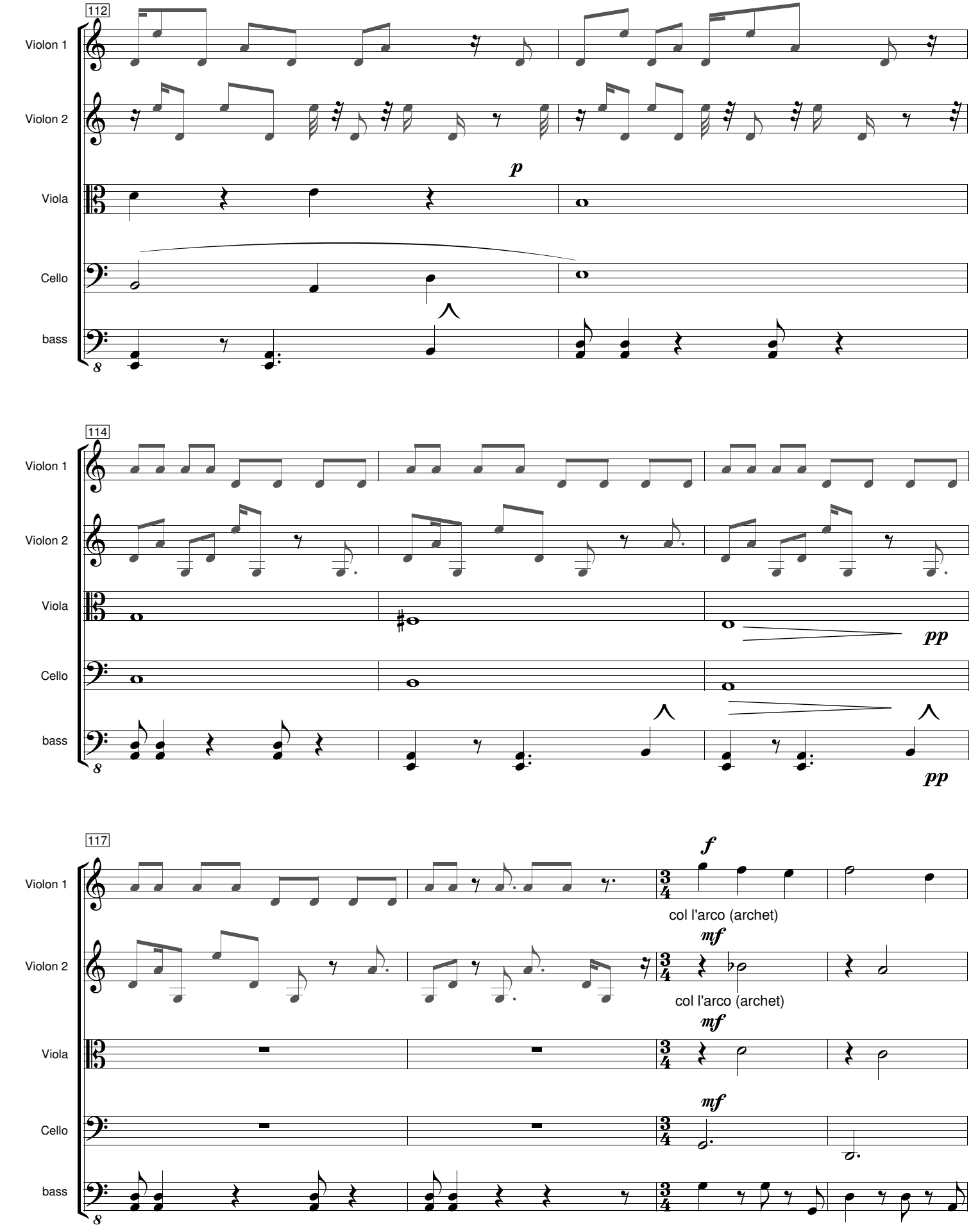

97
Violon 1
Violon 2
Viola
Cello
bass
8

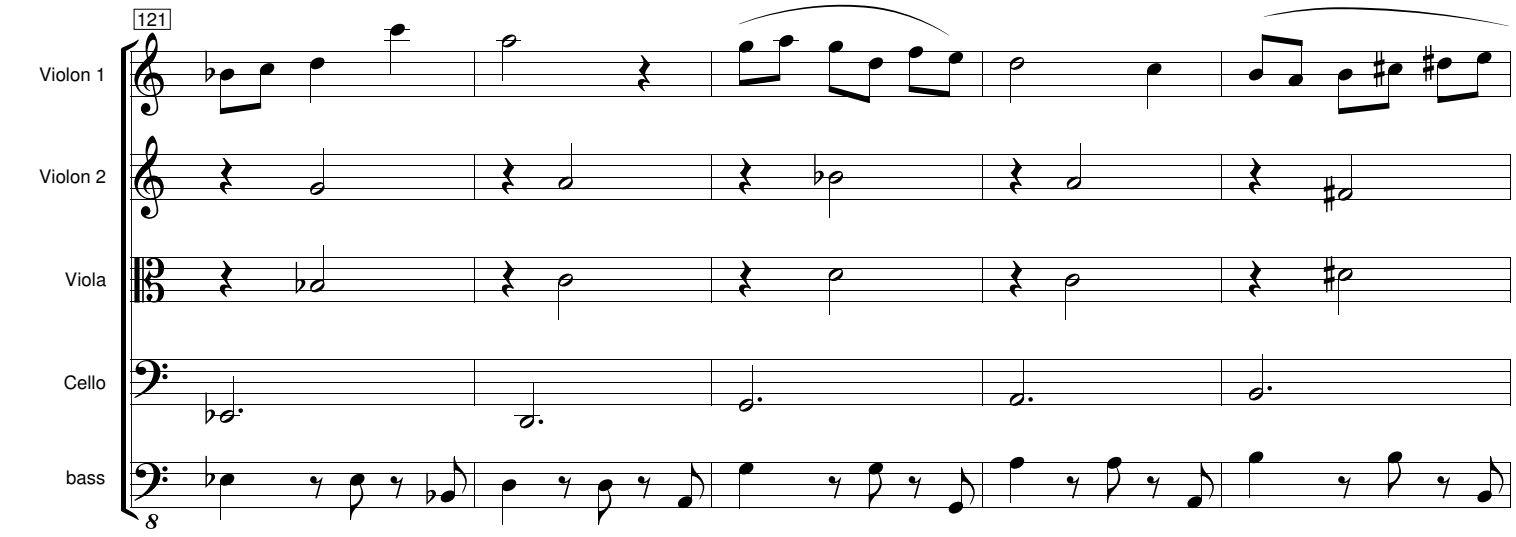

98
Violon 1
Violon 2
Viola
Cello
bass
8

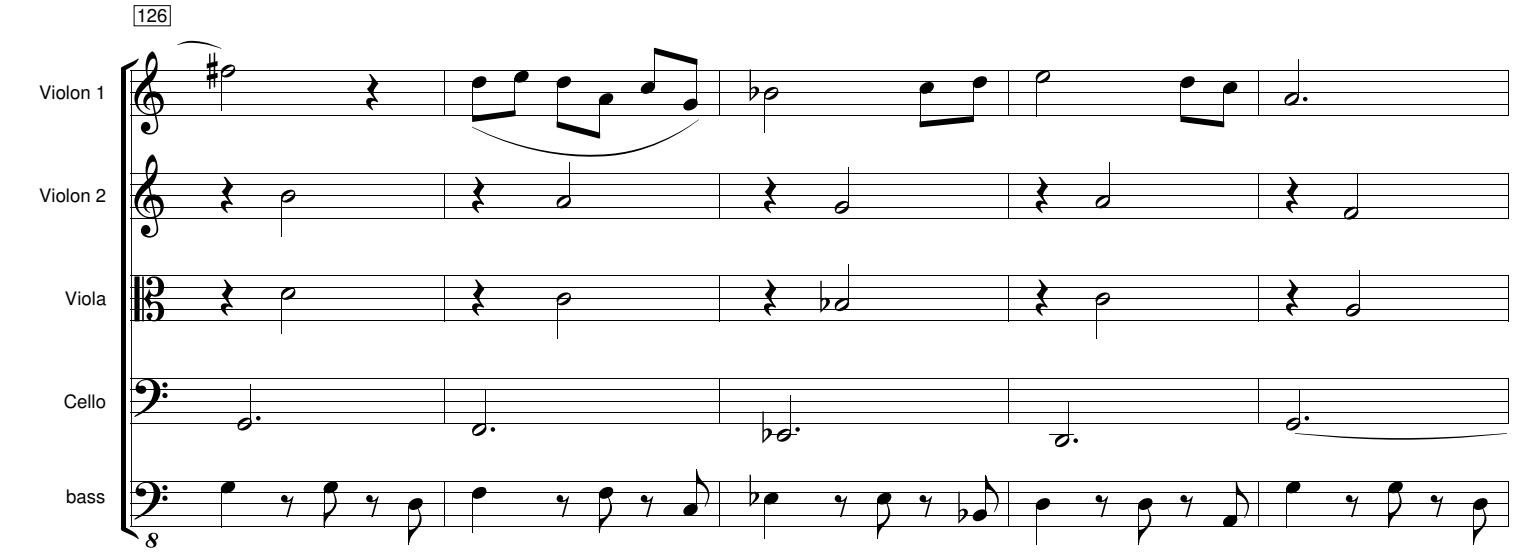

99
Violon 1
Violon 2
Viola
Cello
bass
8

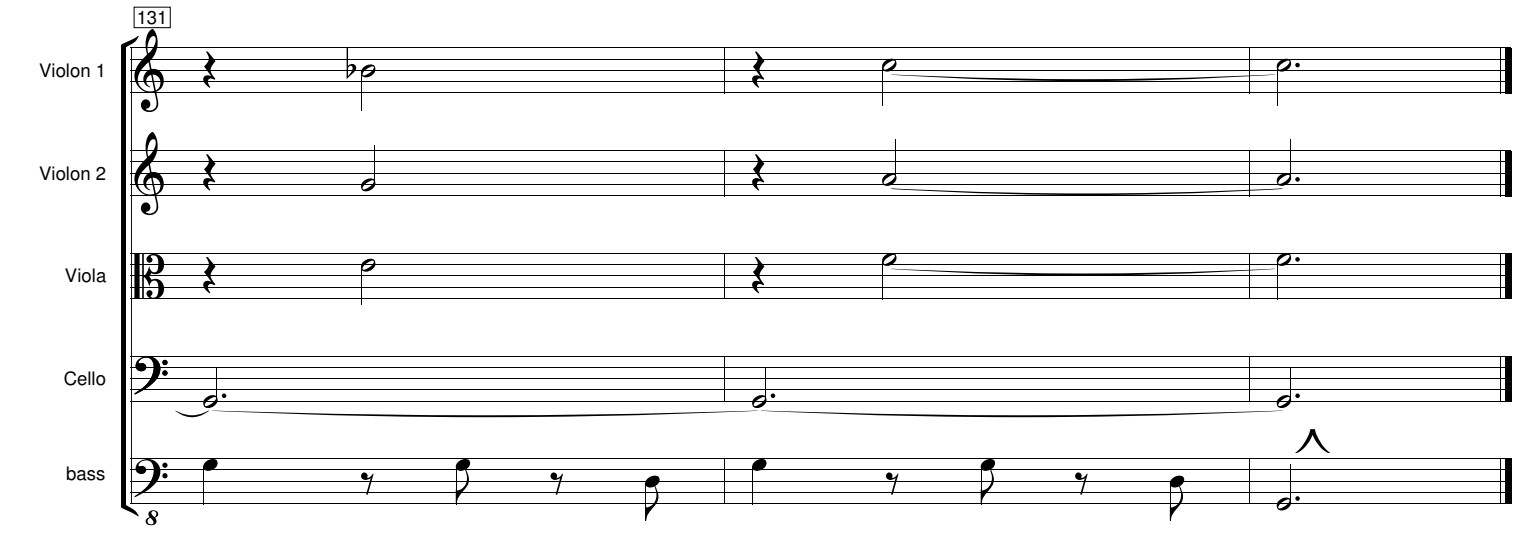

100
Violon 1
Violon 2
Viola
Cello
bass
102
Violon 1
Violon 2
Viola
Cello
bass
104
Violon 1
Violon 2
Viola
mf
Cello
bass


106
Violon 1
Violon 2
Viola
Cello
bass
8
108
Violon 1
Violon 2
p
mf
Viola
Cello
bass
8
110
Violon 1
Violon 2
Viola
Cello
bass
8


112
Violon 1
Violon 2
Viola
Cello
bass
p
114
Violon 1
Violon 2
Viola
Cello
bass
pp
pp
117
Violon 1
Violon 2
Viola
Cello
bass
f
col l'arco (archet)
mf
col l'arco (archet)
mf
mf


