Jean Pierre Prudent

France, LEFOREST

Sinoe-Rah

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:	Sinoe-Rah
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	Piano and small ensemble
Style:	Classic Rock
Comment:	Sinoe-rah album tracks, progressive rock music.

Jean Pierre Prudent on free-scores.com

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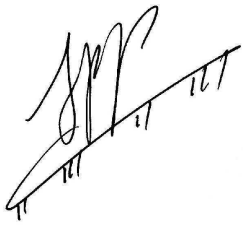
- share your interpretation
- comment
- contact the artist

Sinoe-Rah



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Ces morceaux font suite à « La voix des animaux », ce sont des improvisations structurées. La notation qui suit est donc purement indicative …
(*voir description plus loin*)

Quelques remarque sur les partitions :

1) Les lignes ont été jouées aux claviers, il faut donc parfois adapter et transposer certaines parties pour les reproduire sur l'instrument réel. (je n'ai pas respecté les registres ….)
2) Le morceau « **Opalia la rêveuse** » est une improvisation sur la mélodie extraite de la partition de « Nous Sommes Sulfureux » et intitulée : Improvisation notée pour les textes de nous sommes sulfureux (*dernière pièce*)
3) Sauf gros travail (*inutile dans ce cas précis pour des improvisations*) le logiciel de partition n'écrit pas exactement ce qui est joué. L'écriture est donc approximative, mais l'ensemble est suffisant pour l'usage qu'on peut en avoir. Voici, à titre indicatif, les 3 typologies d'erreurs le plus souvent commises :

    a) Des notes séparées mais assez rapides se traduisent souvent par un accord de type cluster. EX : des triples croches do-ré-mi-ré-do apparaîtront sous forme d'un accord des 3 notes sur le même temps.
    b) Il y a fréquemment un léger décalage par rapport à la mesure. Ainsi par exemple une blanche qui commencerait juste sur le premier temps pourrait être écrite sous forme d'une syncope avec une triple croche commençant sur le dernier temps de la mesure précédente et liée à la blanche. De la même façon il pourrait y avoir un quart de soupir au début de la mesure etc…
    c) Les durées ne sont pas toujours justes. Une noire, par exemple, peut apparaître sous la forme d'une noire liée à une triple croche etc ..

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L'Improvisation Structurée

Caractères généraux :

Structuration élémentaire : Principe de la mosaïque, assemblage cohérent de miniatures, concision. La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions d'éléments divers.

Improvisation structurée : Une pièce peut comprendre une part variable d'improvisation guidée. Tous les éléments de rythme, de mélodie, de contrepoint et d'harmonie, d'orchestration jugés utiles à la solidité structurelle sont notés, le reste est librement improvisé.

Géométrie variable *:* L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.

Méthode :

- Détermination des du/des élément(s) de base : rythme, mélodie, harmonie, TIMBRE. Le timbre doit être préparé si on utilise un/des instrument(s) produisant des sonorités différentes : Exemple à l'orgue il convient de prévoir la registration.
- Choix des développements à apporter à ce matériau de base.
- Conception d'un plan
- Durant le jeu : concentration, concision, précision.
- Se constituer une réserve d'éléments de liaison (*traits de virtuosité* …) automatiques (*où les doigts jouent seuls*) pour combler d'éventuels temps de latence durant lesquels on peut réfléchir à la suite à donner au développement en cours

Principaux éléments de style retenus pour l'improvisation structurée

1. **Mélodie :**
   - Modes/tons "classiques"
   - Gamme acoustique (facile d'usage)
   - Modes du plain chant
   - Chromatisme non sériel
2. **Systèmes de transformation mélodiques :**
   - Petites altérations Majeur ←→ Mineur
   - Altérations plus importantes → chromatisme
   - Changement des intervalles en conservant la "forme" de la mélodie : son dessin. [Je vois la musique avant de l'entendre]
   - Augmentations / Diminutions pouvant être irrégulières et/ou partielles
   - Groupes de passage – fragmentation d'une mélodie (à partir de plusieurs éléments sources)
3. **Contrepoint :** Seules importent les lignes mélodiques. C'est leur superposition seule qui va créer des rencontres harmoniques non contrôlées et toutes acceptées.

4. **Harmonie :**

- Accords « traditionnels » (majeurs , mineurs , 5tes altérées , 7èmes, ...)
- Accord polymodal (tierce majeure + tierce mineure)
- Accords simples en quartes ou en quintes
- Accord de résonance avec usage préférentiel des degrés les plus proches. Ex sur une
- fondamentale de do on obtient : sol mi sib ré fa# sol# Si Ré# (Mib) Fa Sol# (Lab) La.
- Les degrés les plus proches sont la quinte et la tierce ainsi que la 7ème la 9ème et la
- quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés (parmi
- les possibles). Tout autre accord est superposable à cet accord de résonance. Effets de couleur / lumière [Je vois la musique avant de l'entendre].
- Accords aléatoires de type cluster ou résultant d'un contrepoint libre.
- Toutes les positions et renversements sont employés , et les formes alternent.

5. **Opposition rythme – non rythme :** Construction , par exemple, de litanies harmoniques en valeurs égales.

Pour plus de détail, se reporter à l'analyse de style complète.

Apsara la belle

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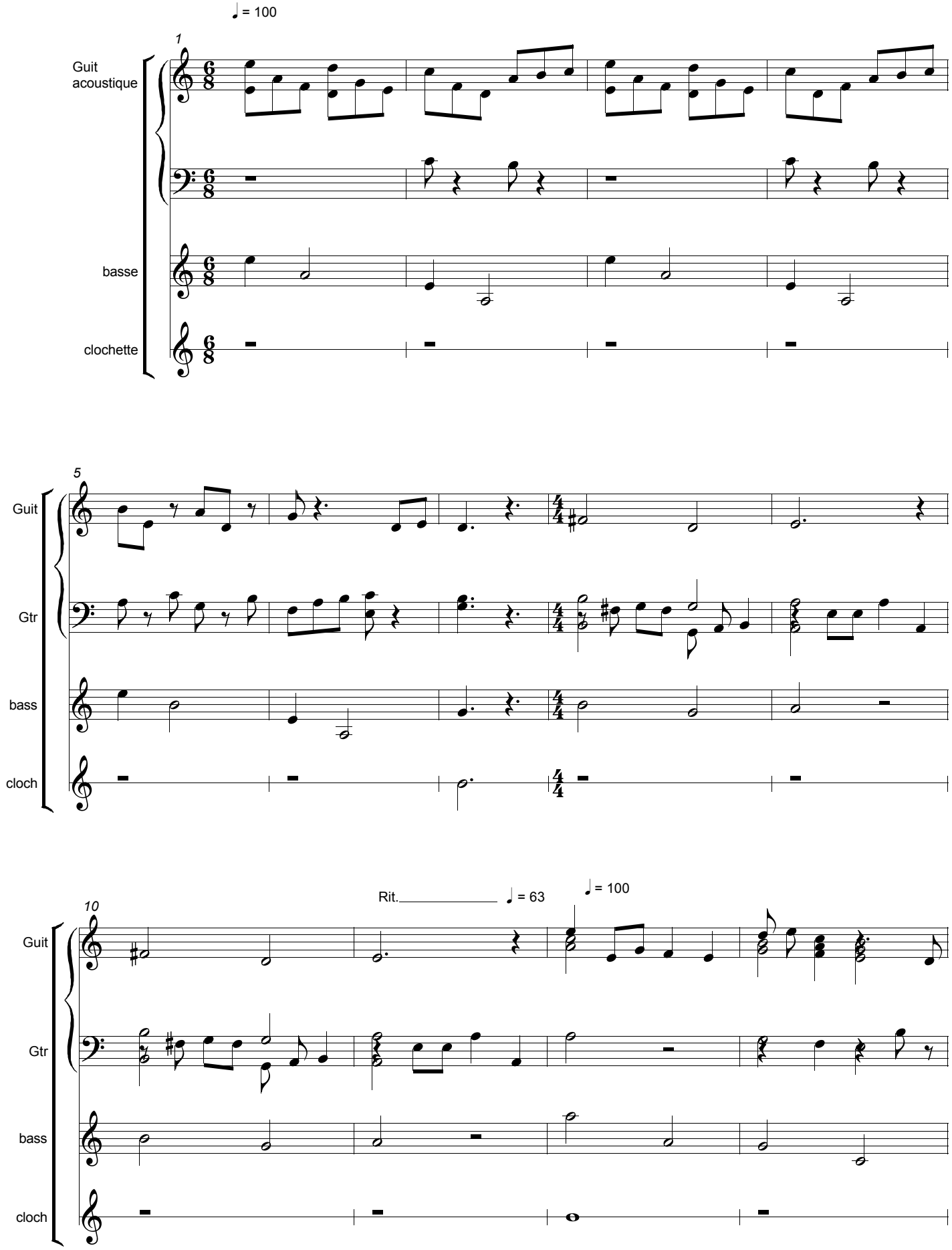

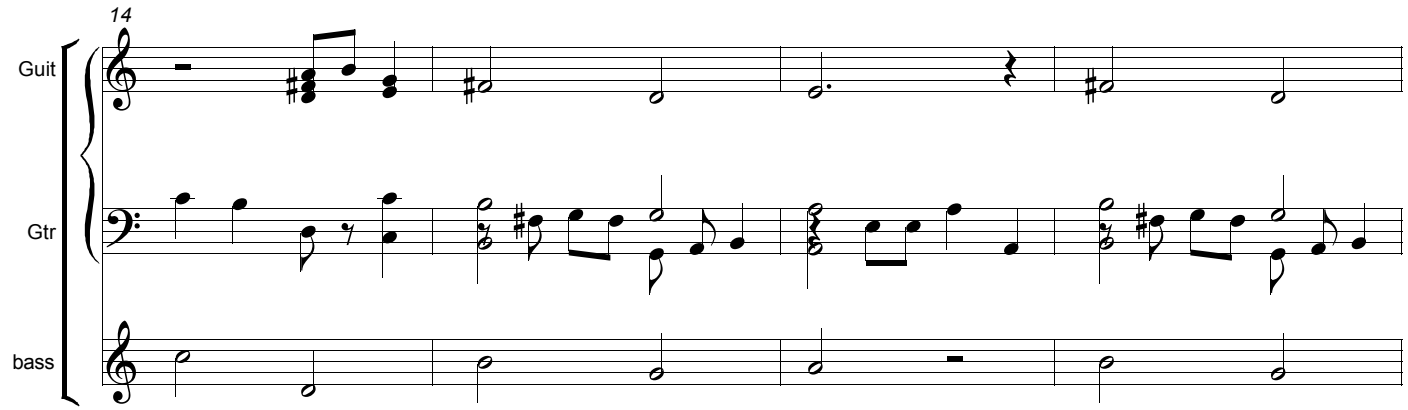
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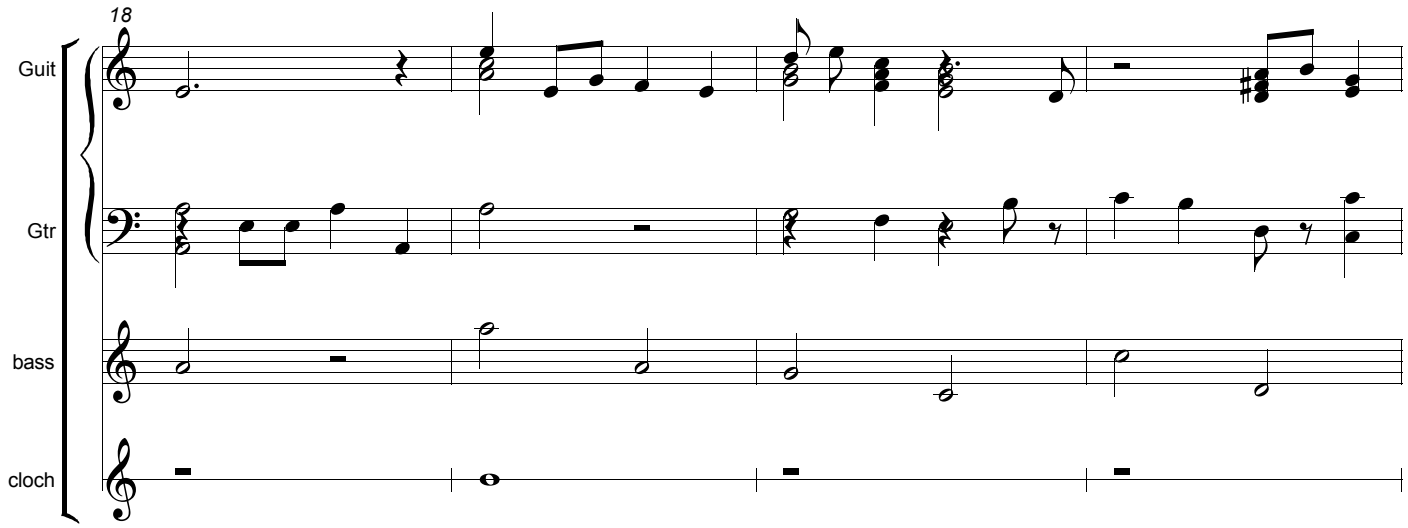
Guit
Gtr
bass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Guit
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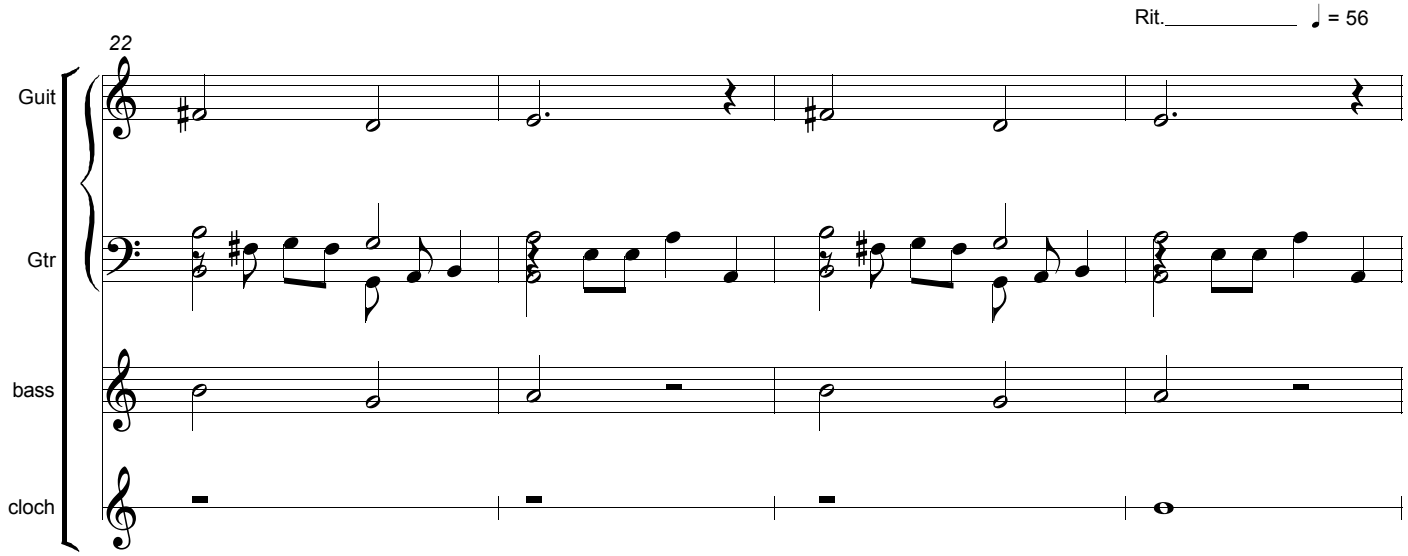
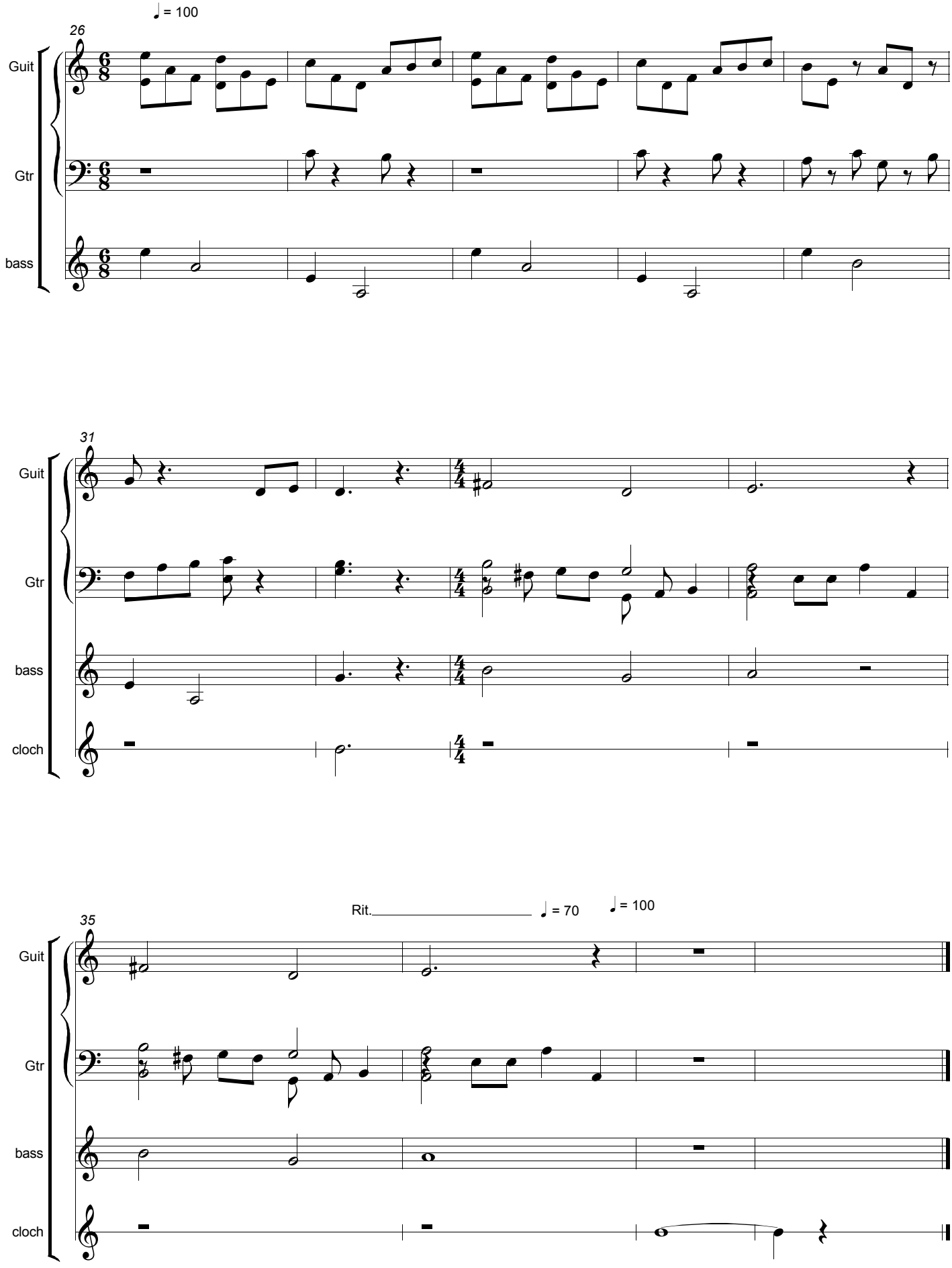
bass
cloch


Rit.
♩ = 56
22
Guit
Gtr
bass
cloch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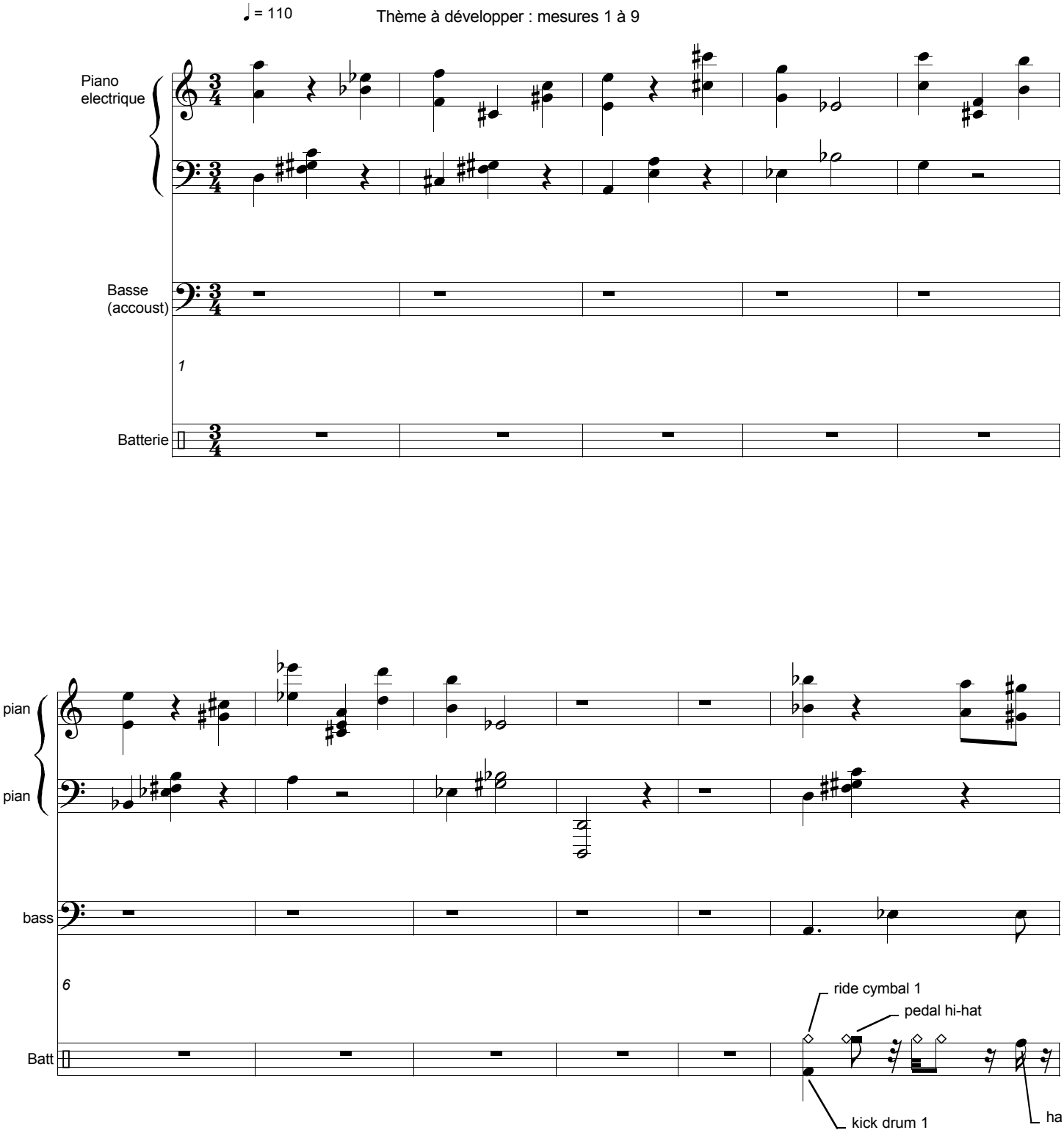
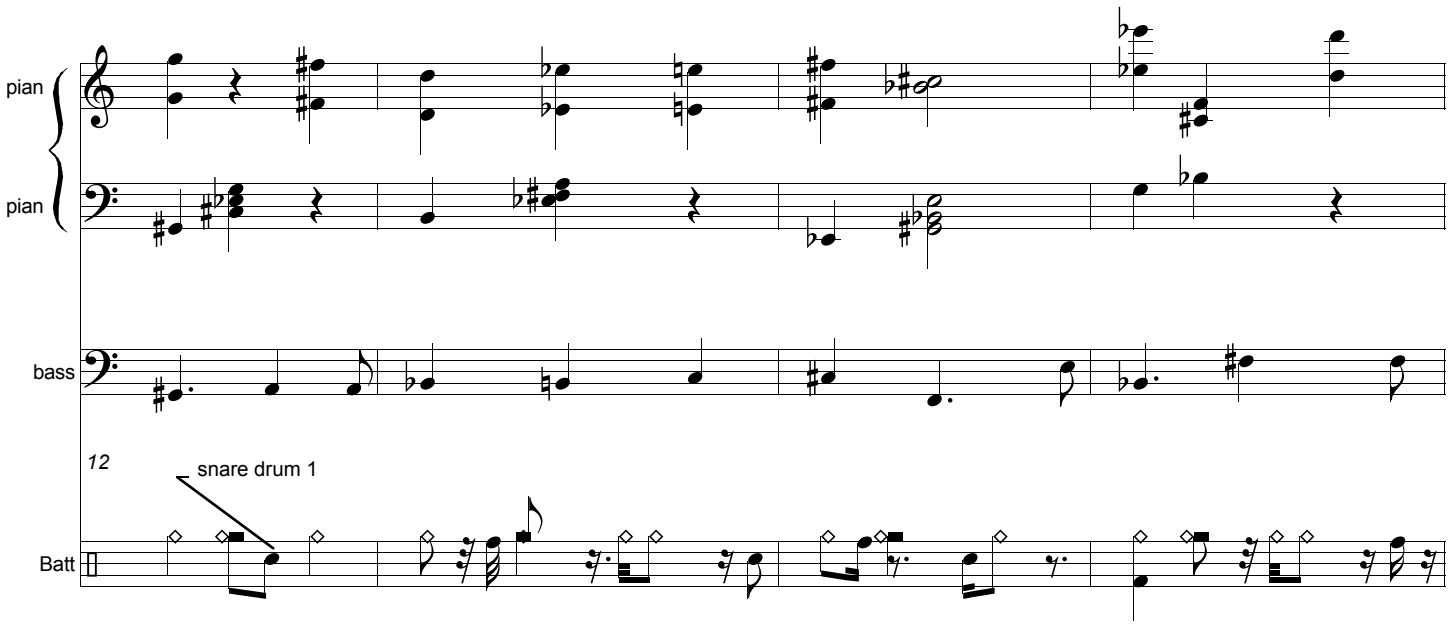
Guit
Gtr
bass
31
Guit
Gtr
bass
cloch
Rit.
♩ = 70
♩ = 100
35
Guit
Gtr
bass
cloch

Aril la magicienne

Jean Pierre prudent

En introduction : Improvisation basse acoustique, piano acoustique
et percussion de stlyle jazzy libre.
L'introduction est reprise (modifiée) en conclusion
Entre les 2, on développe le thème 1 au piano electrique
et on joue la partie valse jazz.