121
Violon 1
Violon 2
Viola
Cello
bass

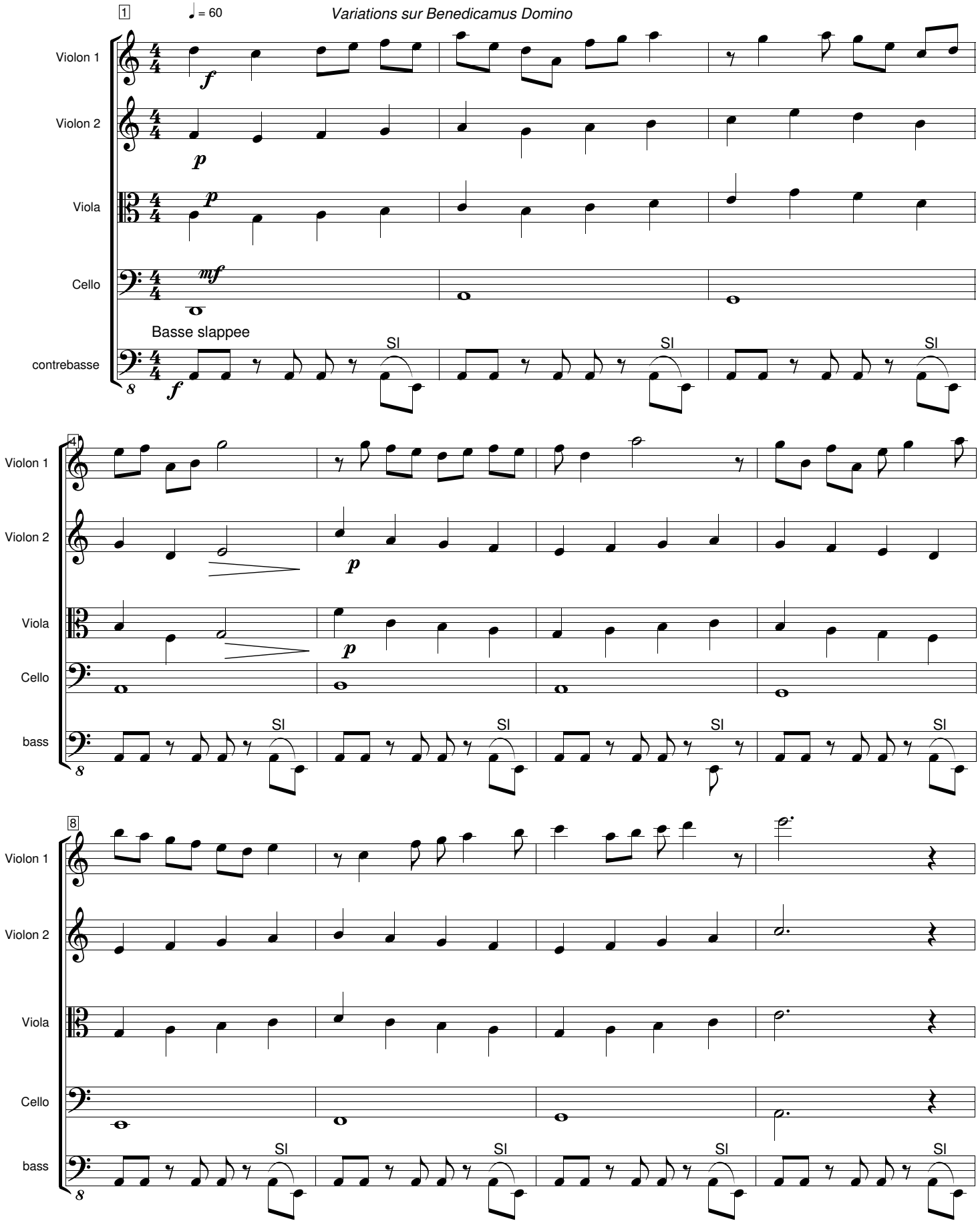

126
Violon 1
Violon 2
Viola
Cello
bass

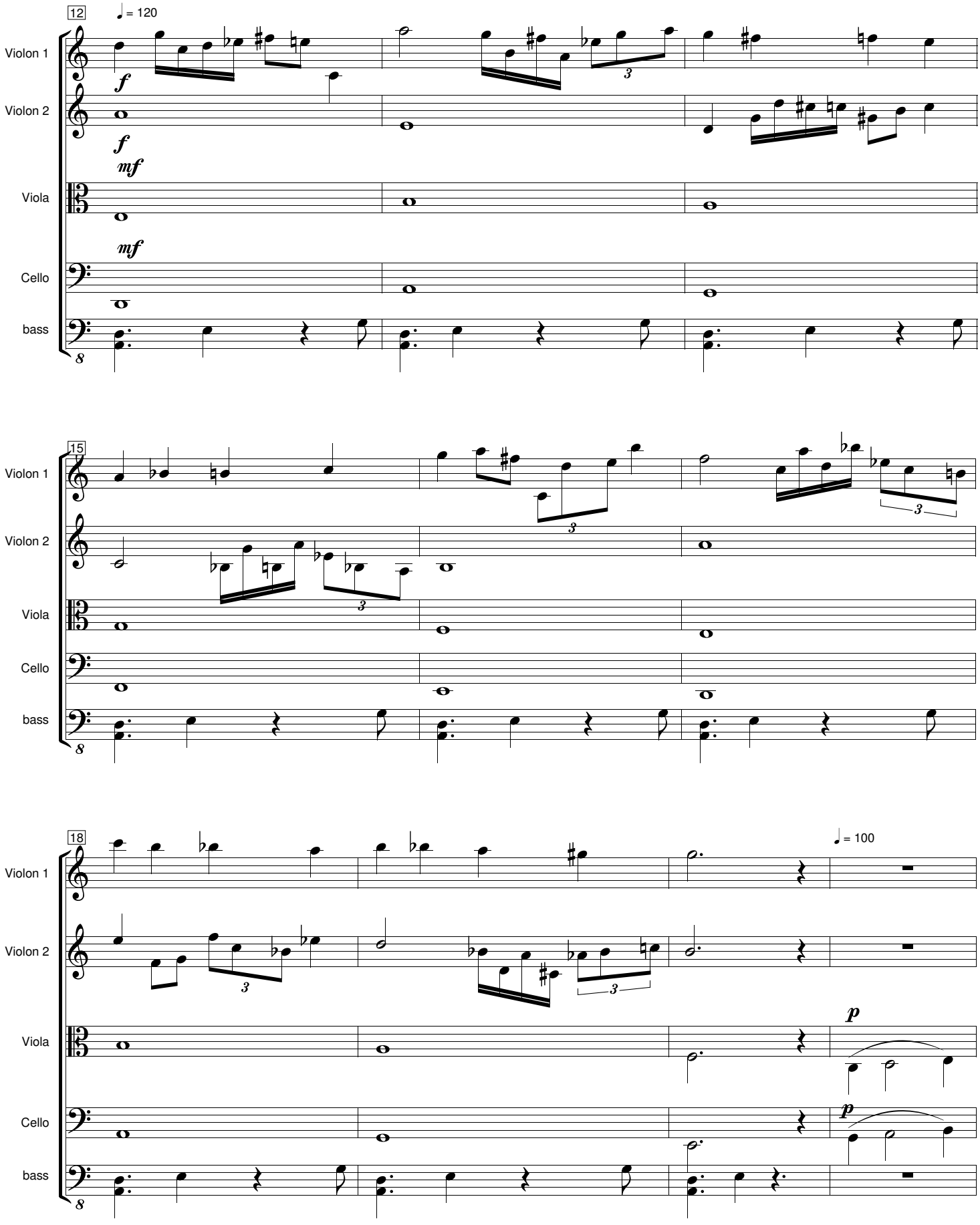

131
Violon 1
Violon 2
Viola
Cello
bass

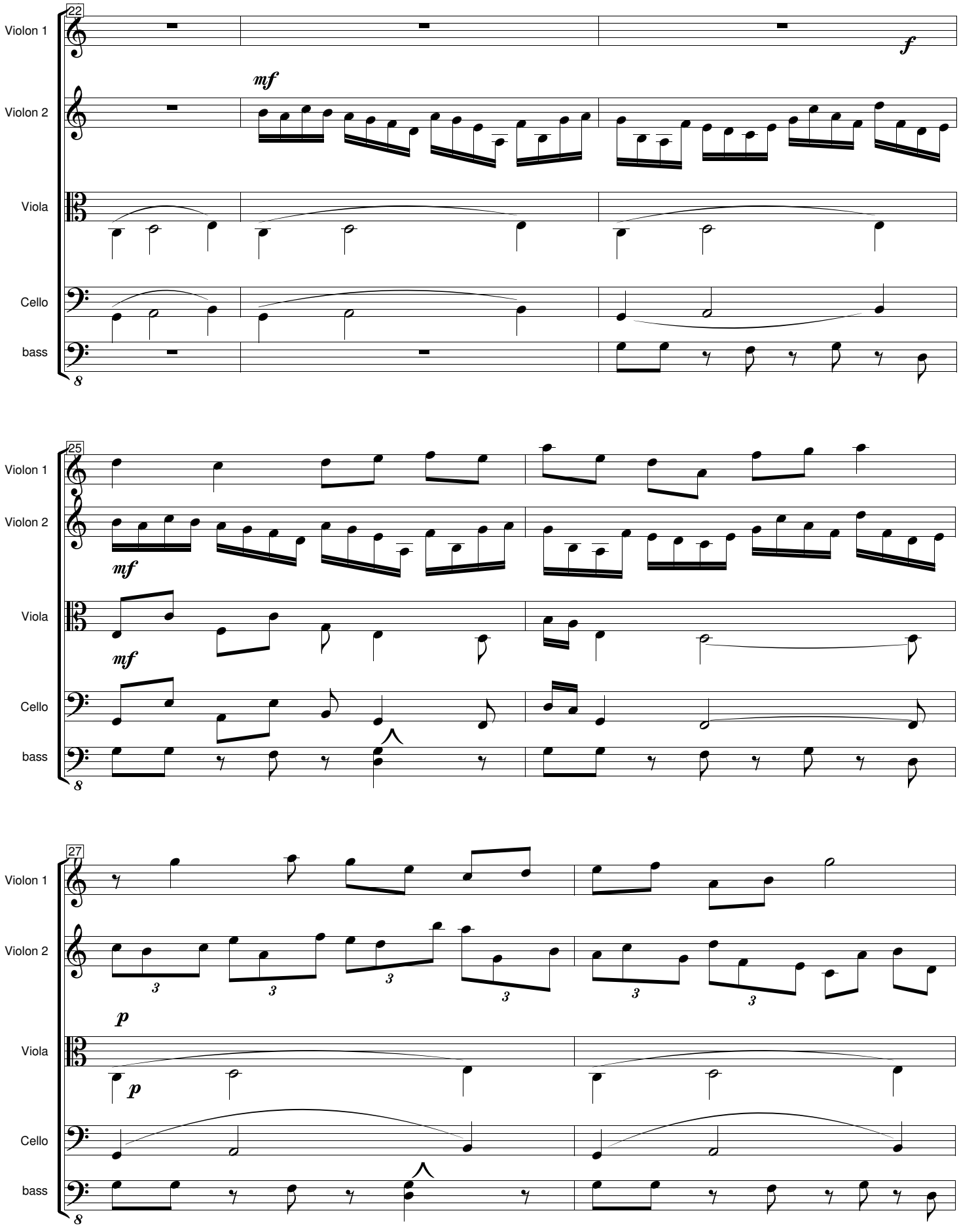
Quatuor avec peut-être une contrabasse
Quartet with perhaps a contrabass
Second Mouvement

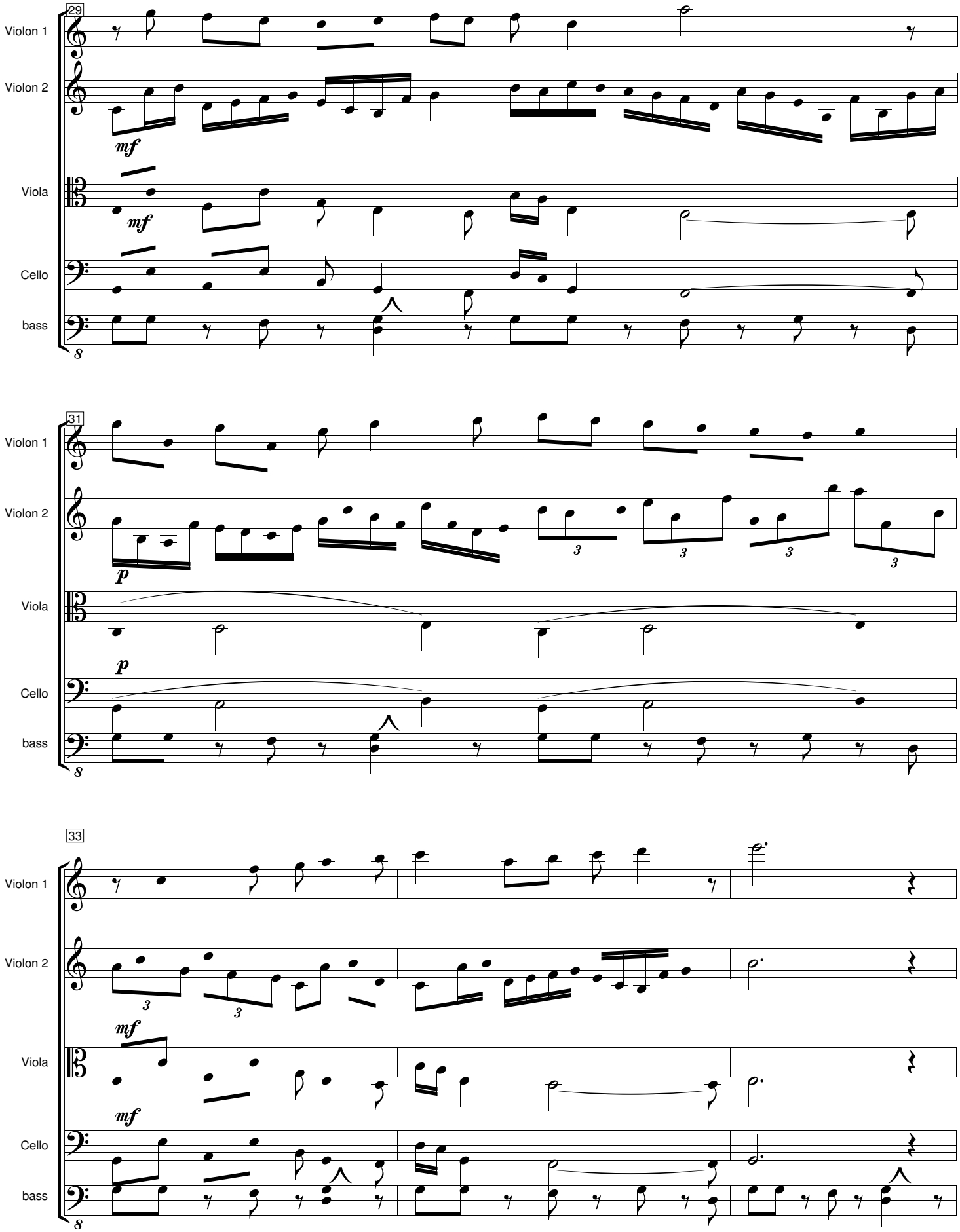
(voir remarques en dernière page - see remarks on last page)