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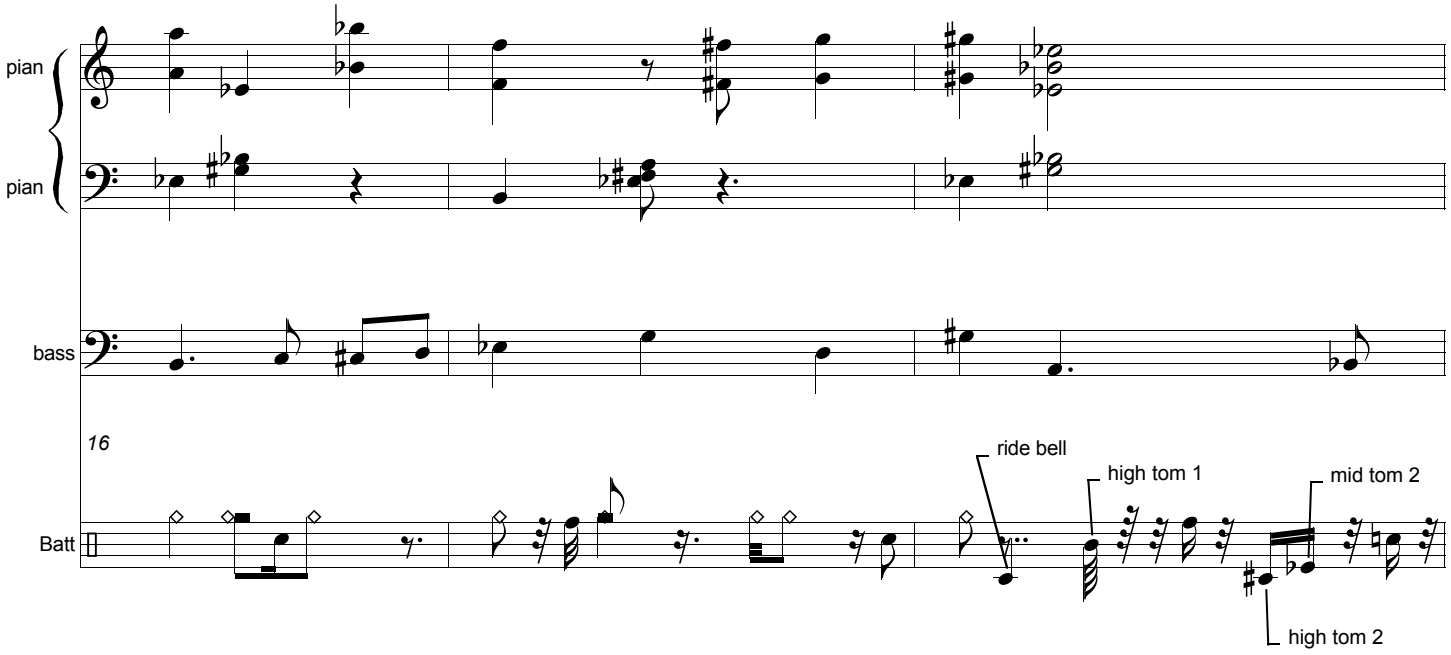
12
snare drum 1
Batt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bass
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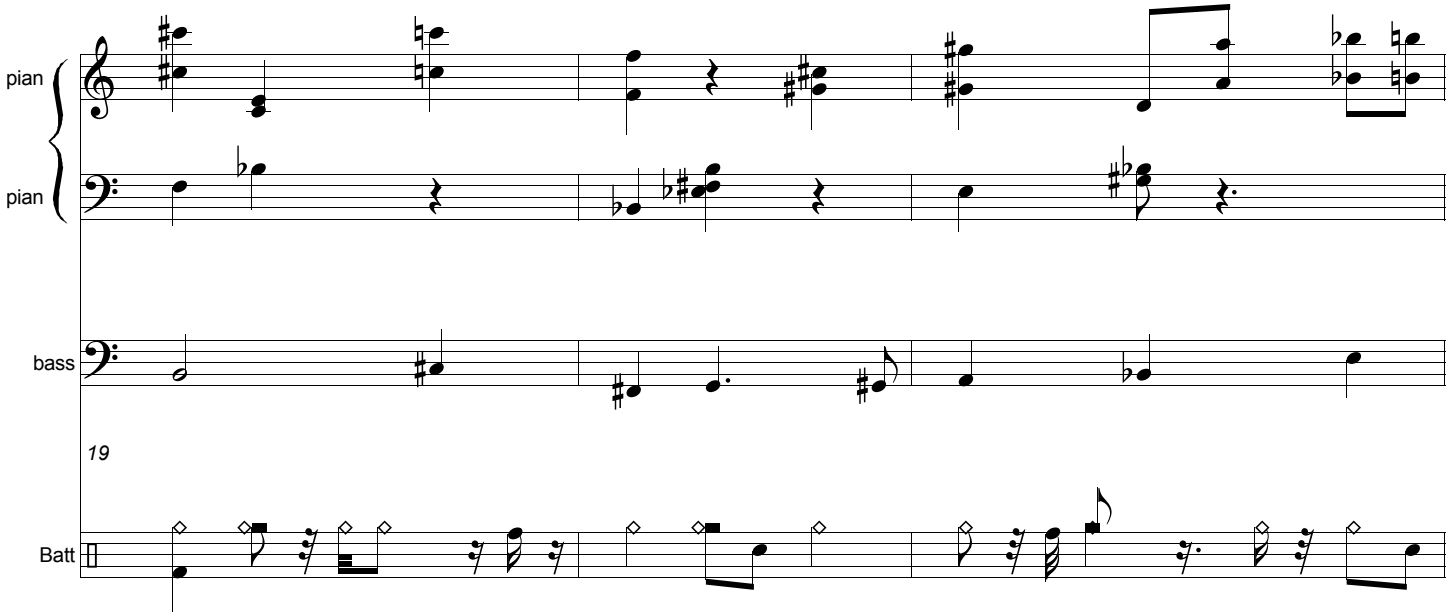
ride bell
high tom 1
mid tom 2
high tom 2
Batt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bass
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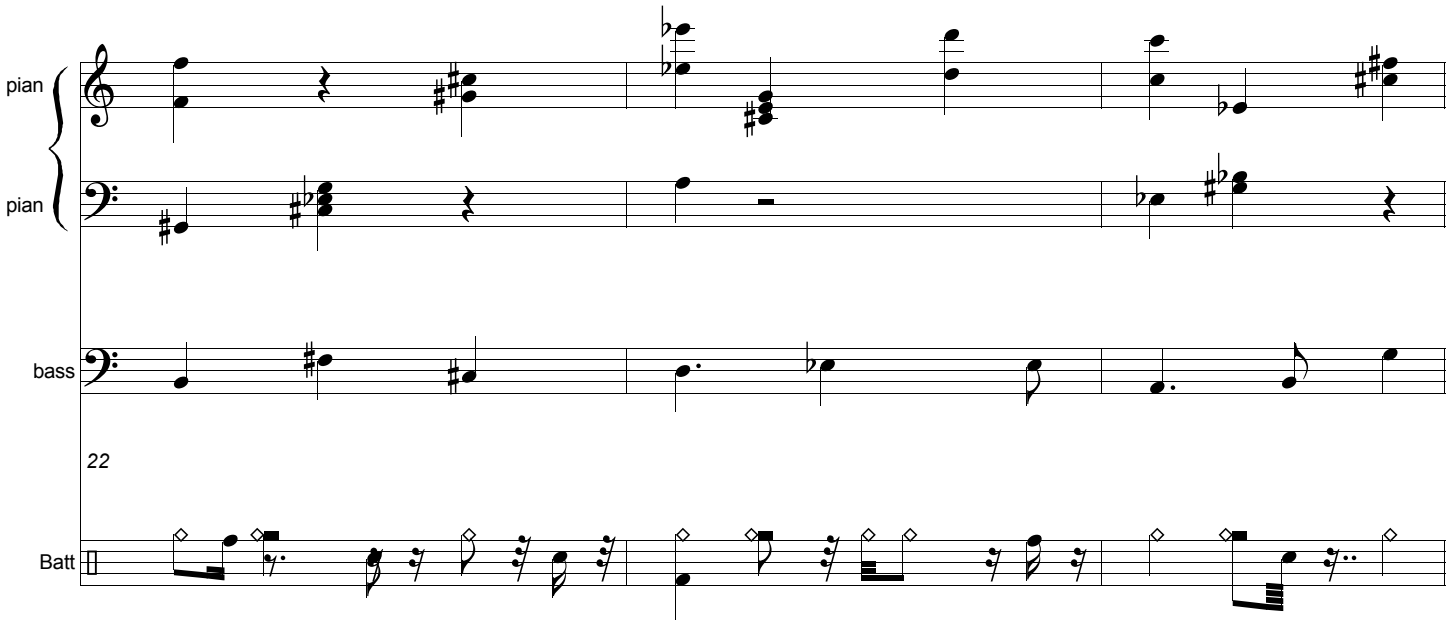
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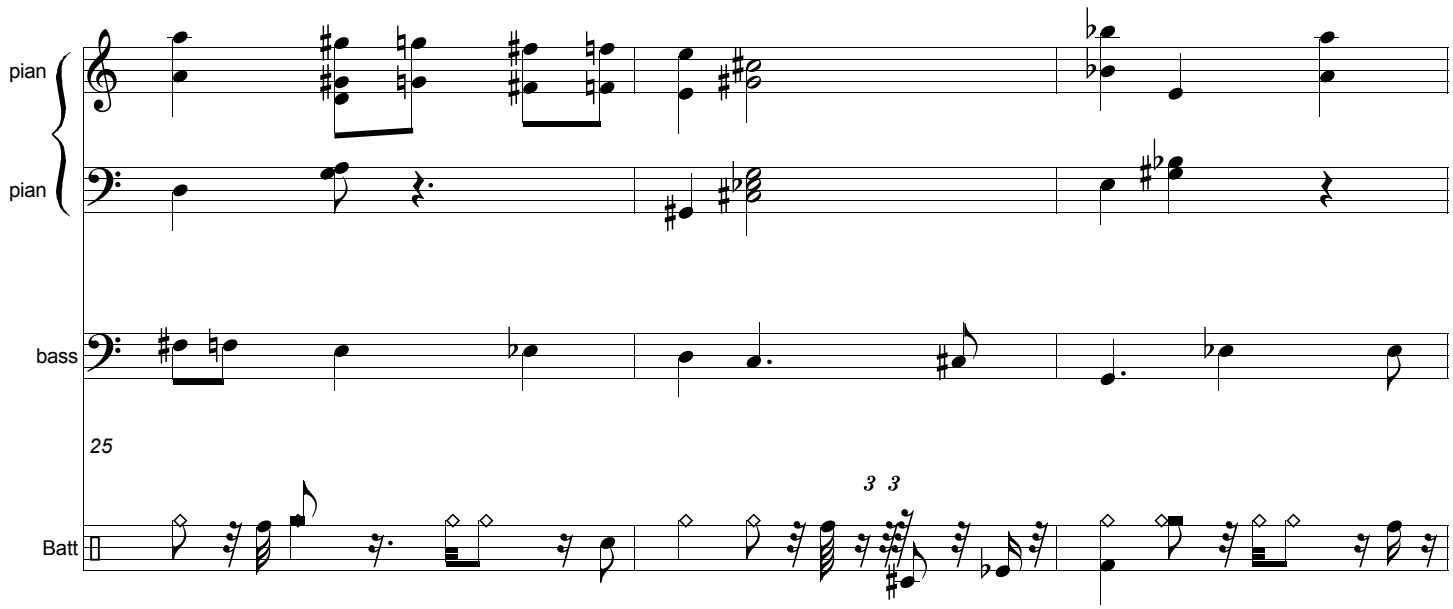
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pian
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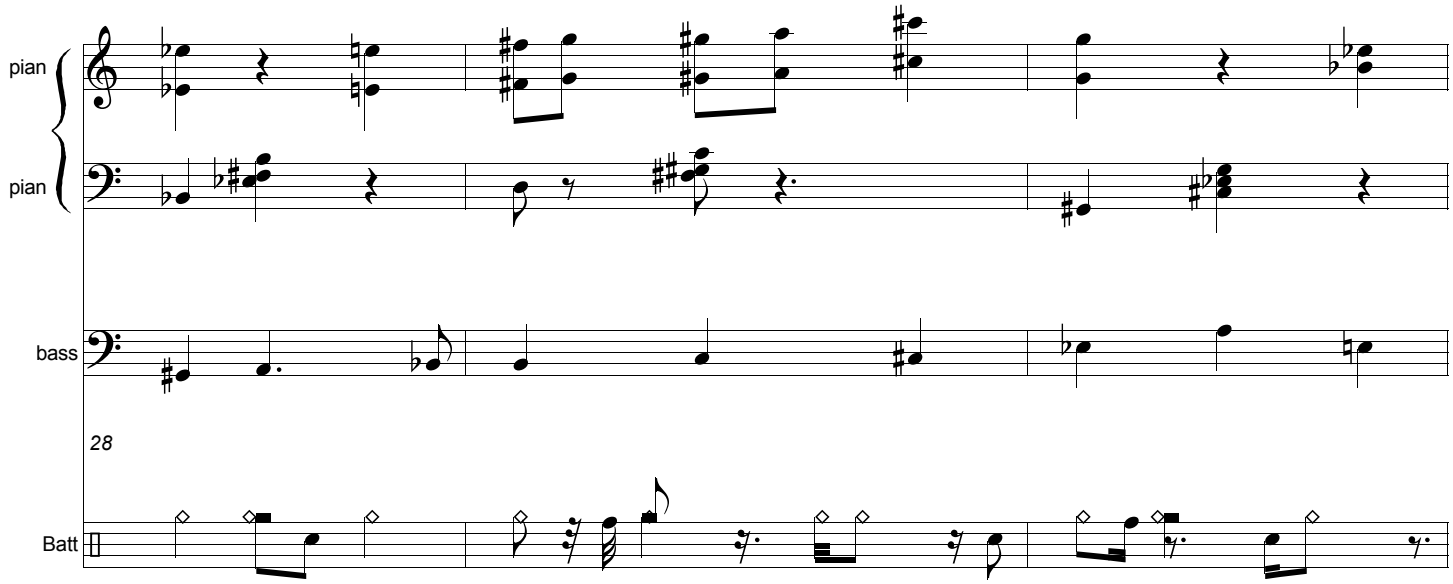
25
3 3
Batt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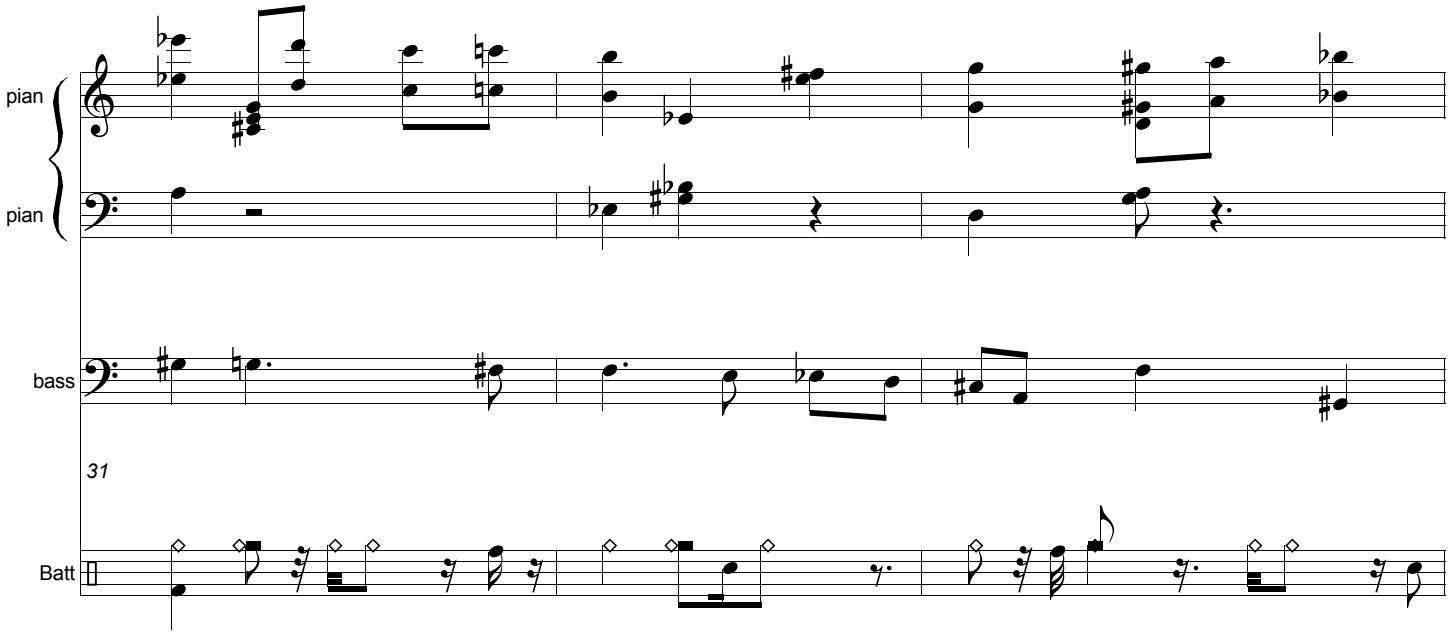
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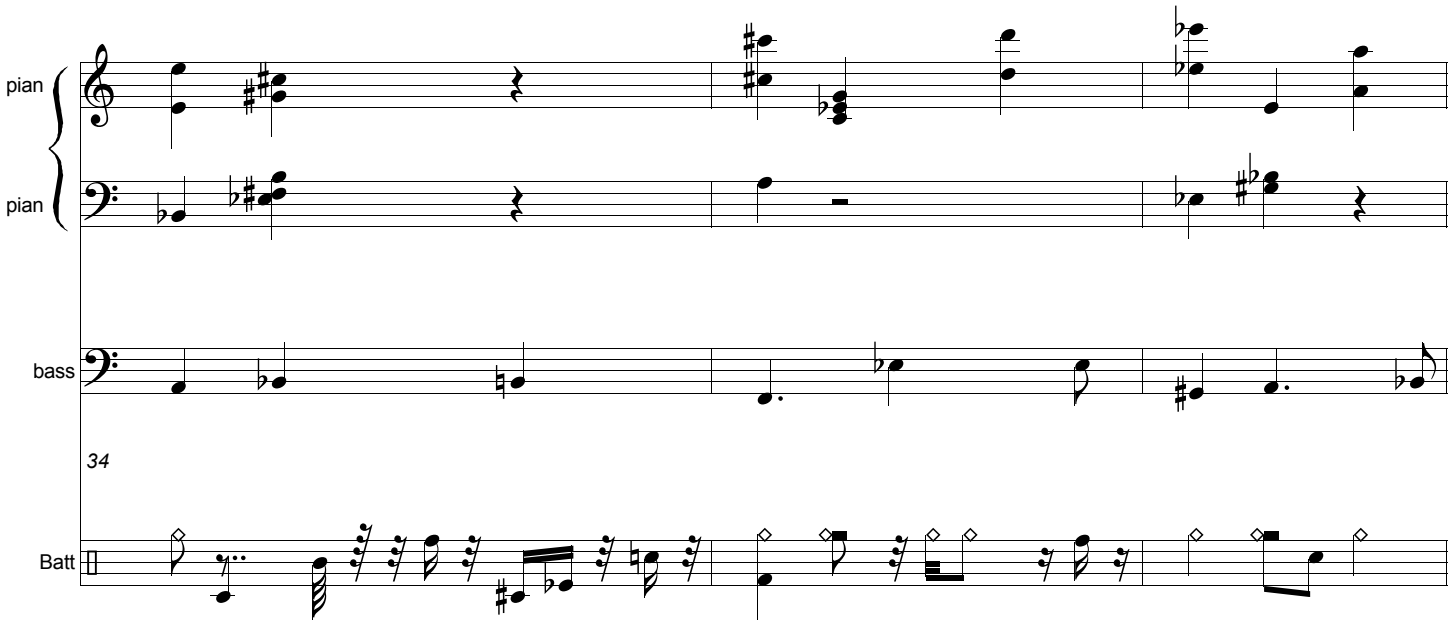
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pian
bass
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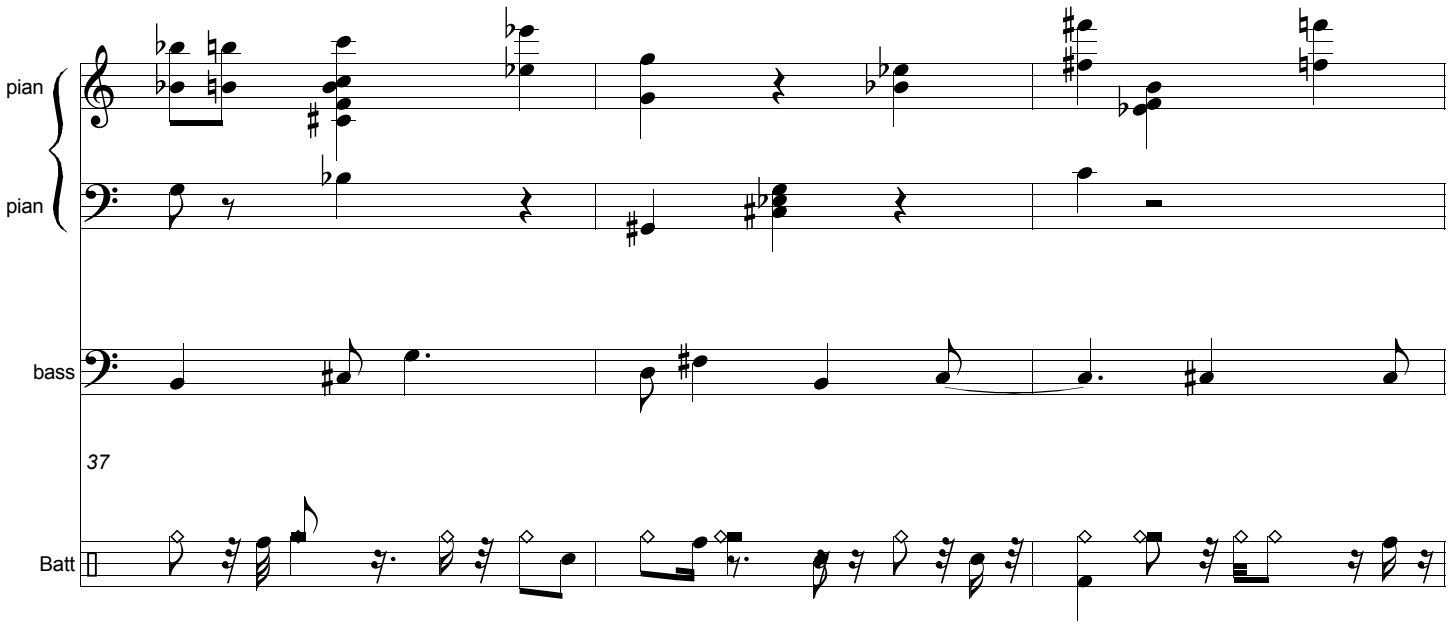
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pian
bass
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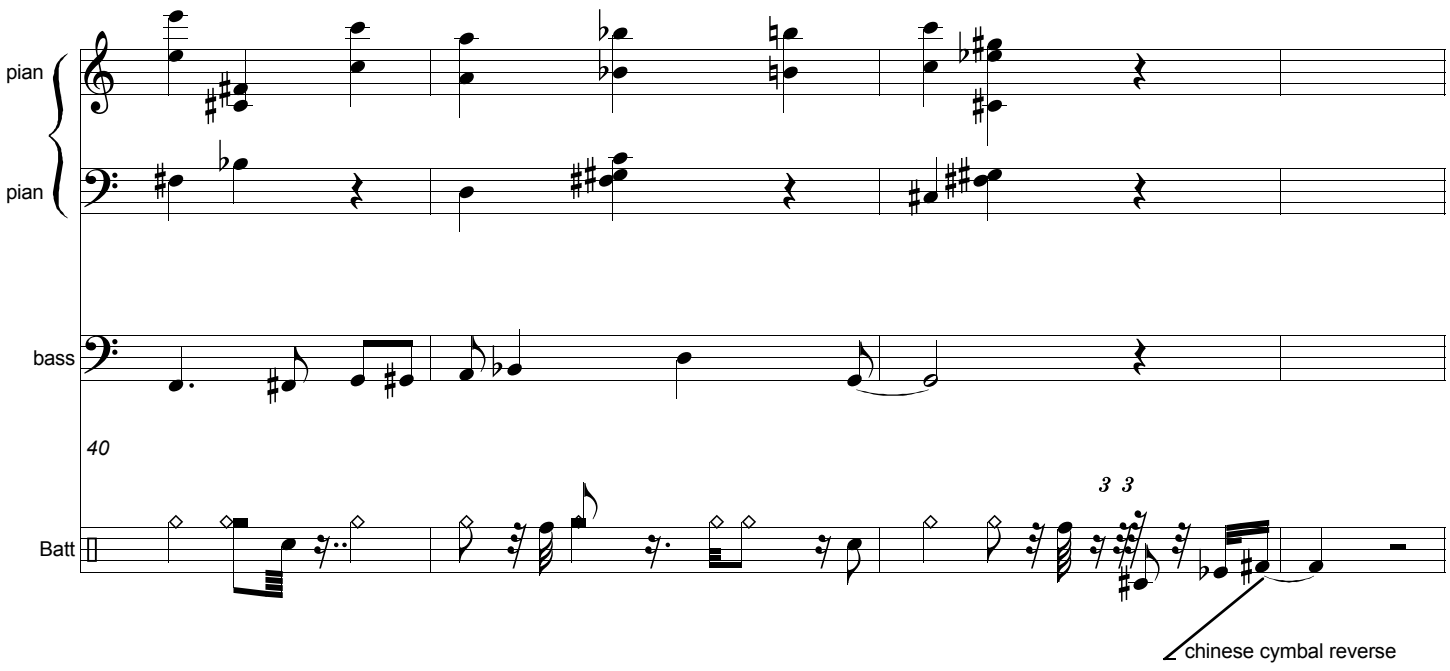
pian
pian
bass
40
Batt
3 3
chinese cymbal reverse

Melior la guerriere

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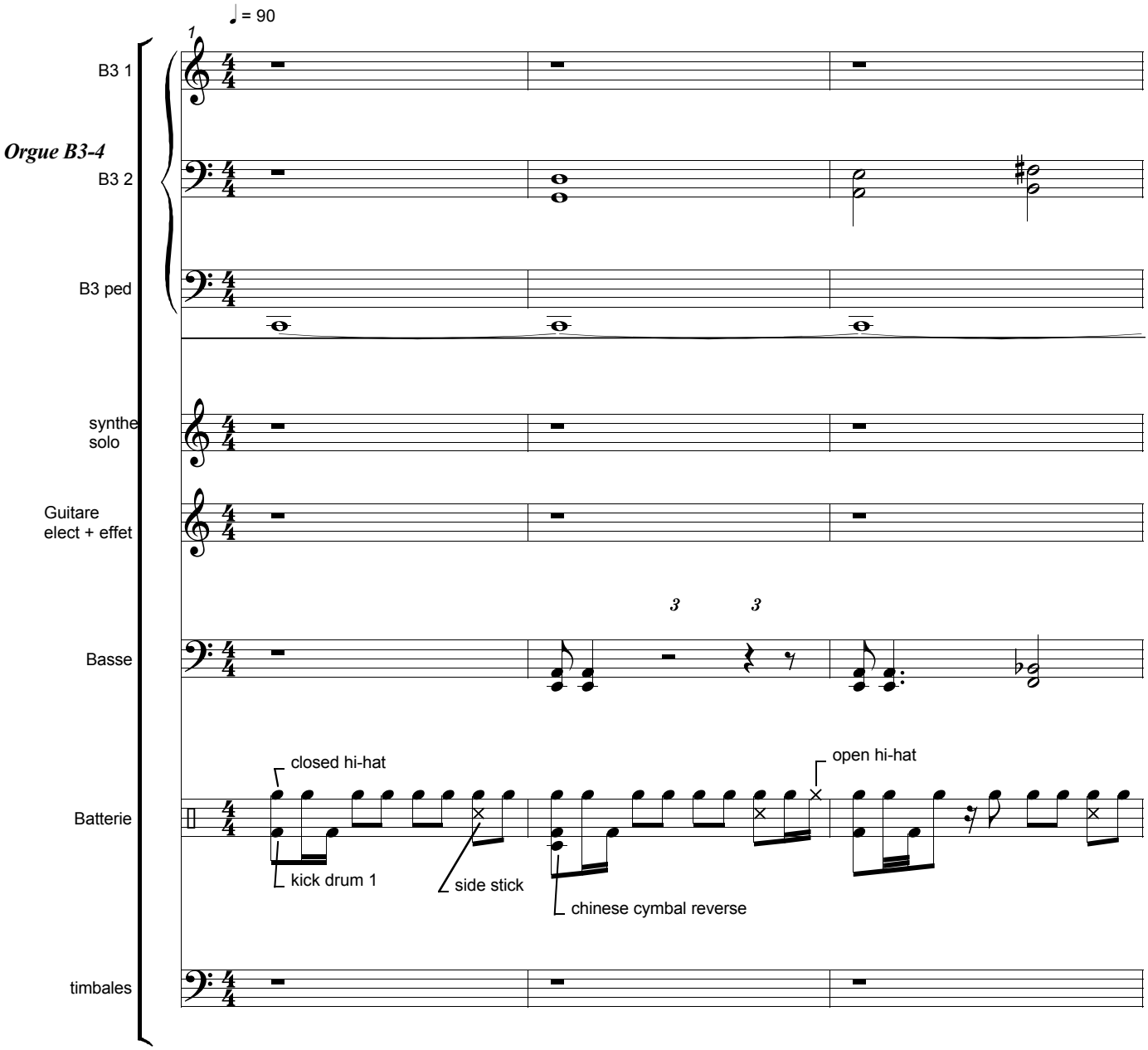
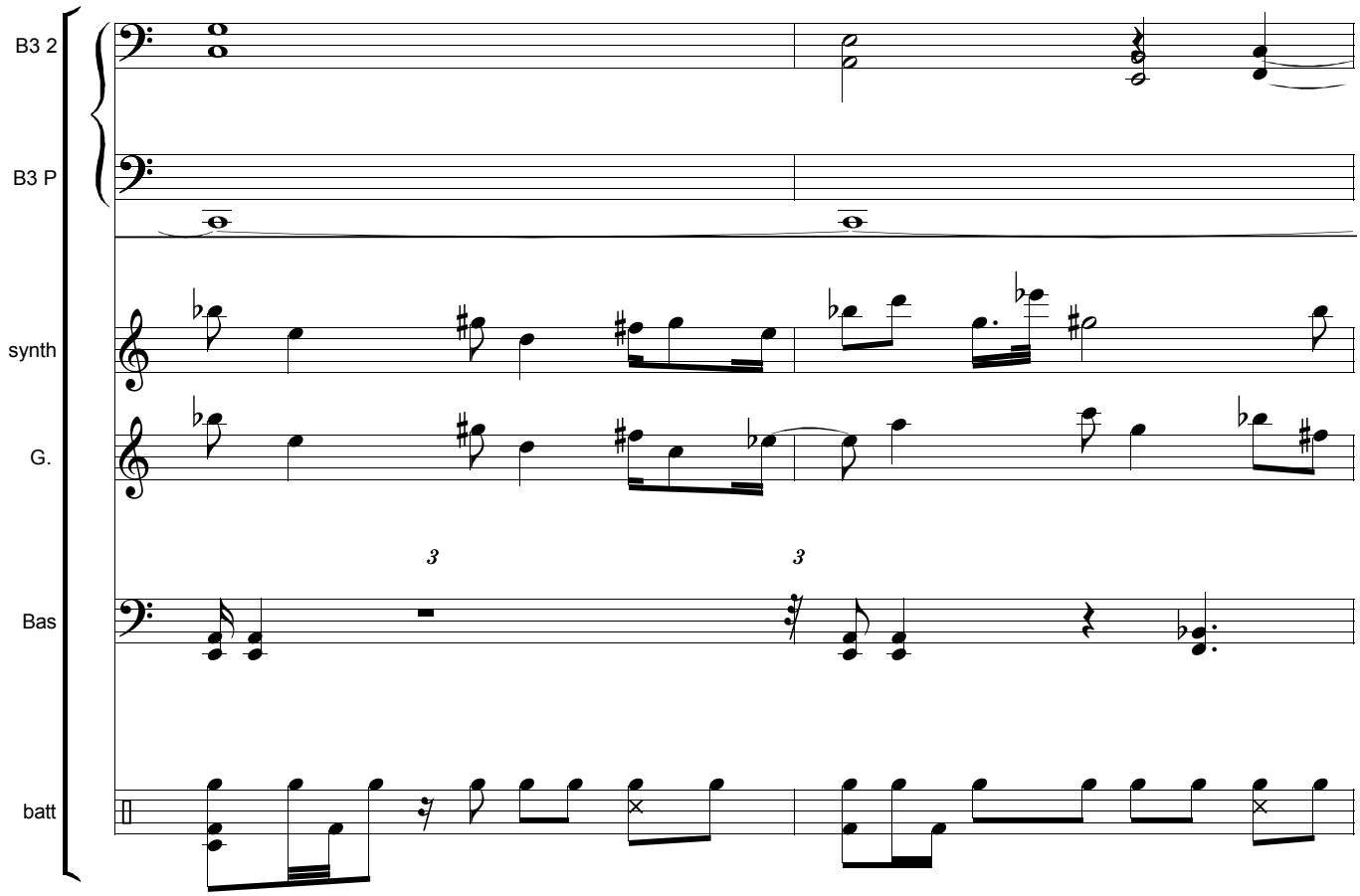
Partie A

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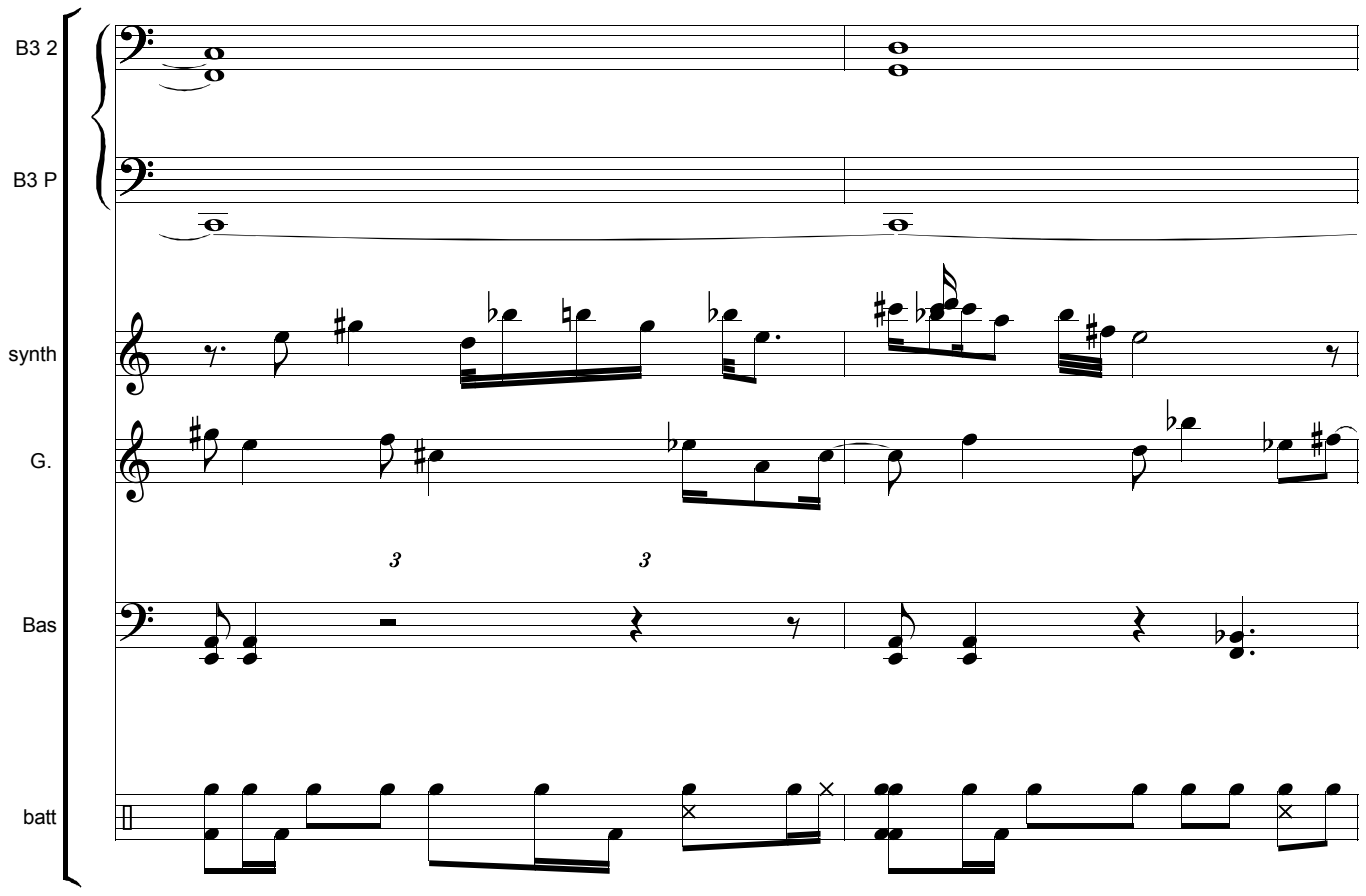
B3 P
synth
G.
Bas
batt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G.
Bas
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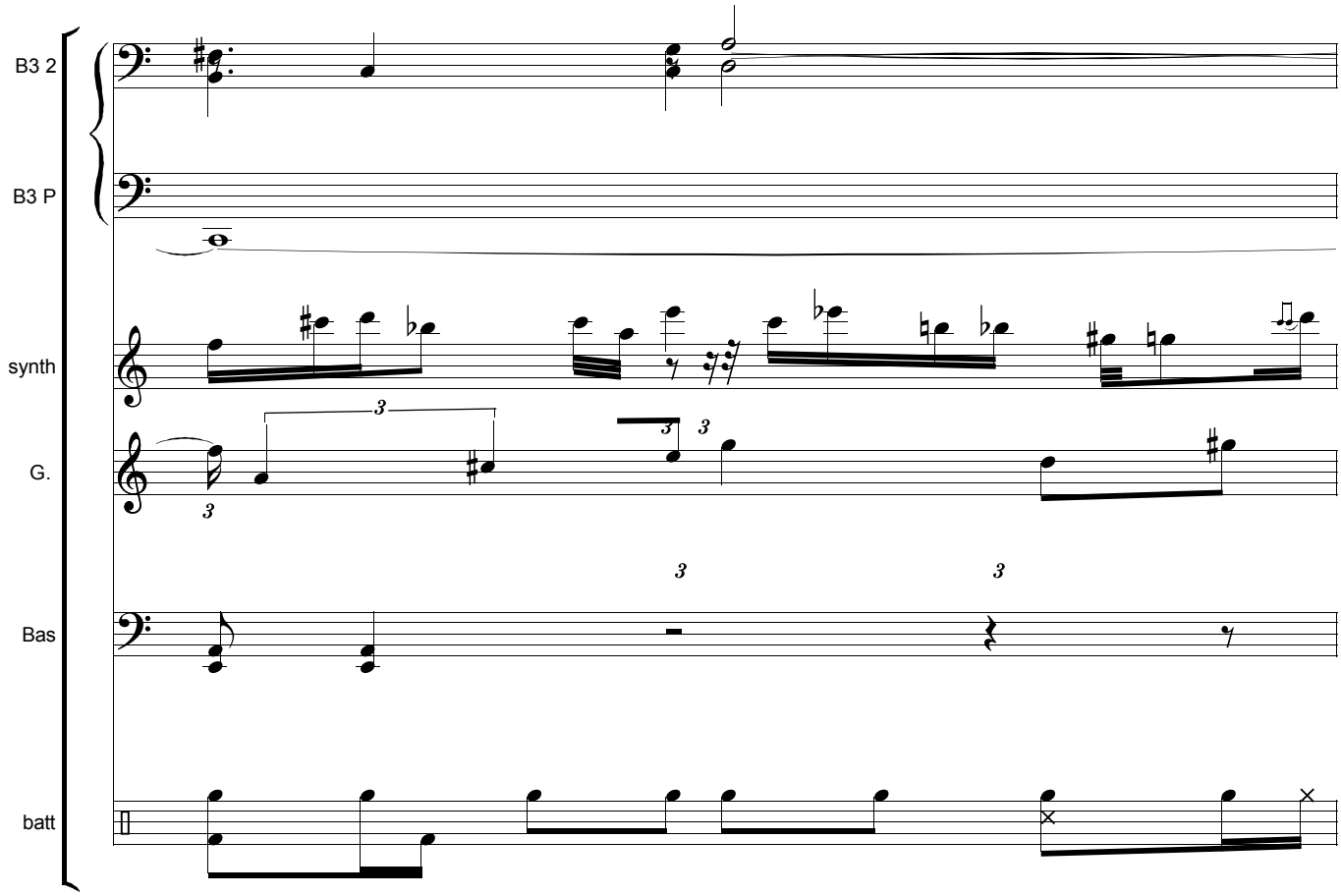
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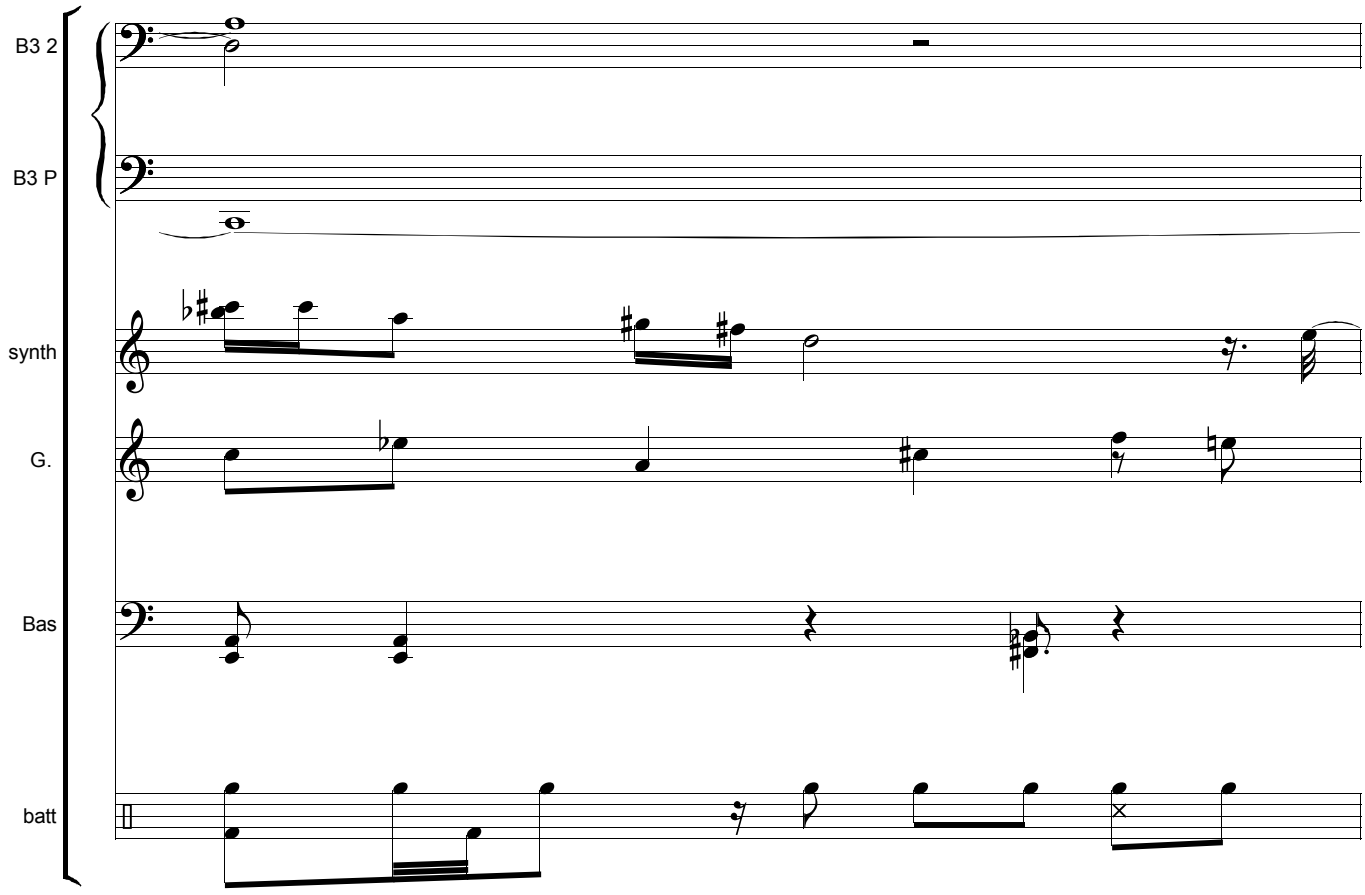
synth
G.
Bas
batt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Bas
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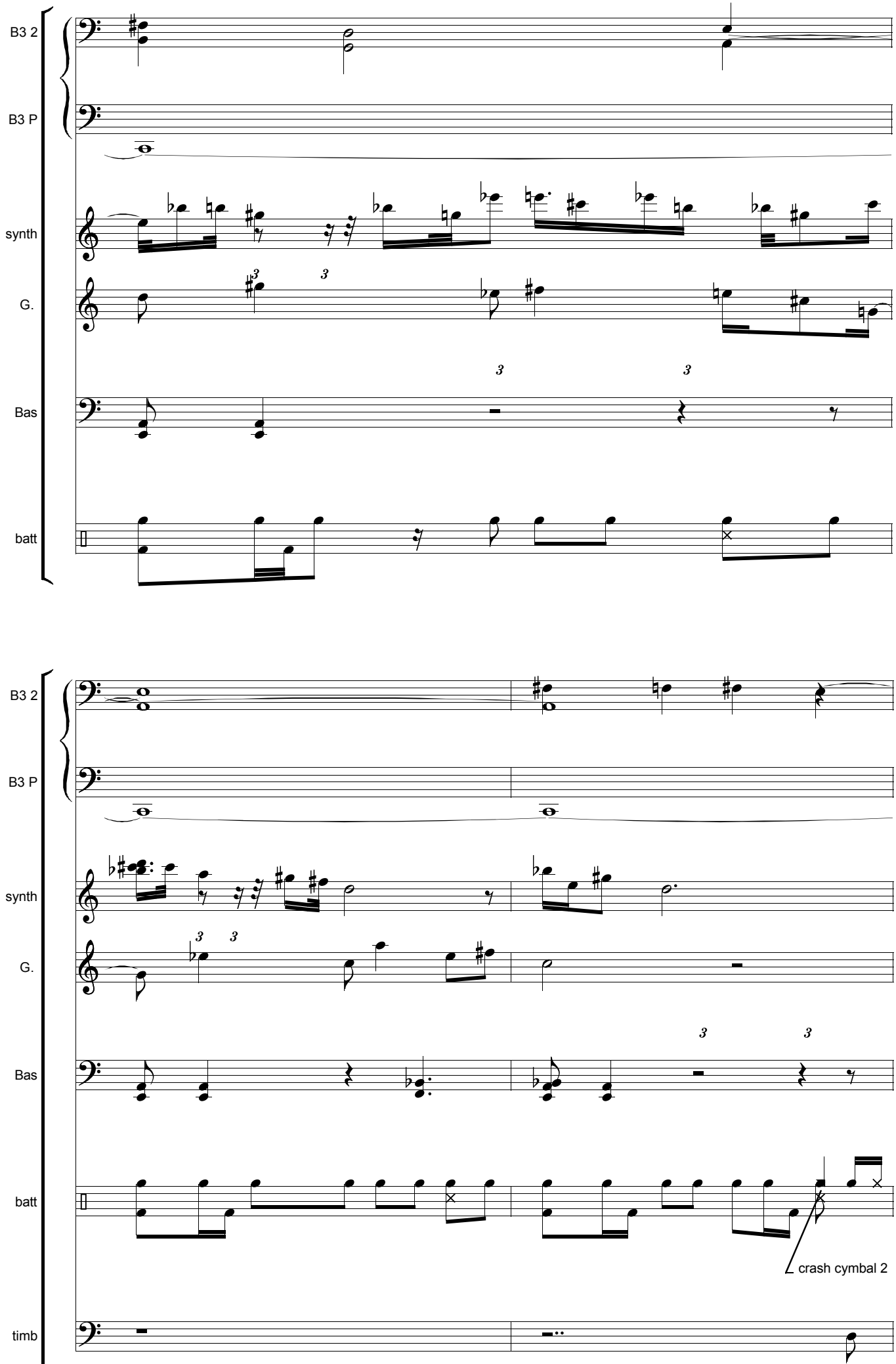
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G.
Bas
batt
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synth
G.
Bas
batt
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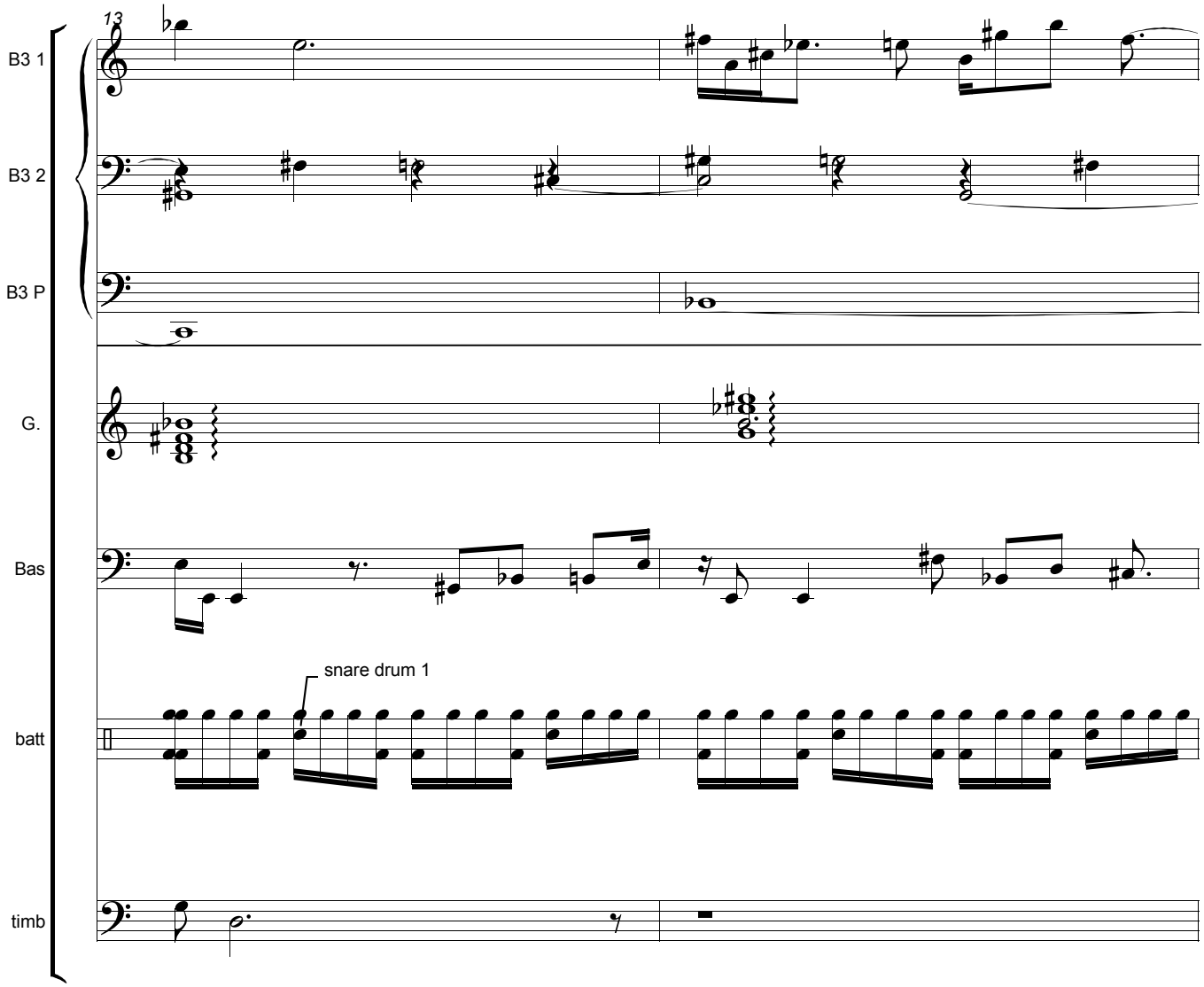
timb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G.
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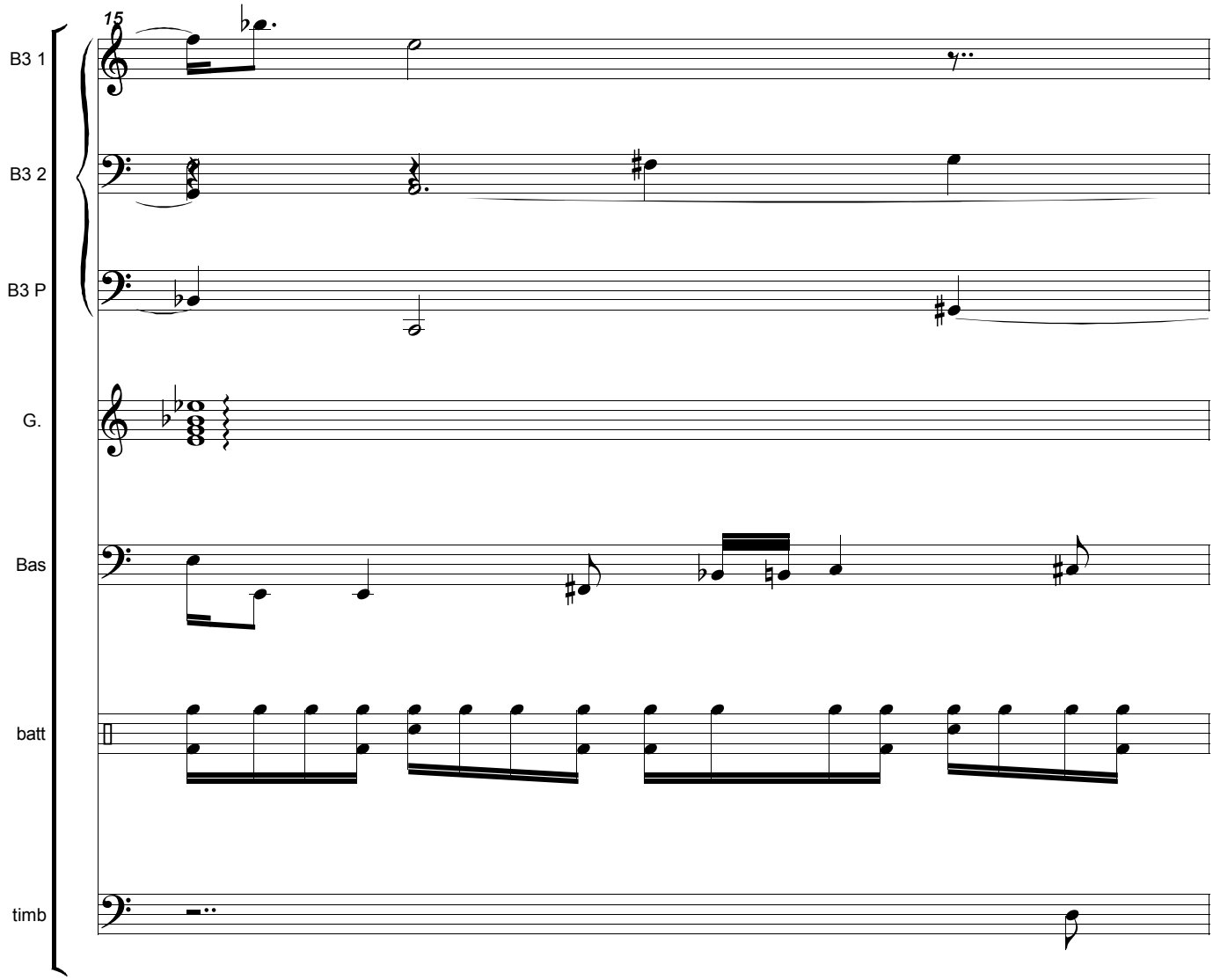
batt
timb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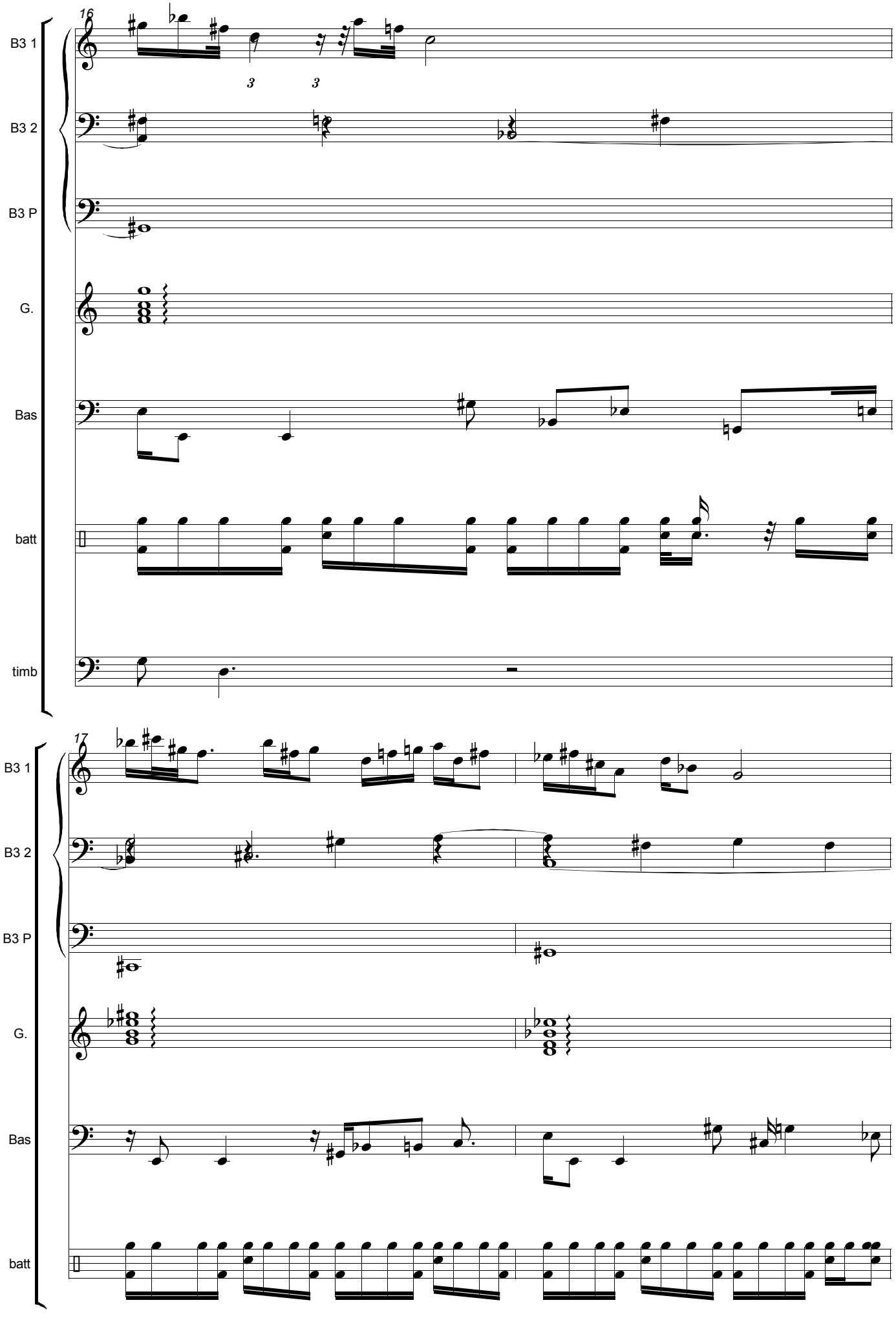
Bas
batt
timb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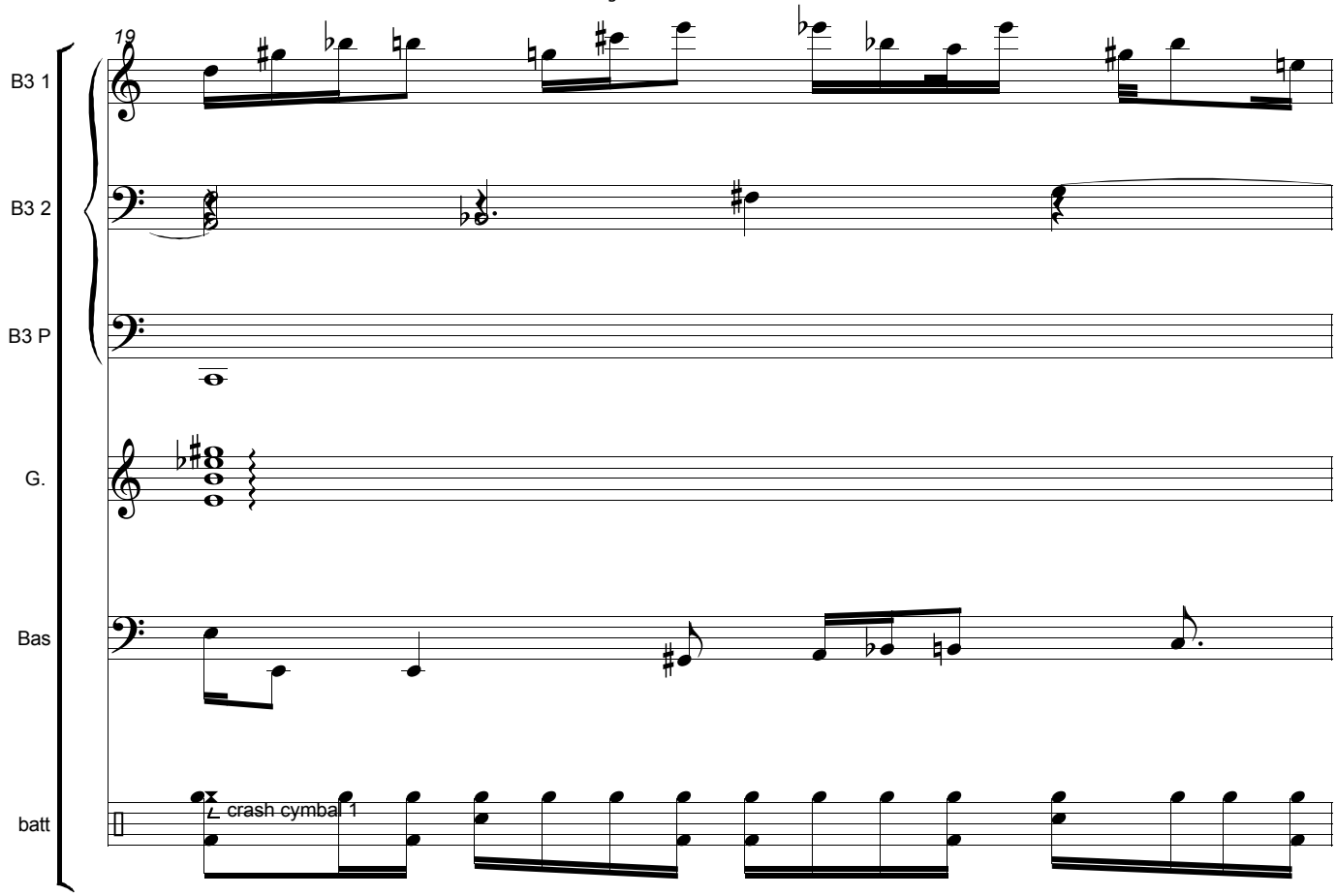
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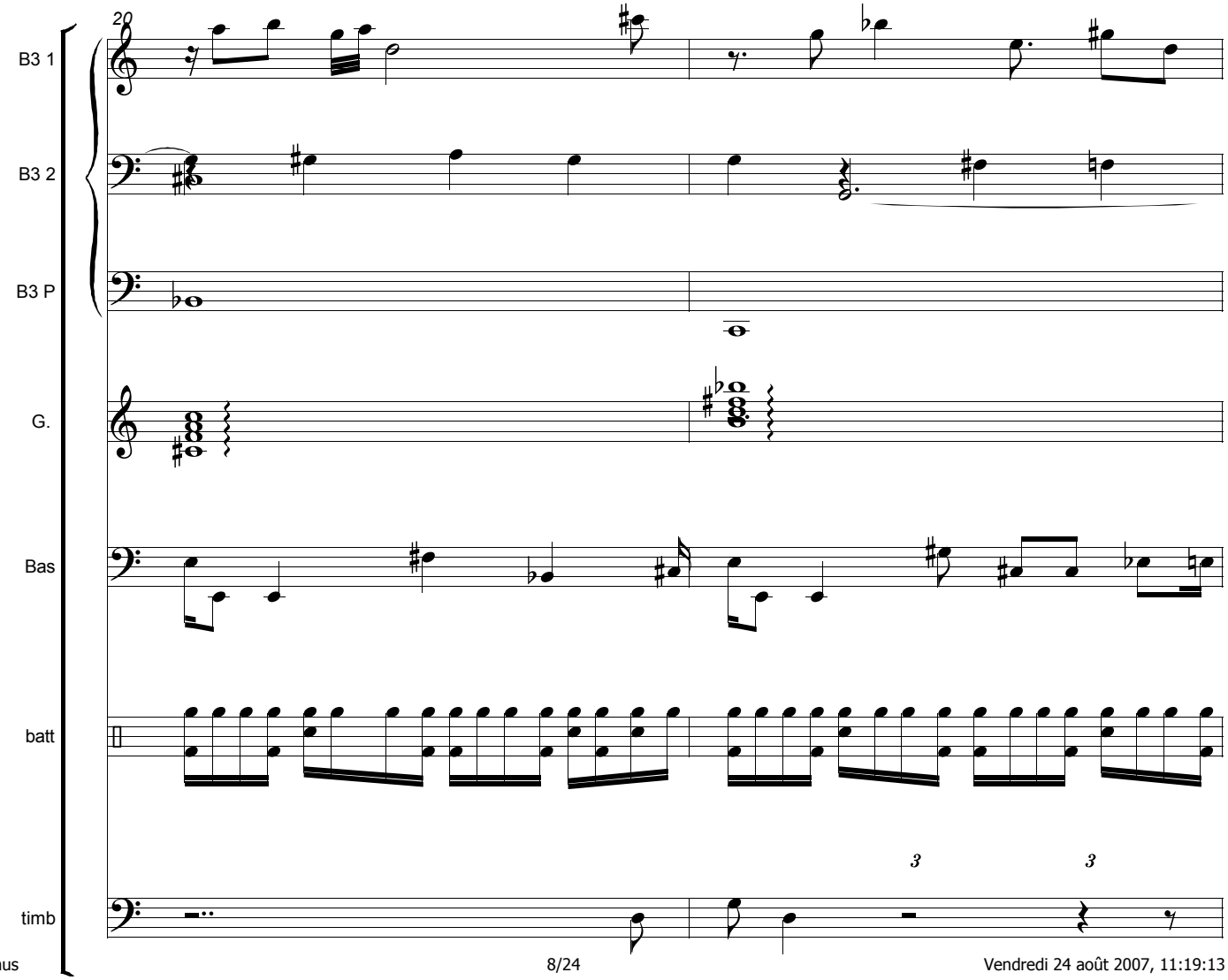
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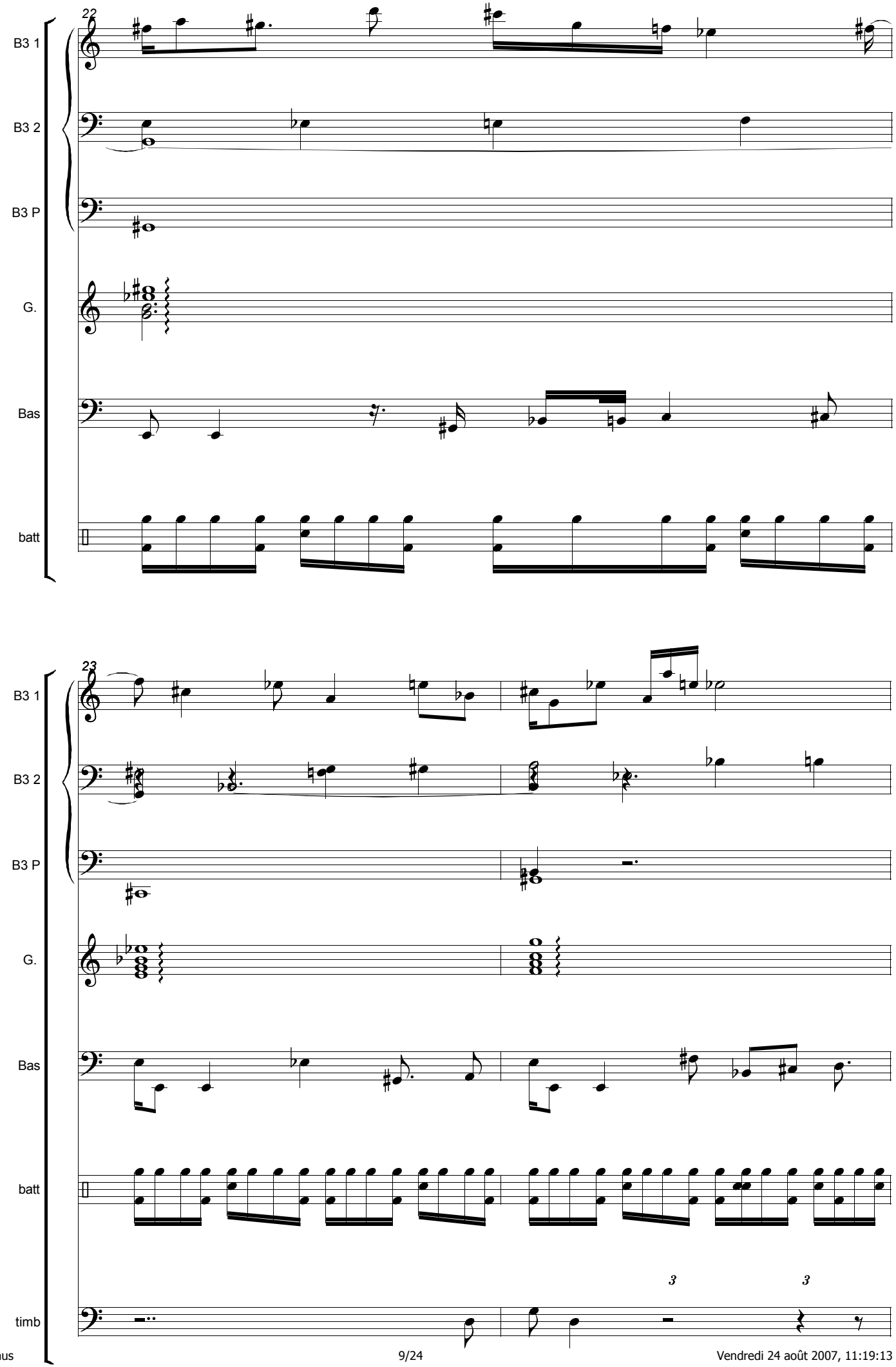
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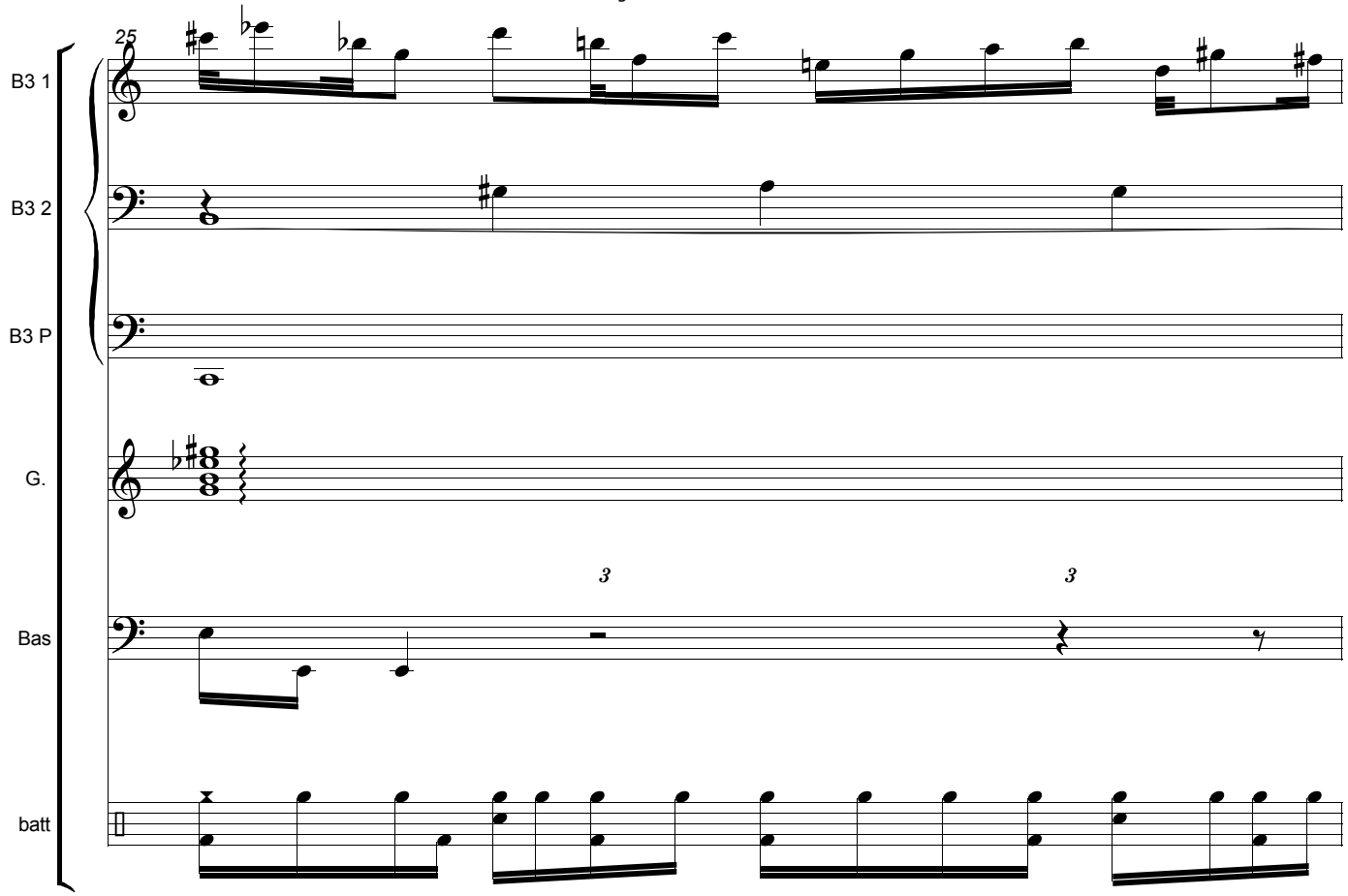
3
3
timb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Bas
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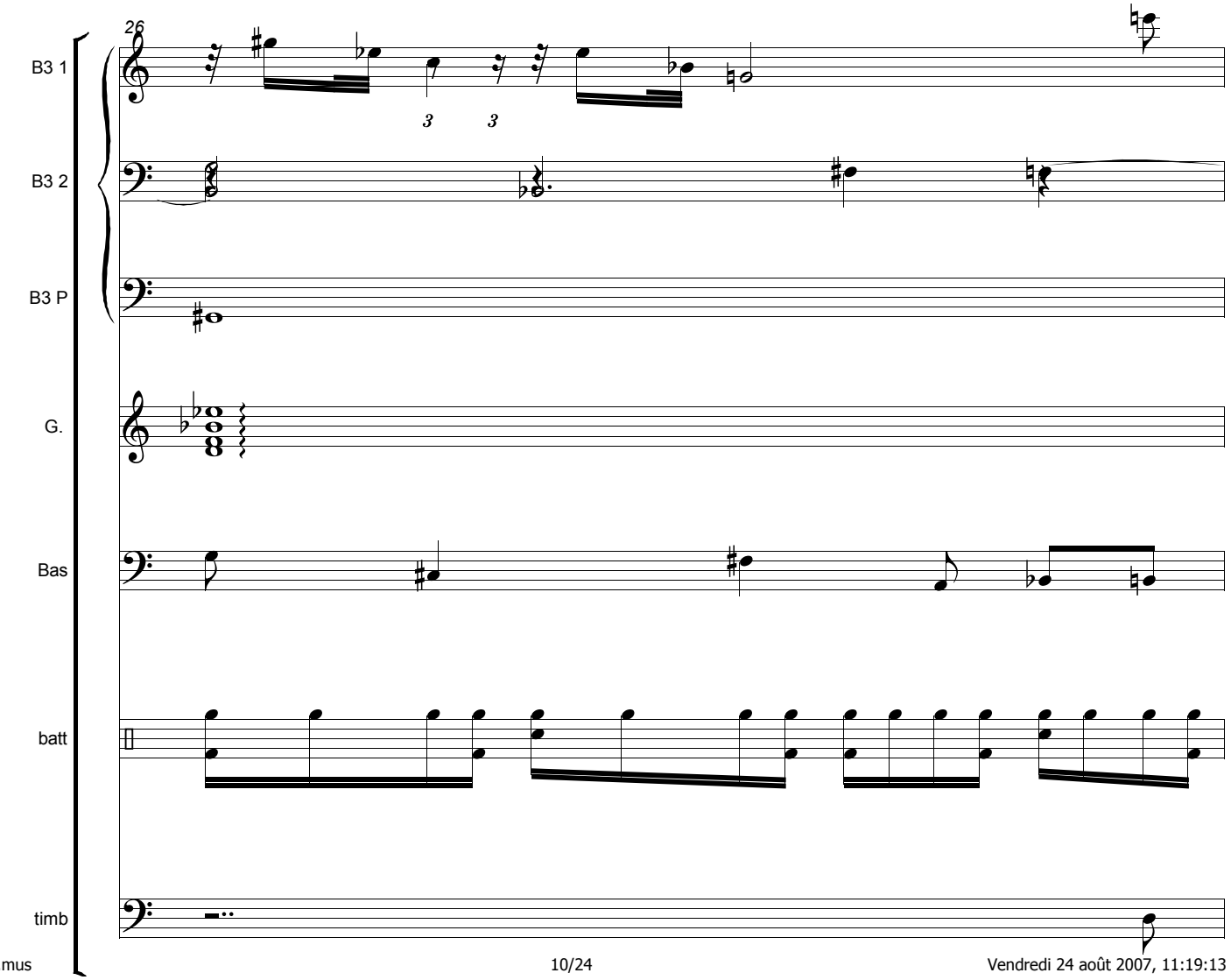
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Bas
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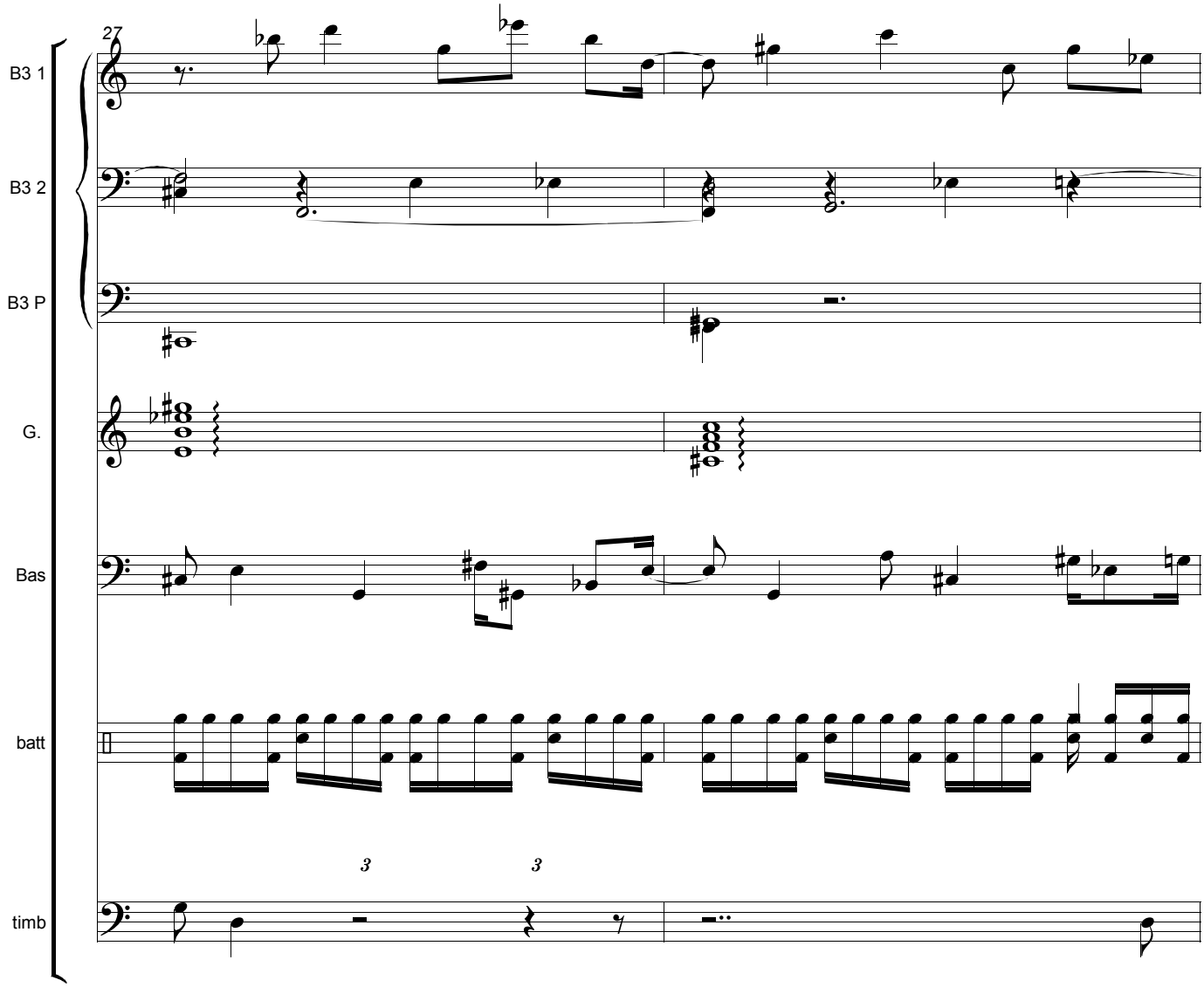
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B3 P
G.
Bas
batt
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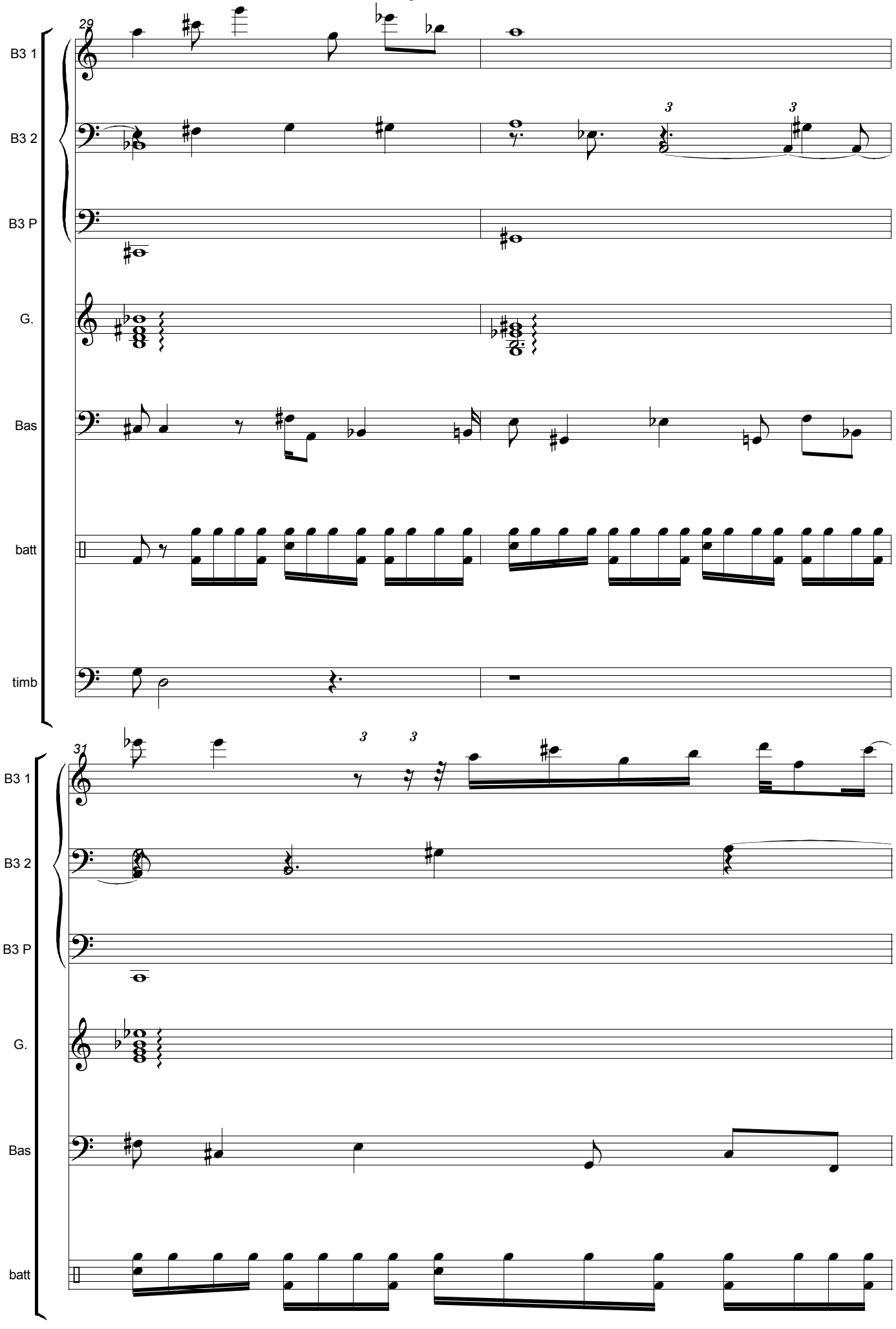
29
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G.