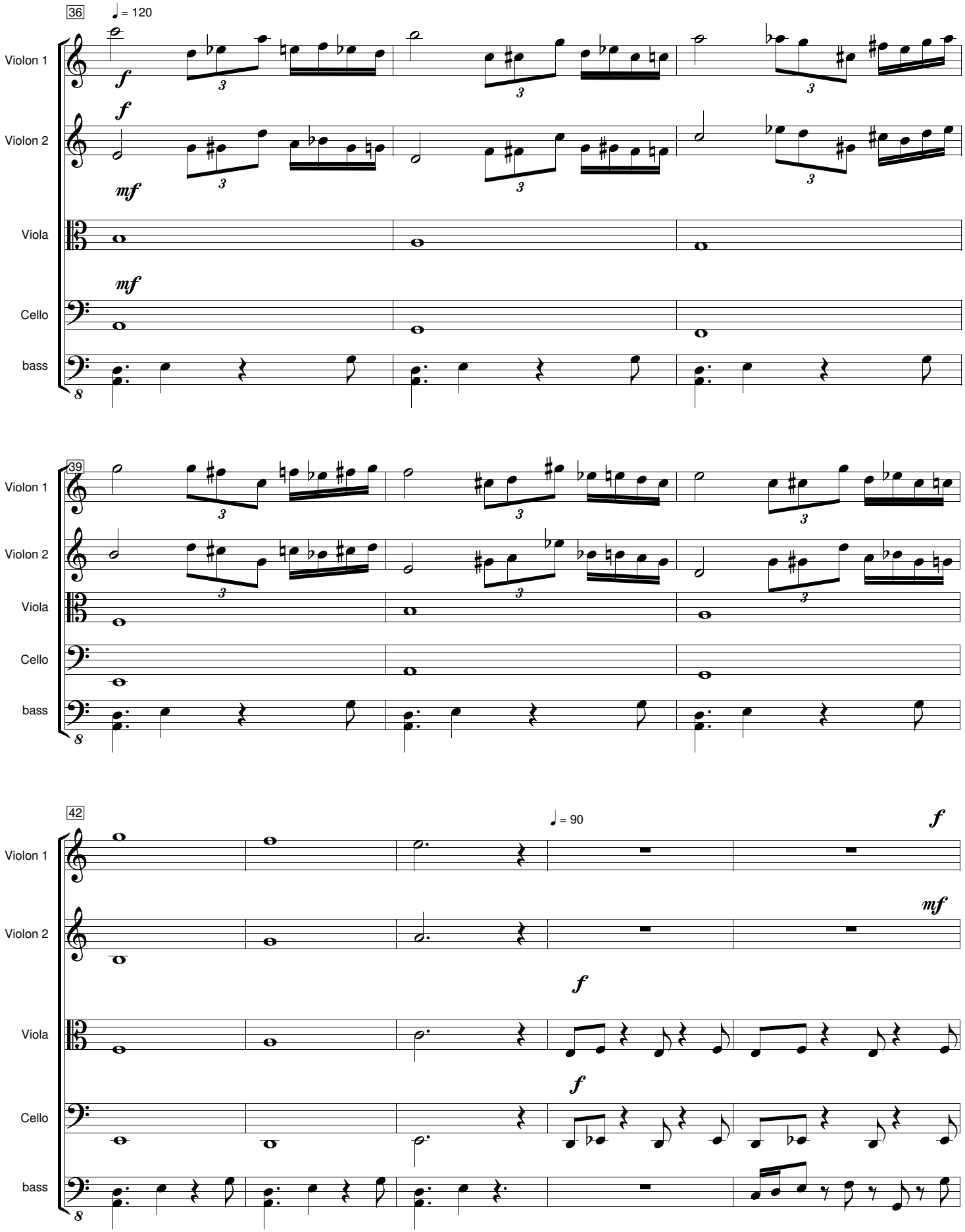
Jean Pierre Prudent
all rights reserved

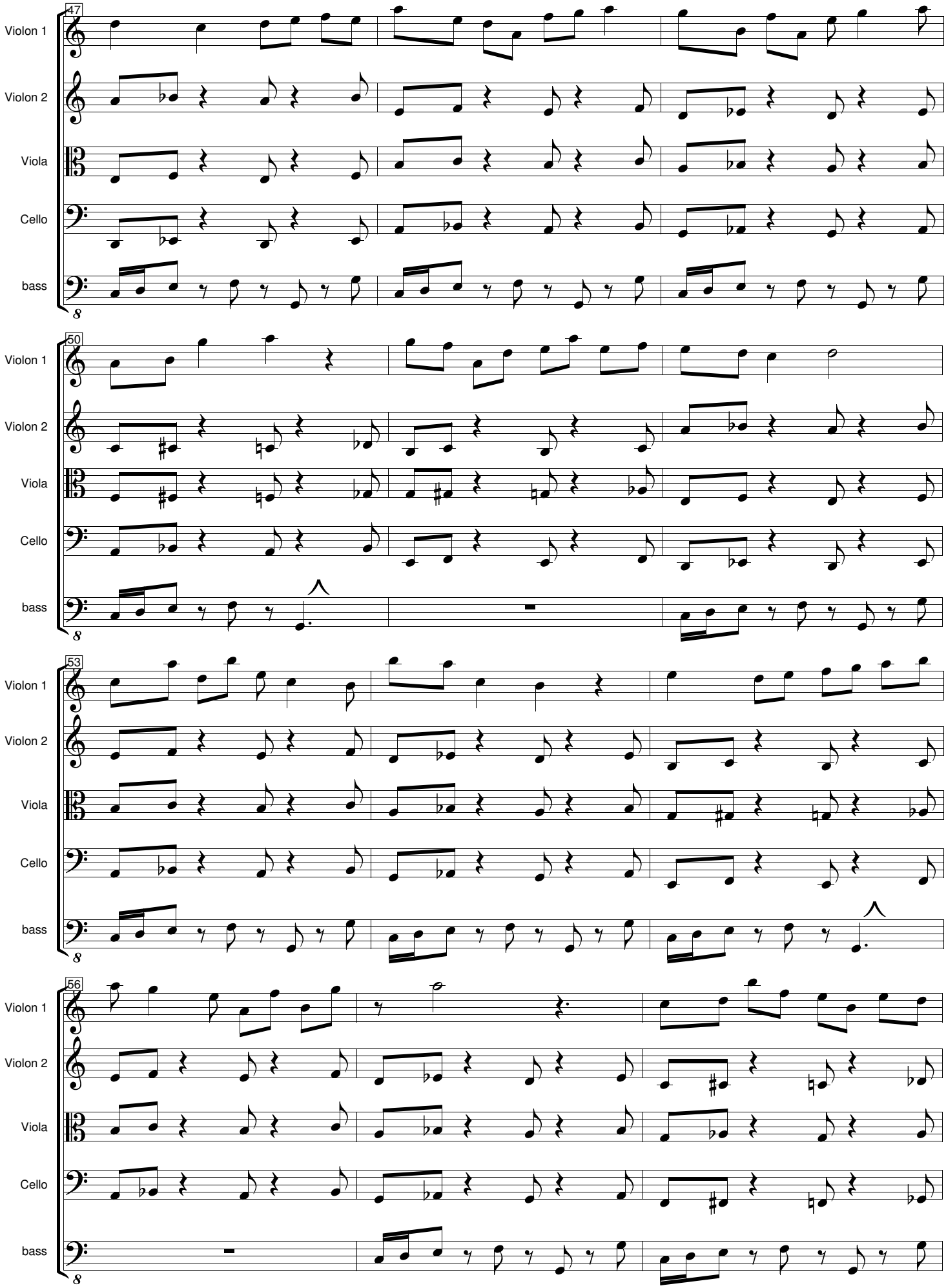


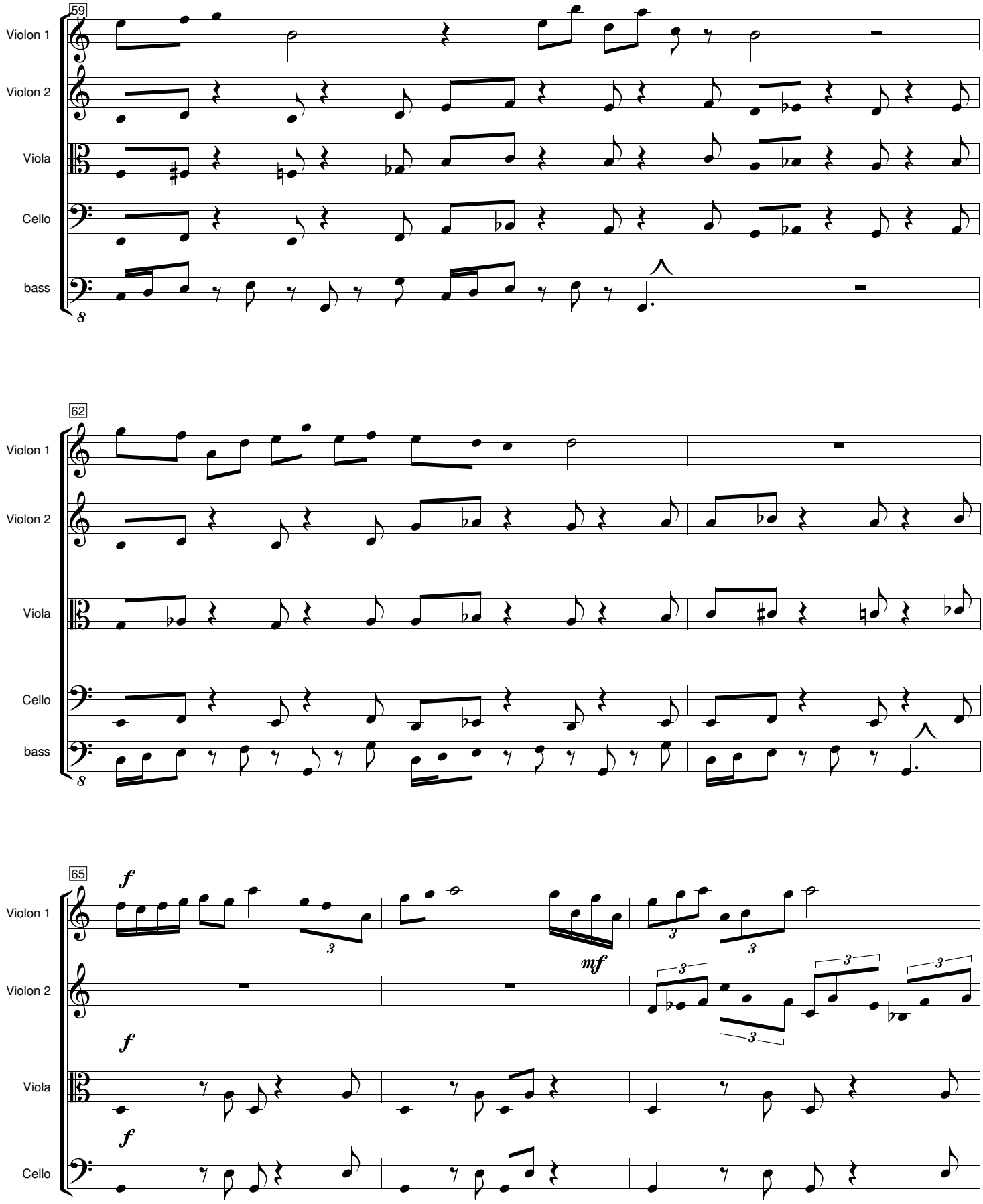

12
♩ = 120
Violon 1
Violon 2
Viola
Cello
bass
f
f
mf
mf
3
15
3
3
3
18
♩ = 100
p
p

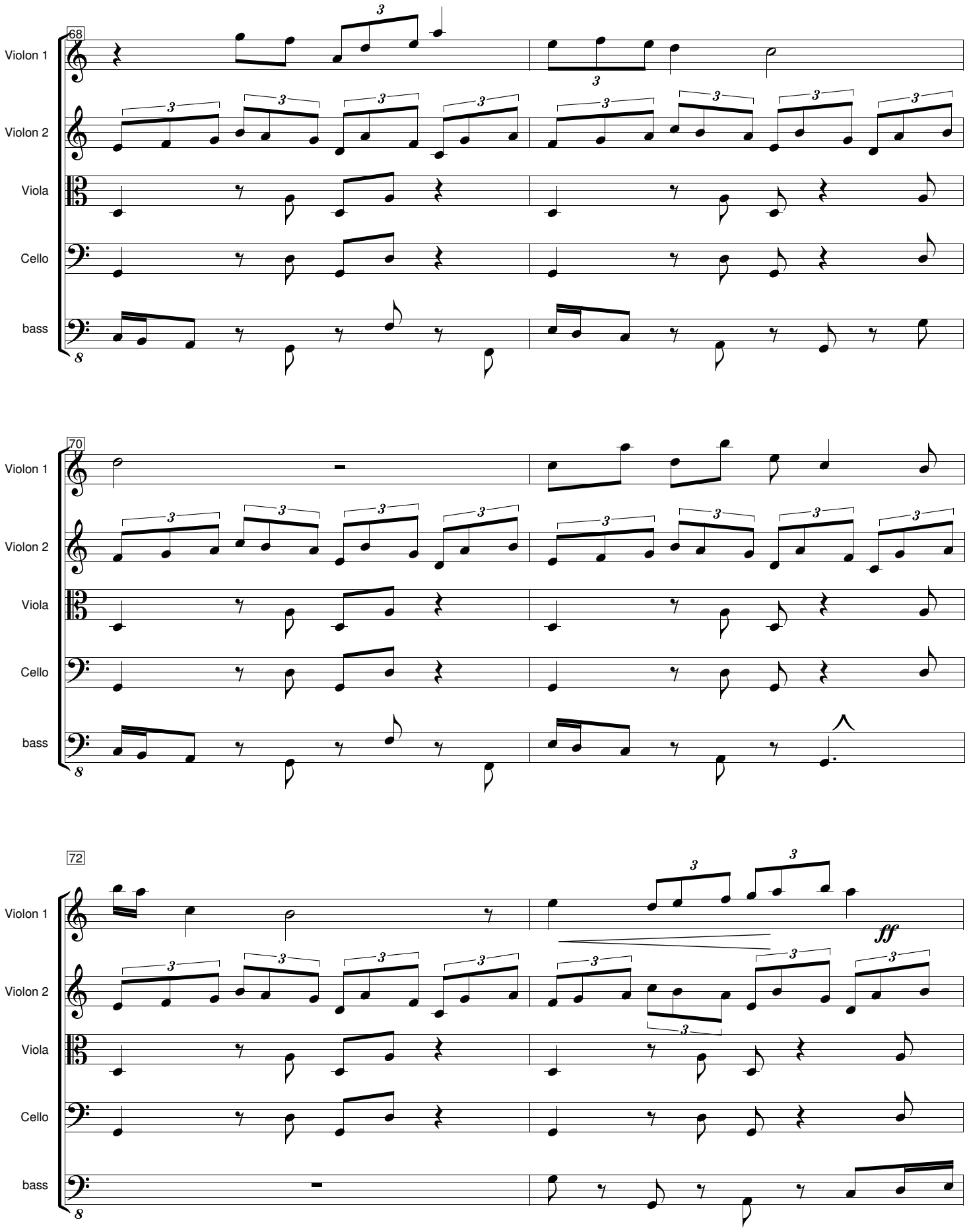

22
Violon 1
Violon 2
Viola
Cello
bass
mf
f
25
mf
mf
27
p
p

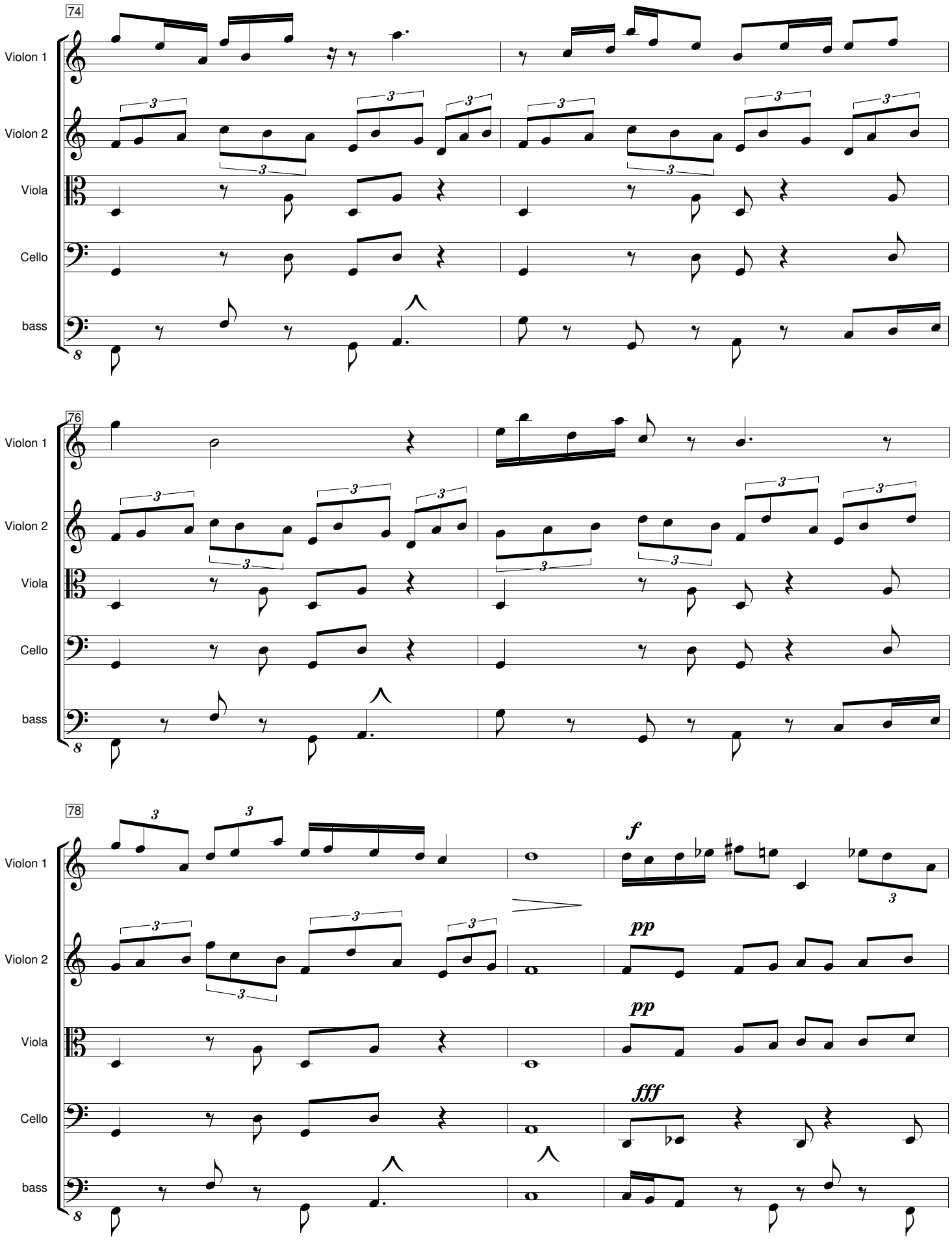

29
Violon 1
Violon 2
mf
Viola
mf
Cello
bass
8
31
Violon 1
Violon 2
p
3
3
3
3
Viola
p
Cello
bass
8
33
Violon 1
Violon 2
3
3
mf
Viola
mf
Cello
bass
8