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timb
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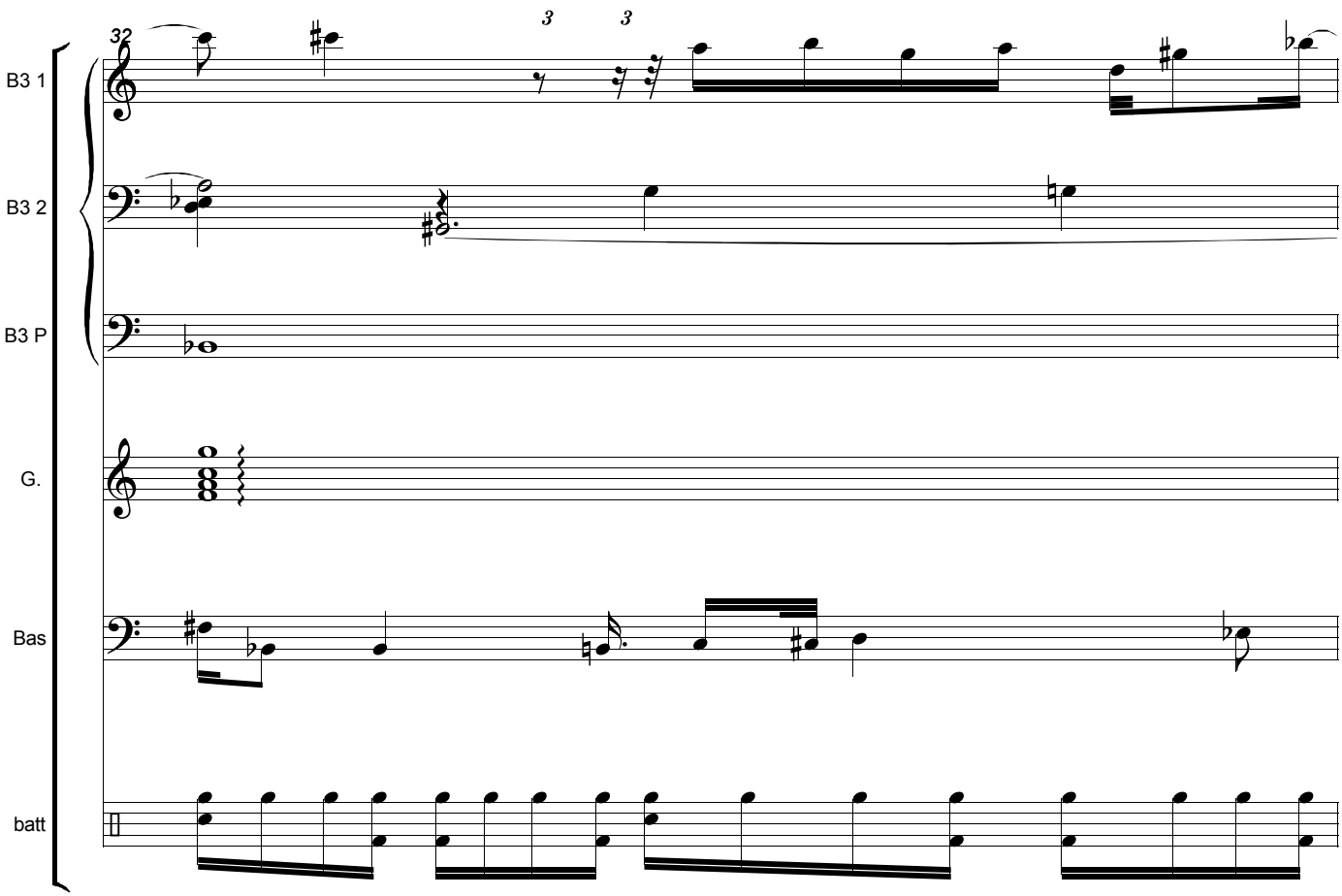
Bas
batt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Bas
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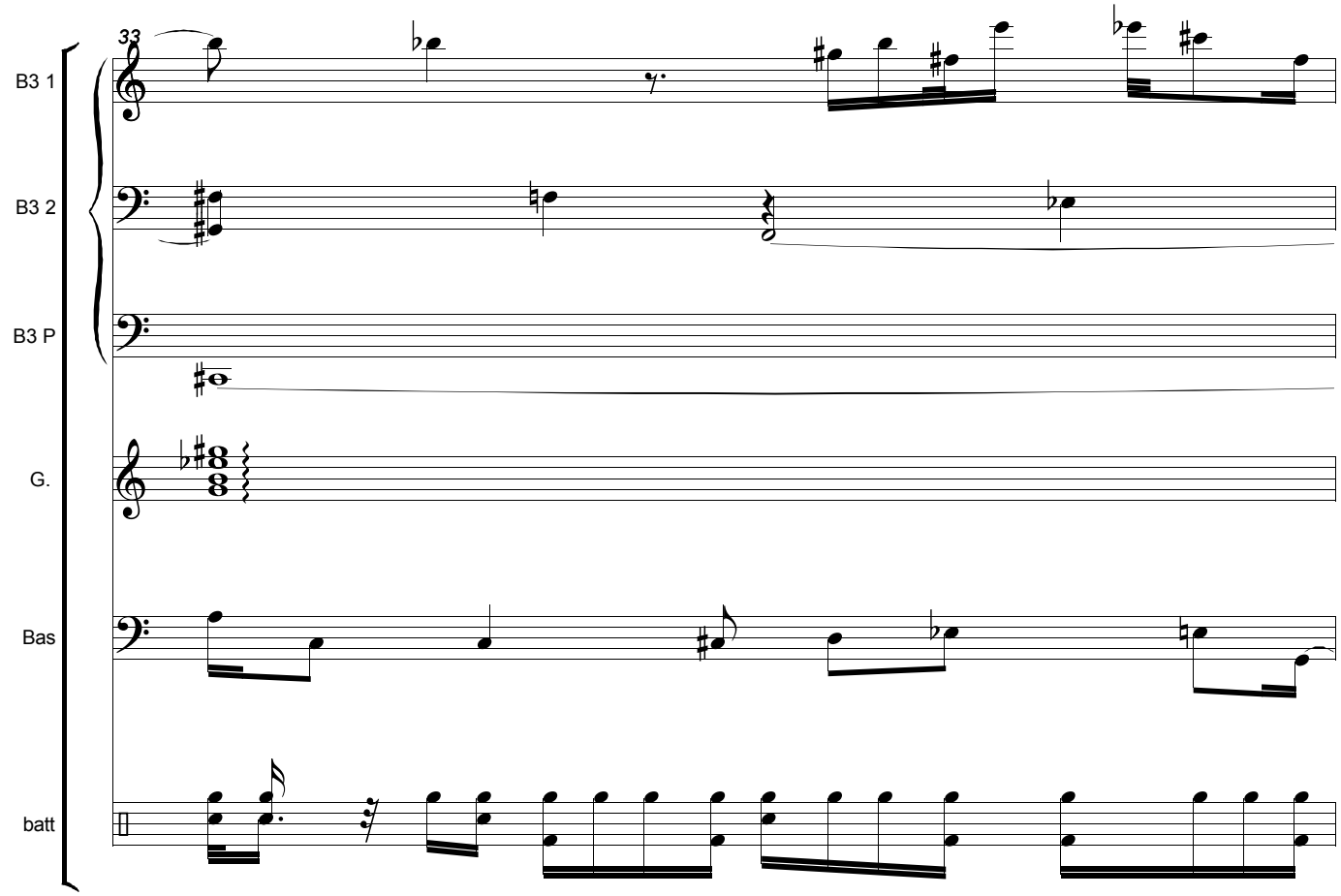
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B3 2
B3 P
G.
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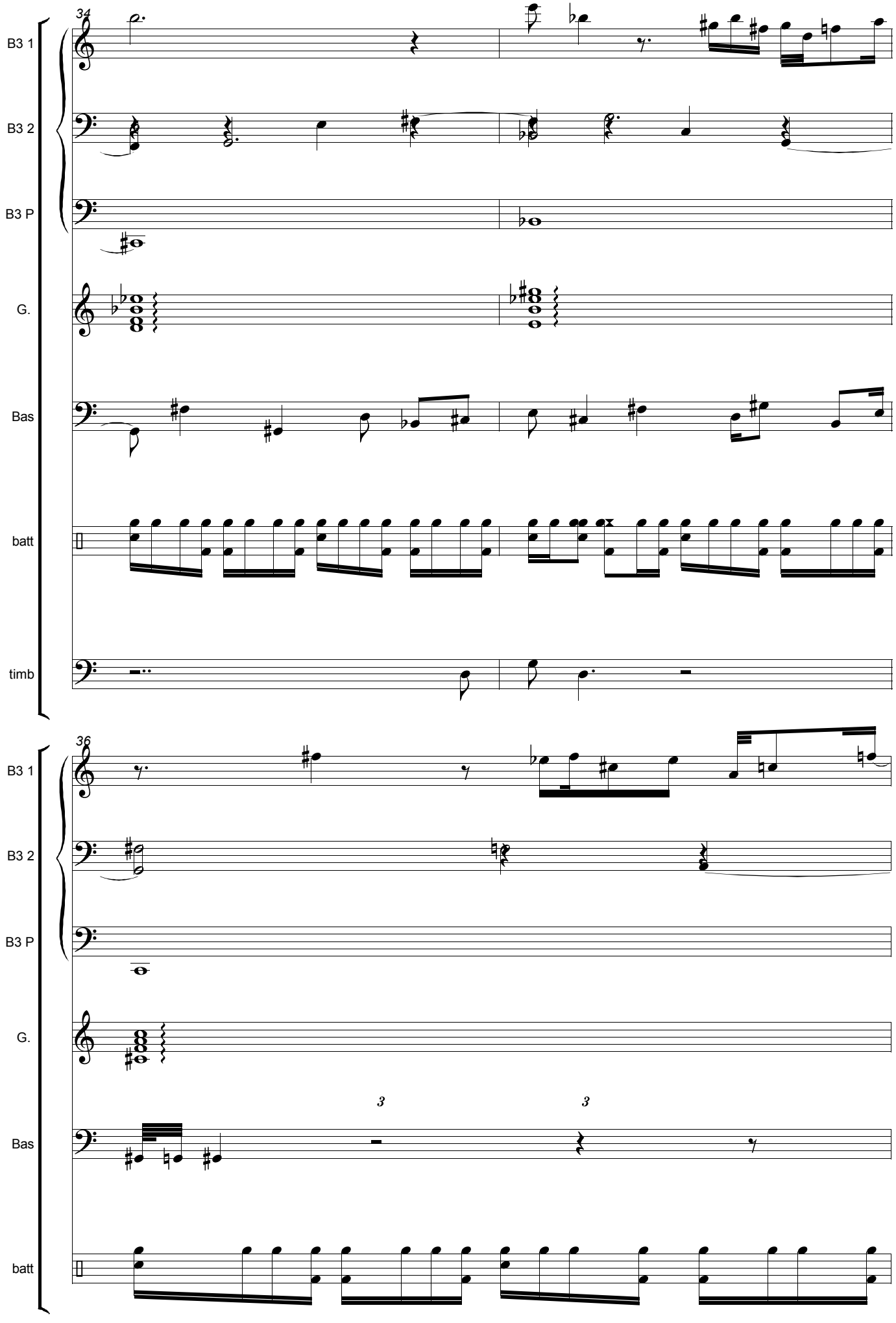
34
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B3 P
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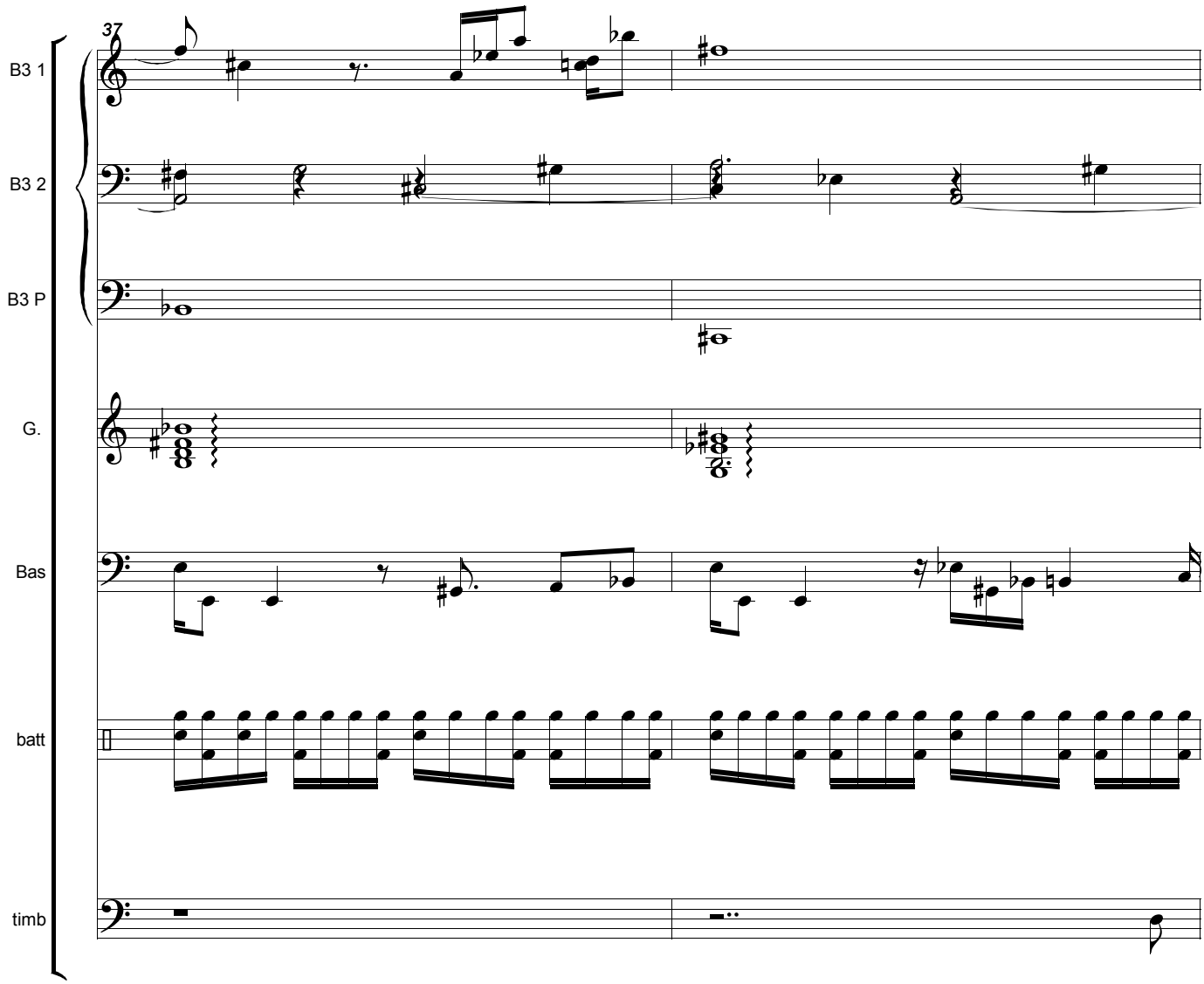
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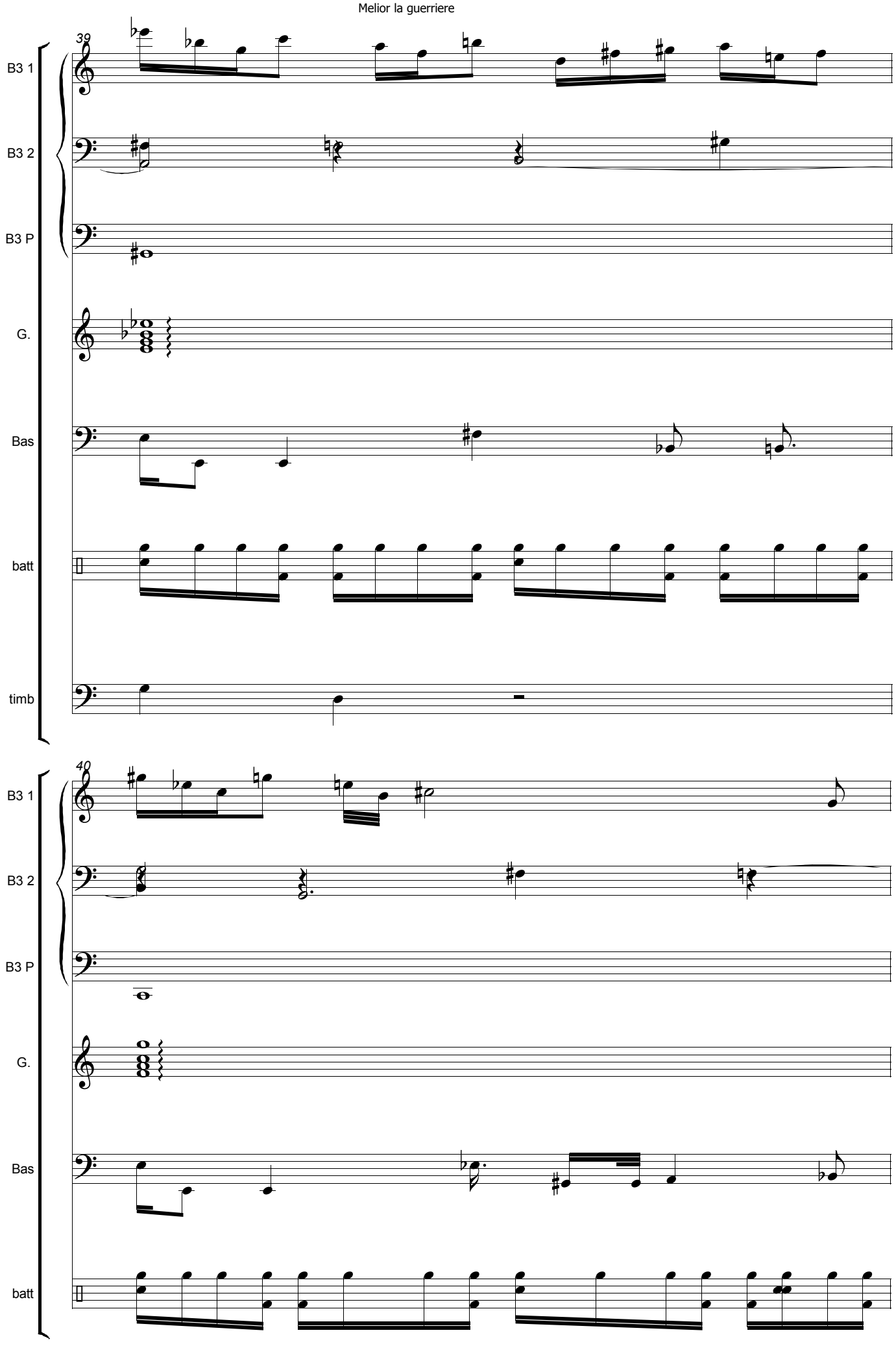
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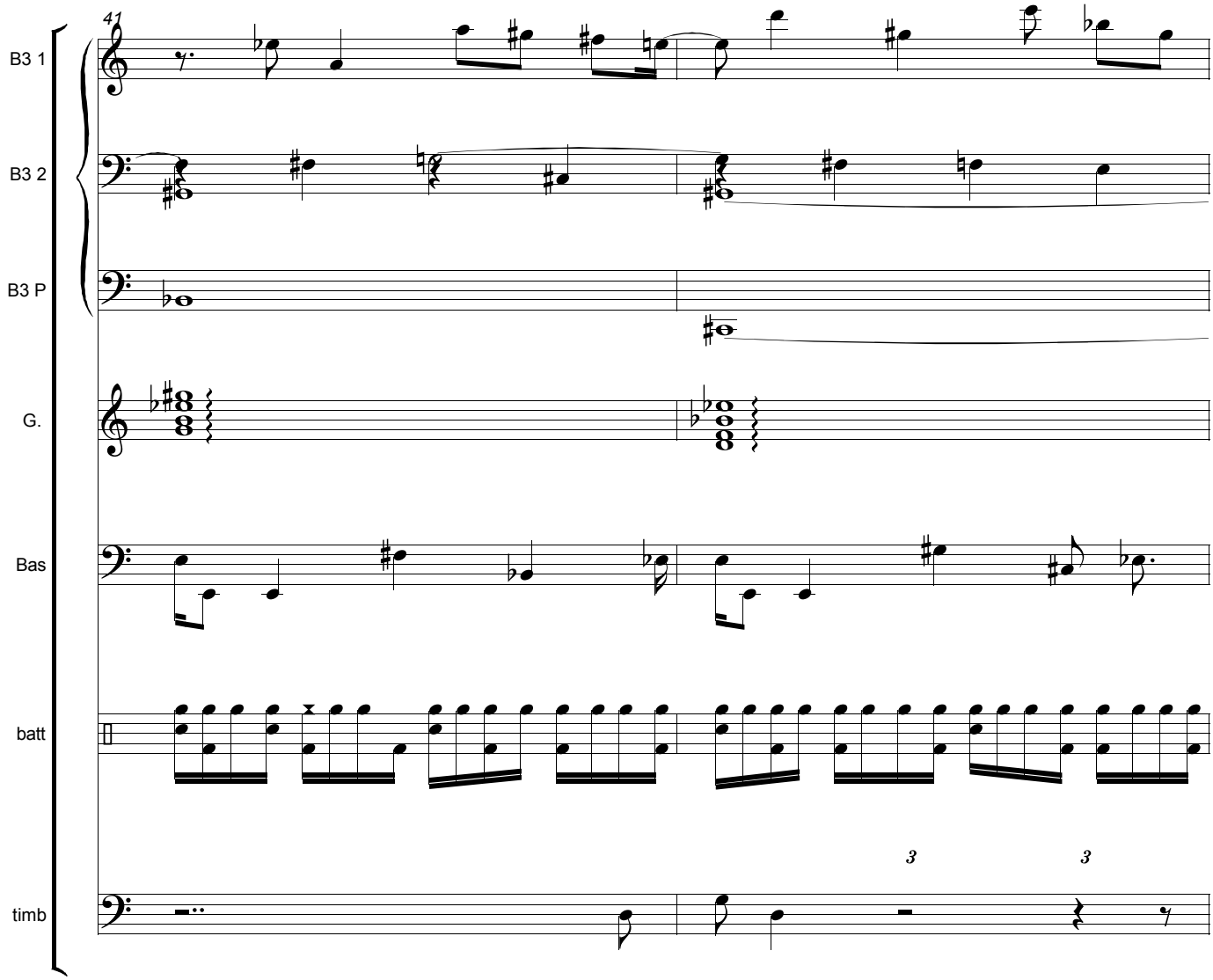
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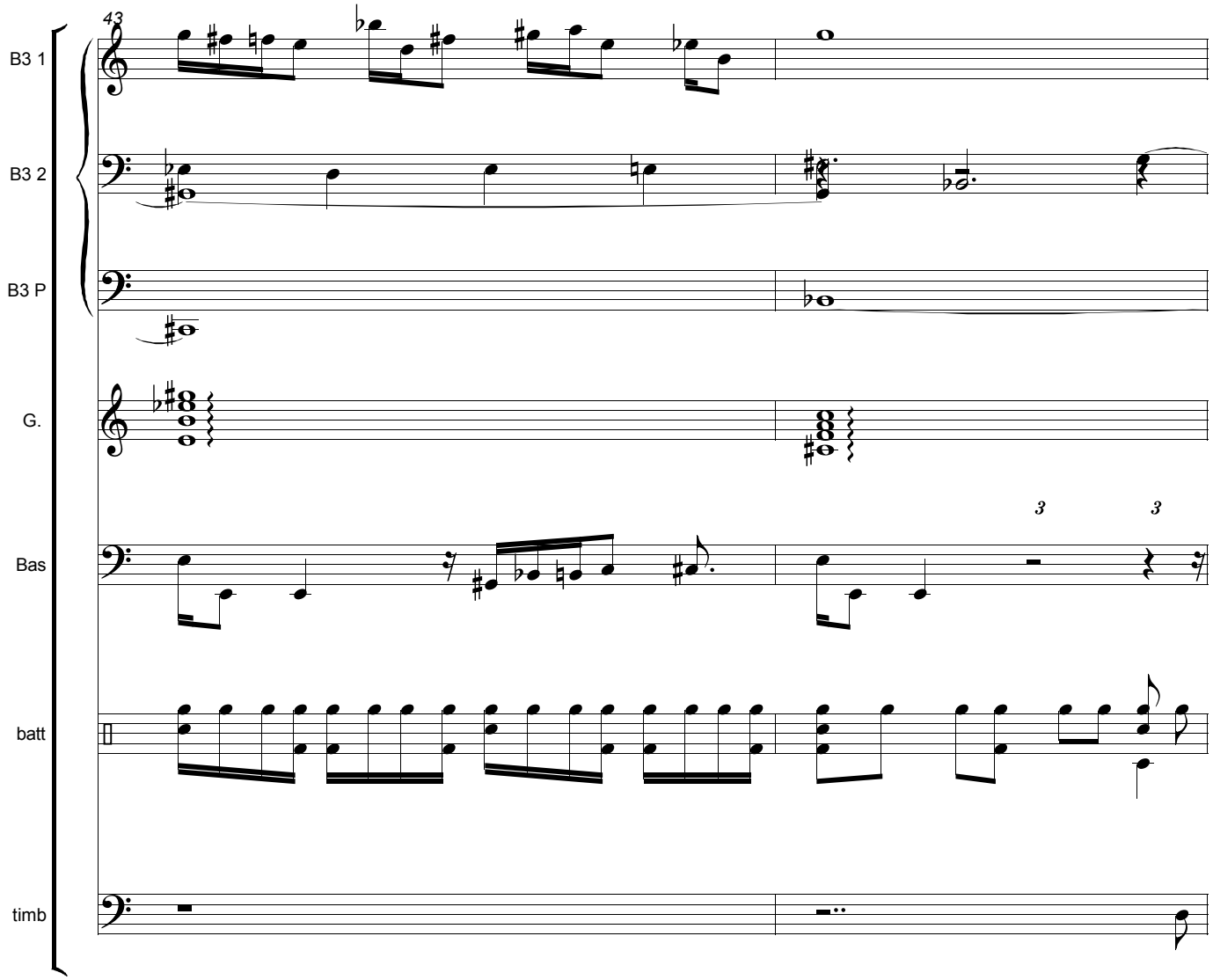
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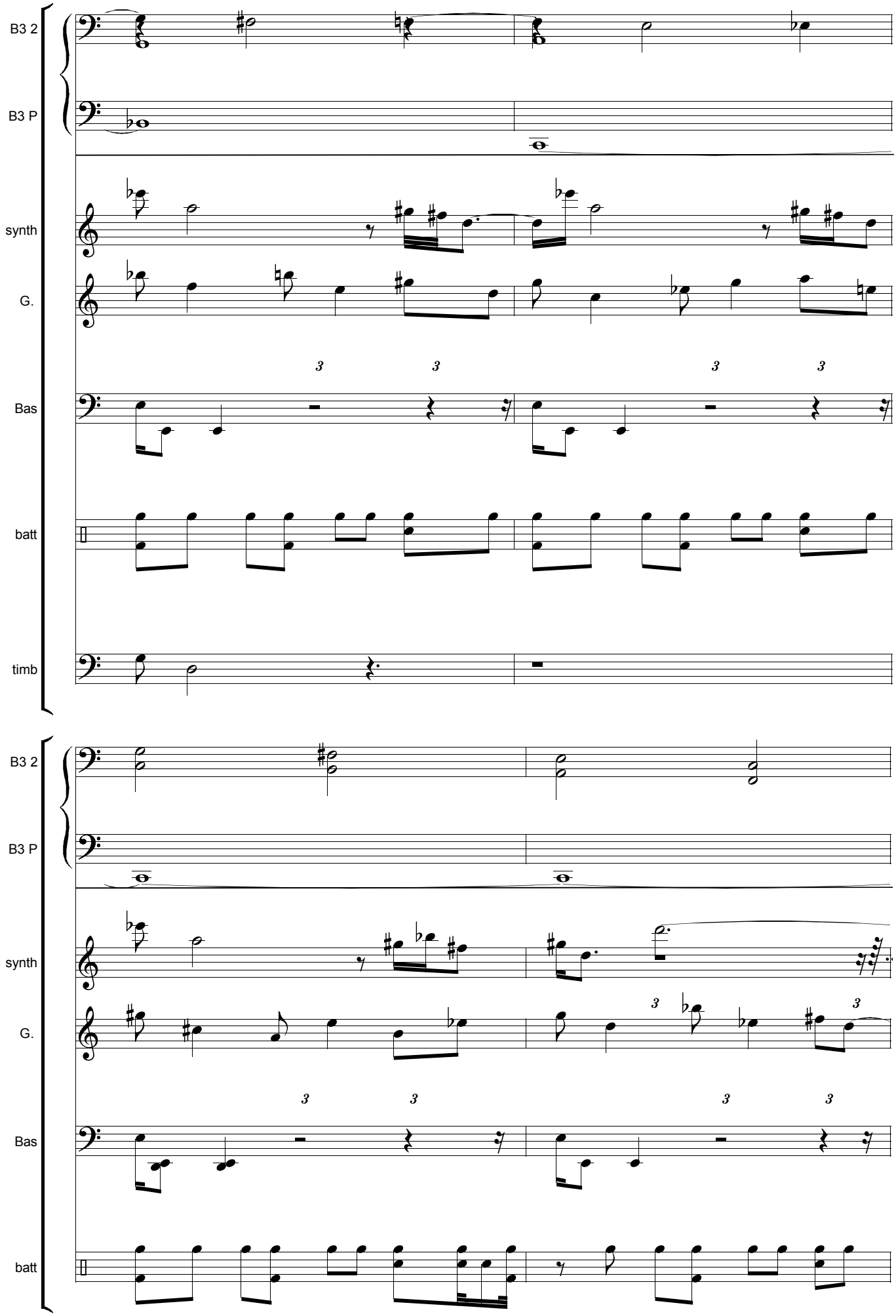
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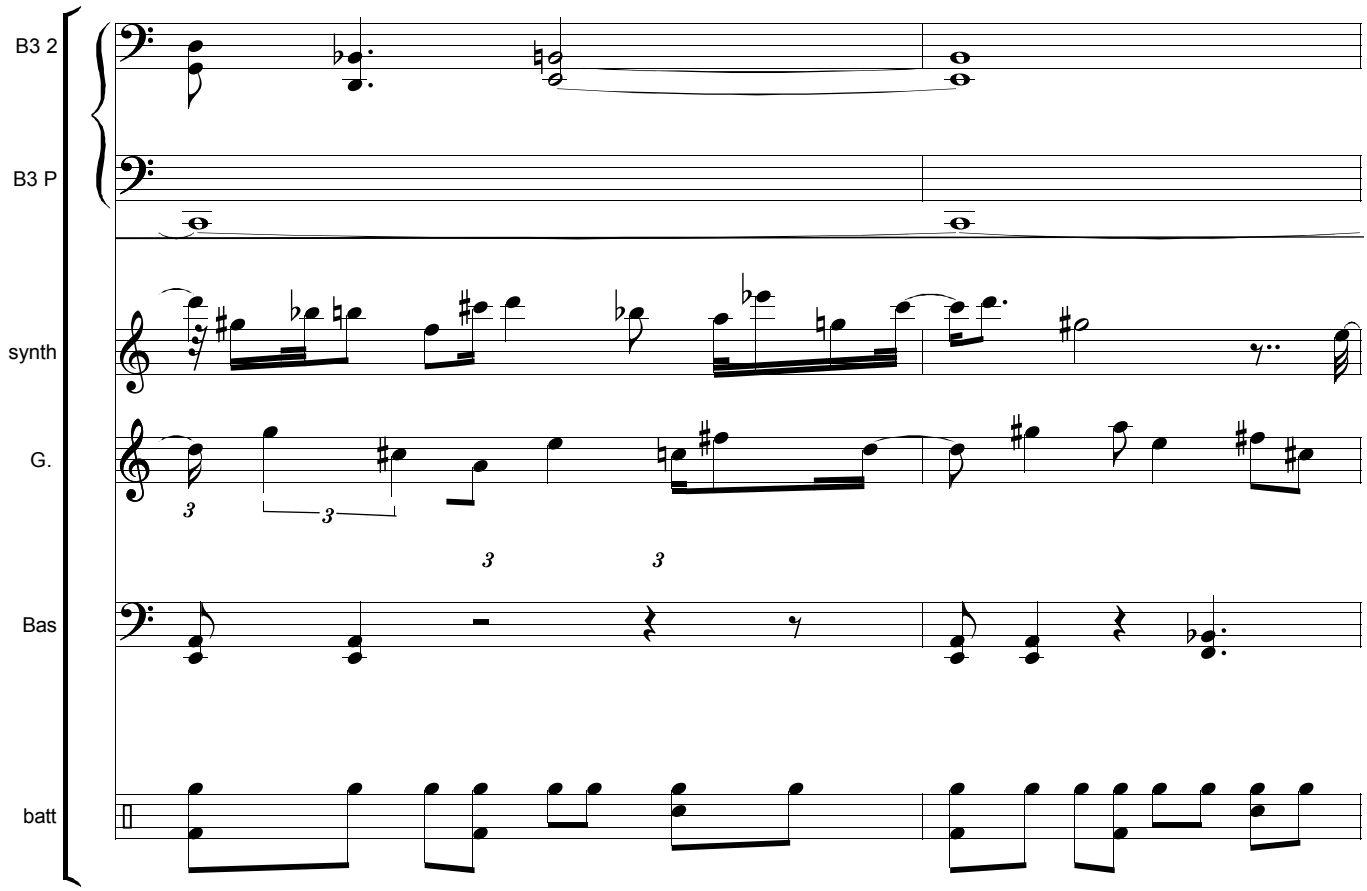
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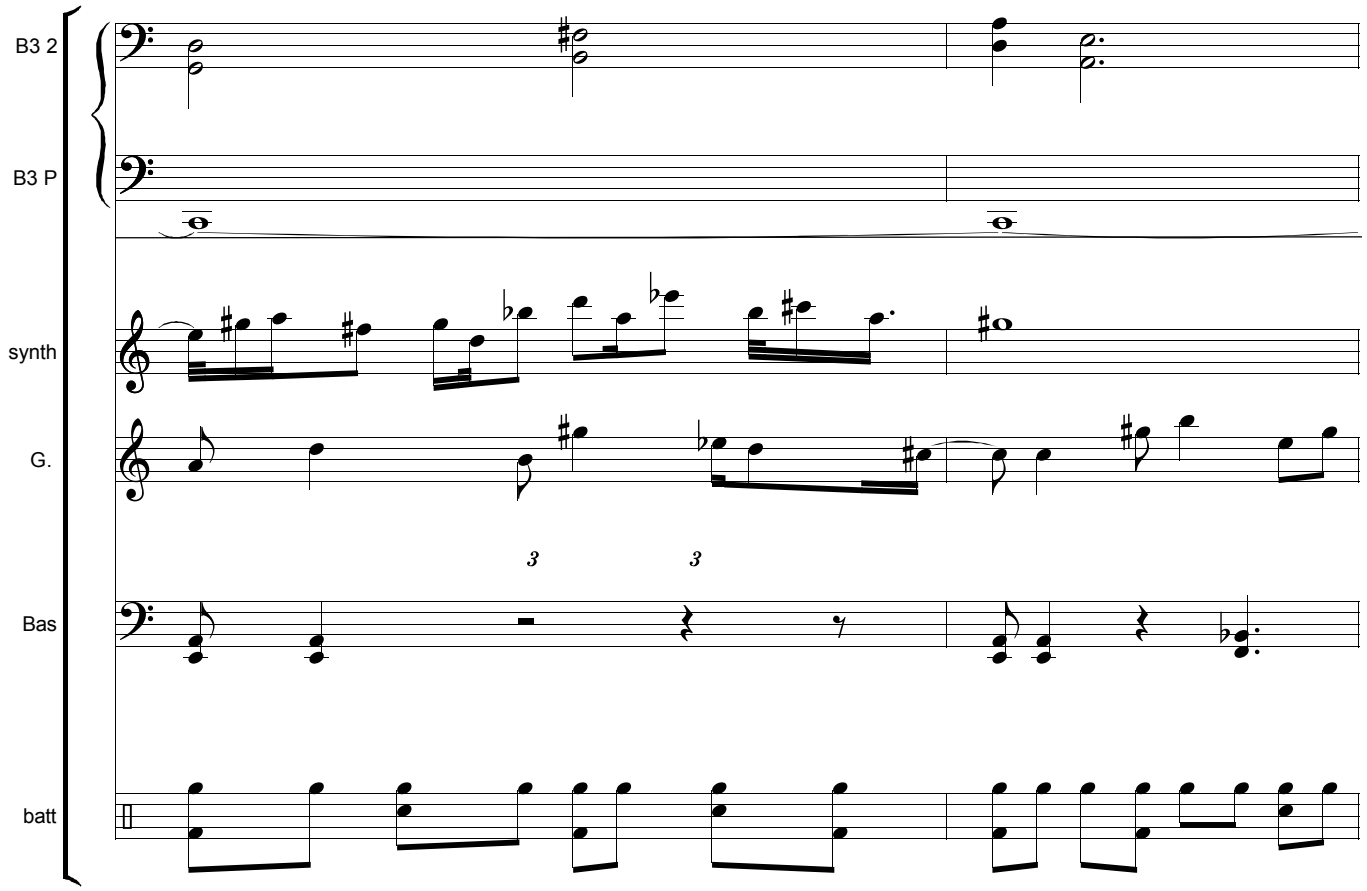
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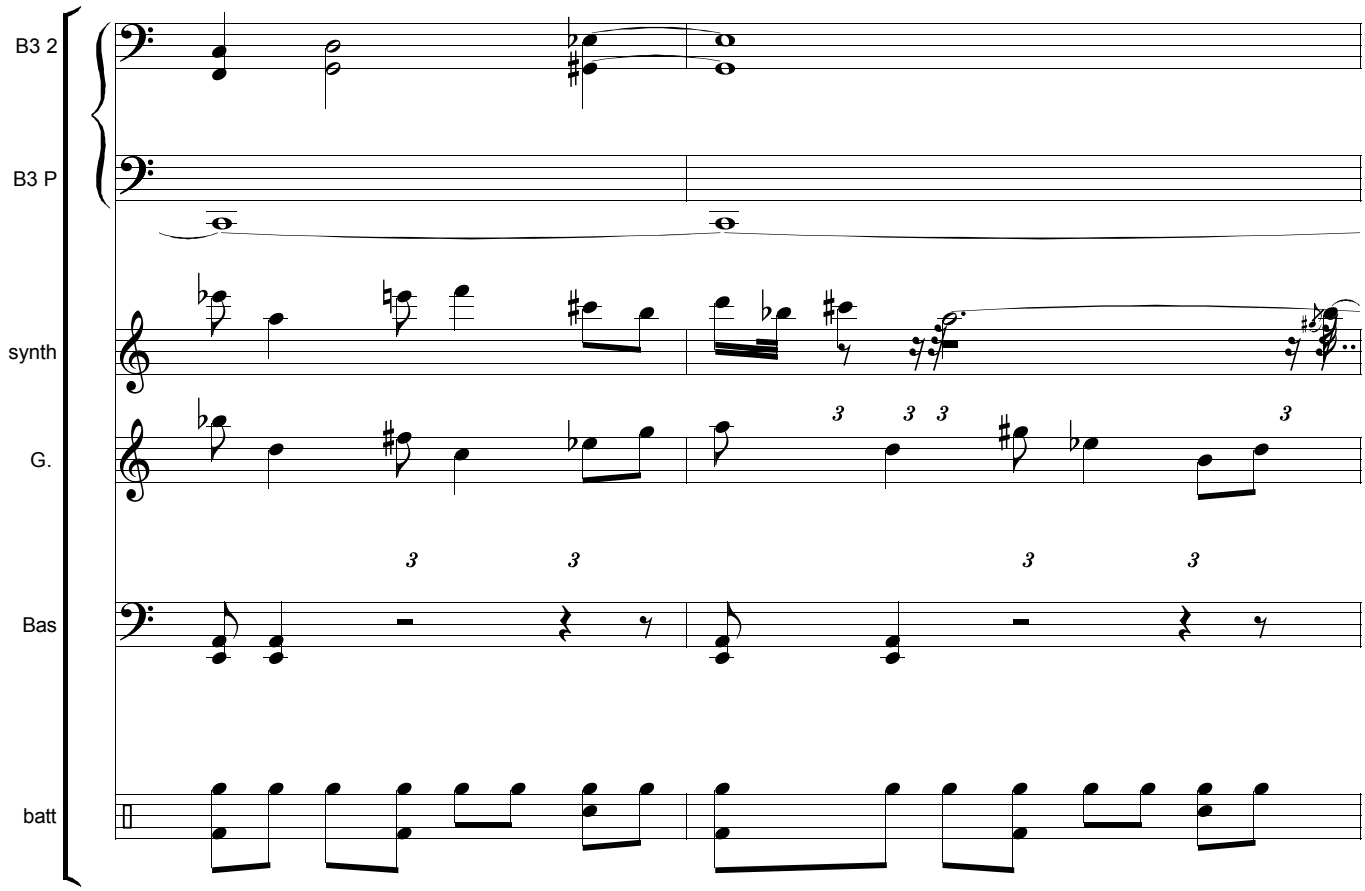
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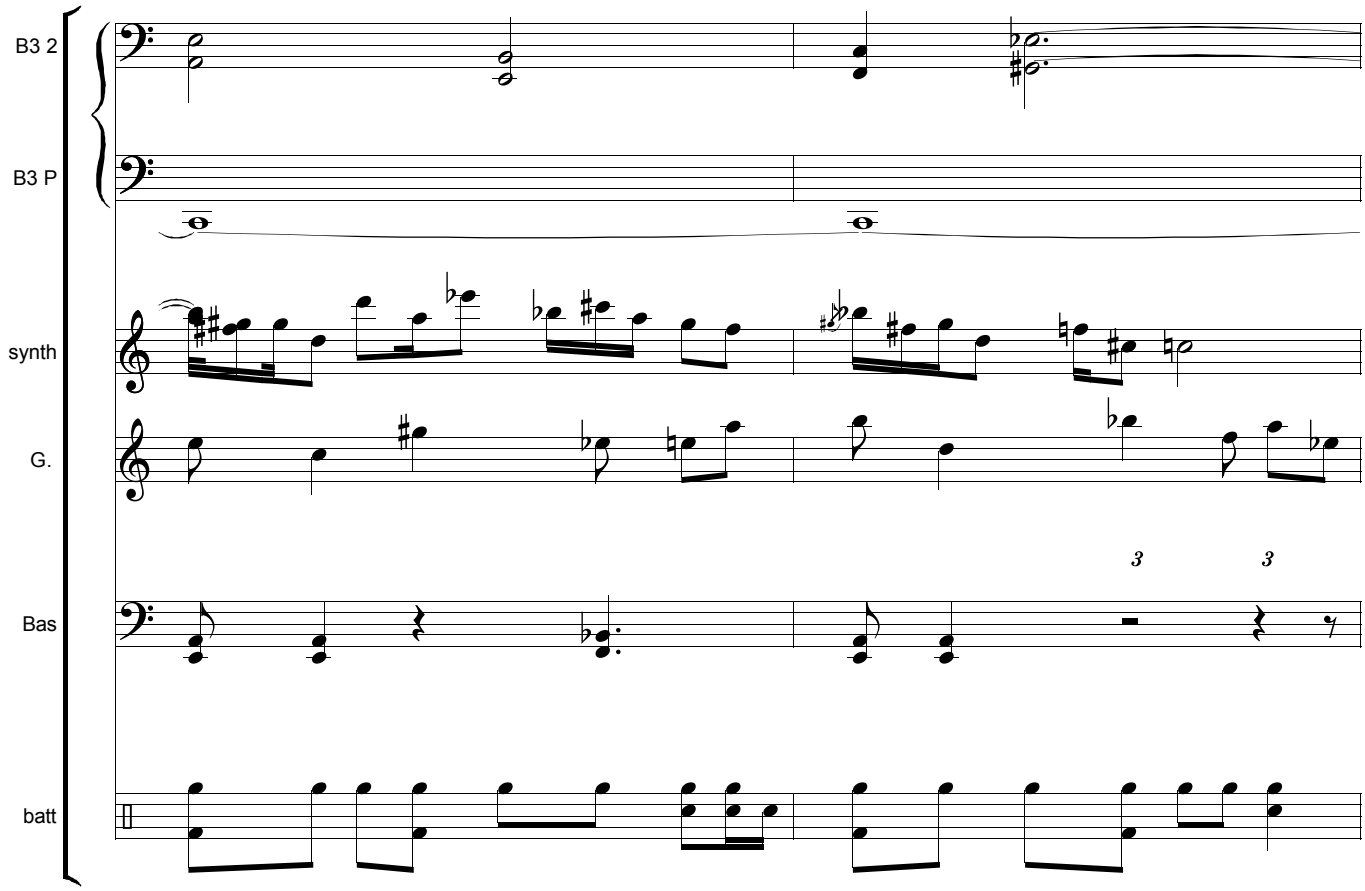
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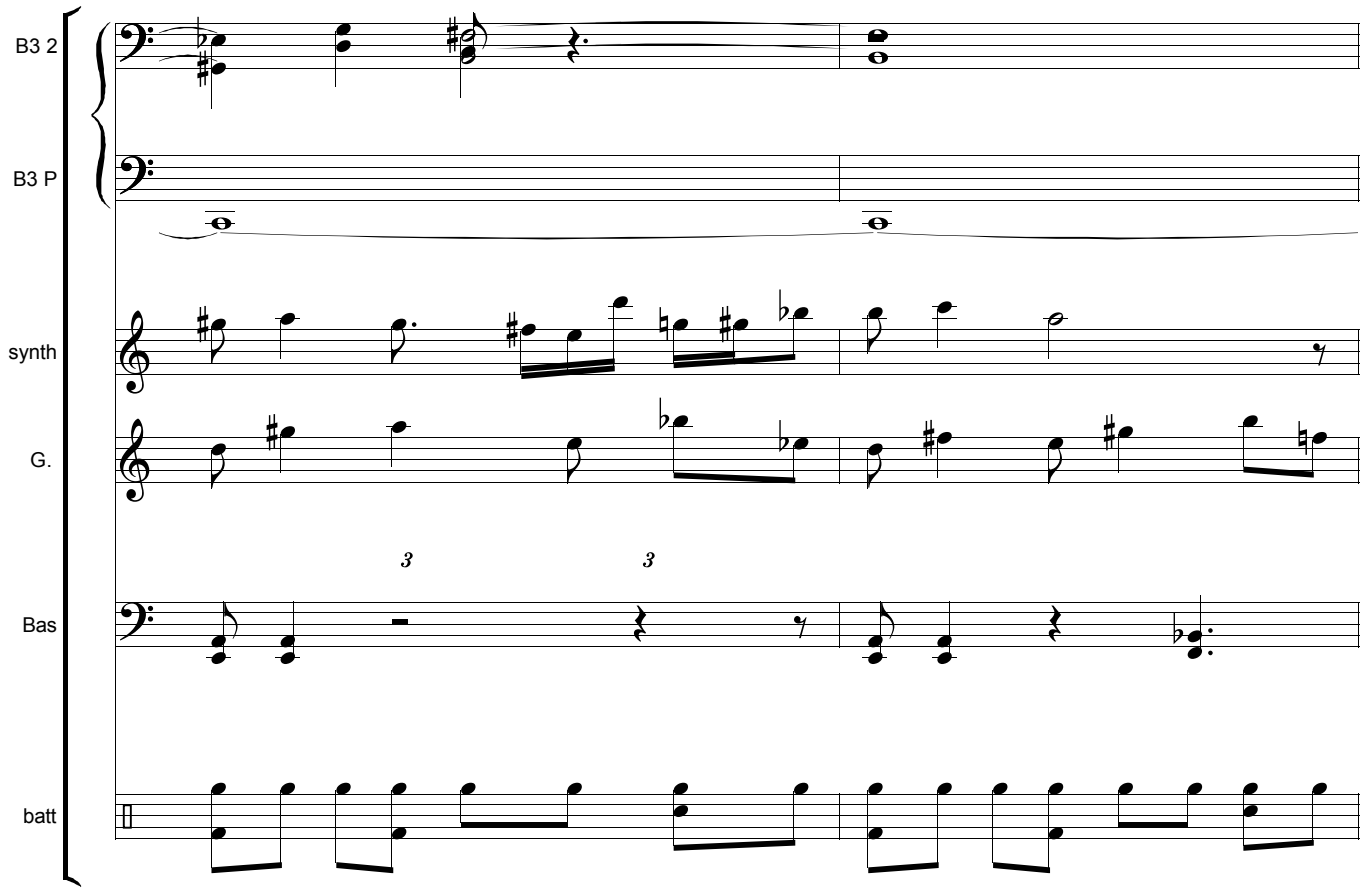
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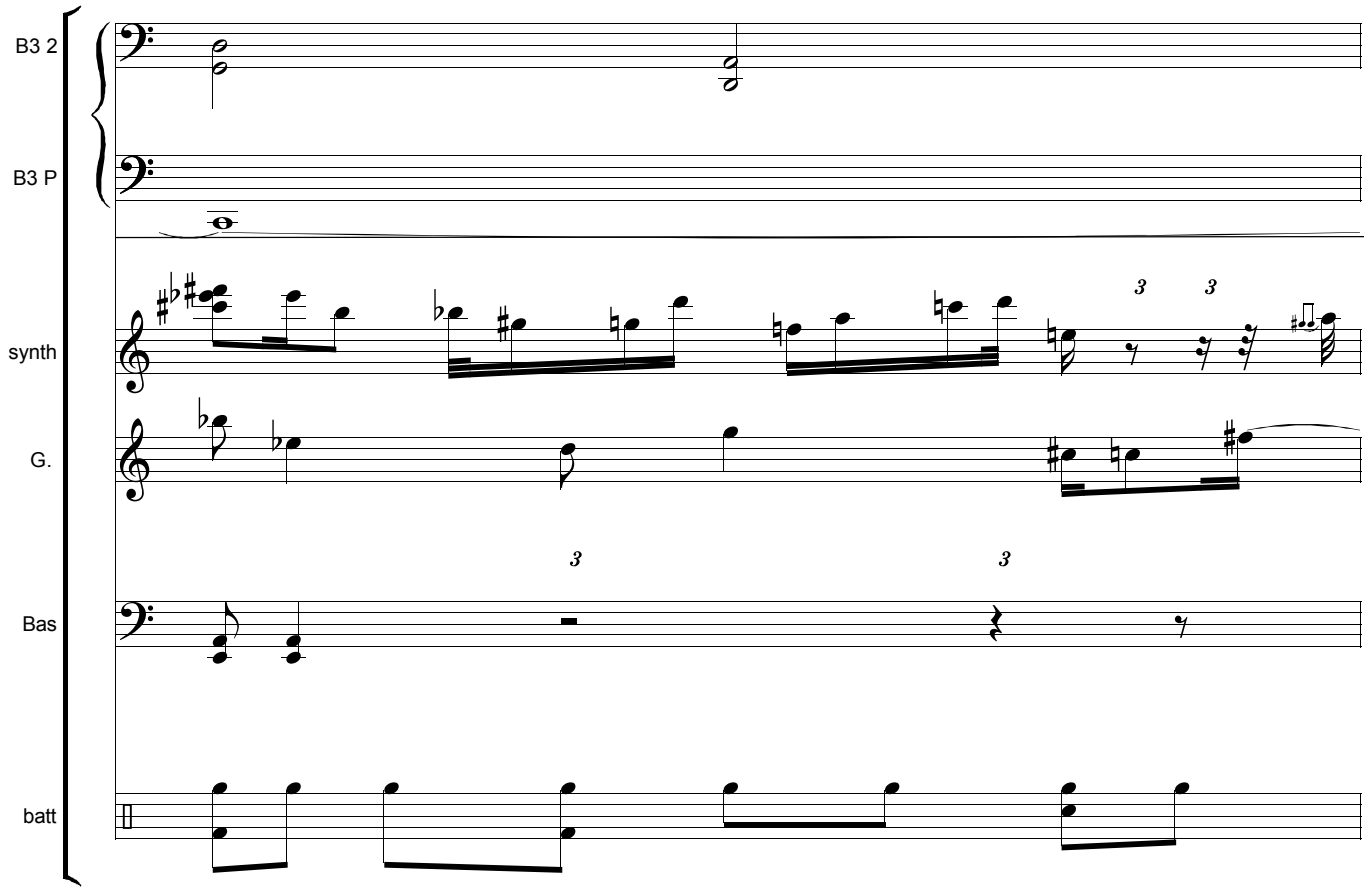
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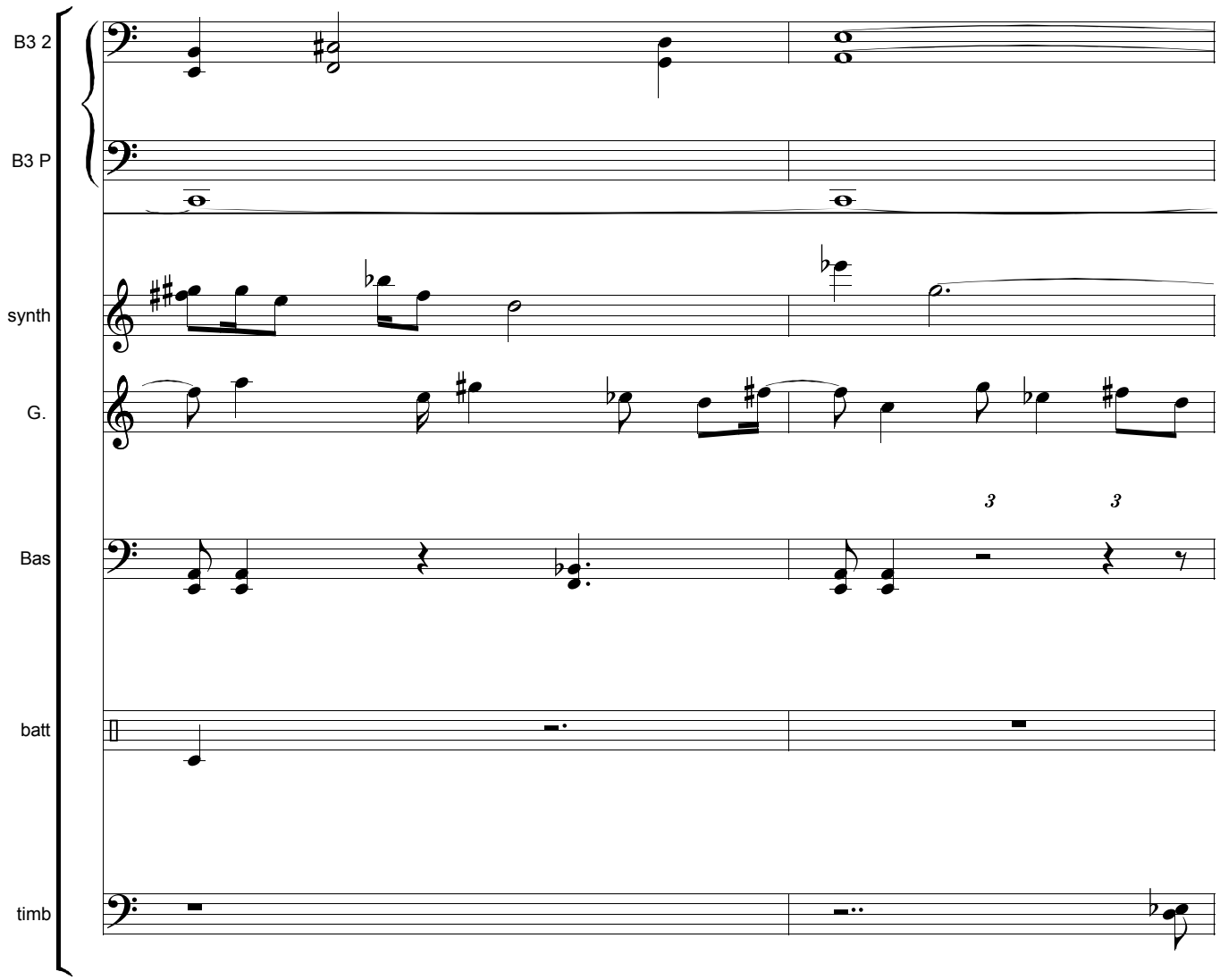
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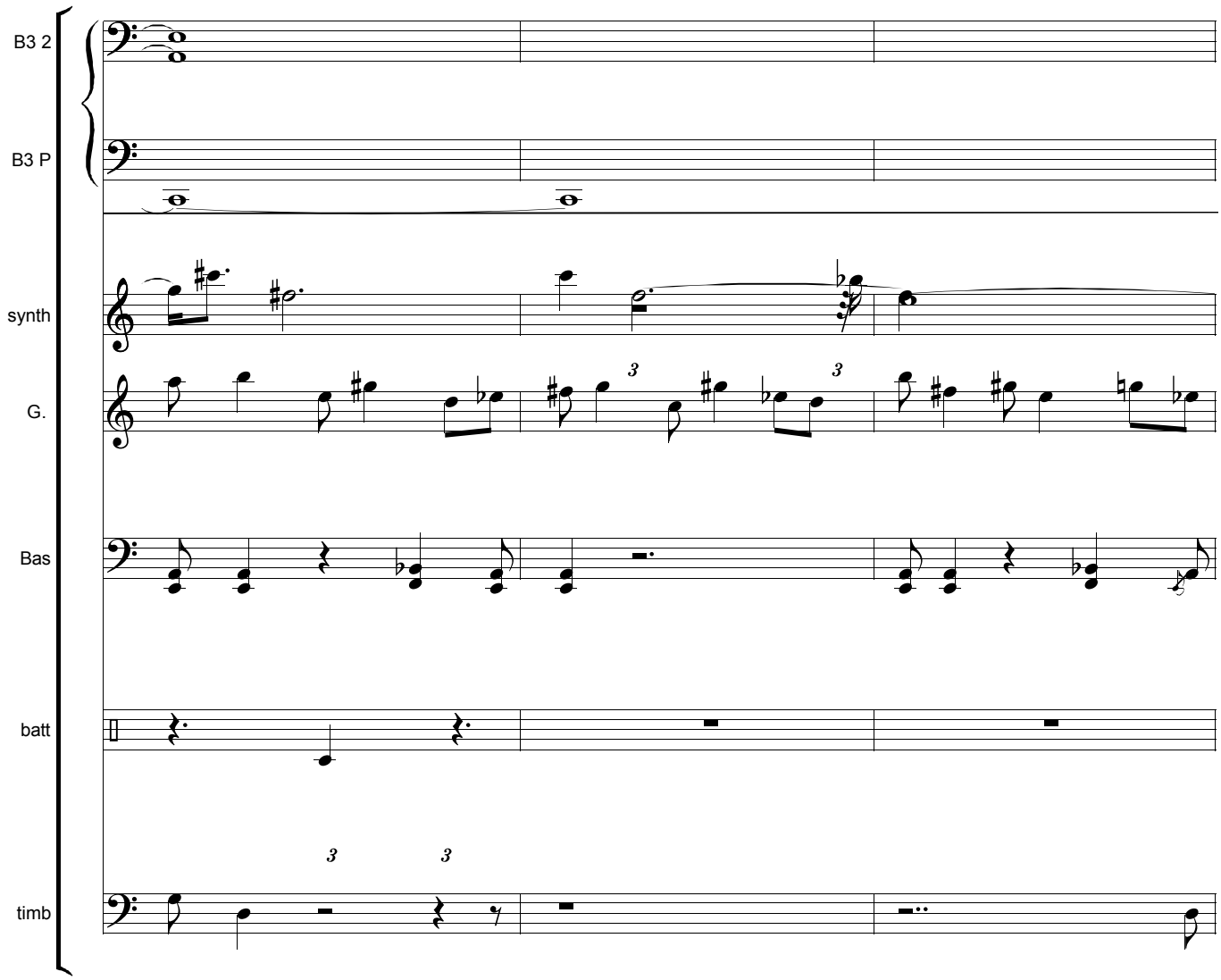
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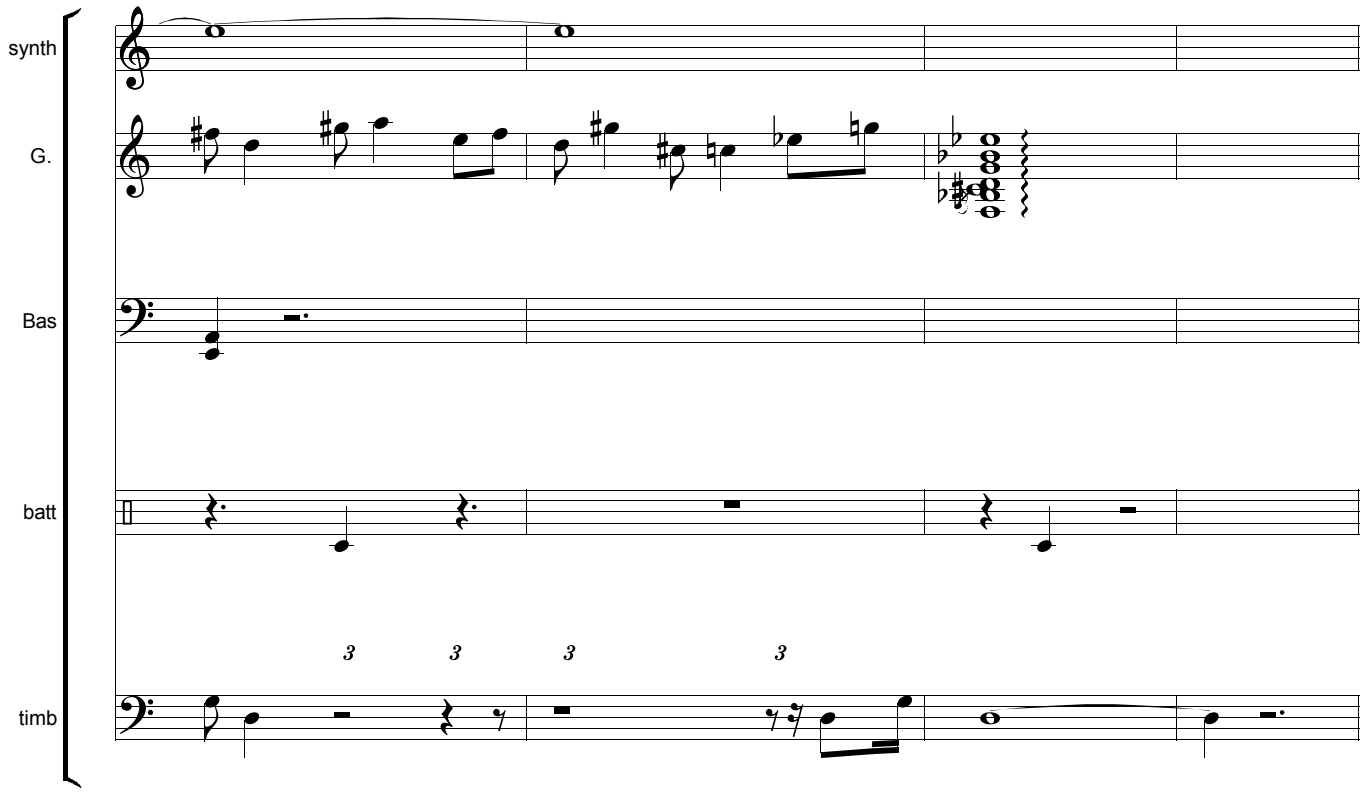
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G.
Bas
batt
timb