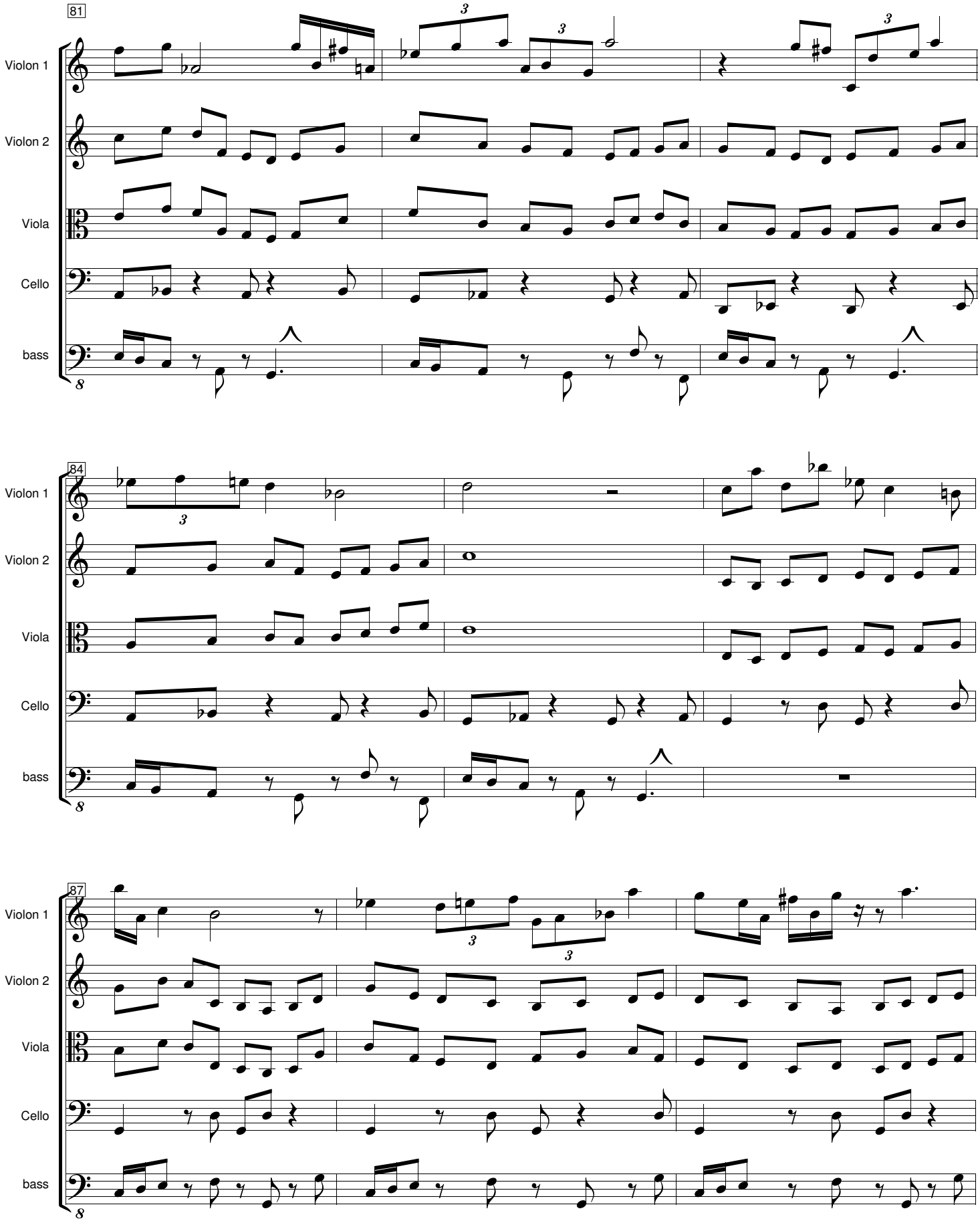

36
♩ = 120
Violon 1
Violon 2
Viola
Cello
bass
f
mf
39
42
♩ = 90

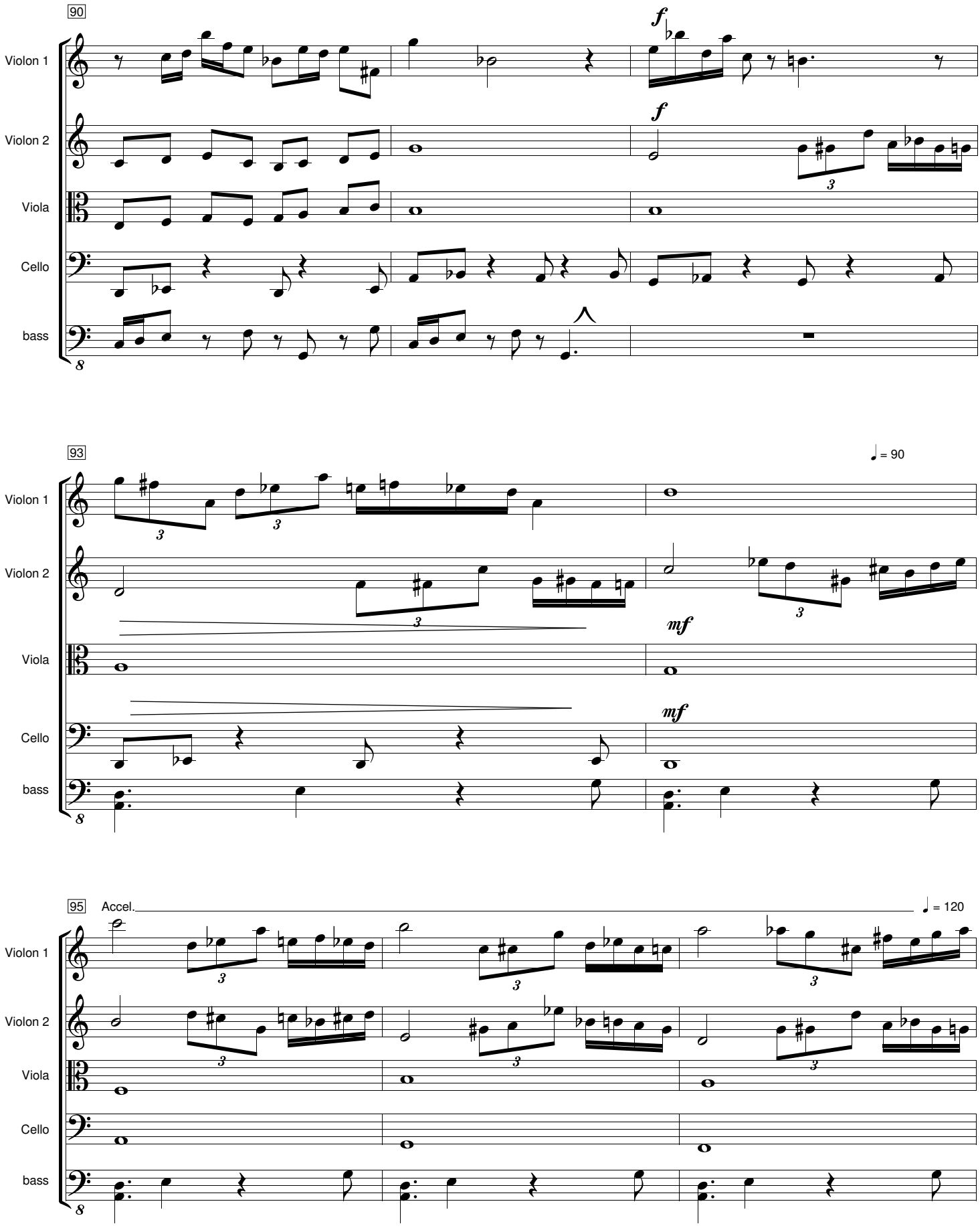

47
Violon 1
Violon 2
Viola
Cello
bass
8
50
Violon 1
Violon 2
Viola
Cello
bass
8
53
Violon 1
Violon 2
Viola
Cello
bass
8
56
Violon 1
Violon 2
Viola
Cello
bass
8

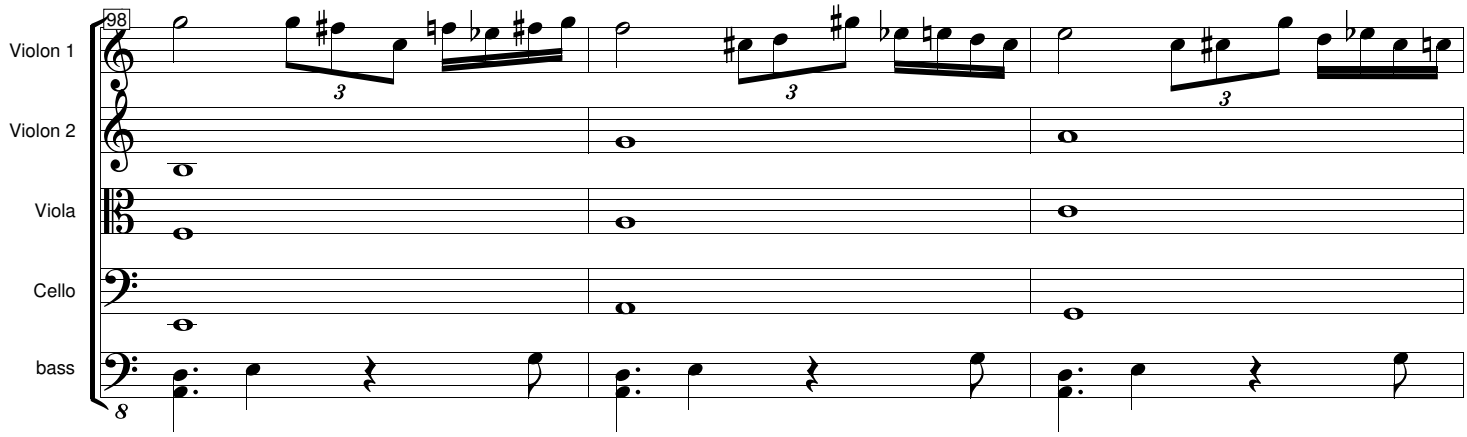

59
Violon 1
Violon 2
Viola
Cello
bass
8
62
Violon 1
Violon 2
Viola
Cello
bass
8
65
f
Violon 1
3
3
mf
3
3
3
3
Violon 2
f
Viola
f
Cello

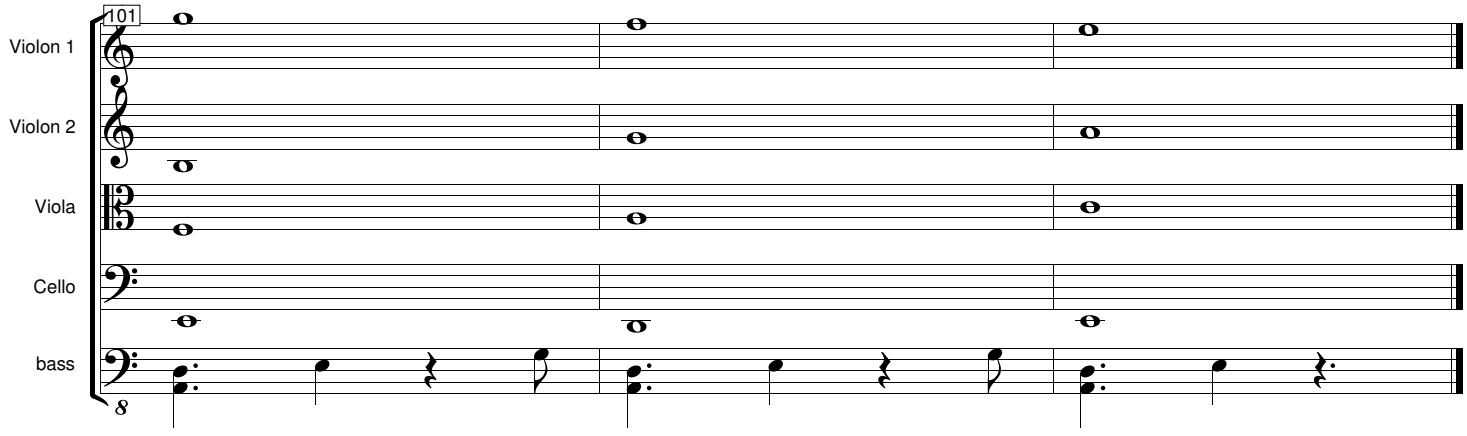

68
Violon 1
Violon 2
Viola
Cello
bass
70
72
ff


74
Violon 1
Violon 2
Viola
Cello
bass
76
Violon 1
Violon 2
Viola
Cello
bass
78
Violon 1
Violon 2
Viola
Cello
bass
f
pp
pp
fff


81
Violon 1
Violon 2
Viola
Cello
bass
84
Violon 1
Violon 2
Viola
Cello
bass
87
Violon 1
Violon 2
Viola
Cello
bass


90
Violon 1
Violon 2
Viola
Cello
bass
f
f
3
93
♩ = 90
mf
mf
95
Accel.
♩ = 120

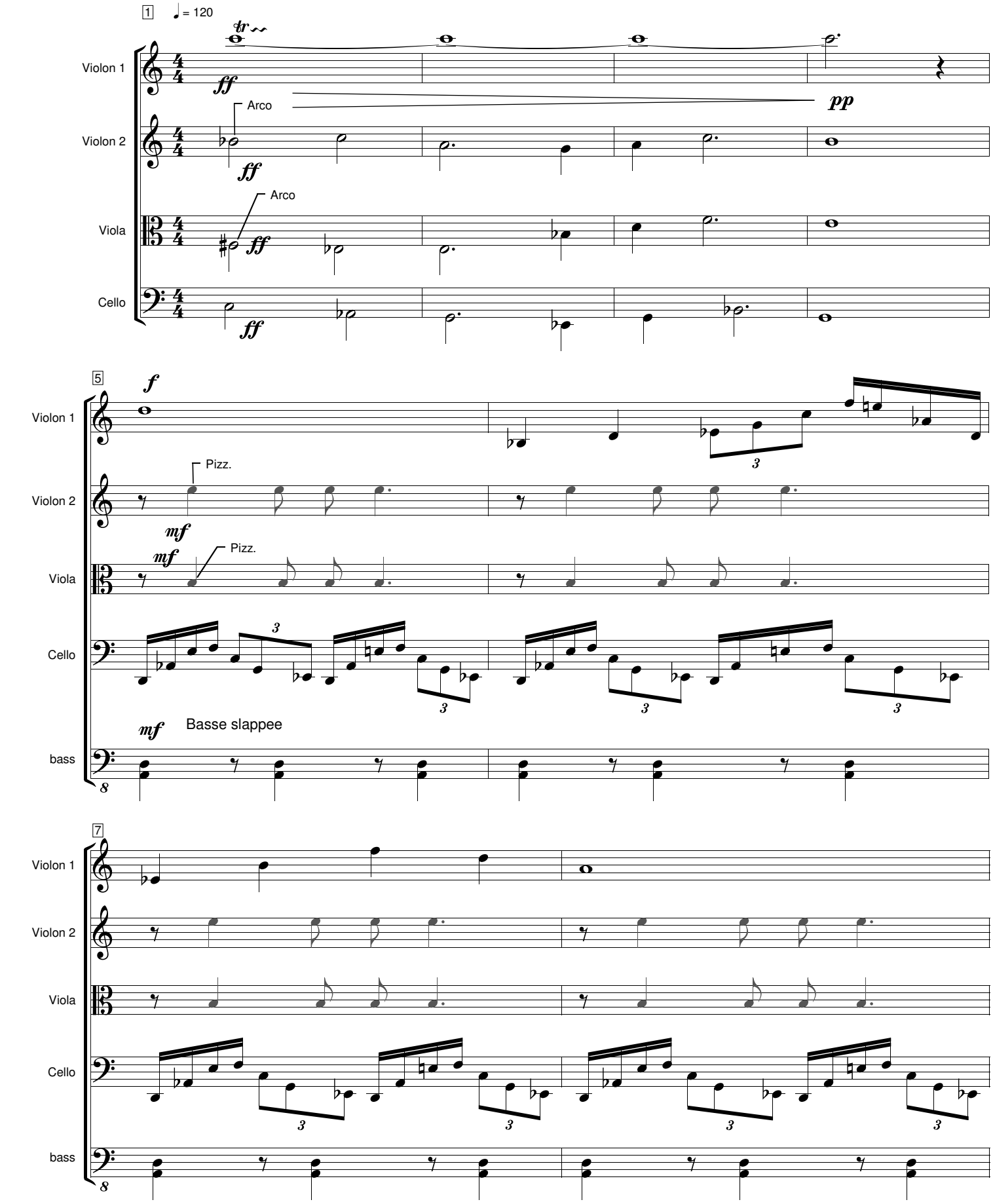

98
Violon 1
Violon 2
Viola
Cello
bass
3
3
3
8

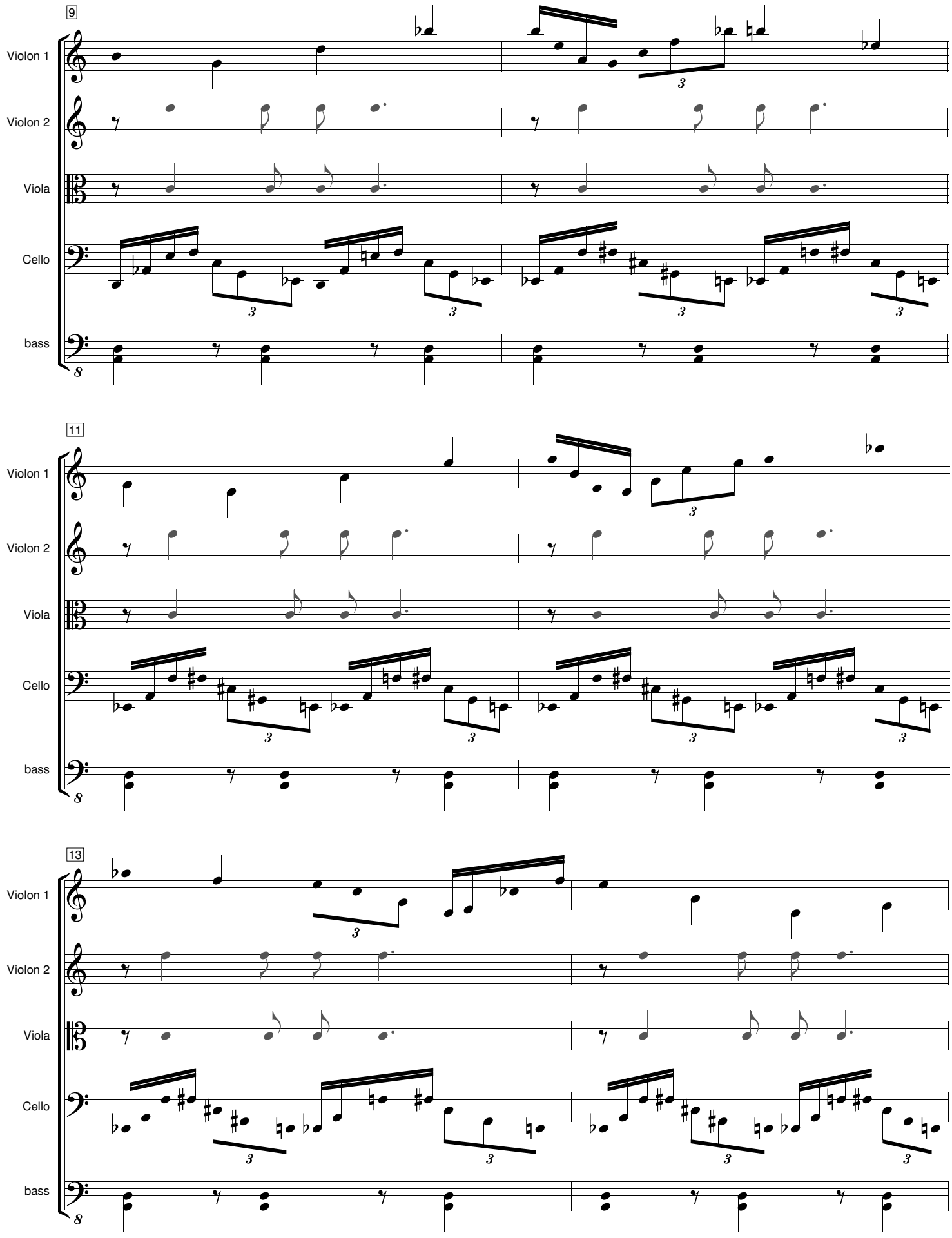

101
Violon 1
Violon 2
Viola
Cello
bass
8

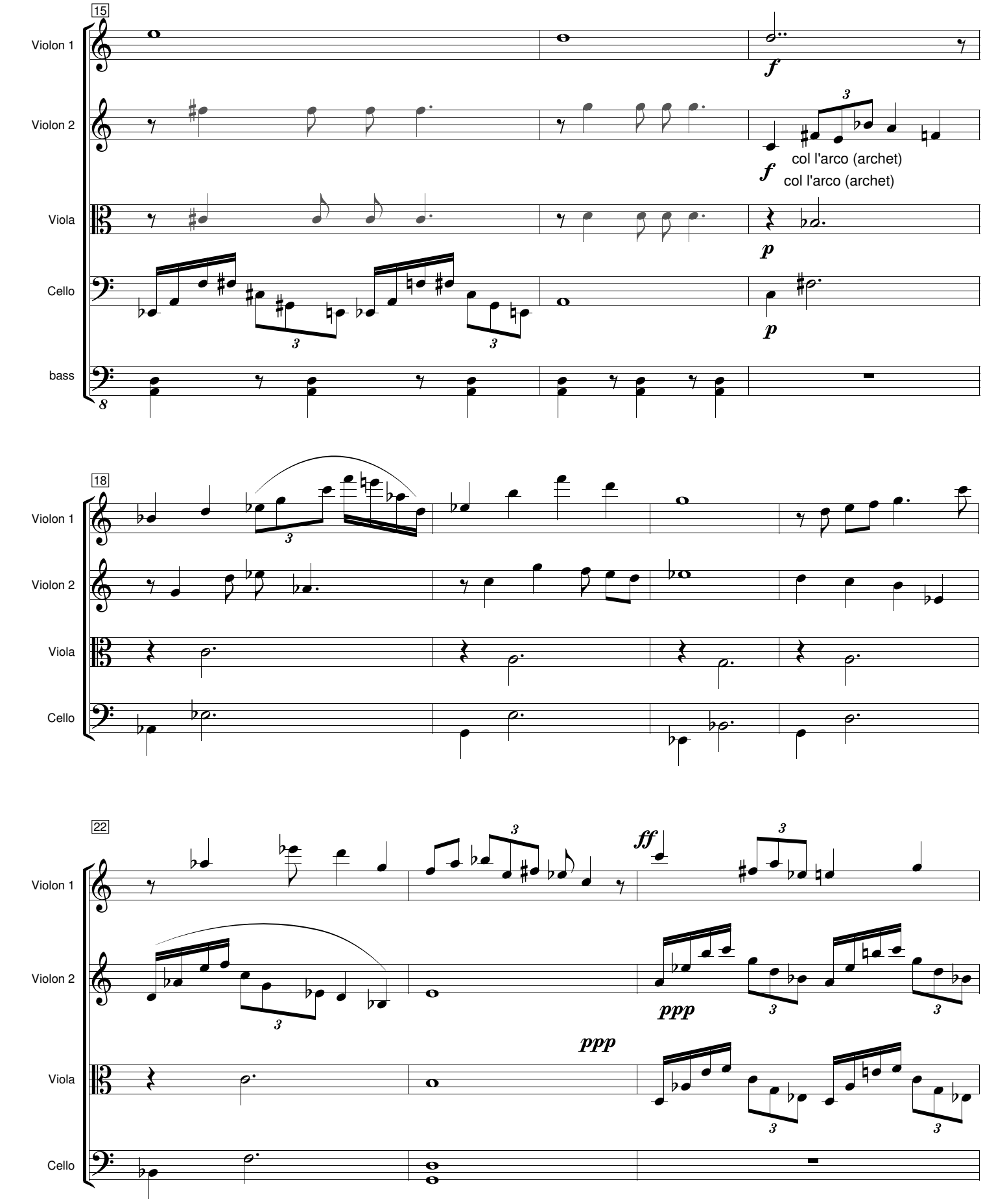
Quatuor avec peut-être une contrebasse
Quartet with perhaps a contrabass
Troisième Mouvement

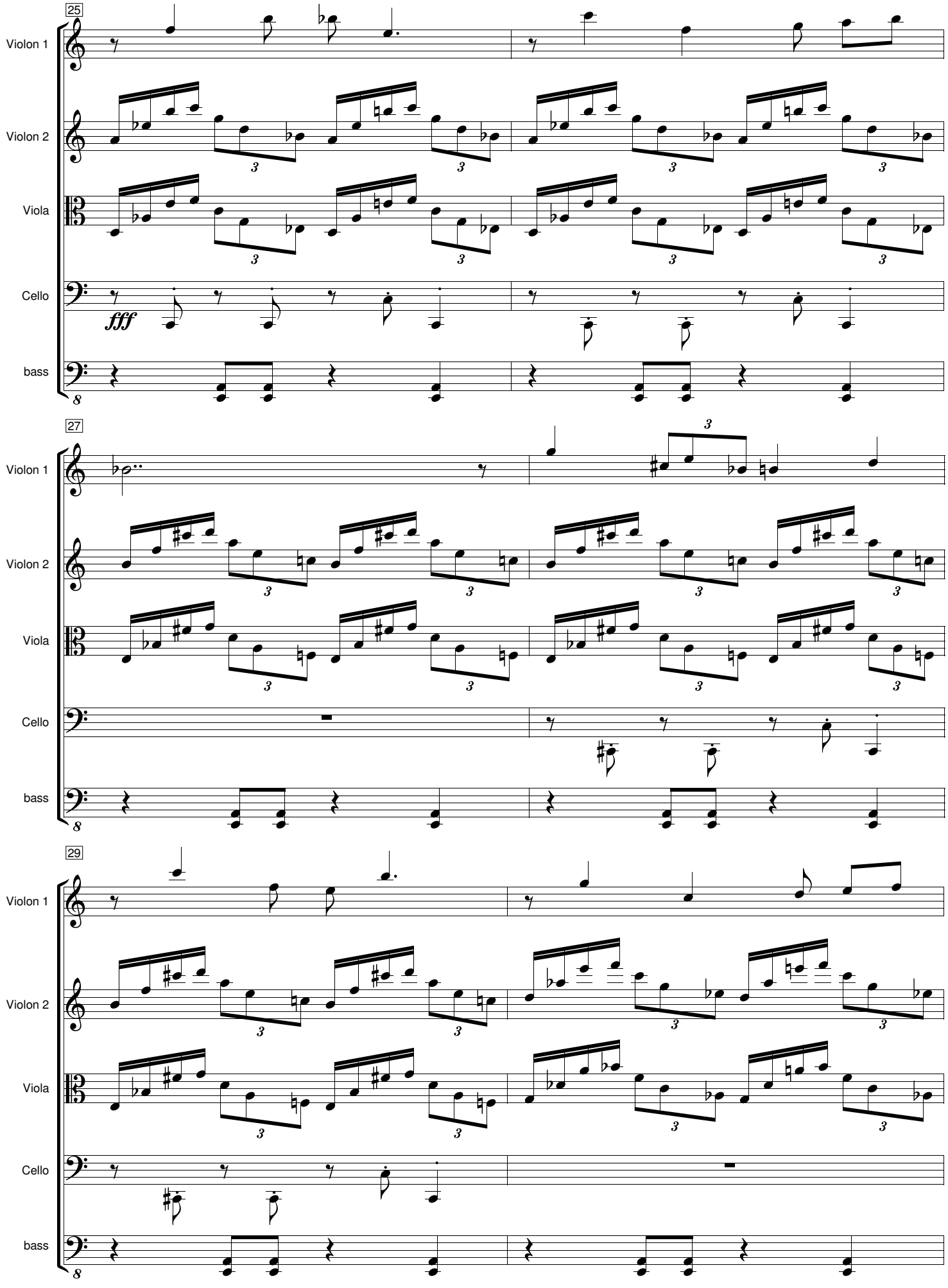
(voir remarques en dernière page - see remarks on last page)