Mélior la guerrière

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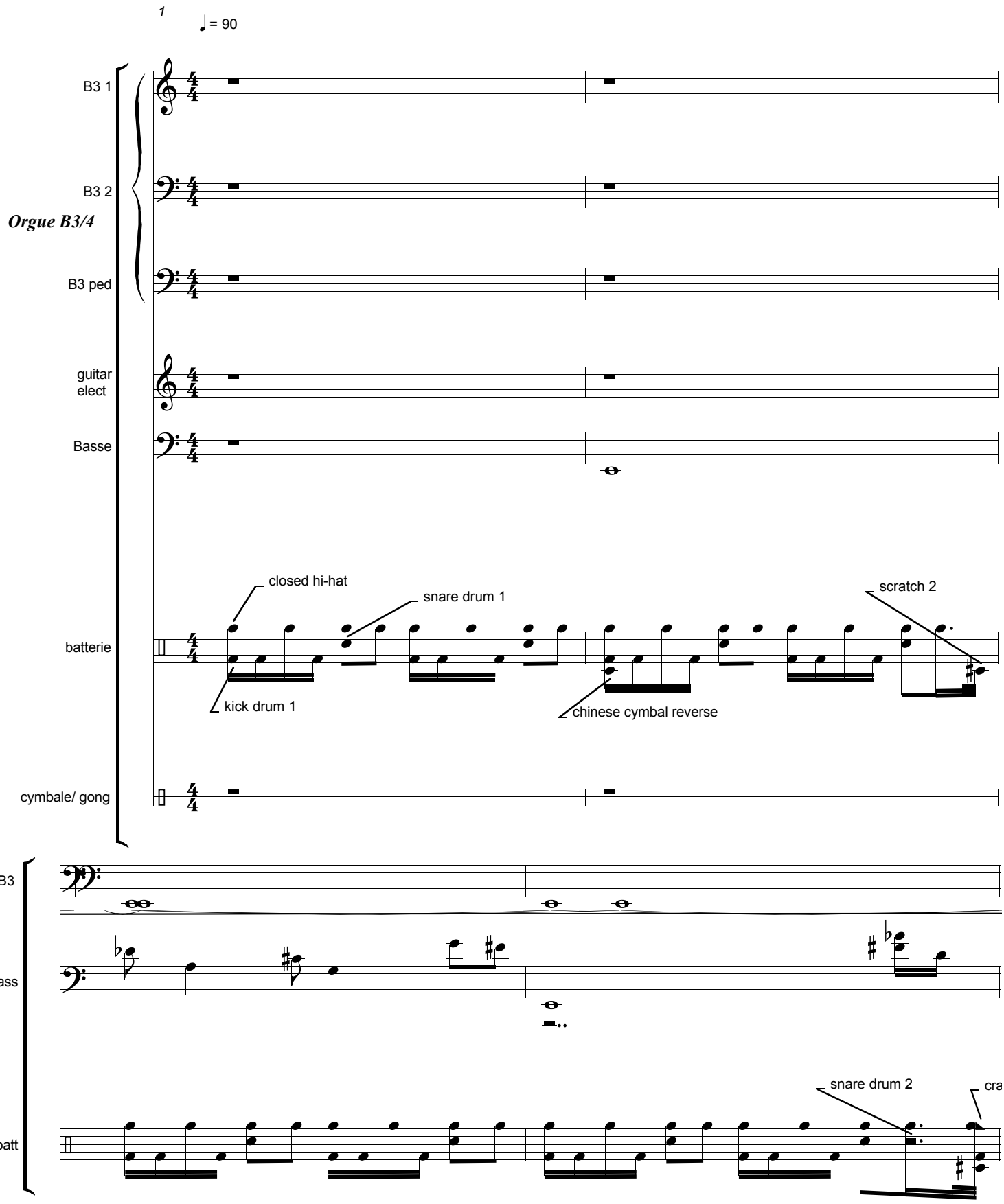
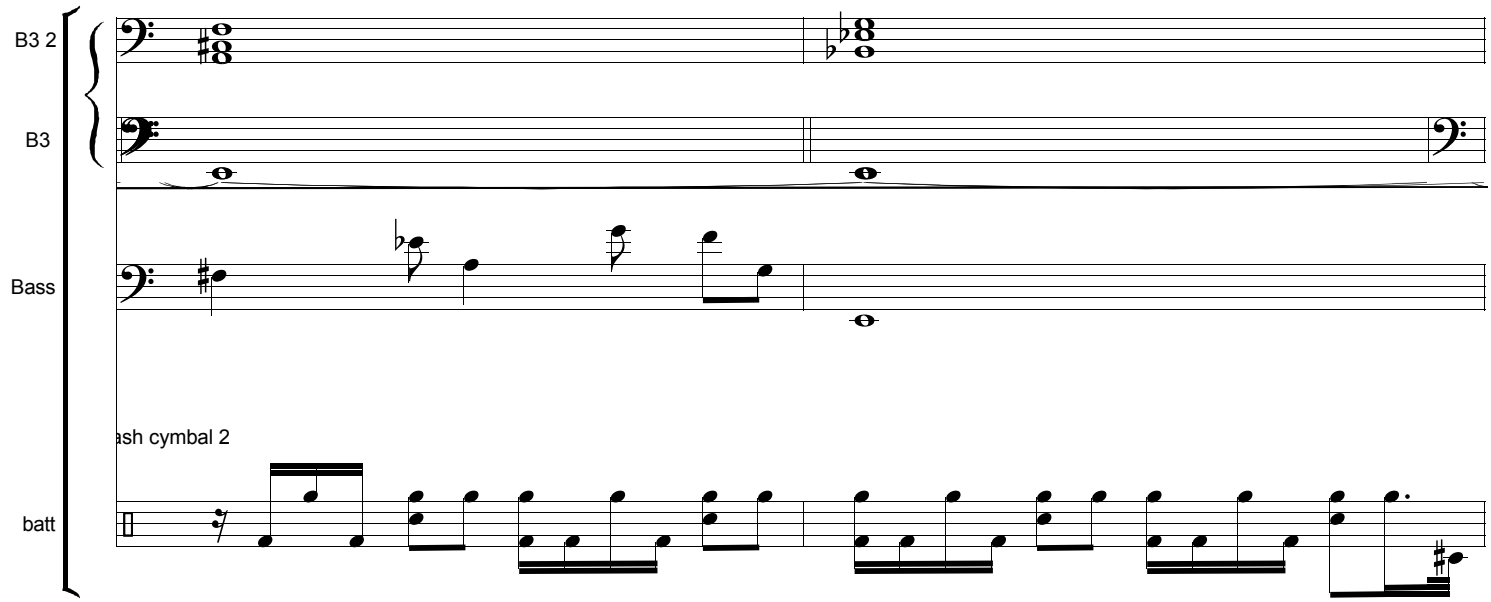
Partie B

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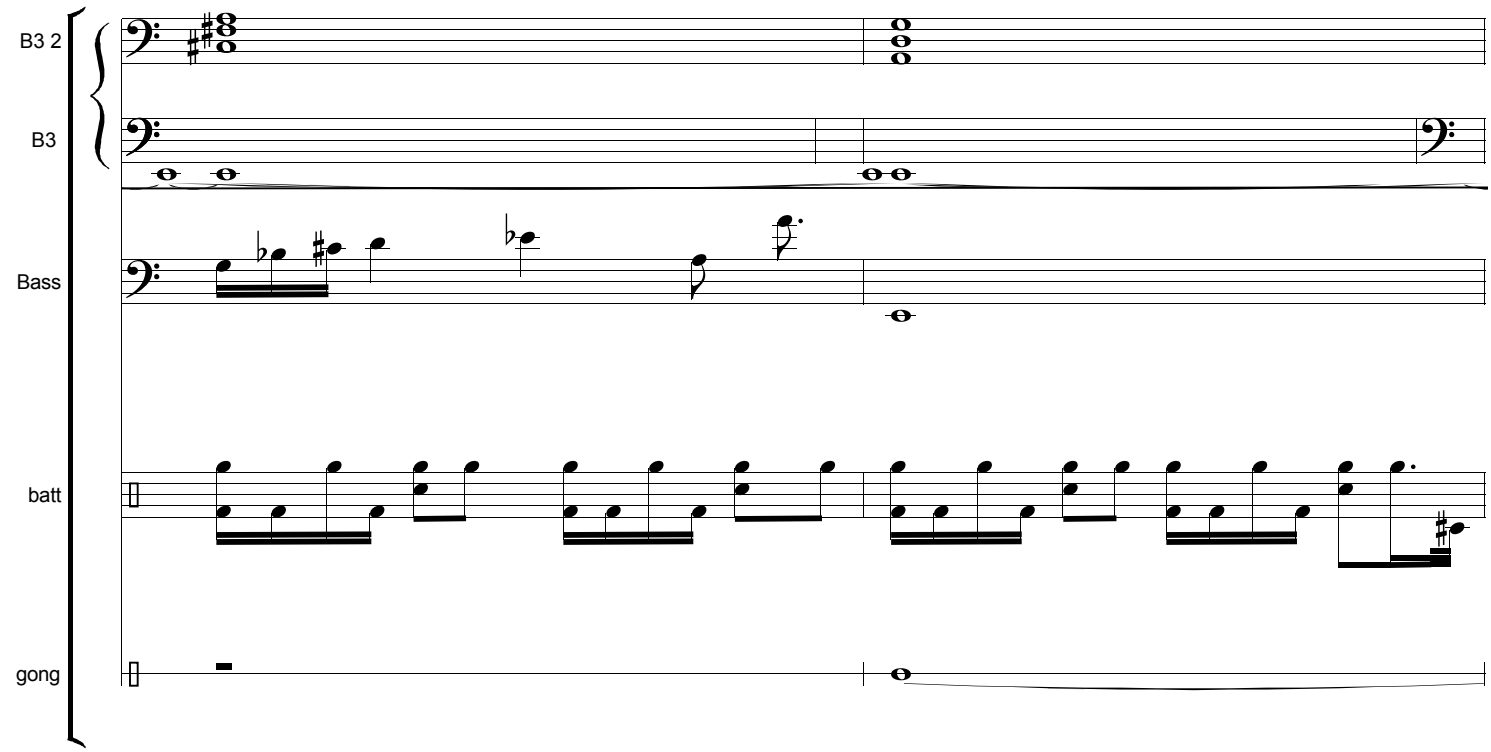
B3
Bass
ash cymbal 2
batt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Bass
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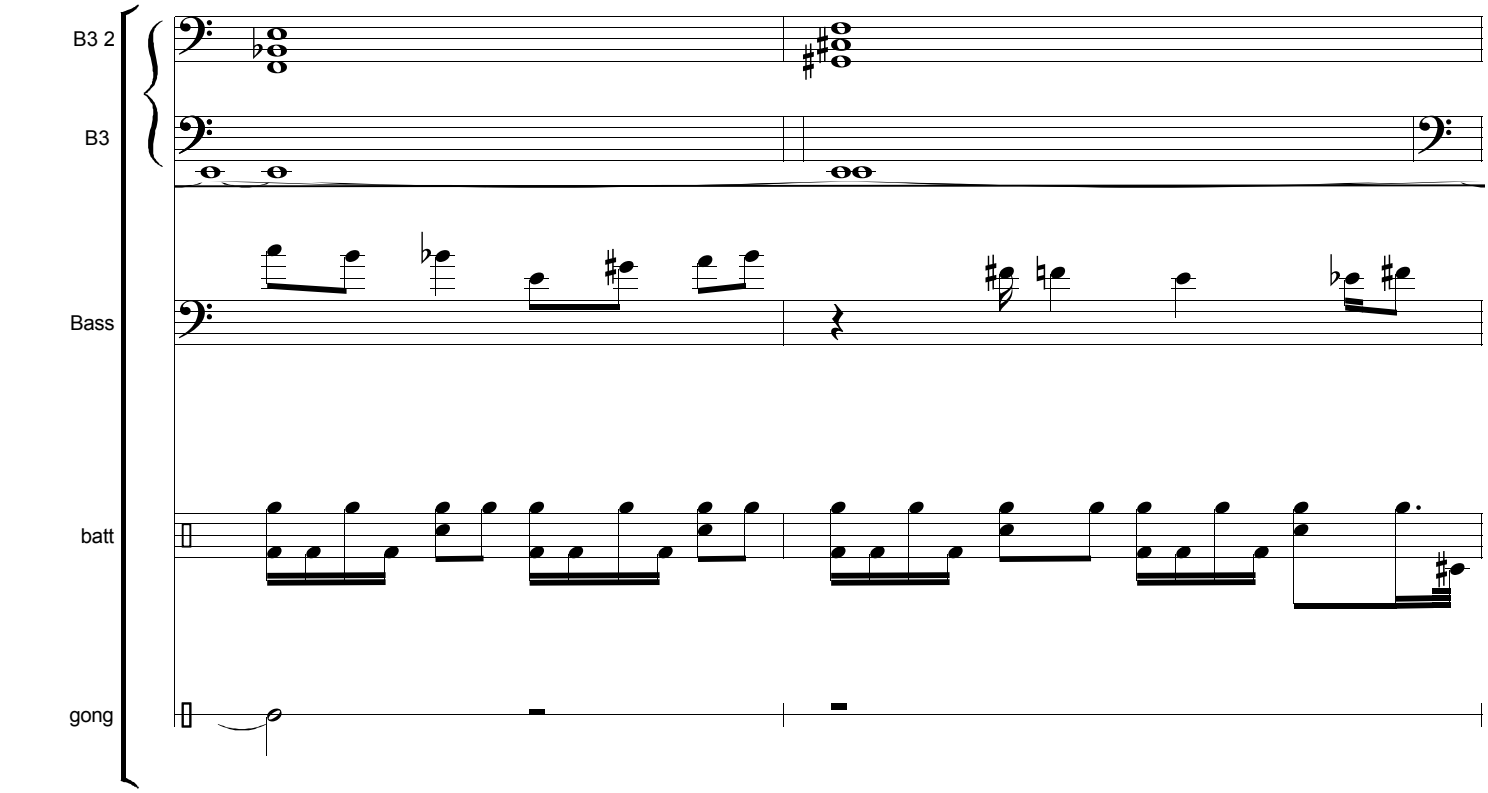
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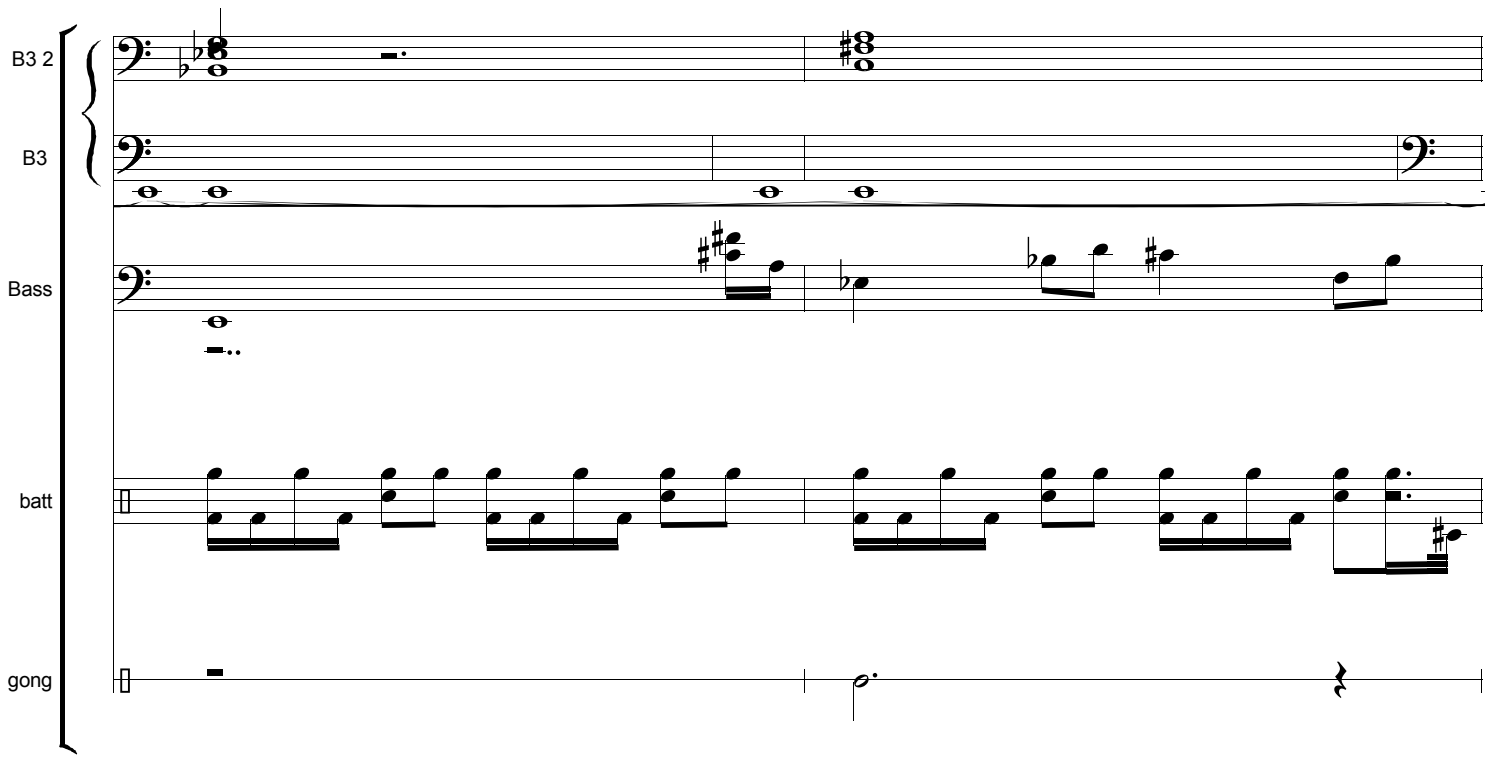
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B3
Bass
batt
gong

13

B3 1
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B3
Bass
batt

15

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B3
guit
Bass
batt
gong

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19

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guit
Bass
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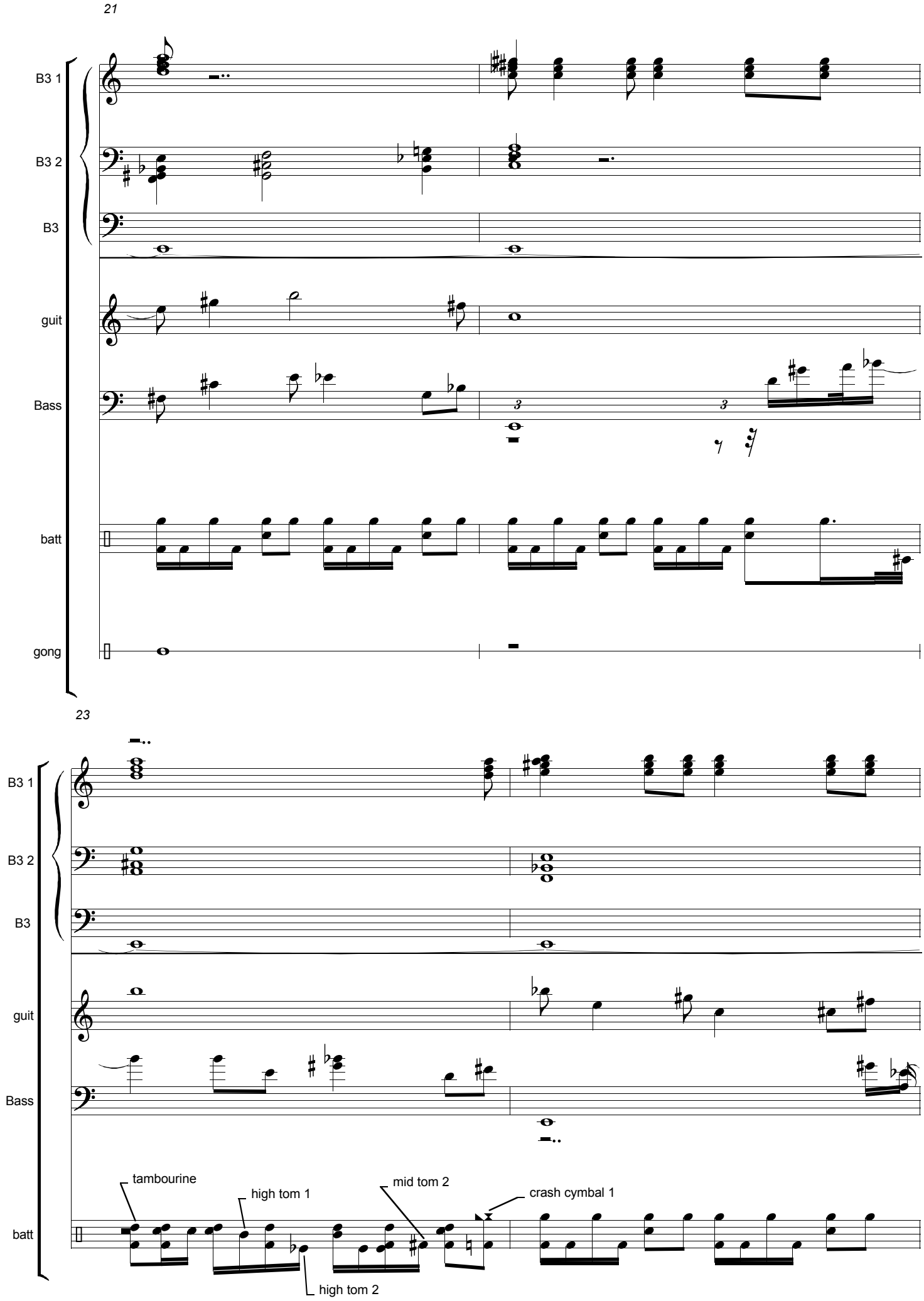
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B3 2
B3
guit
Bass
batt
gong
23
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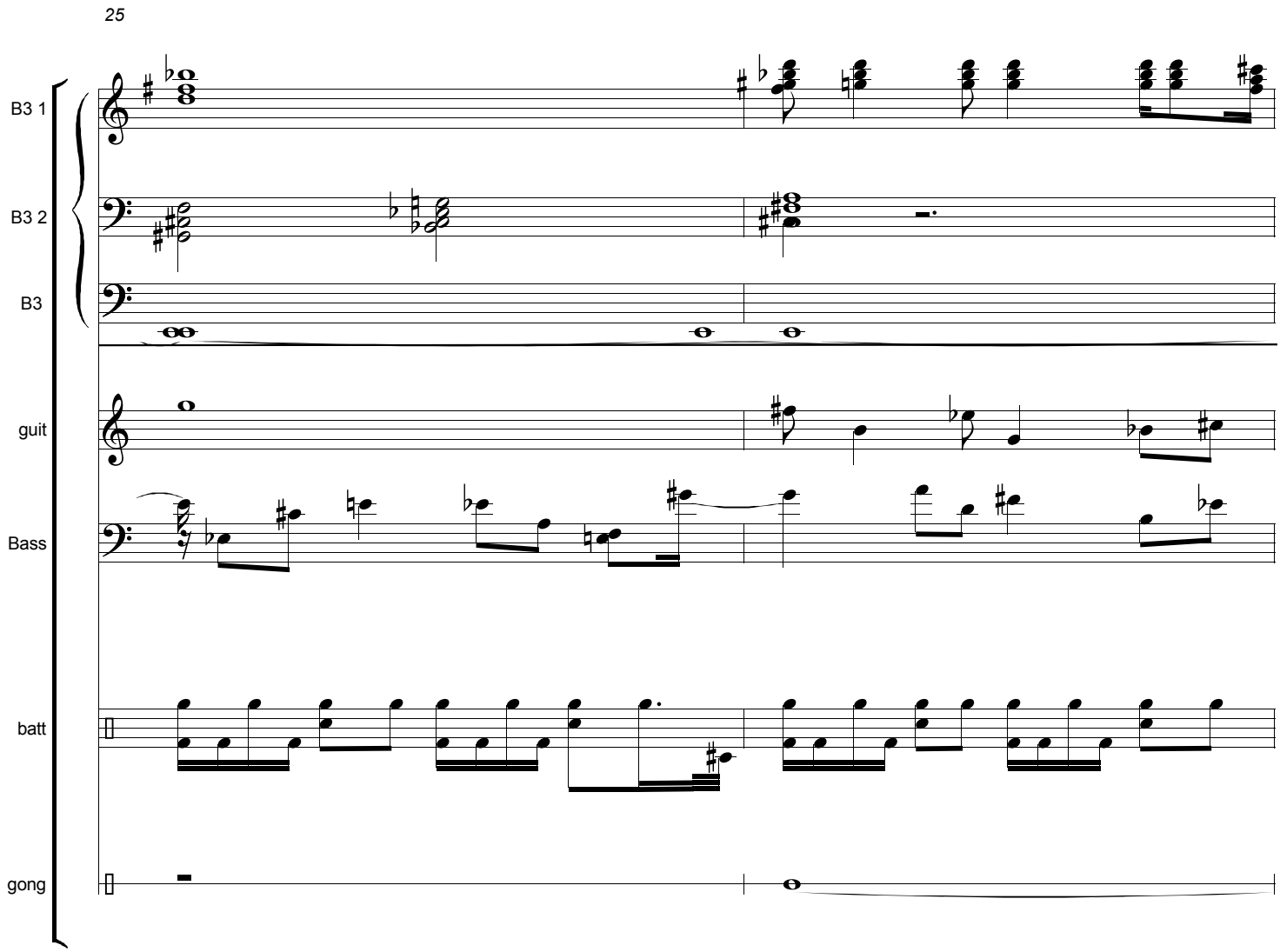
B3 2
B3
guit
Bass
batt
tambourine
high tom 1
high tom 2
mid tom 2
crash cymbal 1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B3 2
B3
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Bass
batt
gong

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gong

29

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Bass
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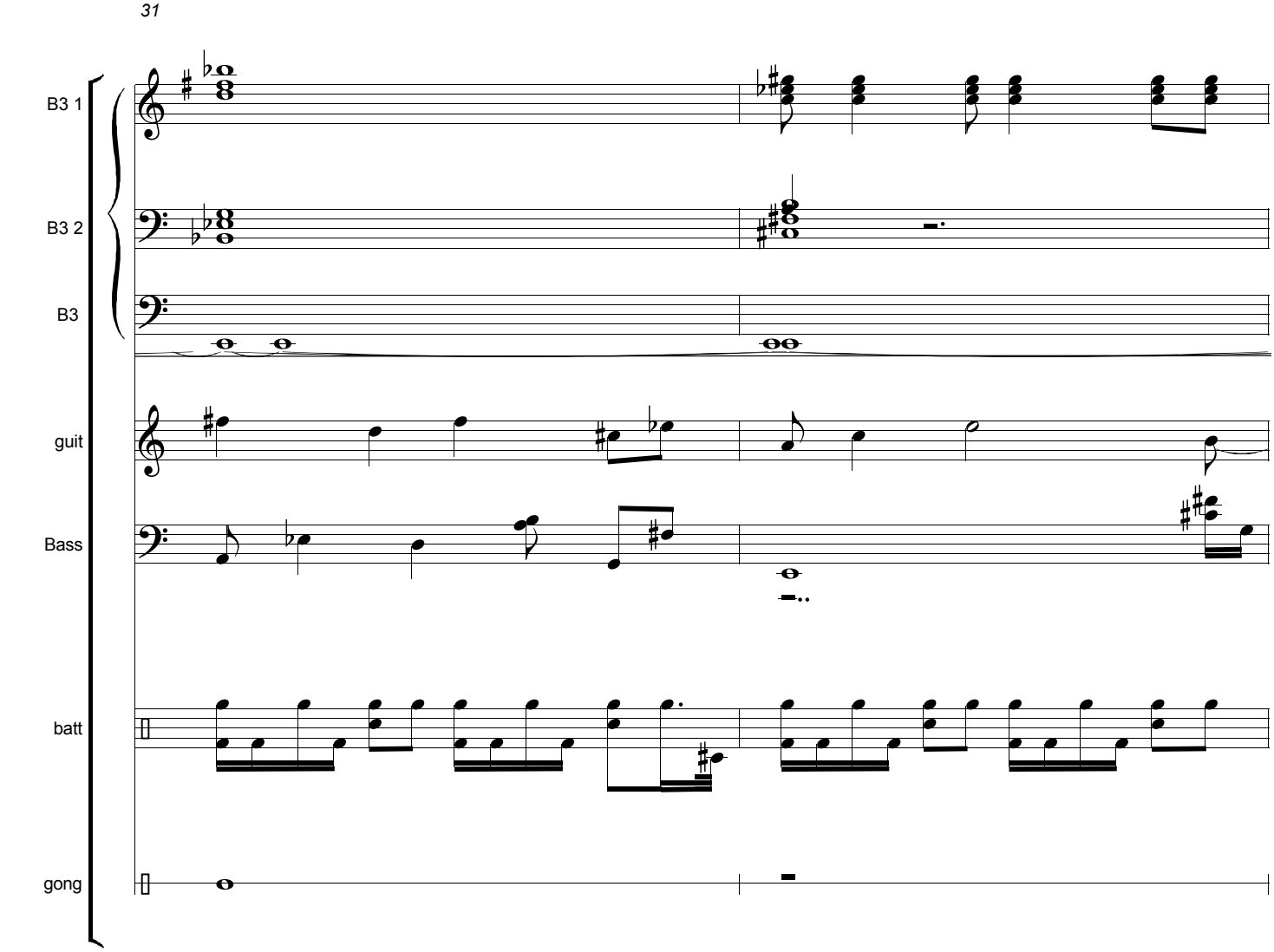
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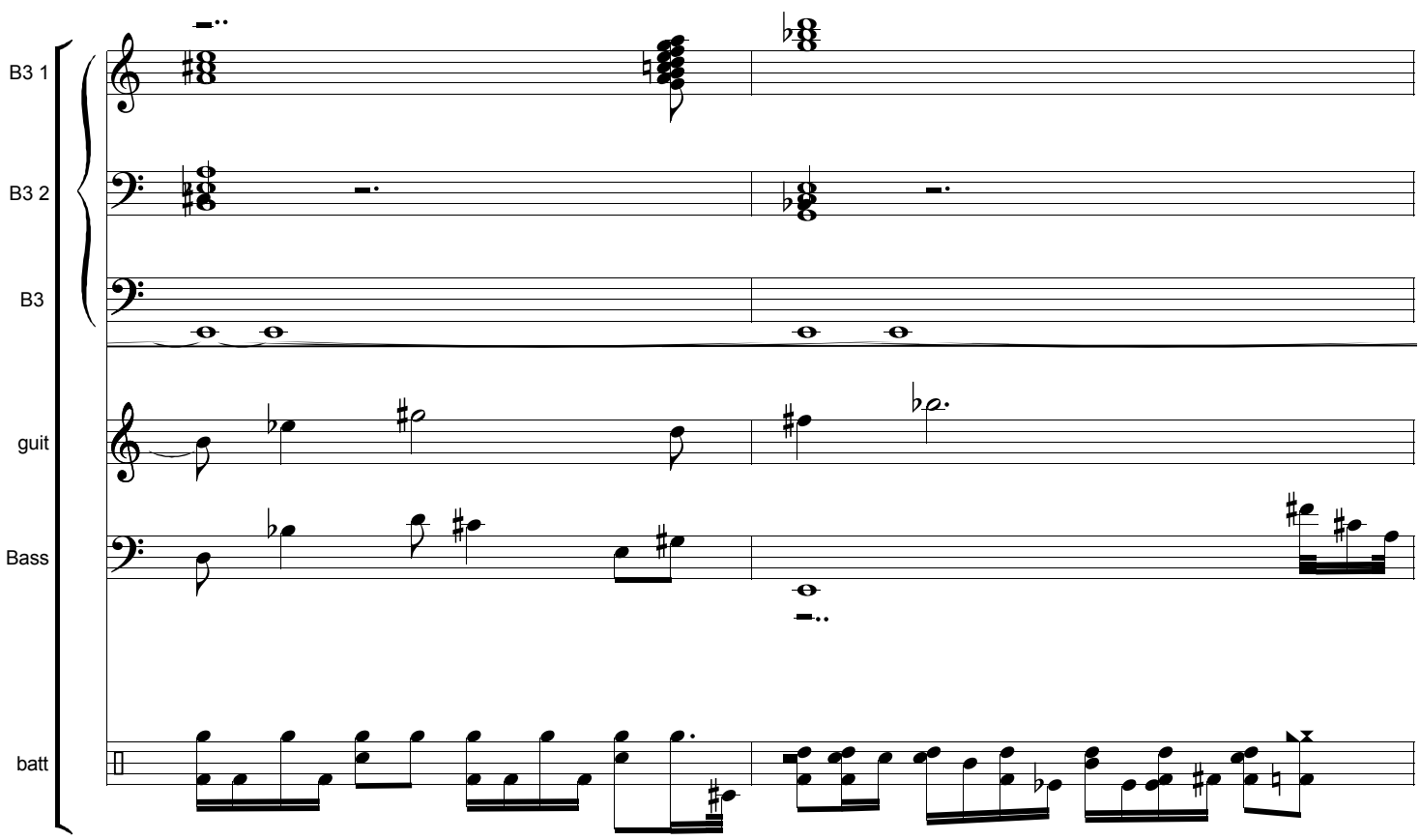
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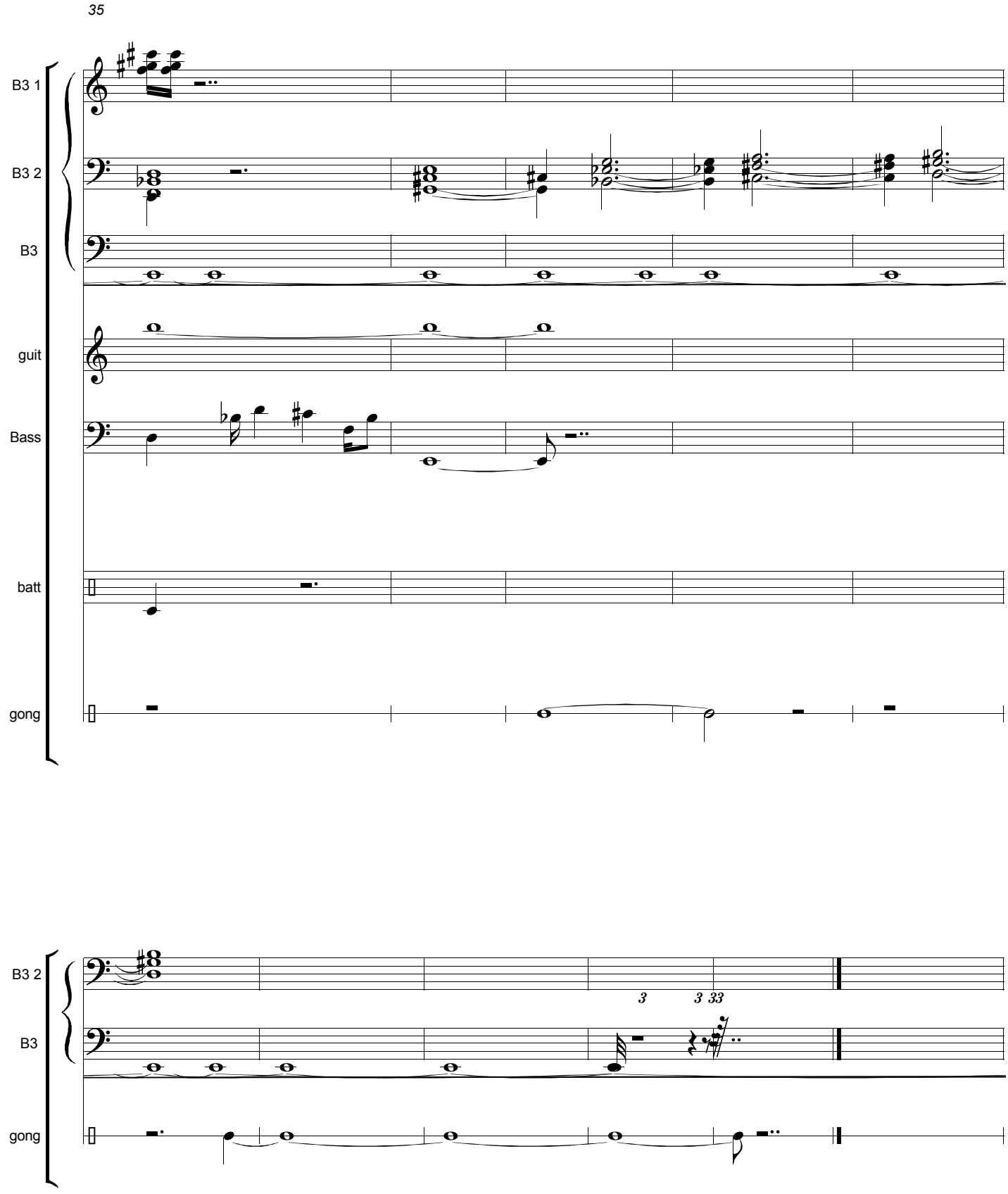
35
B3 1
B3 2
B3
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B3 2
B3
gong
3
3 33

Melior la guerrière

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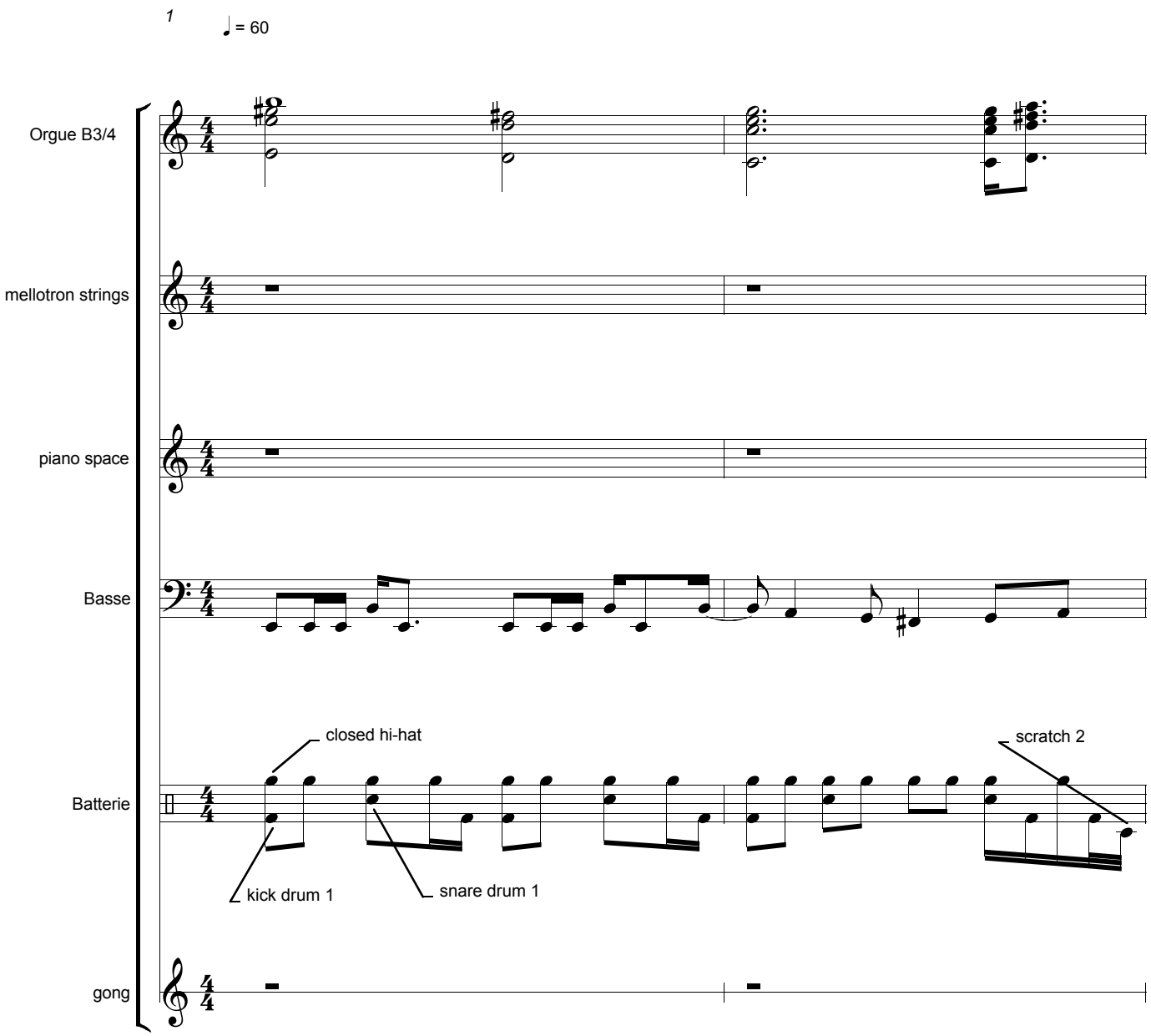
FINAL du morceau



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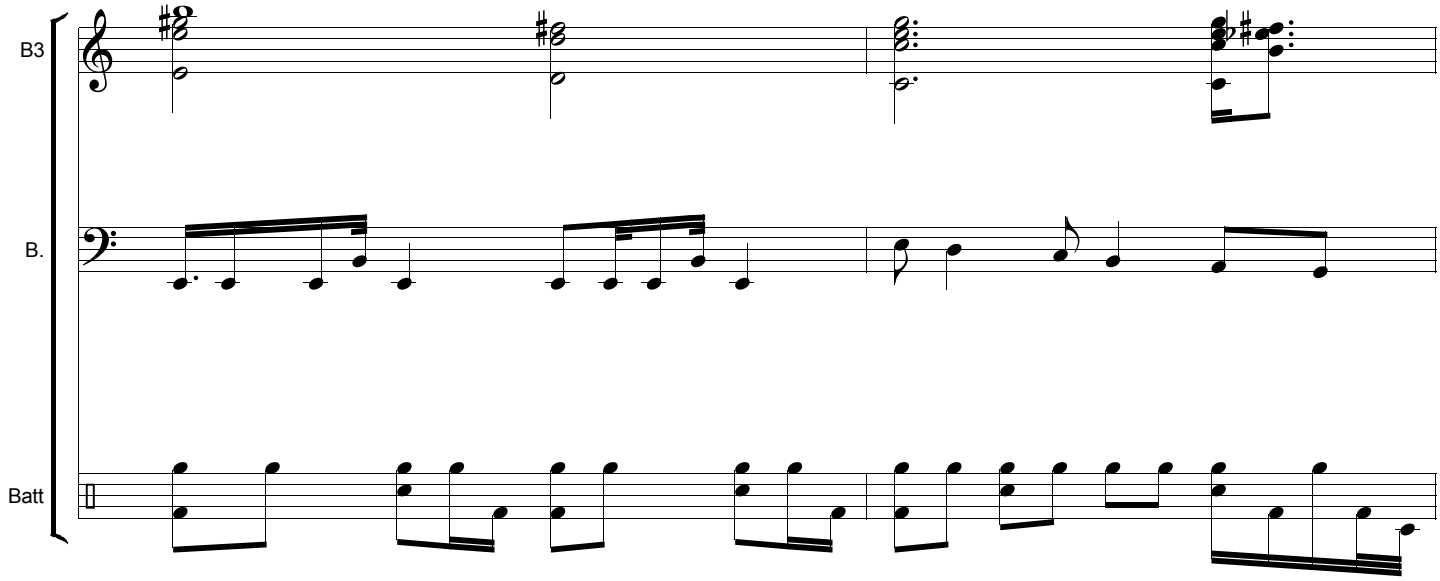

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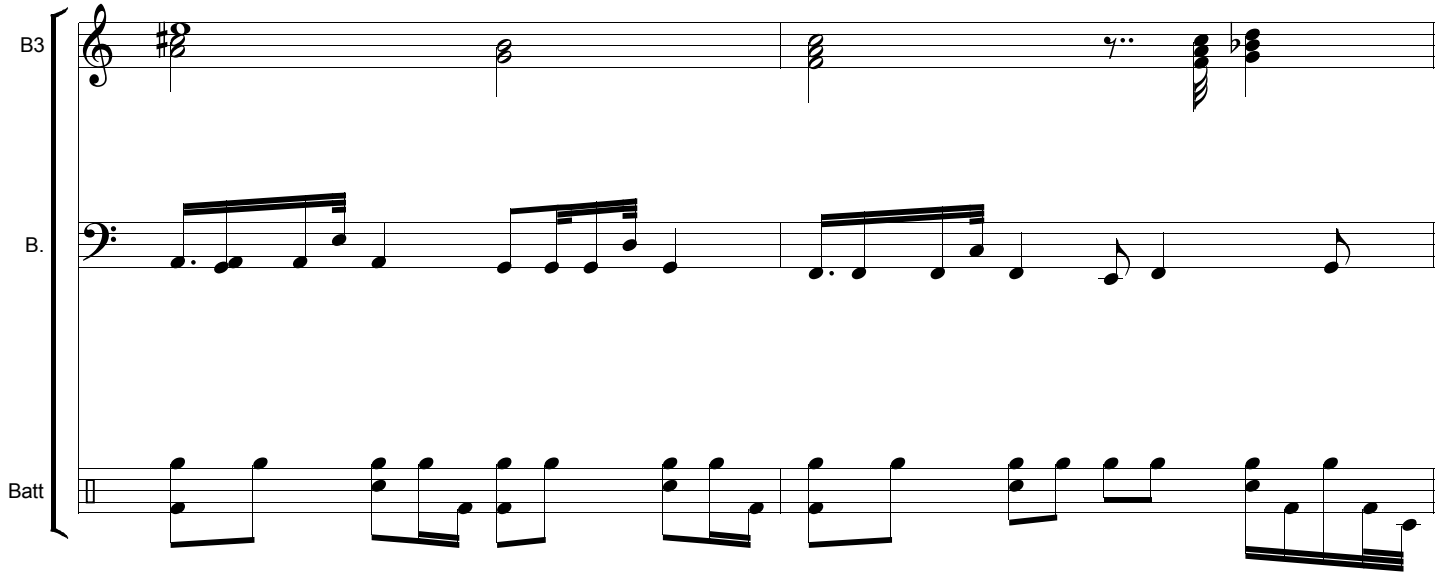

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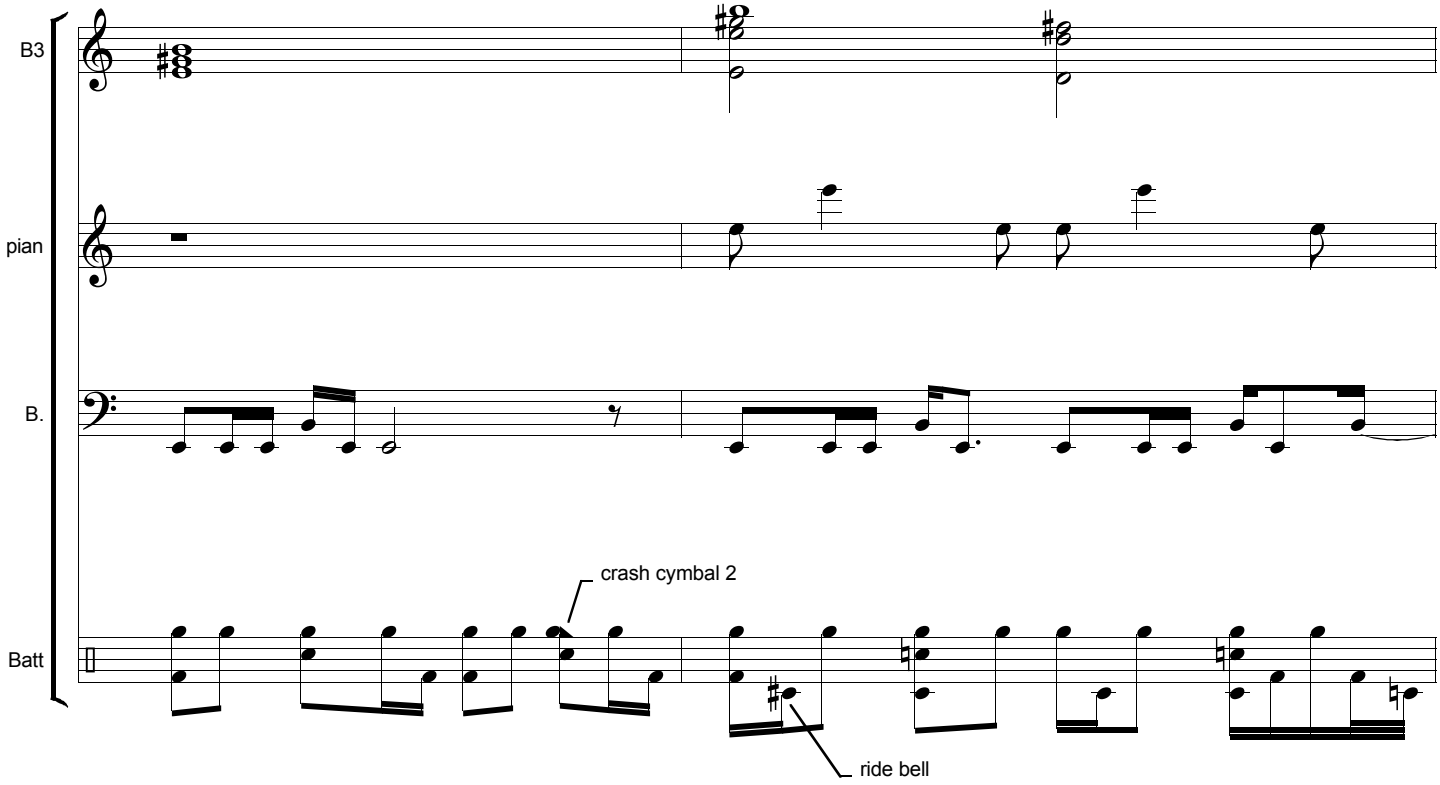