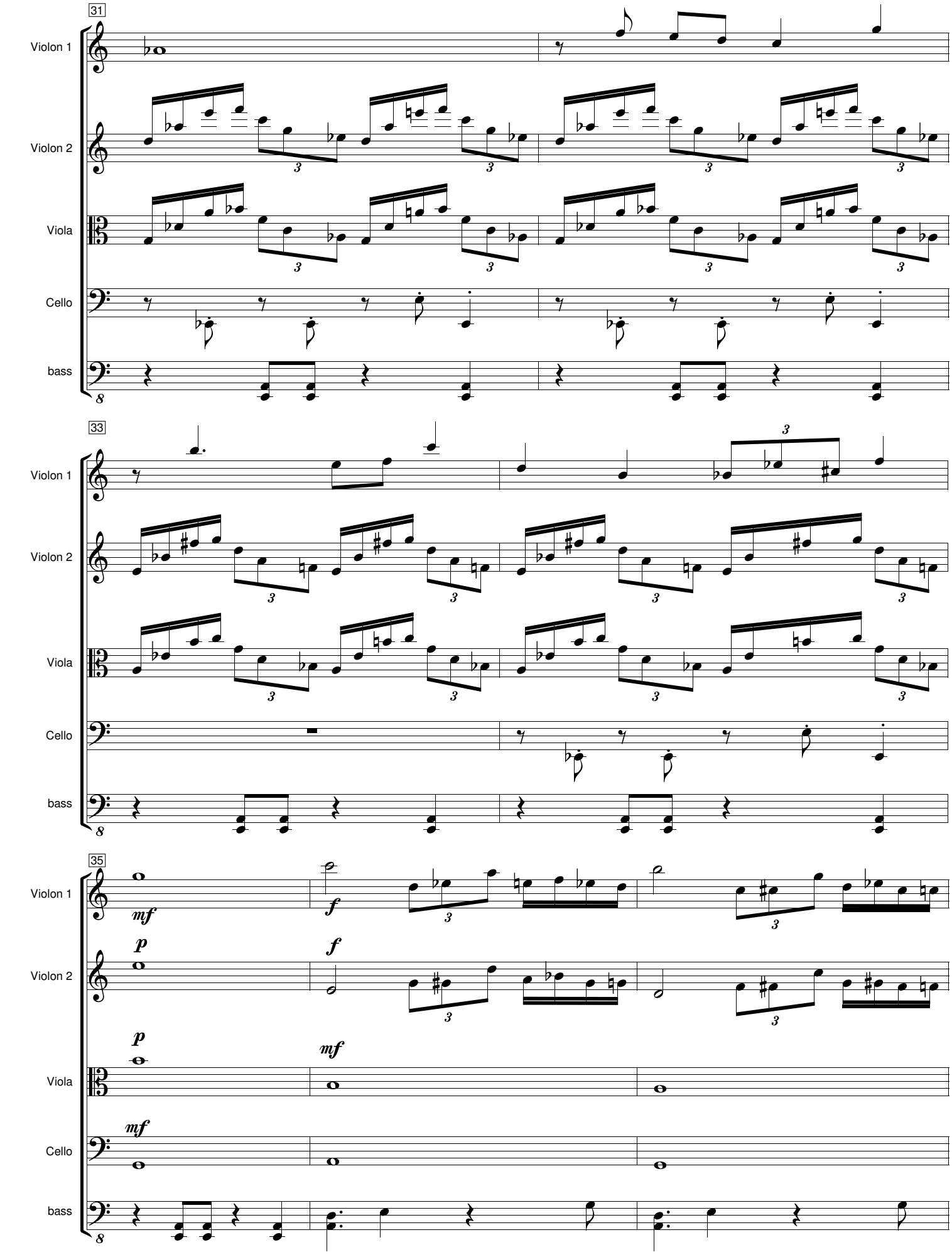
Jean Pierre Prudent
all rights reserved

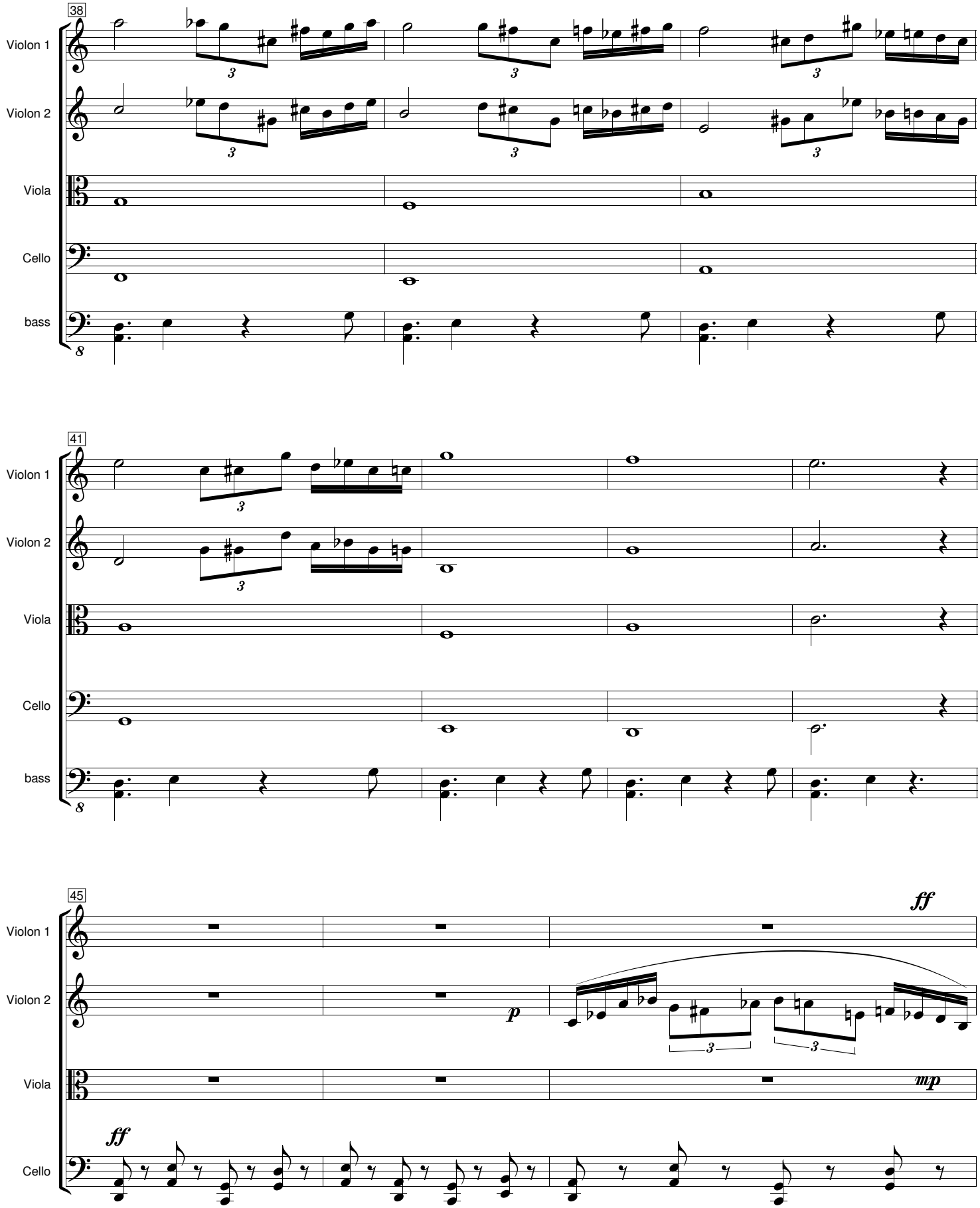


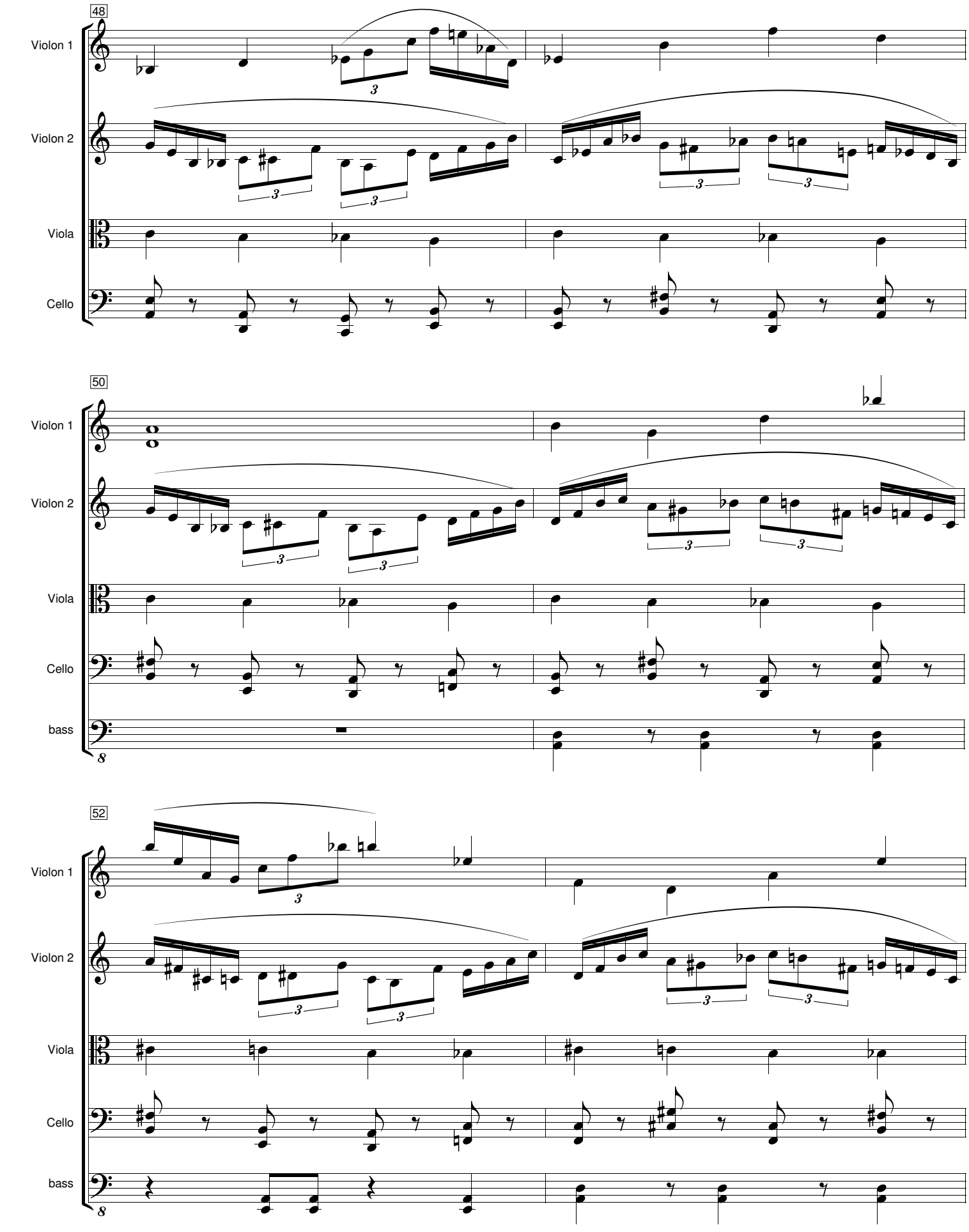

9
Violon 1
Violon 2
Viola
Cello
bass
11
Violon 1
Violon 2
Viola
Cello
bass
13
Violon 1
Violon 2
Viola
Cello
bass

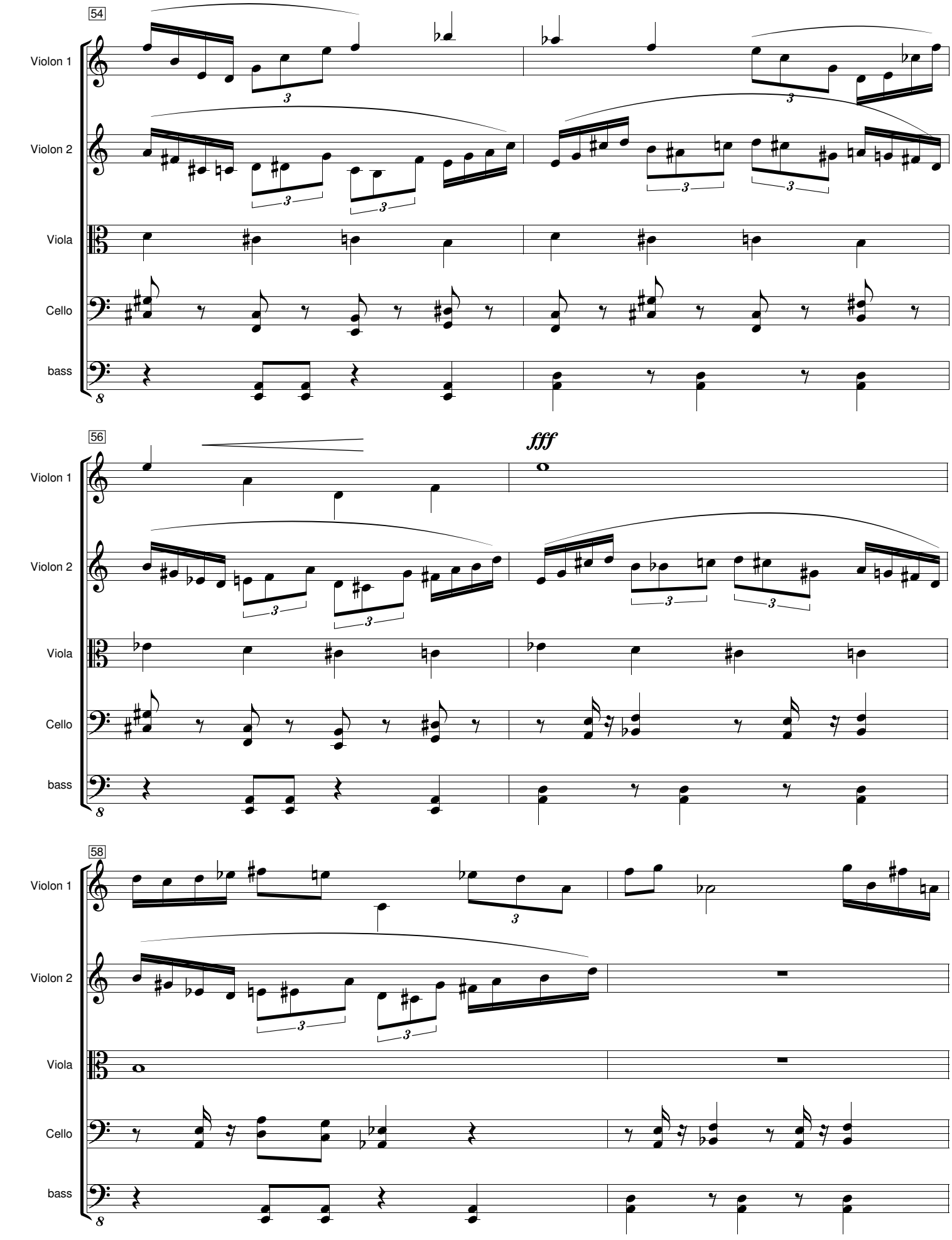

15
Violon 1
Violon 2
Viola
Cello
bass
f
col l'arco (archet)
col l'arco (archet)
p
p
18
Violon 1
Violon 2
Viola
Cello
22
Violon 1
Violon 2
Viola
Cello
ff
ppp
ppp

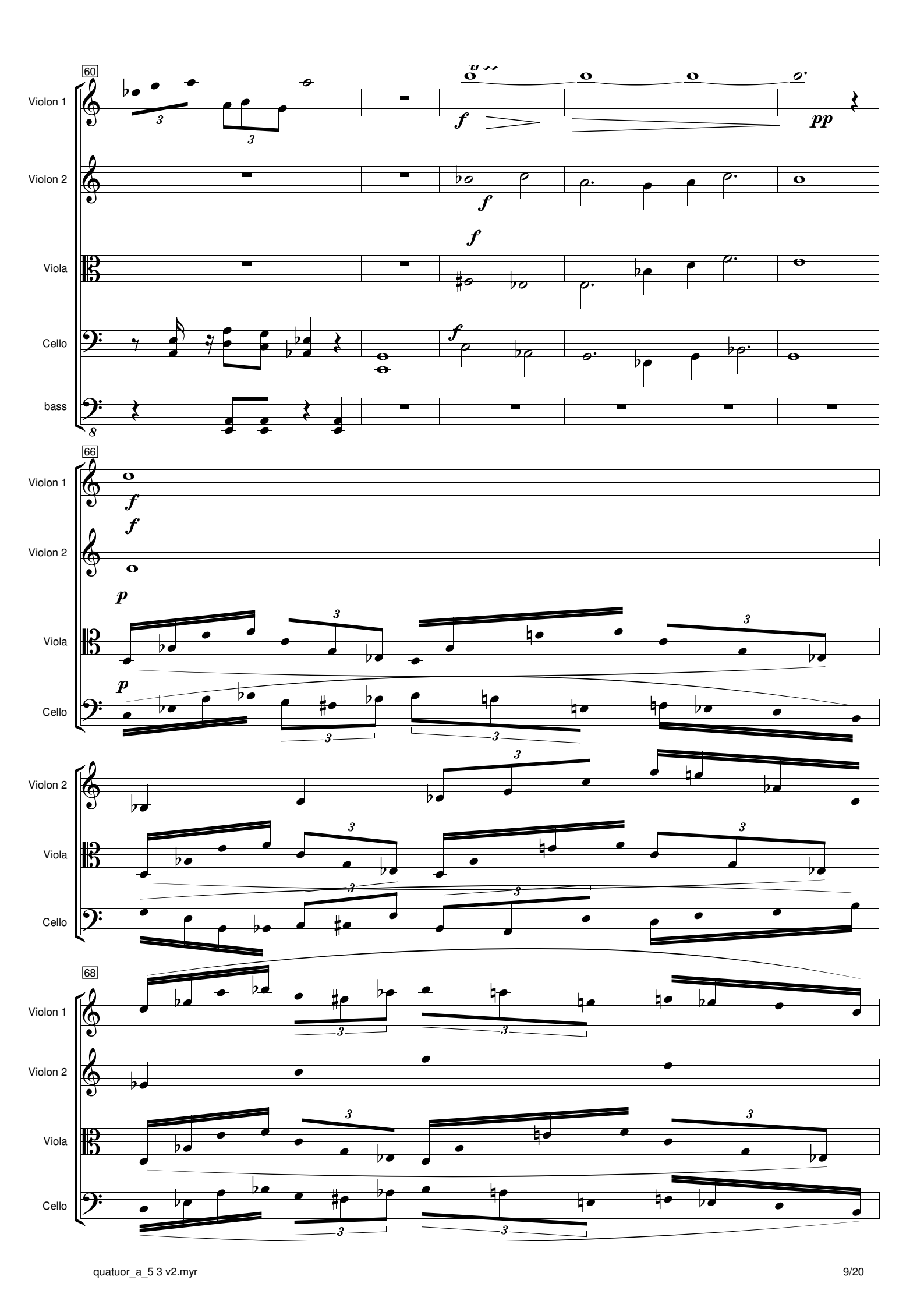

25
Violon 1
Violon 2
Viola
Cello
bass
fff
27
Violon 1
Violon 2
Viola
Cello
bass
29
Violon 1
Violon 2
Viola
Cello
bass

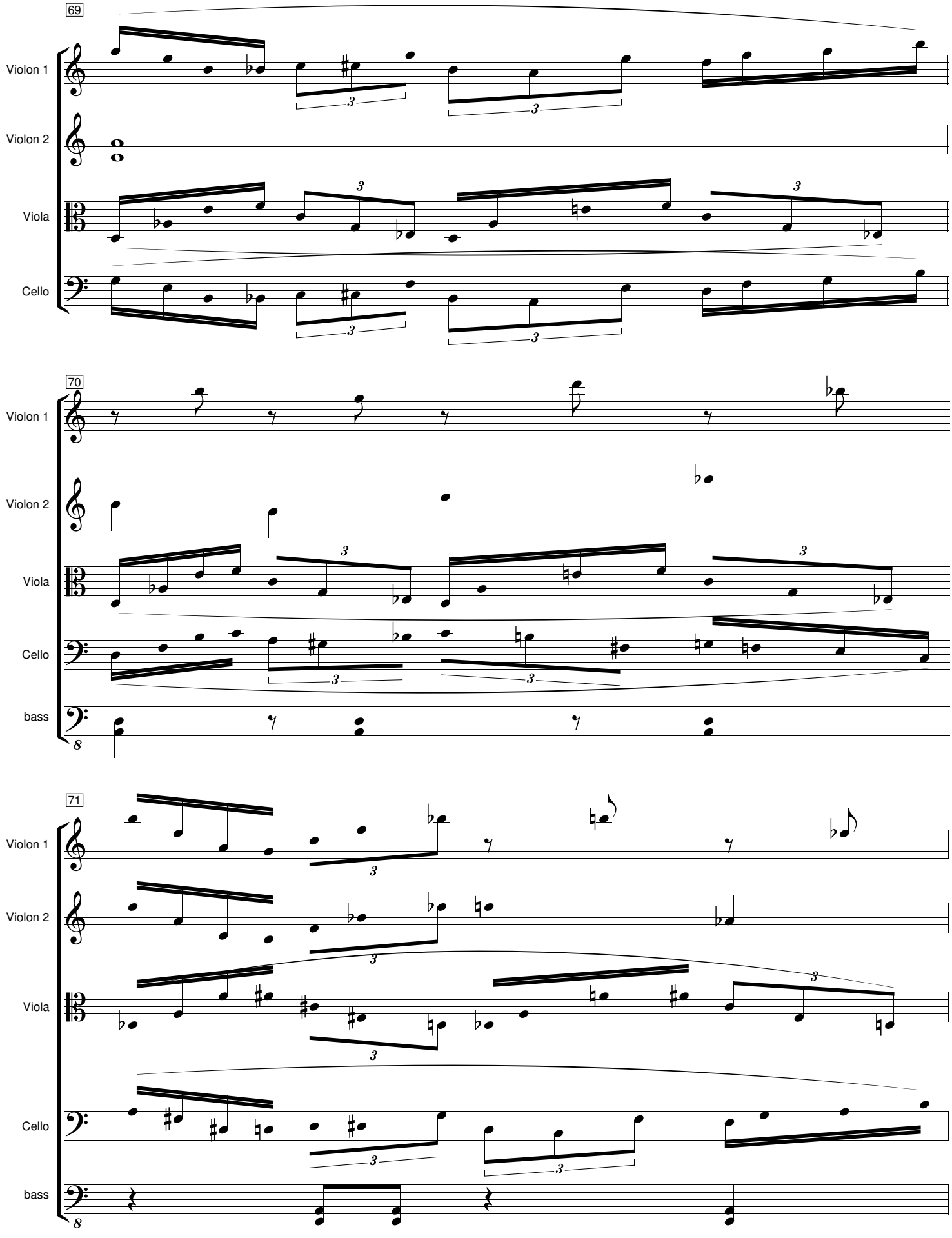

31
Violon 1
Violon 2
Viola
Cello
bass
33
Violon 1
Violon 2
Viola
Cello
bass
35
mf
f
p
f
p
mf
mf
Violon 1
Violon 2
Viola
Cello
bass