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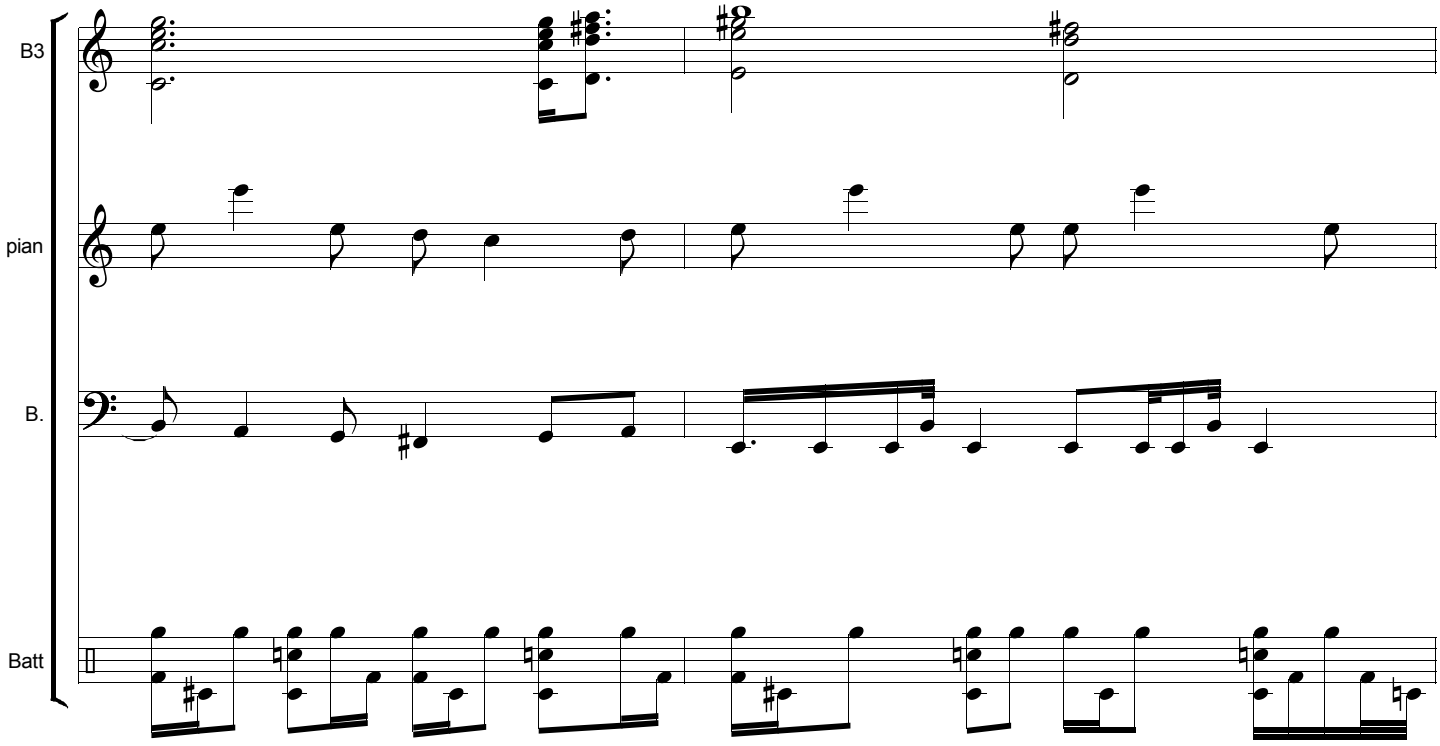

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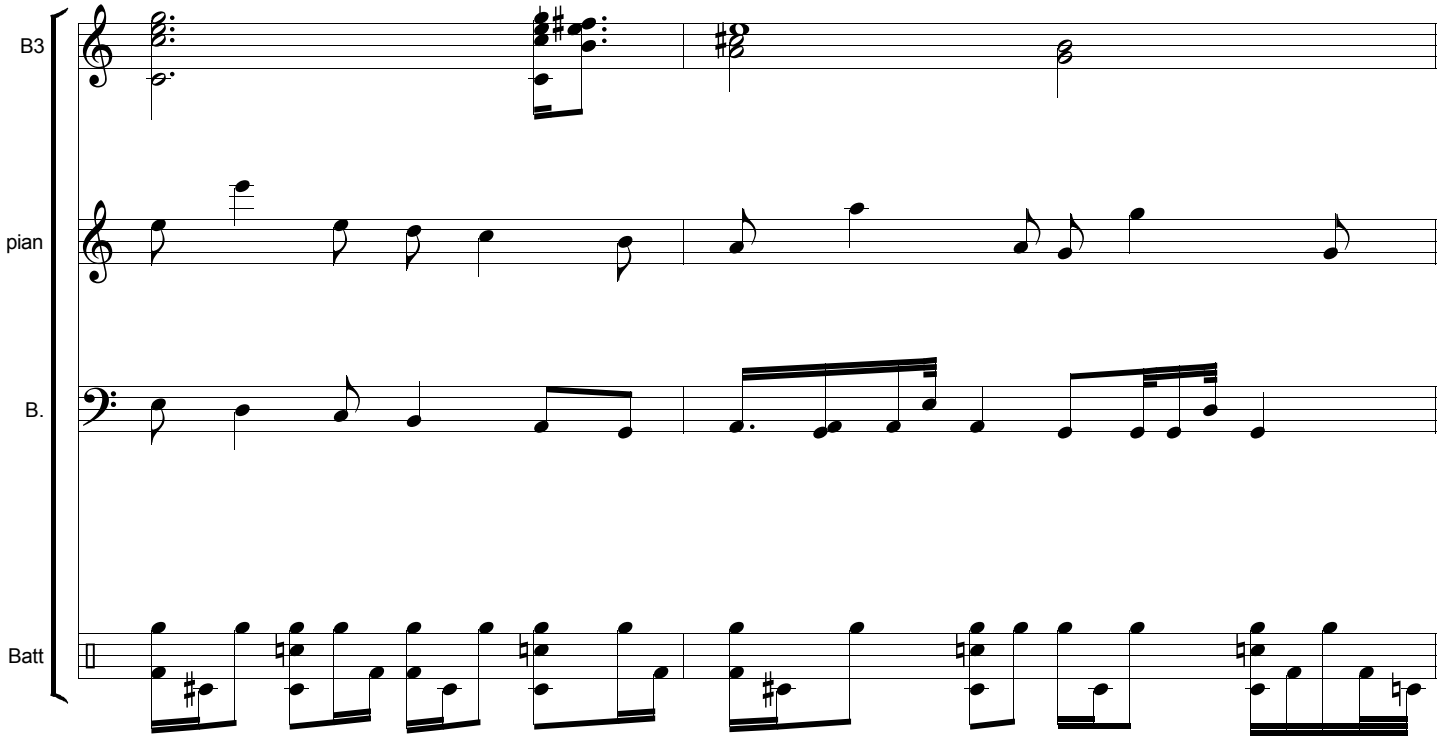

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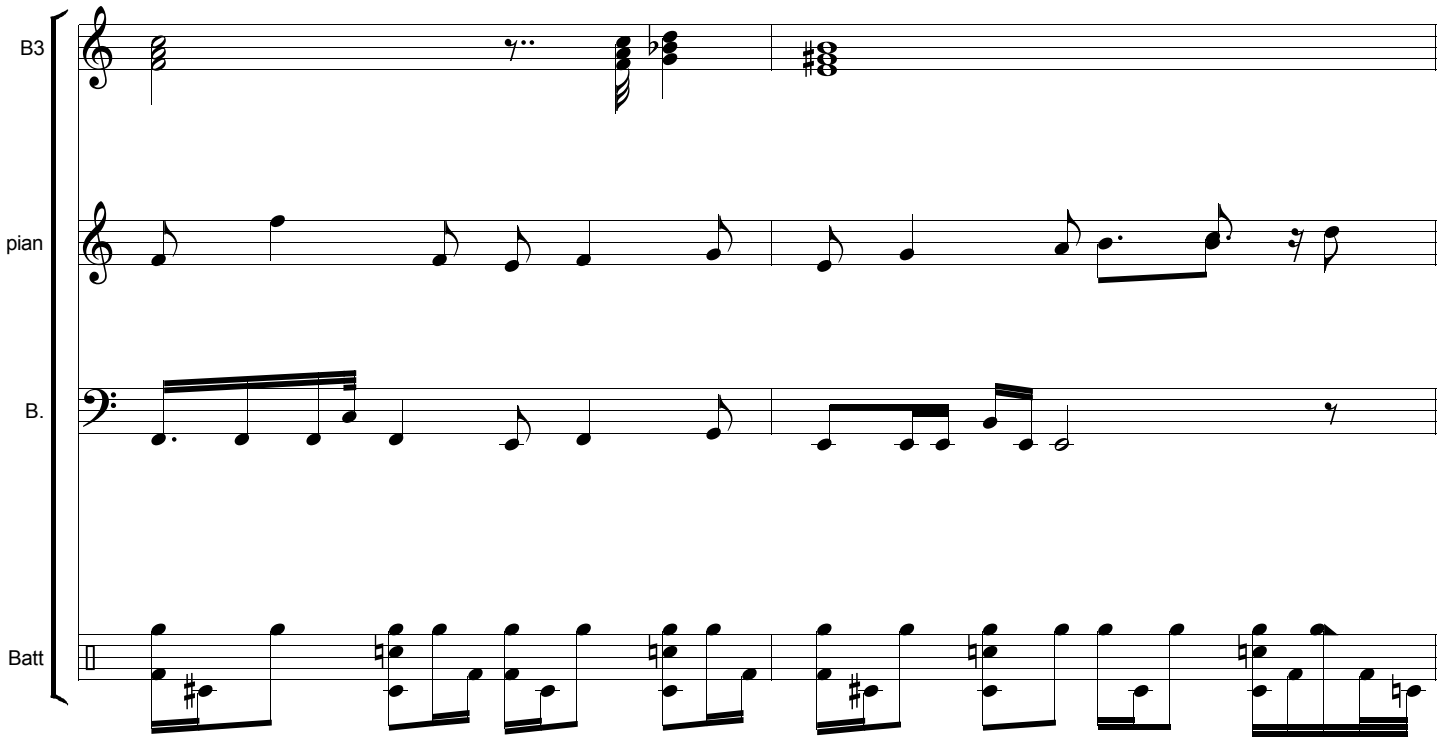

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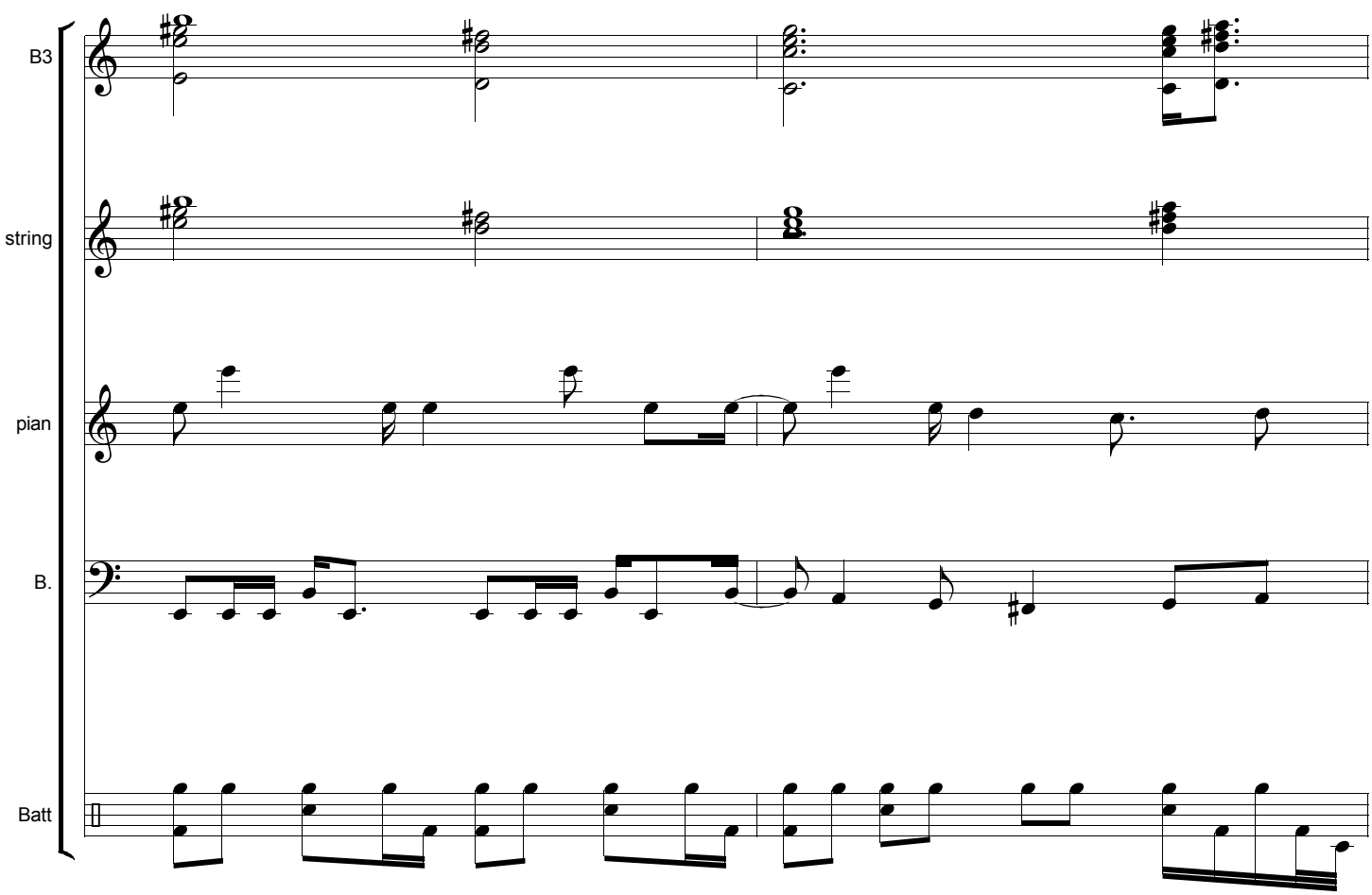
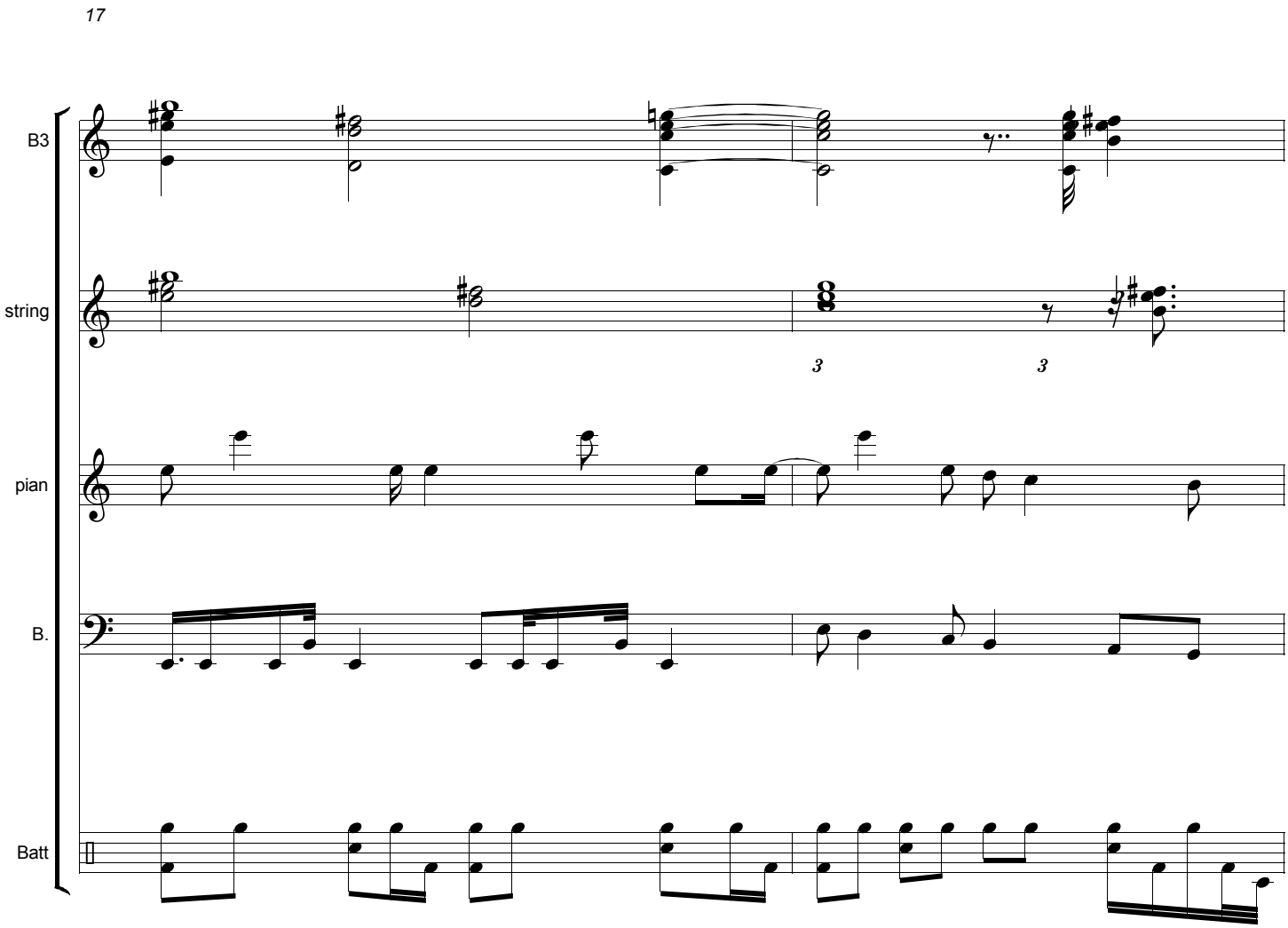
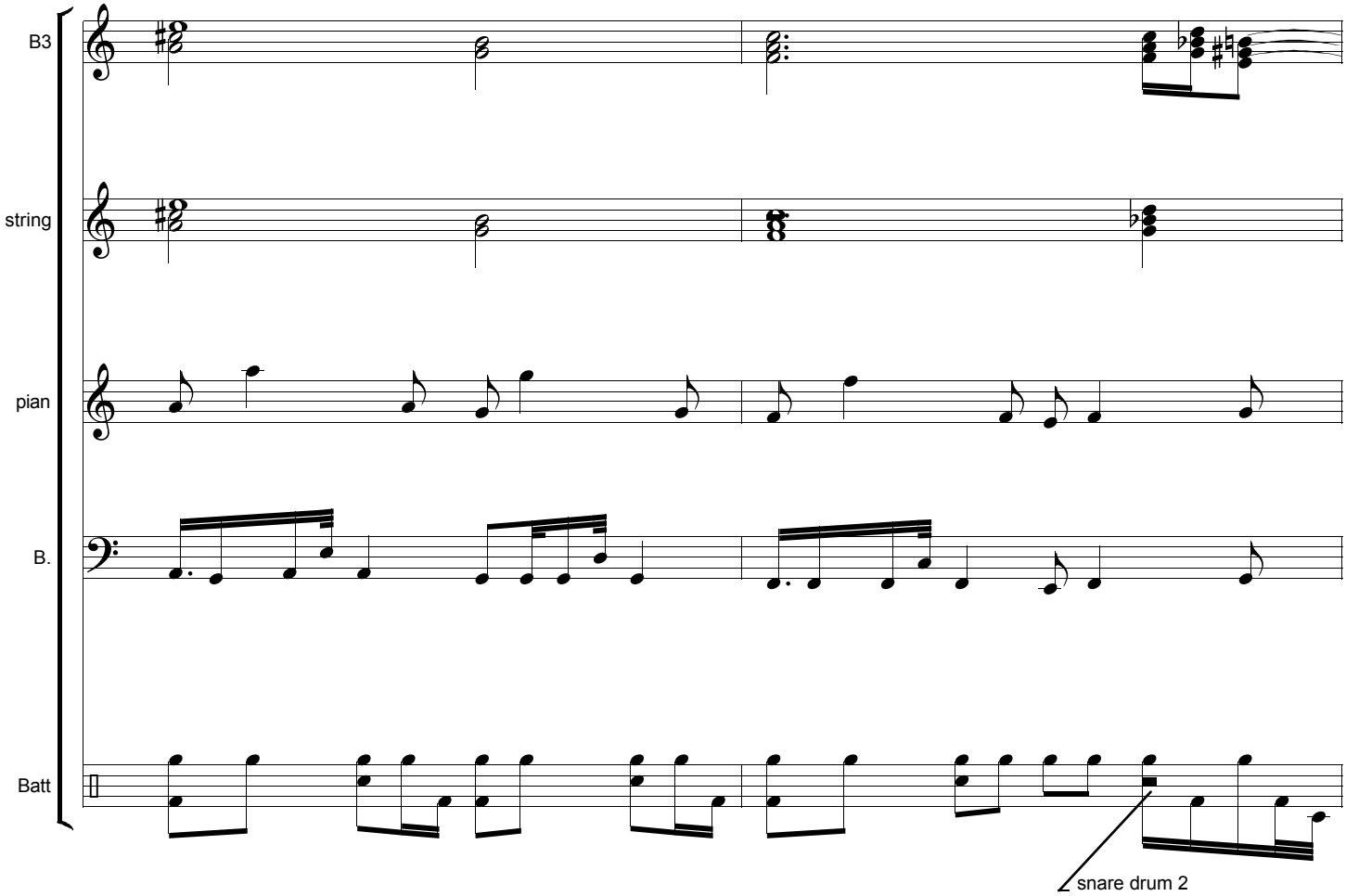



17
B3
string
pian
B.
Batt
3
3

19



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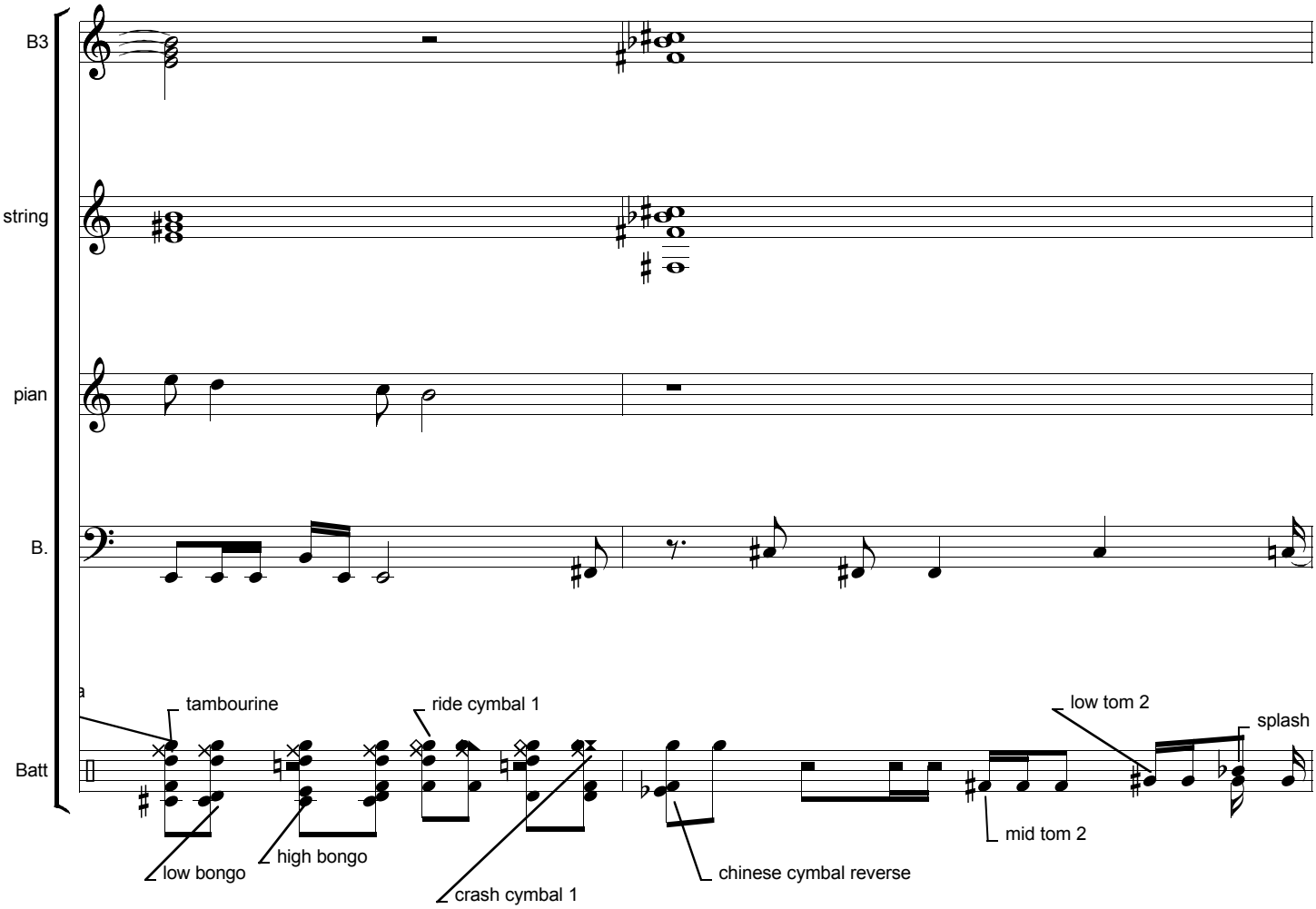
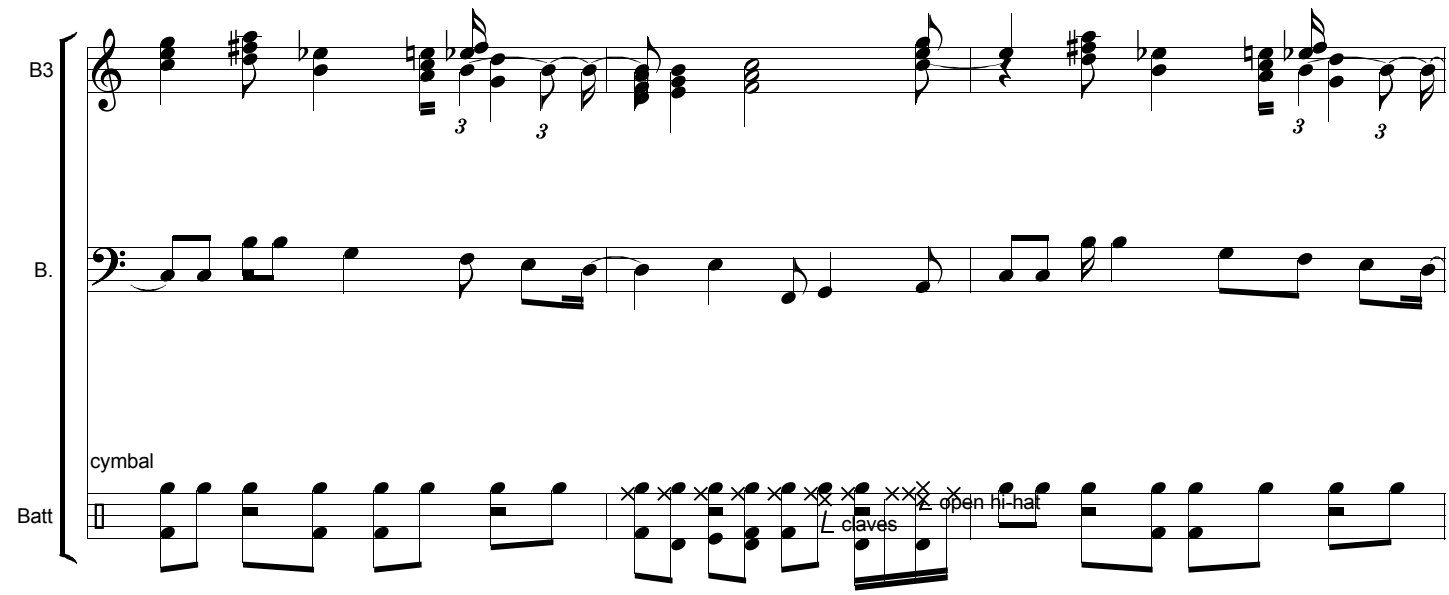
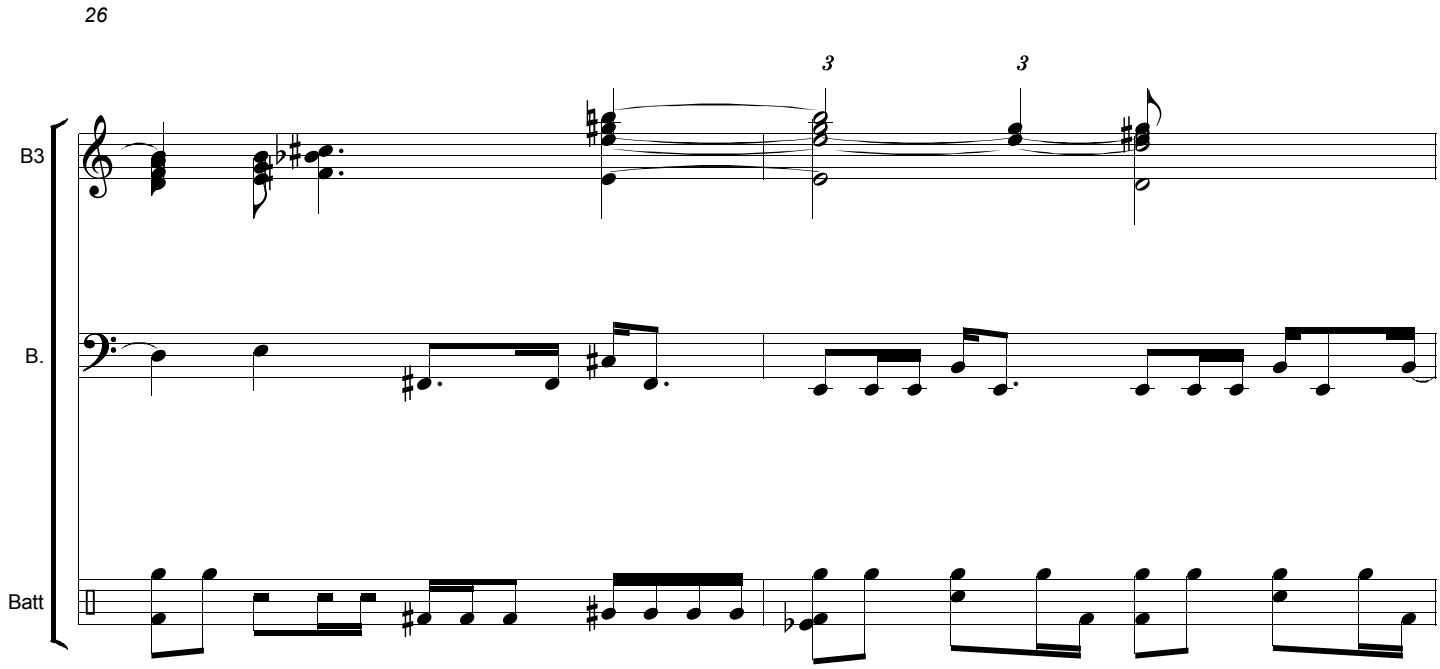

B3
string
pian
B.
Batt
tambourine
ride cymbal 1
low tom 2
splash
low bongo
high bongo
crash cymbal 1
chinese cymbal reverse
mid tom 2

23


B3
B.
Batt
cymbal
claves
open hi-hat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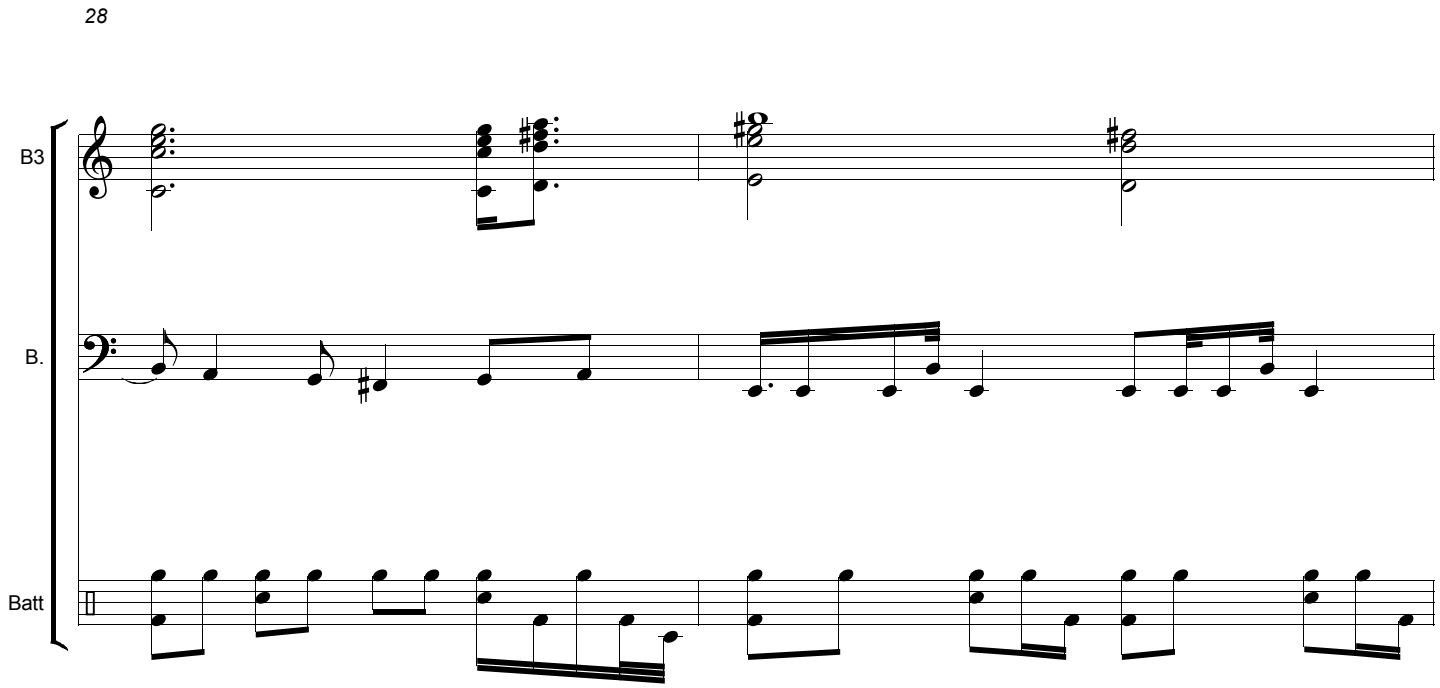
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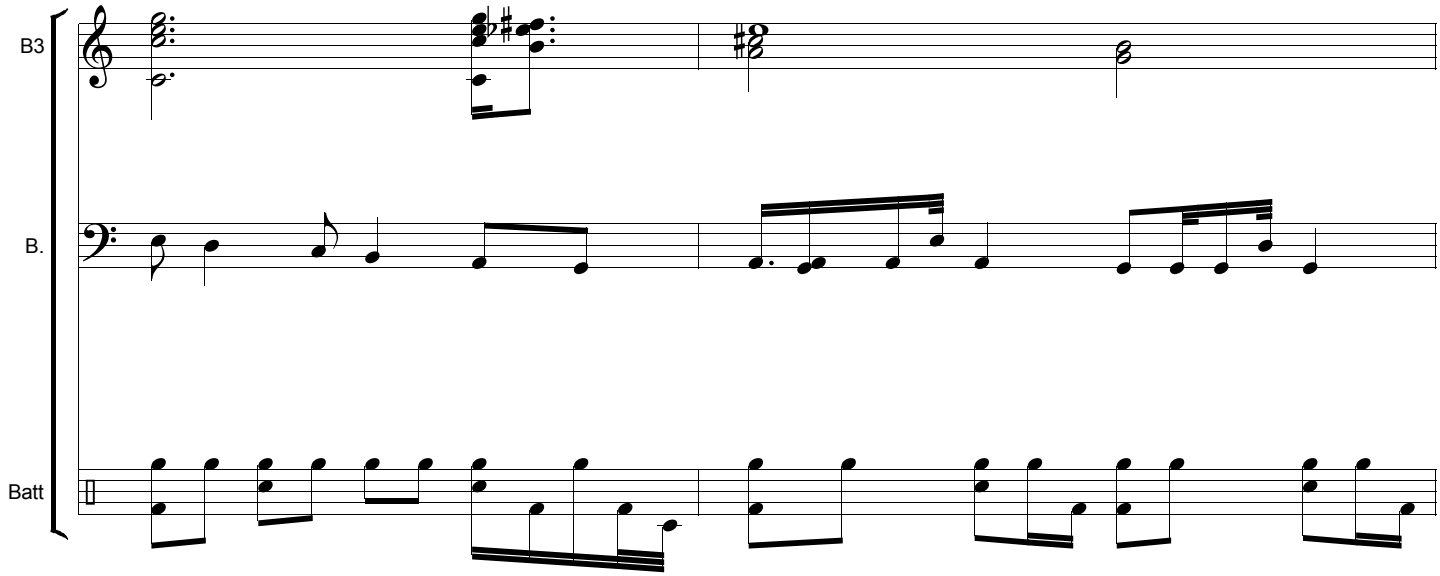

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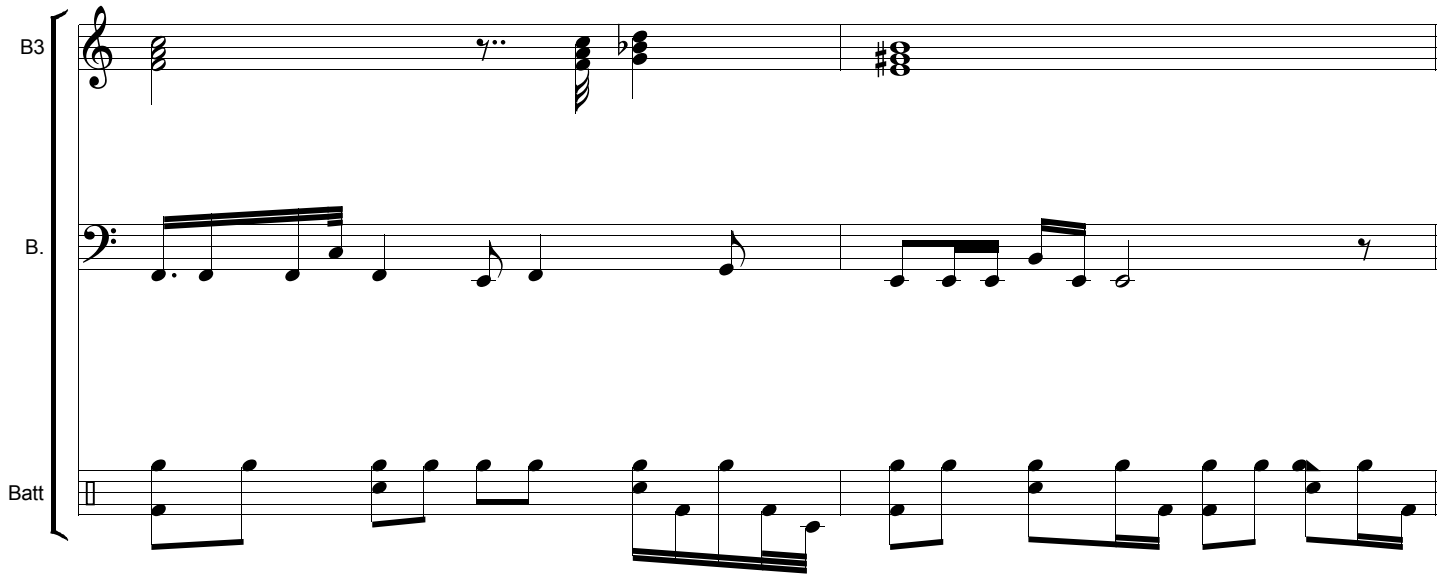