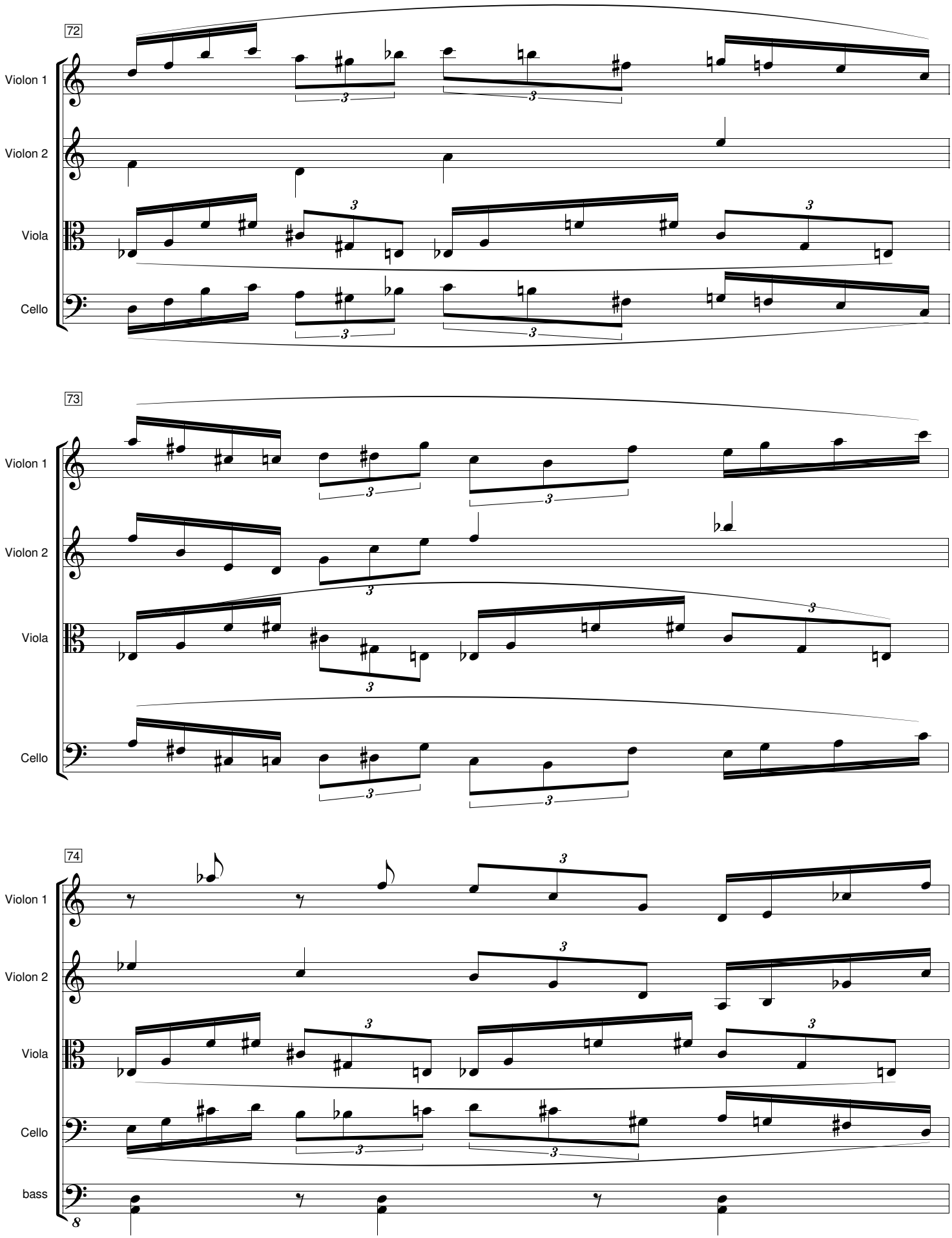

38
Violon 1
Violon 2
Viola
Cello
bass
41
Violon 1
Violon 2
Viola
Cello
bass
45
Violon 1
Violon 2
Viola
Cello
ff
p
ff
mp

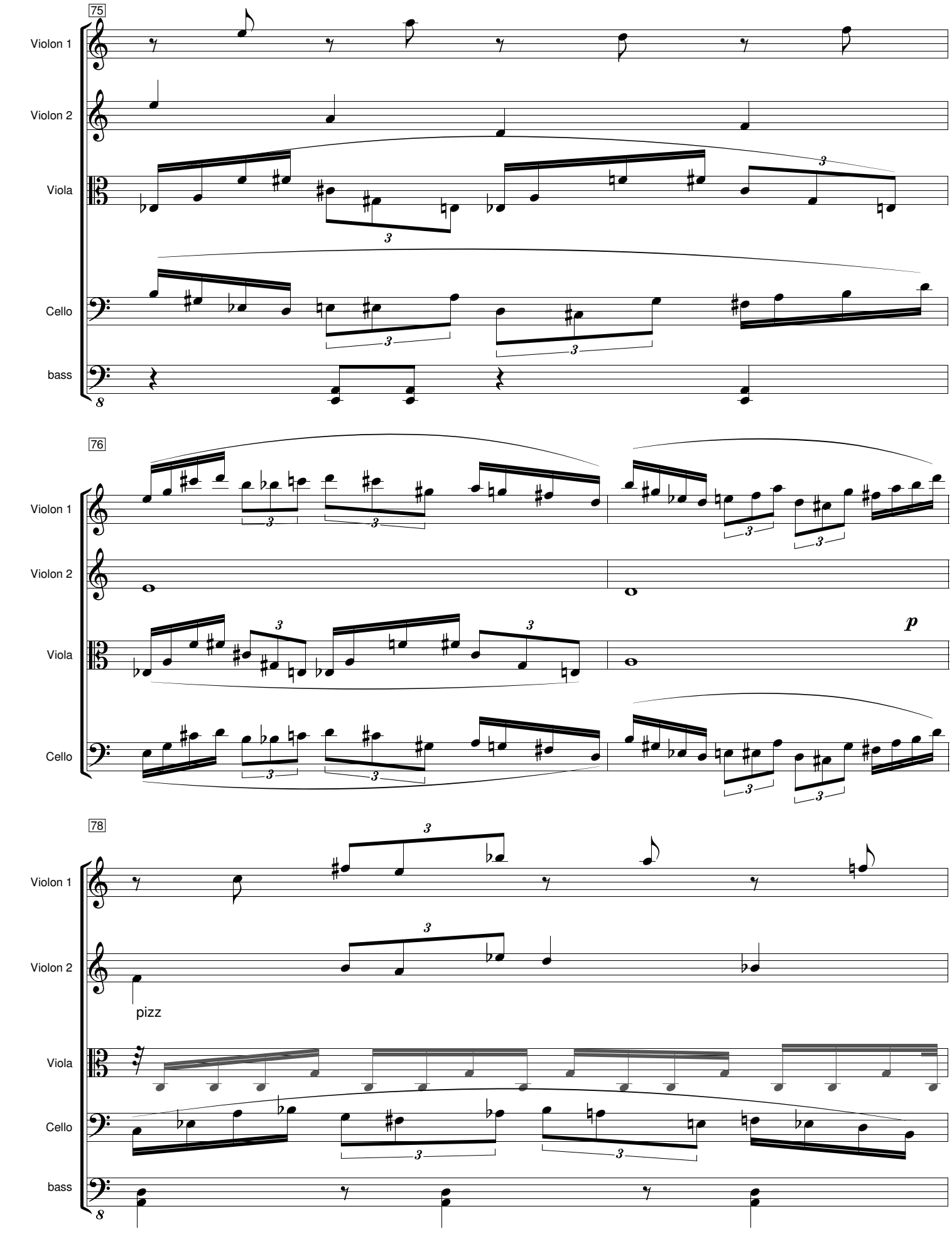

48
Violon 1
Violon 2
Viola
Cello
50
Violon 1
Violon 2
Viola
Cello
bass
52
Violon 1
Violon 2
Viola
Cello
bass

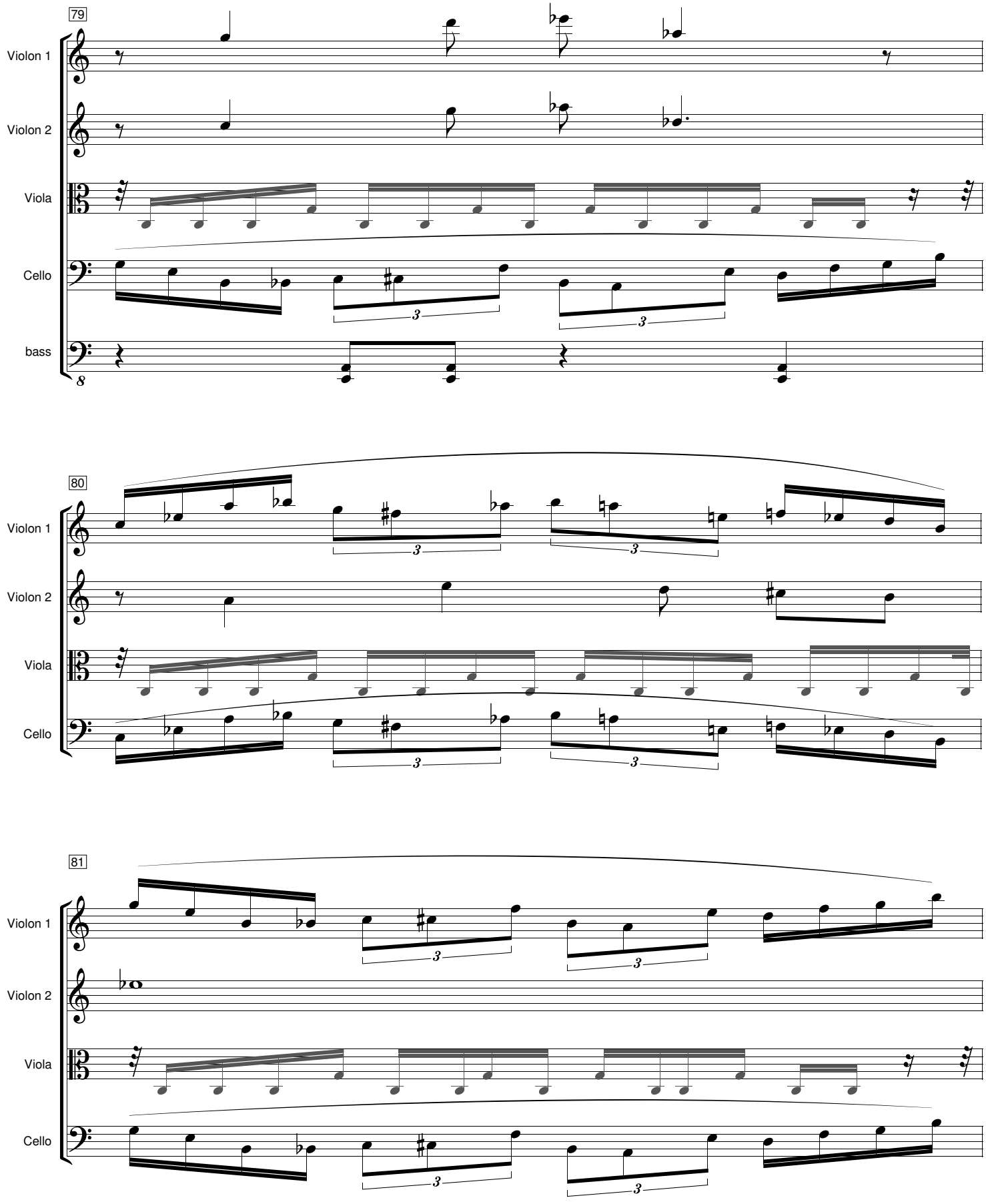

54
Violon 1
Violon 2
Viola
Cello
bass
56
fff
58

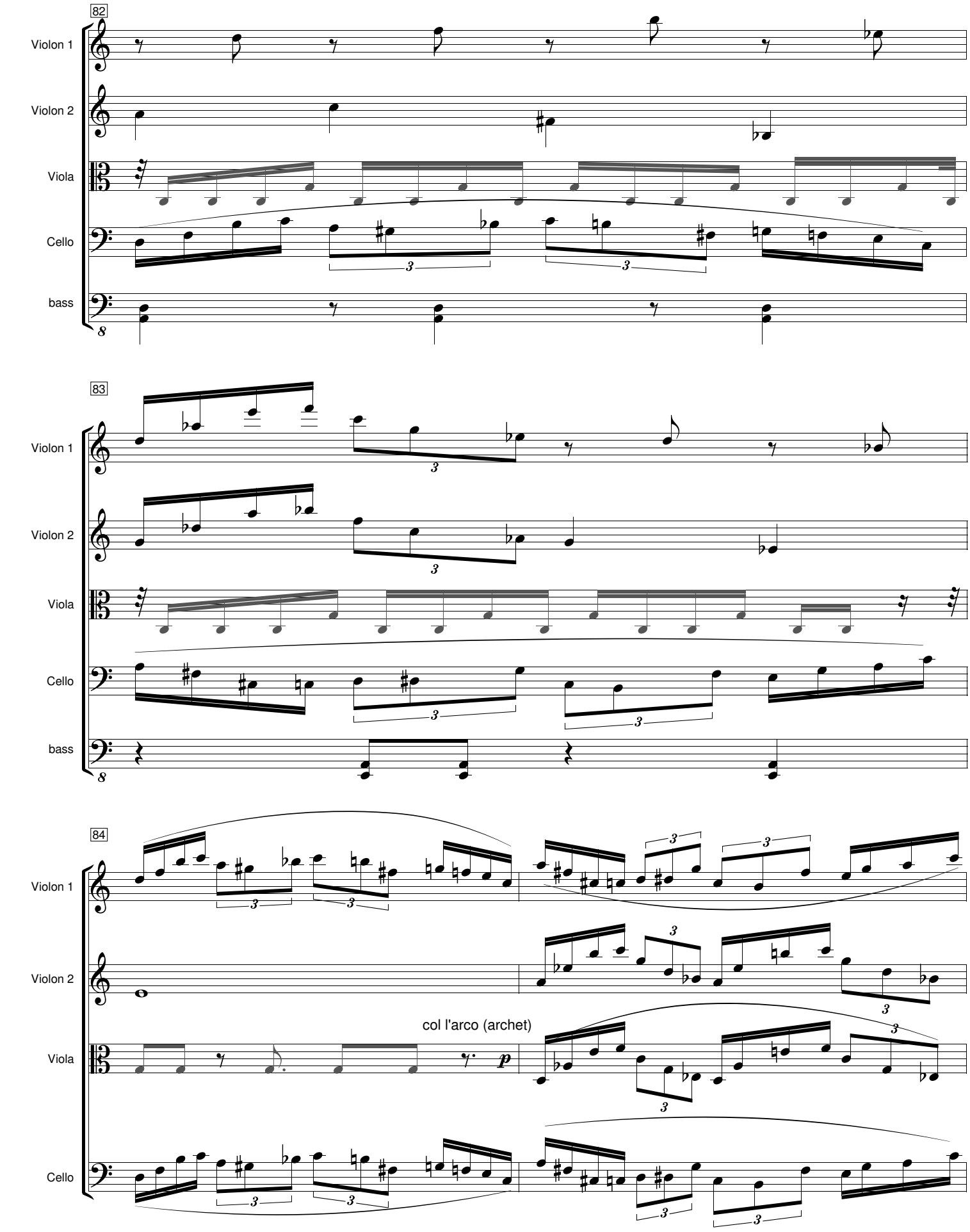

60
Violon 1
Violon 2
Viola
Cello
bass
f
pp
66
p
68

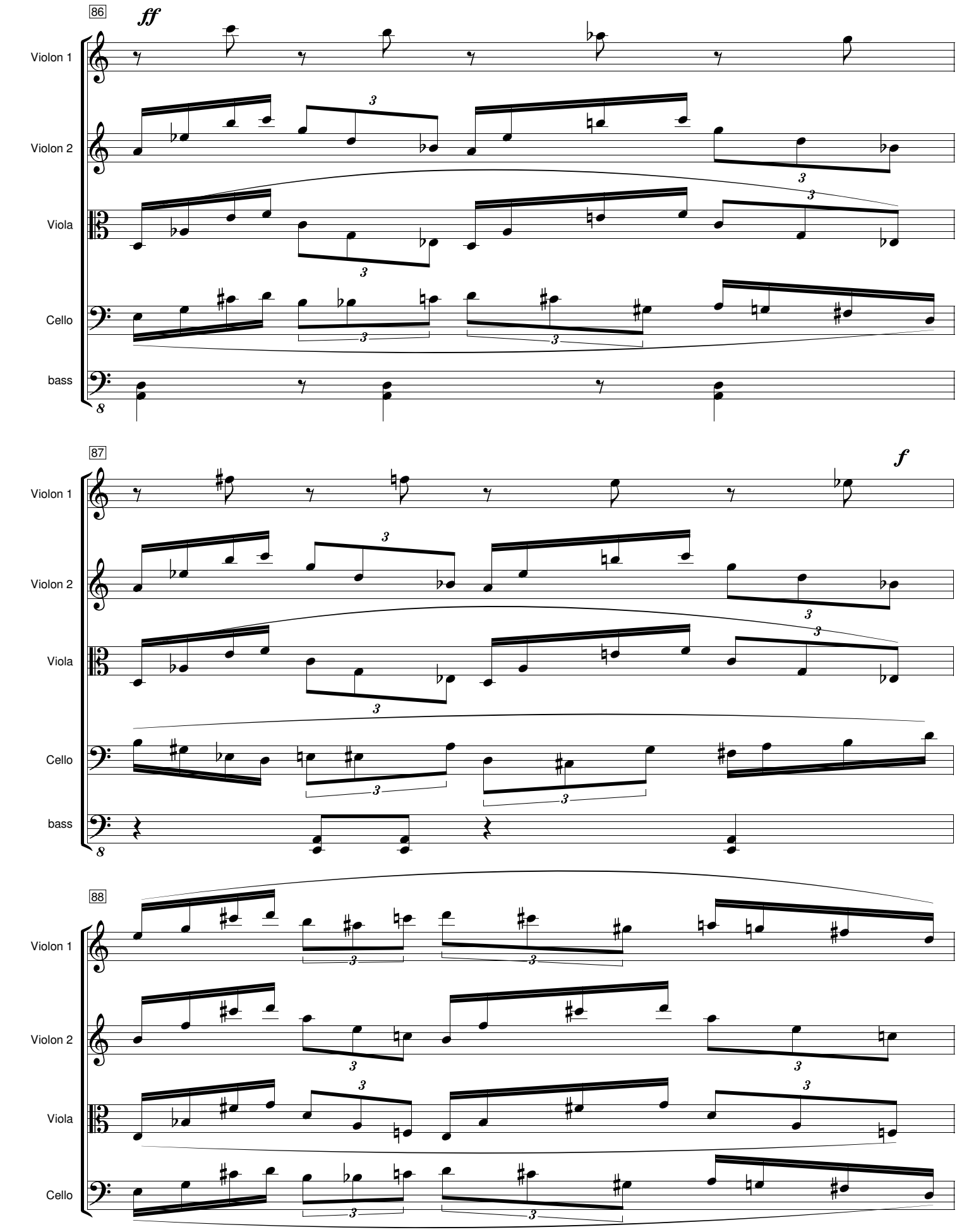

69
Violon 1
Violon 2
Viola
Cello
70
Violon 1
Violon 2
Viola
Cello
bass
71
Violon 1
Violon 2
Viola
Cello
bass

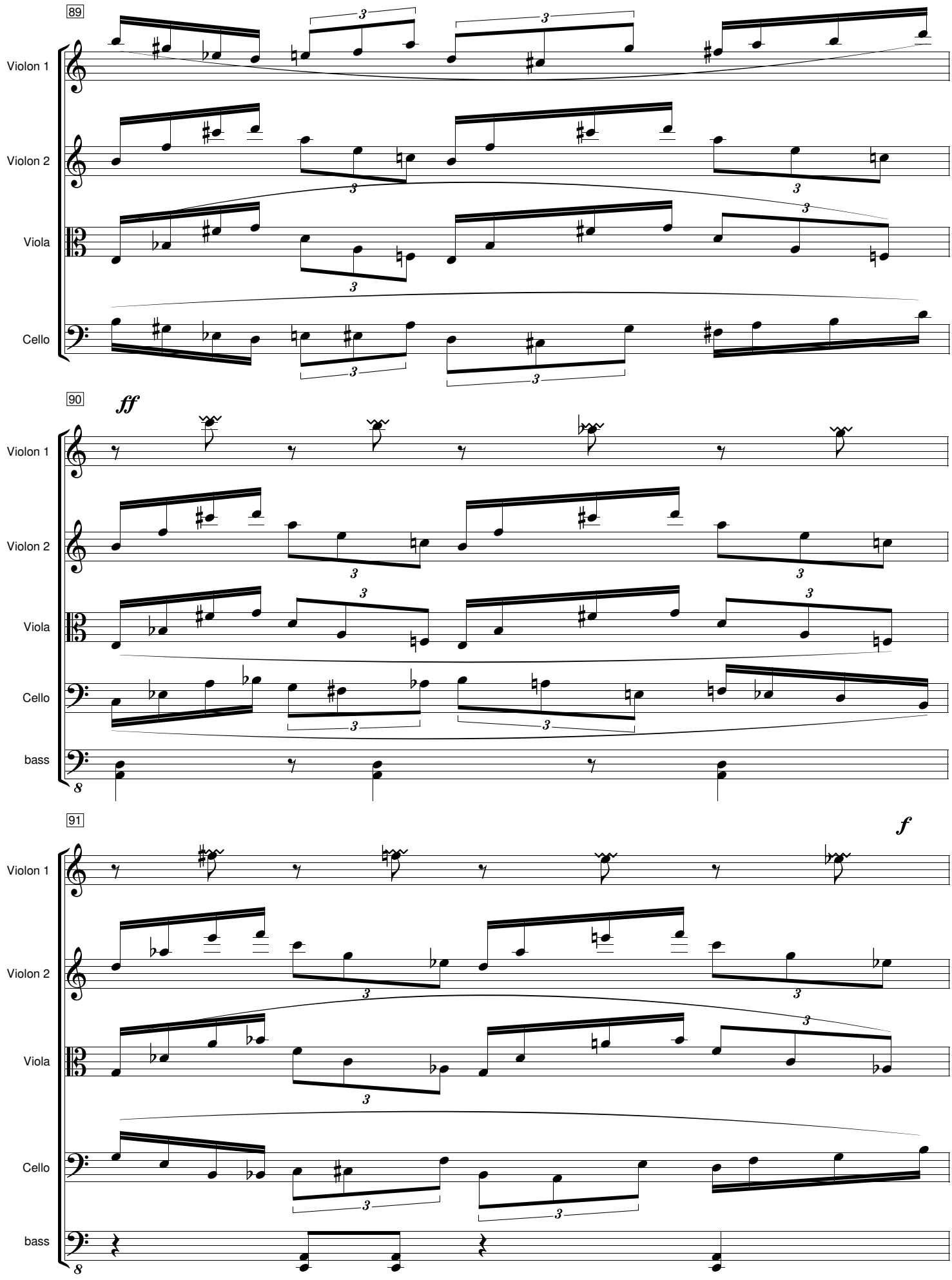

72
Violon 1
Violon 2
Viola
Cello
73
Violon 1
Violon 2
Viola
Cello
74
Violon 1
Violon 2
Viola
Cello
bass

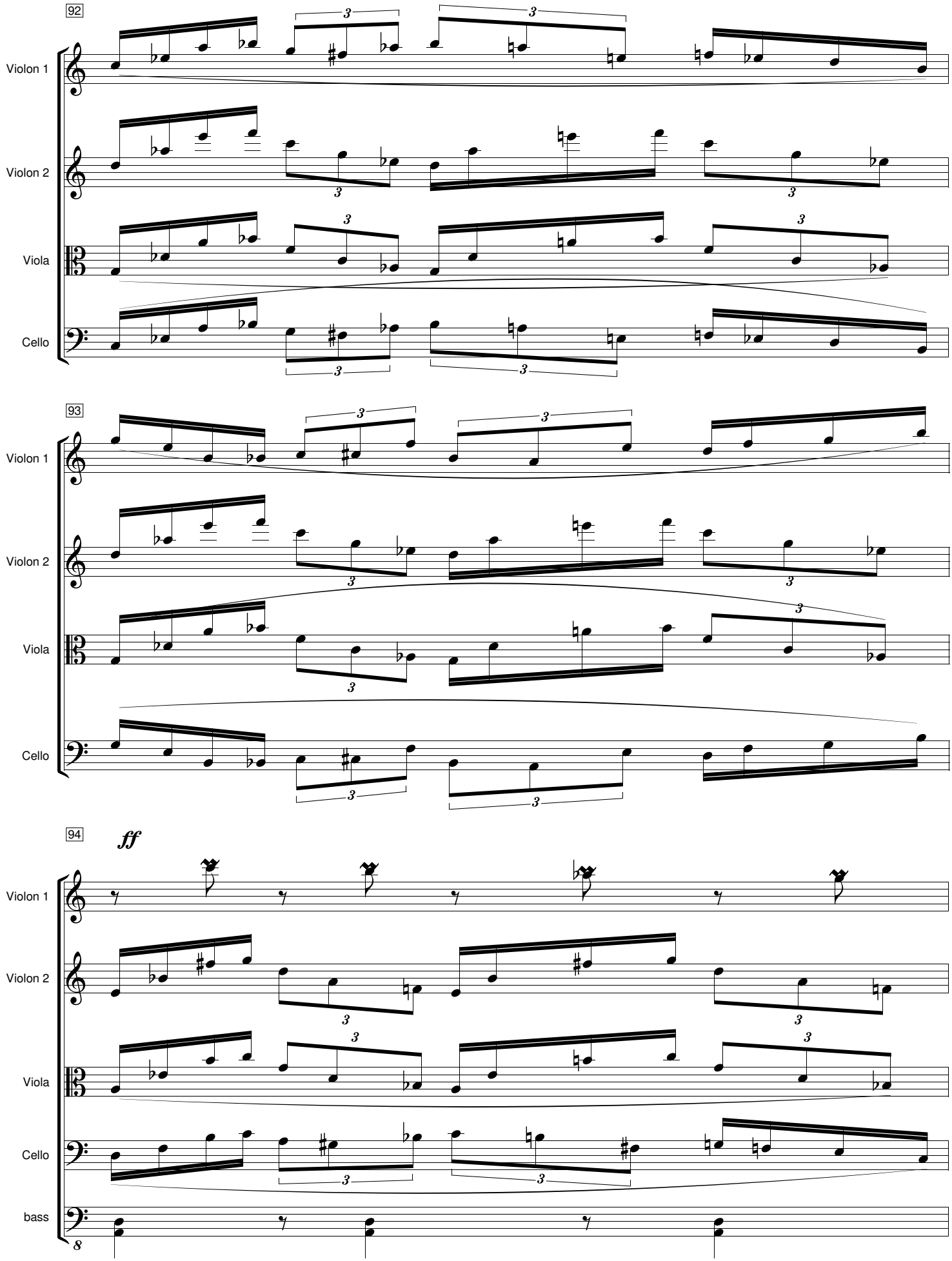

75
Violon 1
Violon 2
Viola
Cello
bass
76
Violon 1
Violon 2
Viola
Cello
p
78
Violon 1
Violon 2
pizz
Viola
Cello
bass

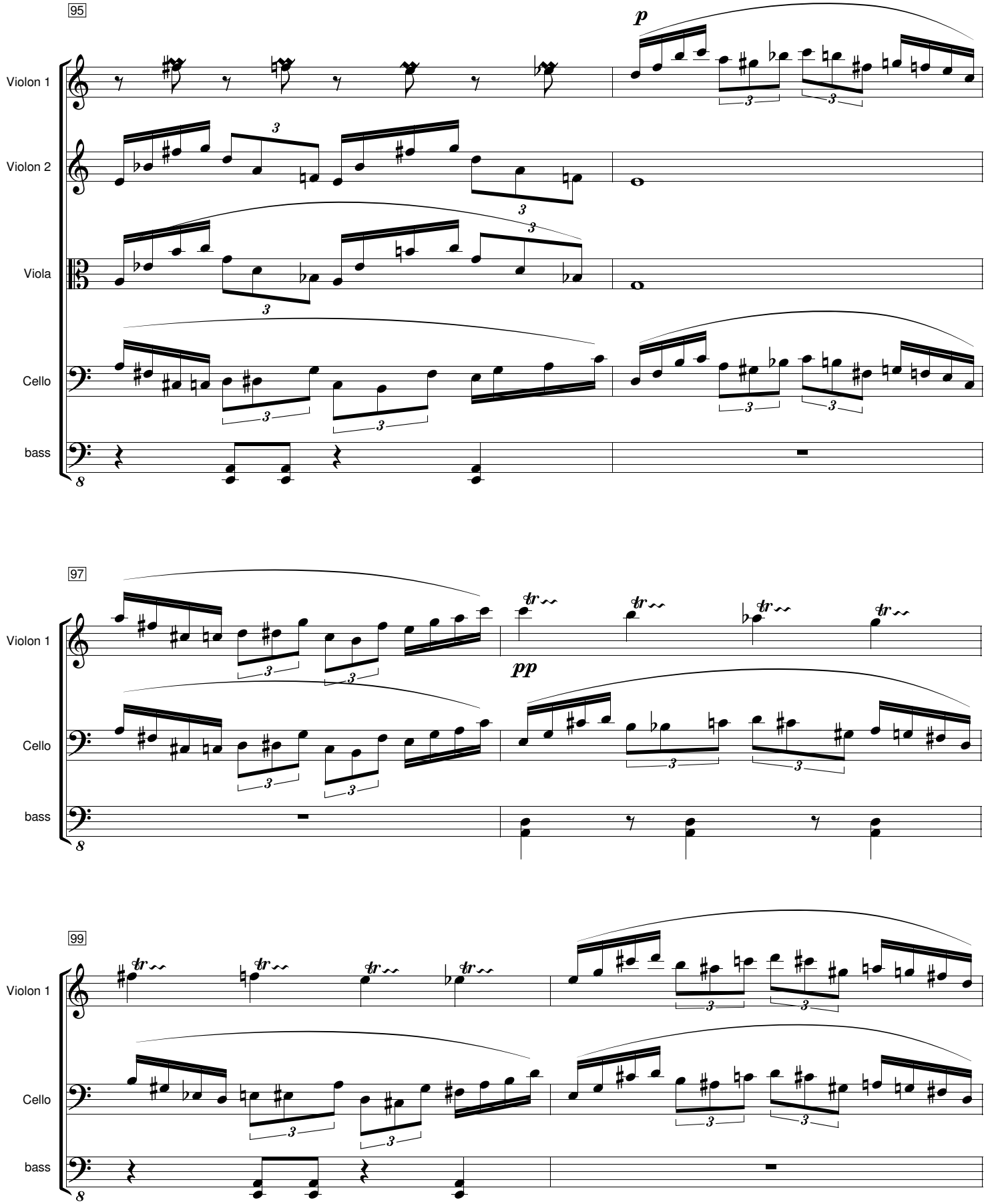

79
Violon 1
Violon 2
Viola
Cello
bass
80
Violon 1
Violon 2
Viola
Cello
81
Violon 1
Violon 2
Viola
Cello

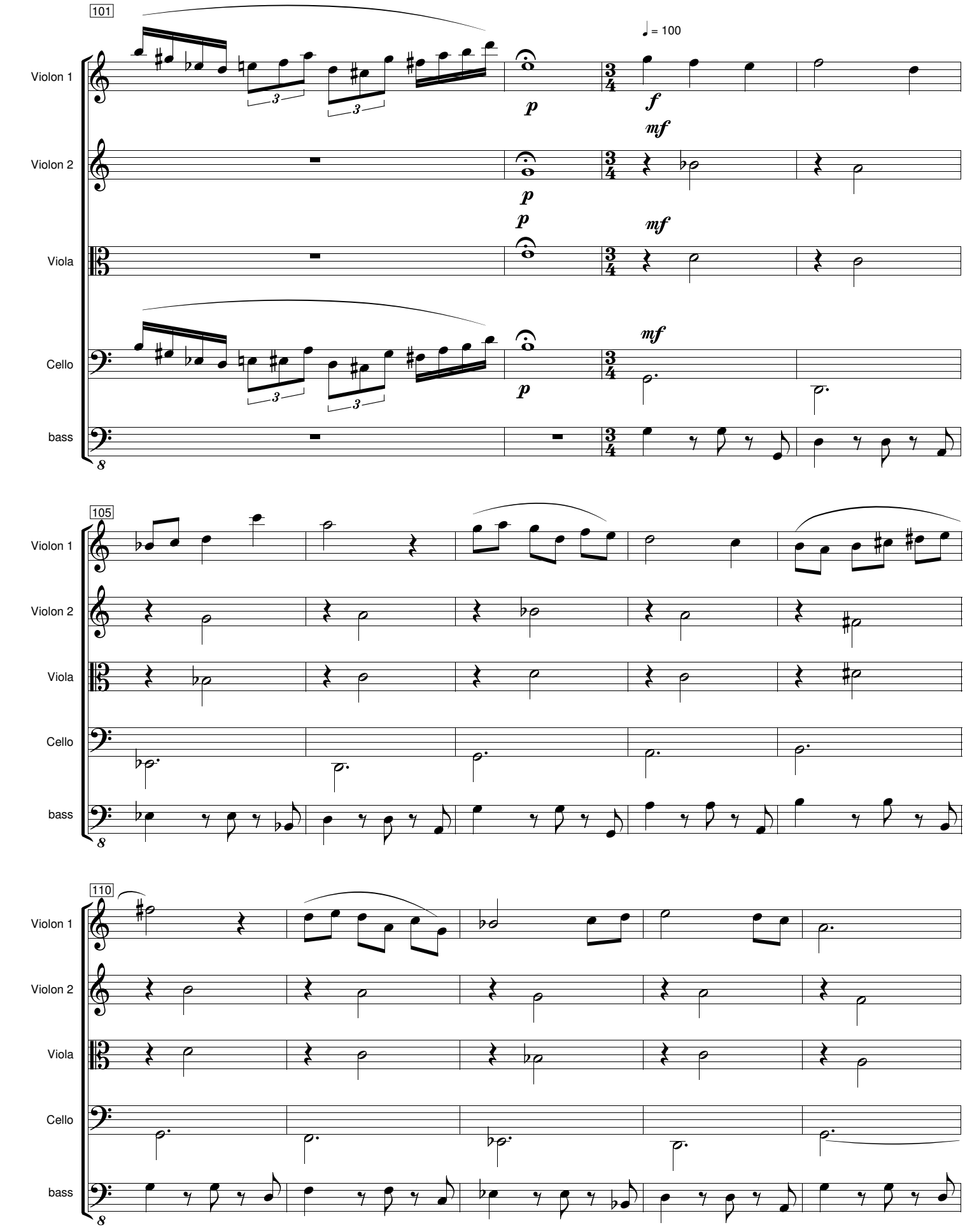

82
Violon 1
Violon 2
Viola
Cello
bass
83
Violon 1
Violon 2
Viola
Cello
bass
84
Violon 1
Violon 2
Viola
Cello
col l'arco (archet)
p

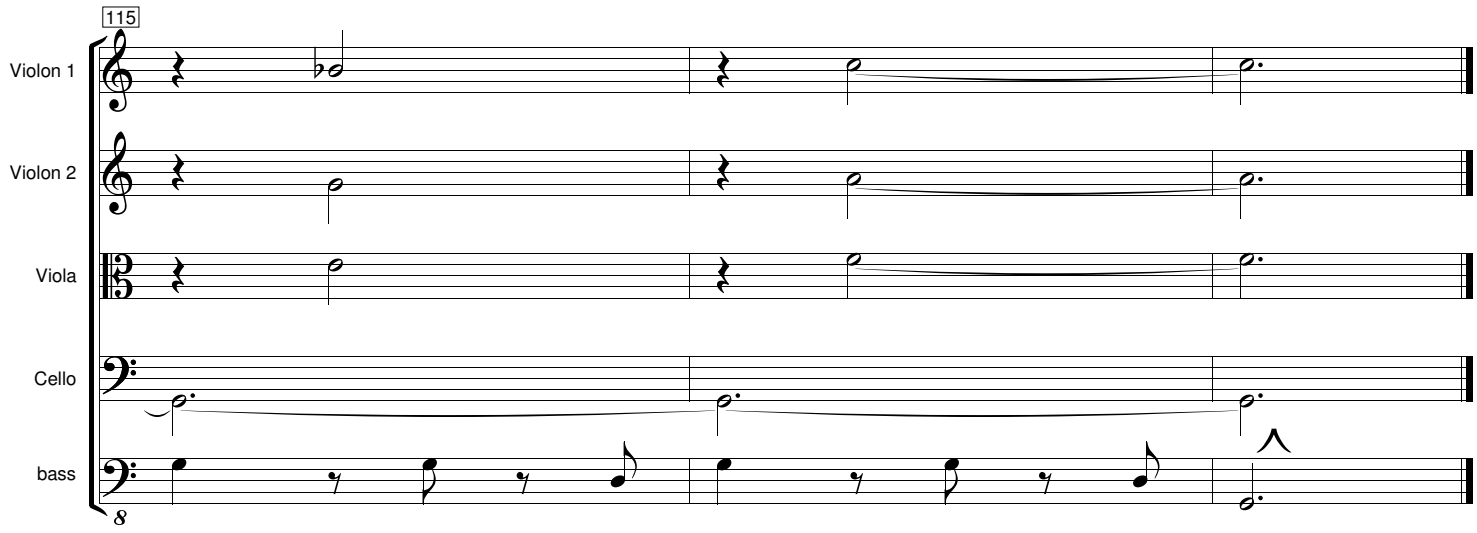

86
ff
Violon 1
Violon 2
Viola
Cello
bass
87
f
Violon 1
Violon 2
Viola
Cello
bass
88
Violon 1
Violon 2
Viola
Cello


89
Violon 1
Violon 2
Viola
Cello
90
ff
Violon 1
Violon 2
Viola
Cello
bass
91
f
Violon 1
Violon 2
Viola
Cello
bass


92
Violon 1
Violon 2
Viola
Cello
93
Violon 1
Violon 2
Viola
Cello
94
ff
Violon 1
Violon 2
Viola
Cello
bass


95
p
Violon 1
Violon 2
Viola
Cello
bass
97
pp
Violon 1
Cello
bass
99
Violon 1
Cello
bass


101
Violon 1
Violon 2
Viola
Cello
bass
♩ = 100
p
f
mf
105
110


115
Violon 1
Violon 2
Viola
Cello
bass
8

free-scores.com