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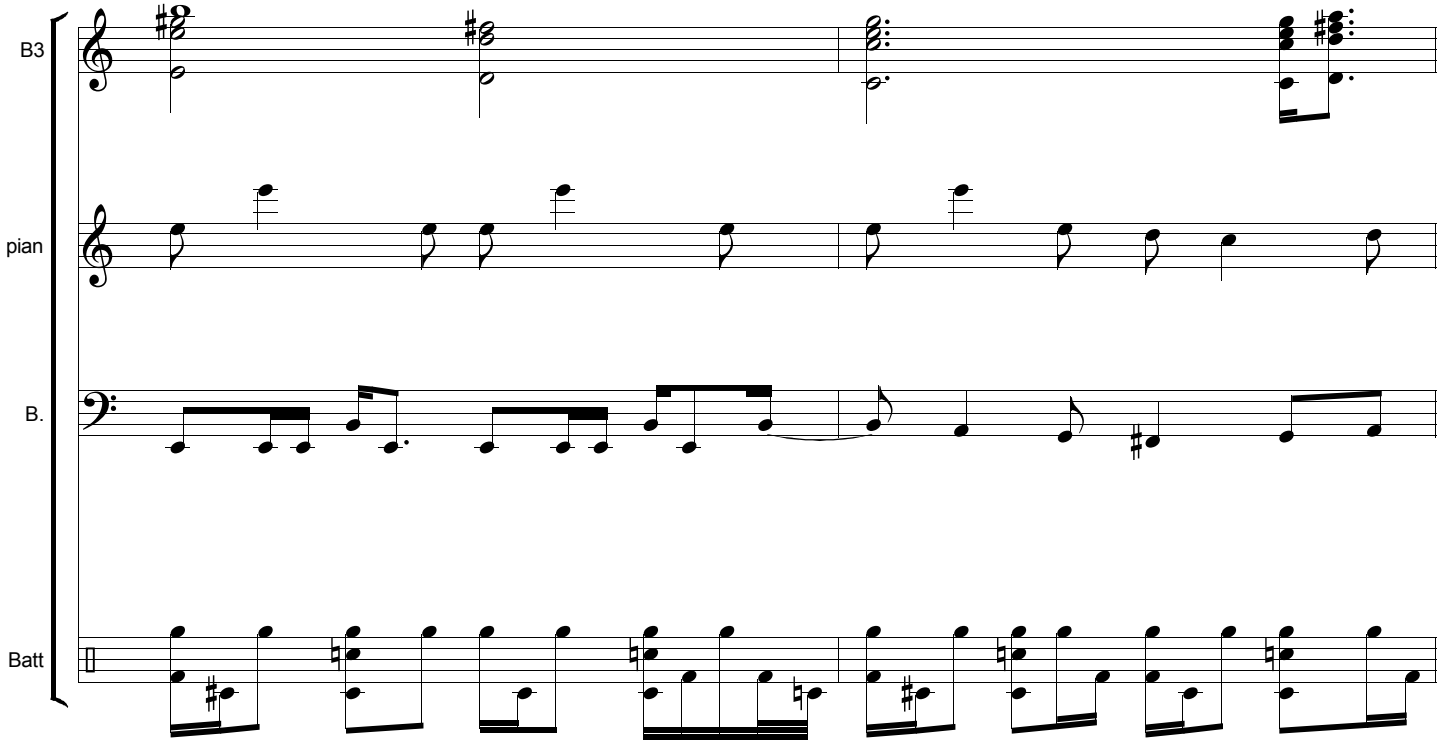

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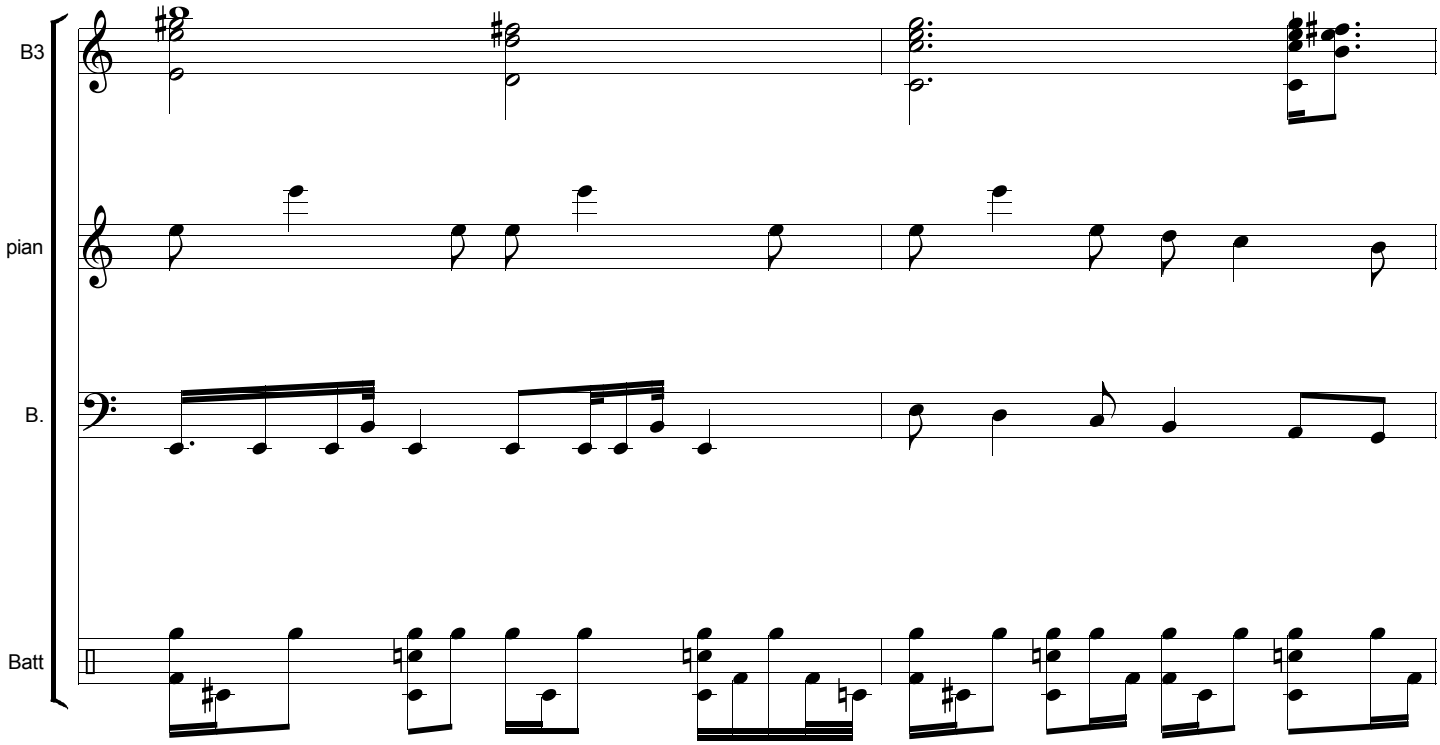

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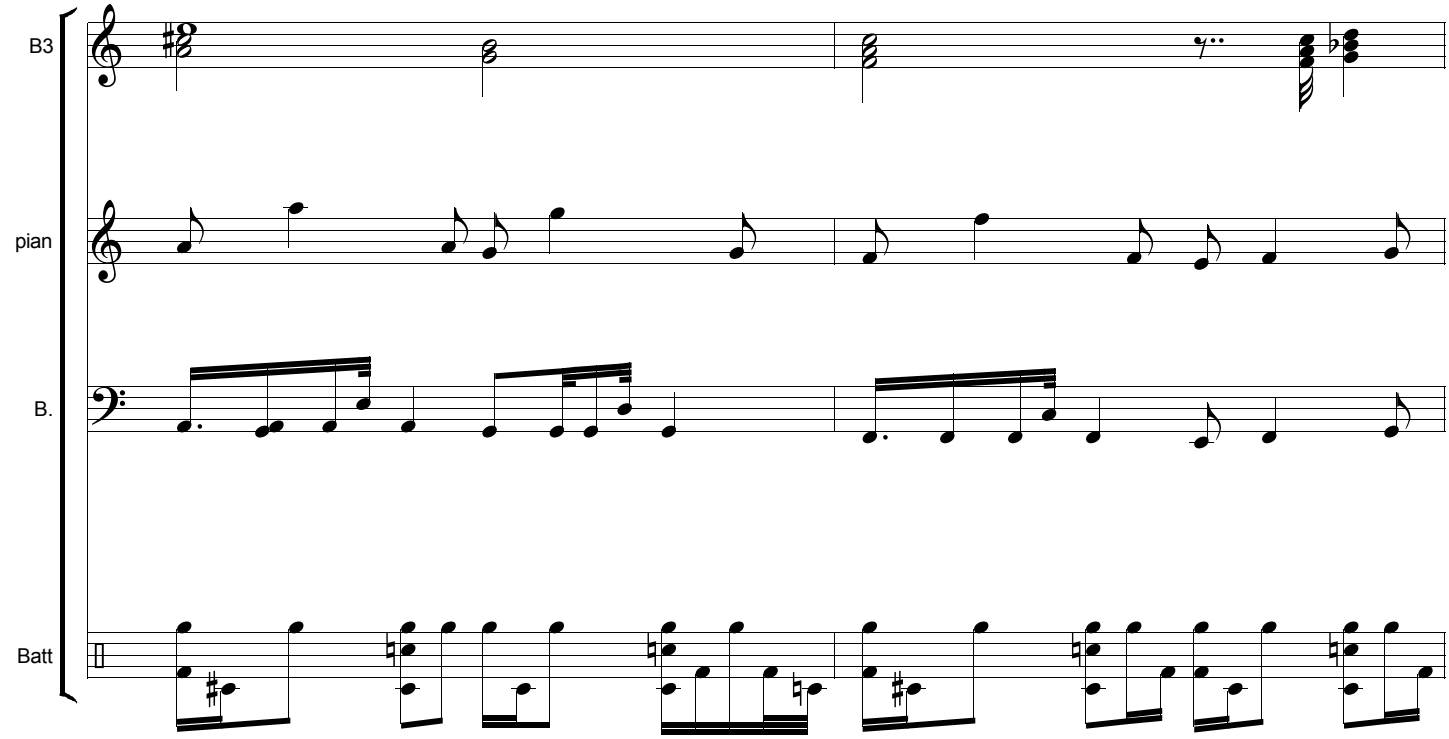

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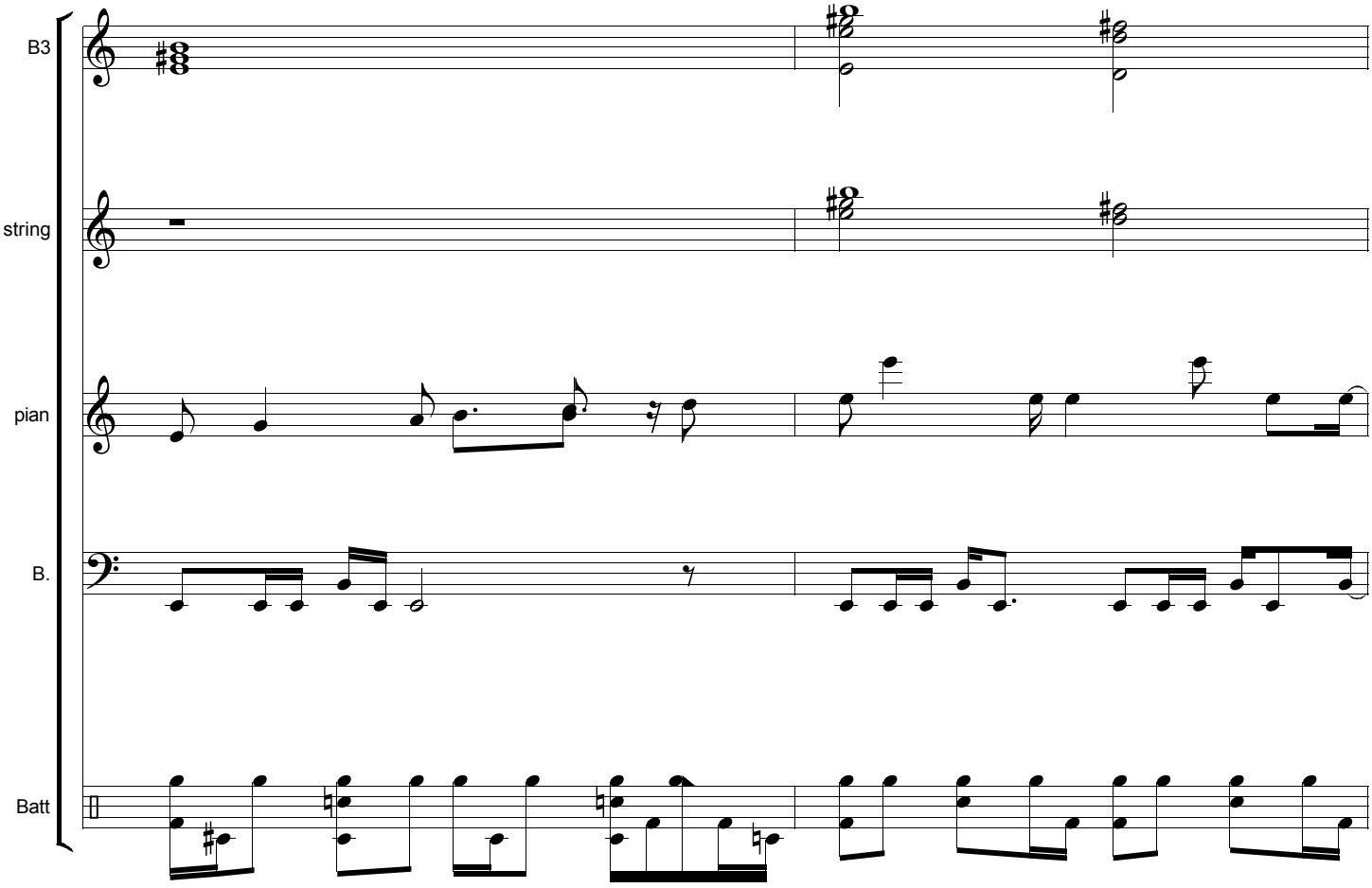

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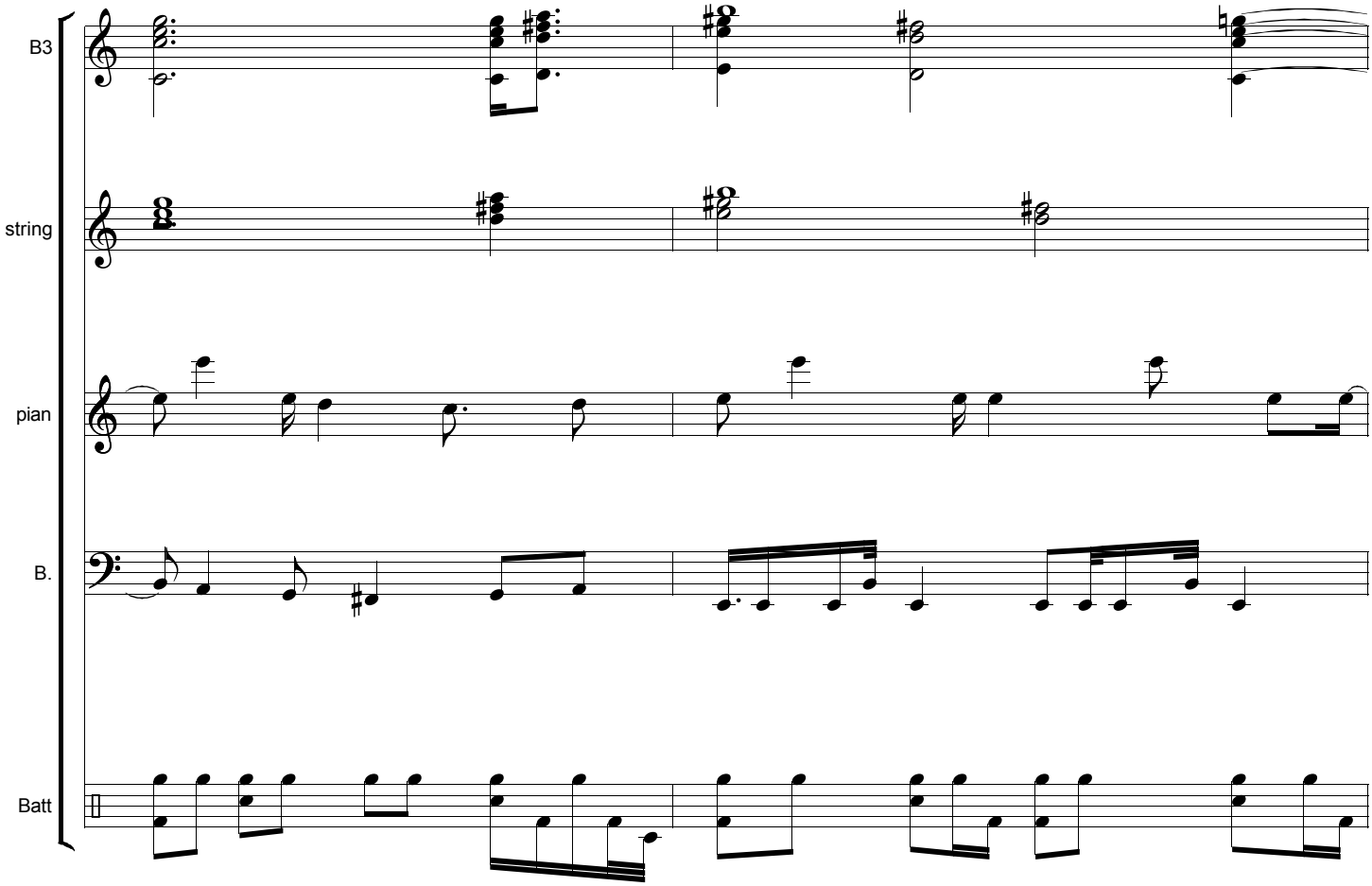

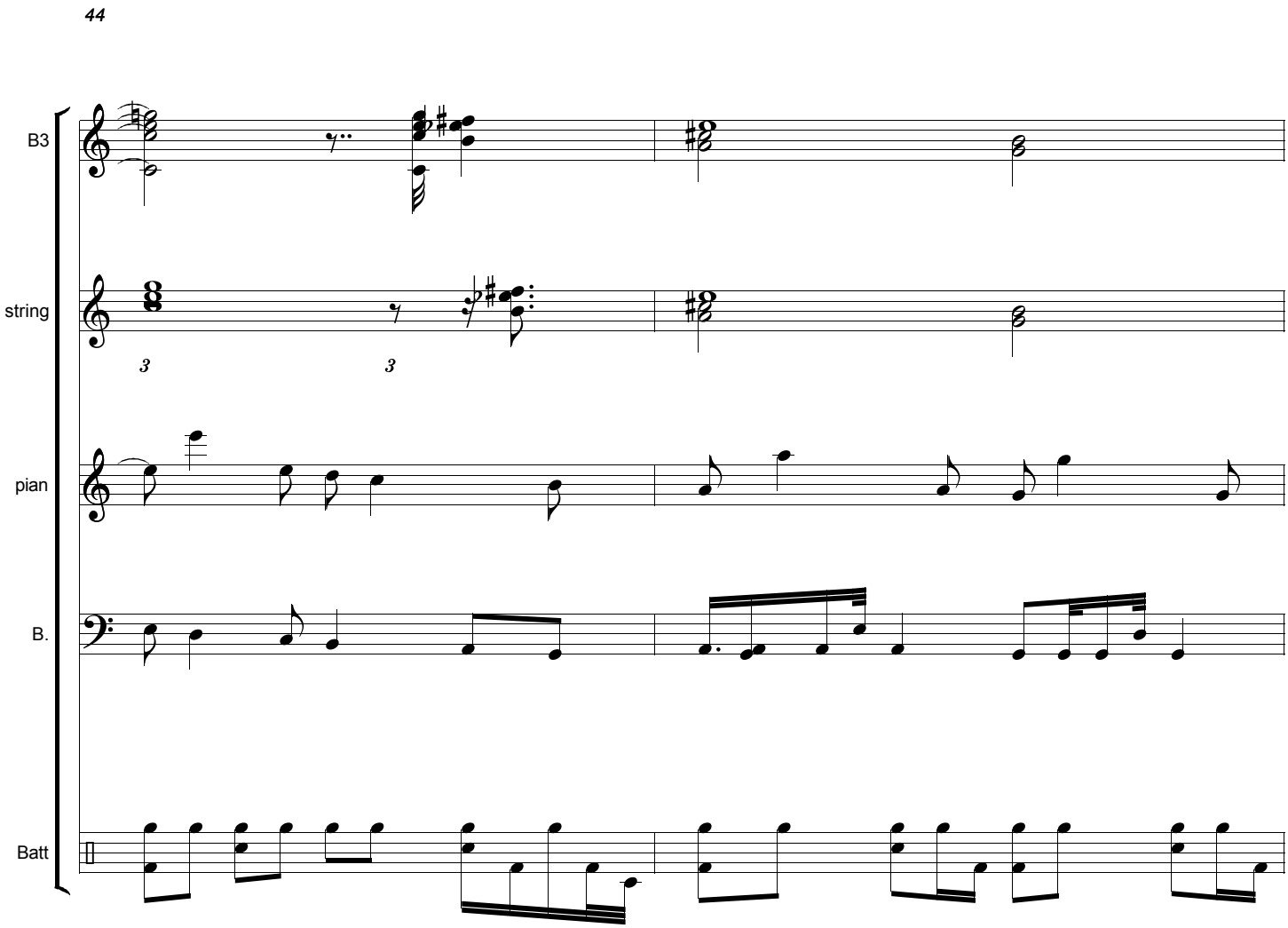
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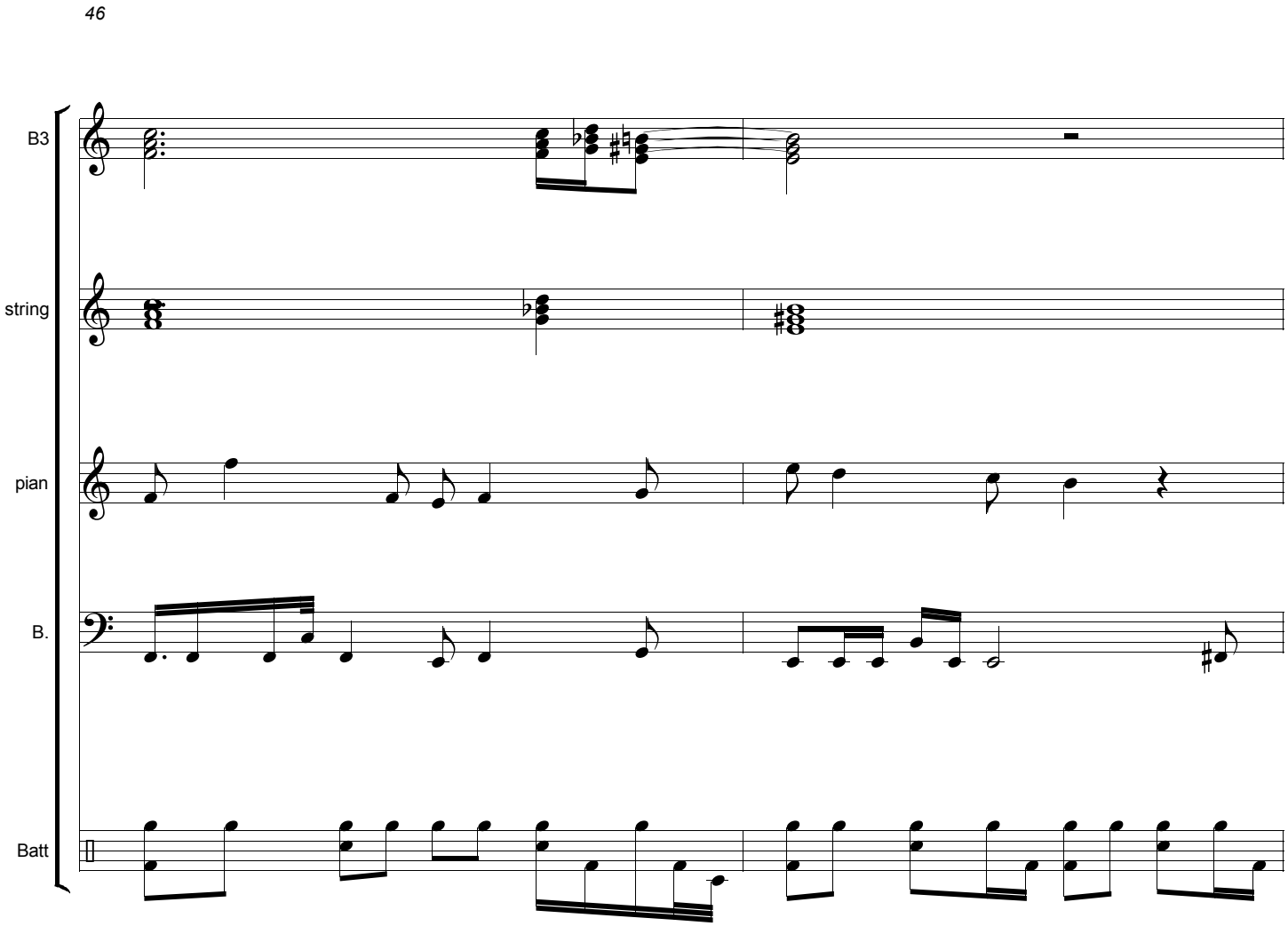
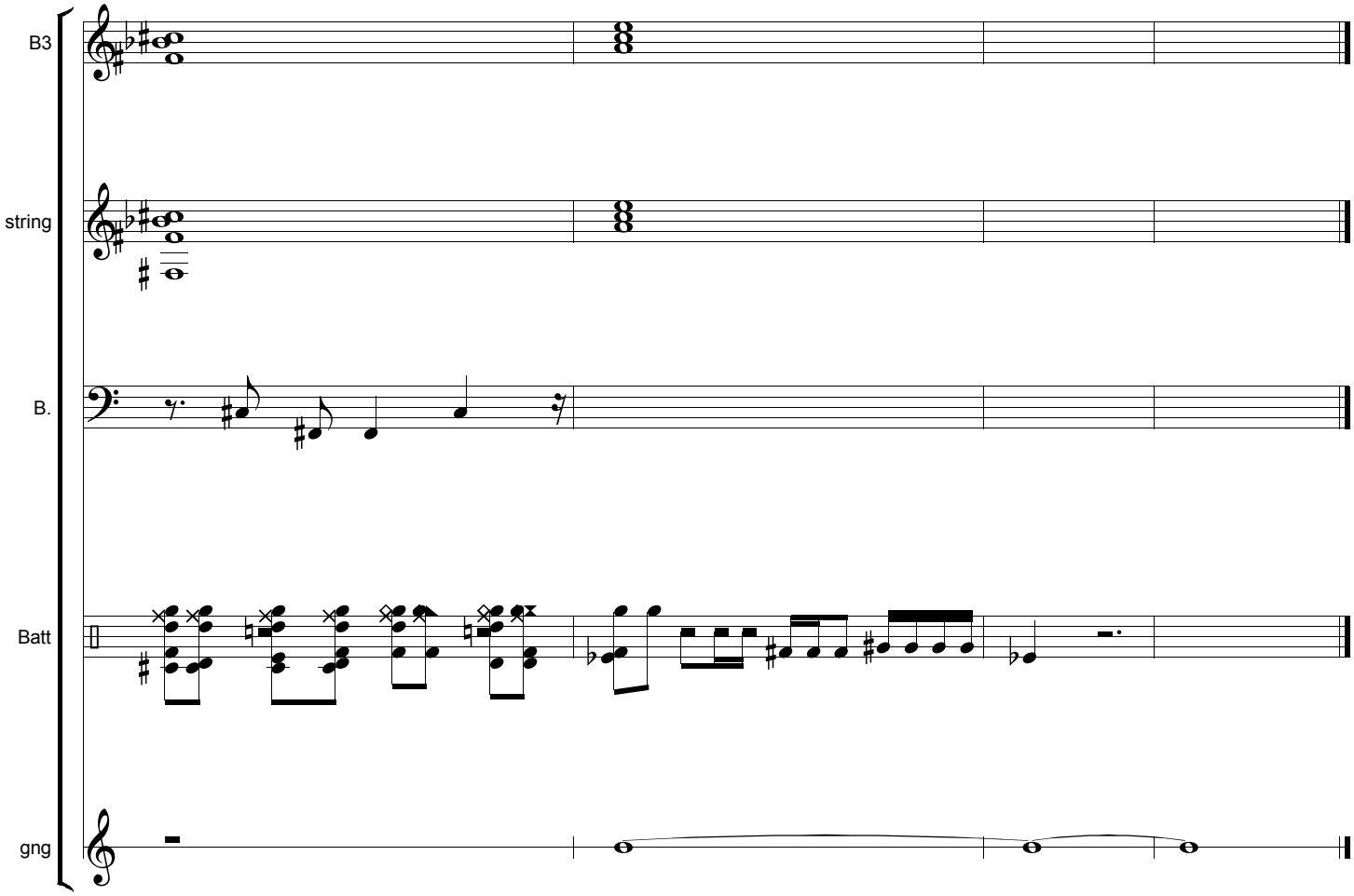

46
B3
string
pian
B.
Batt

48



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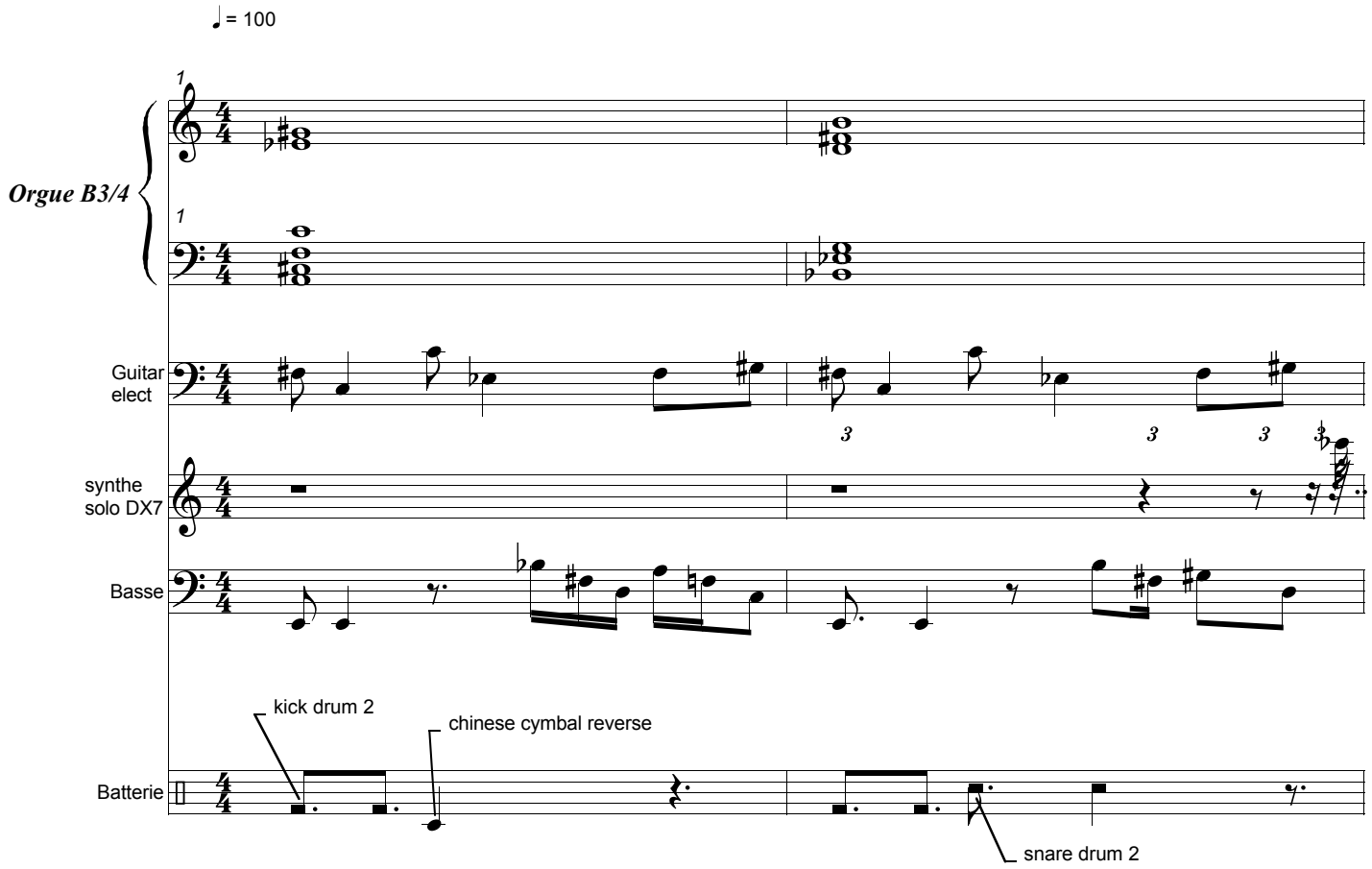
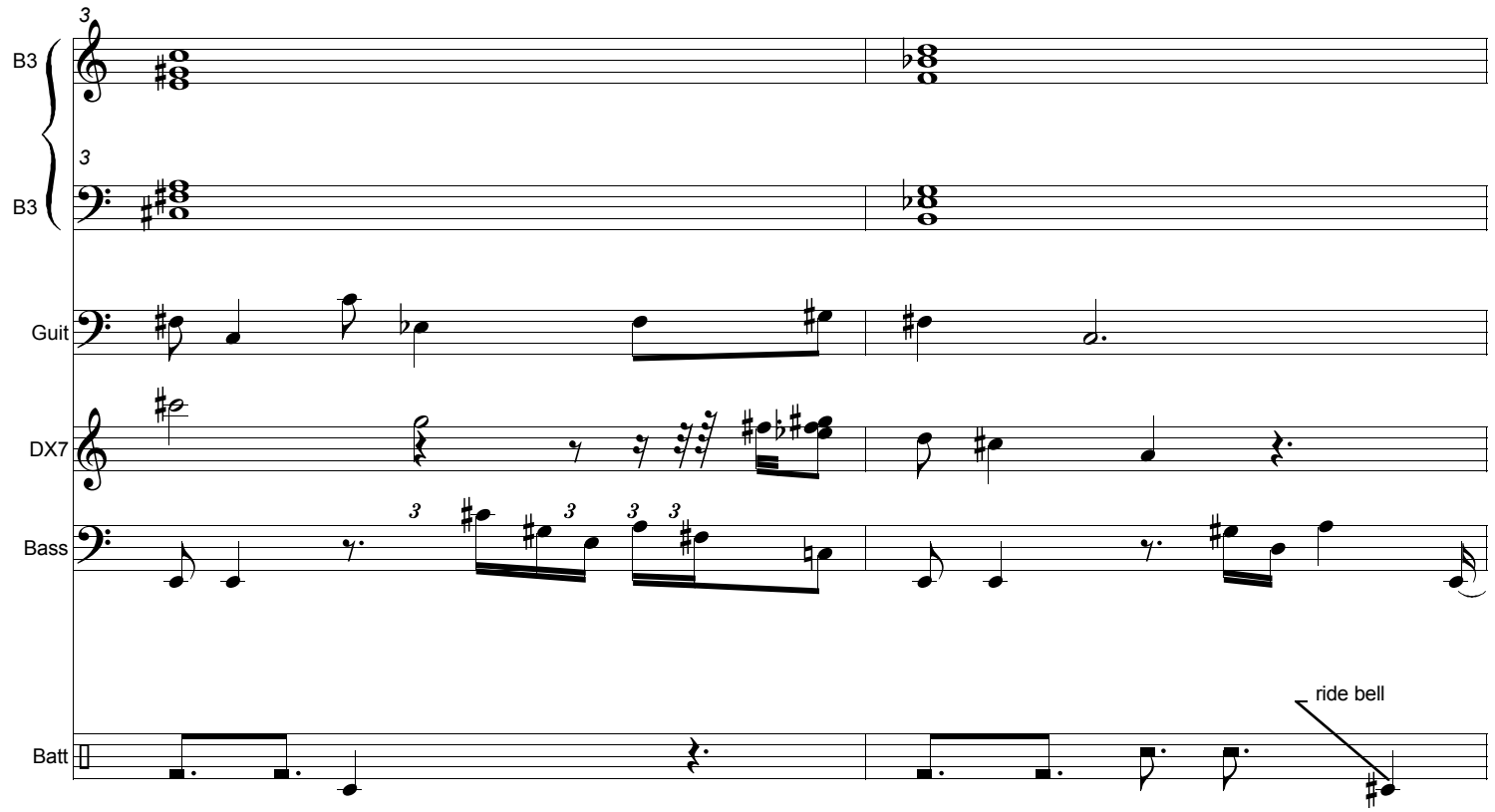
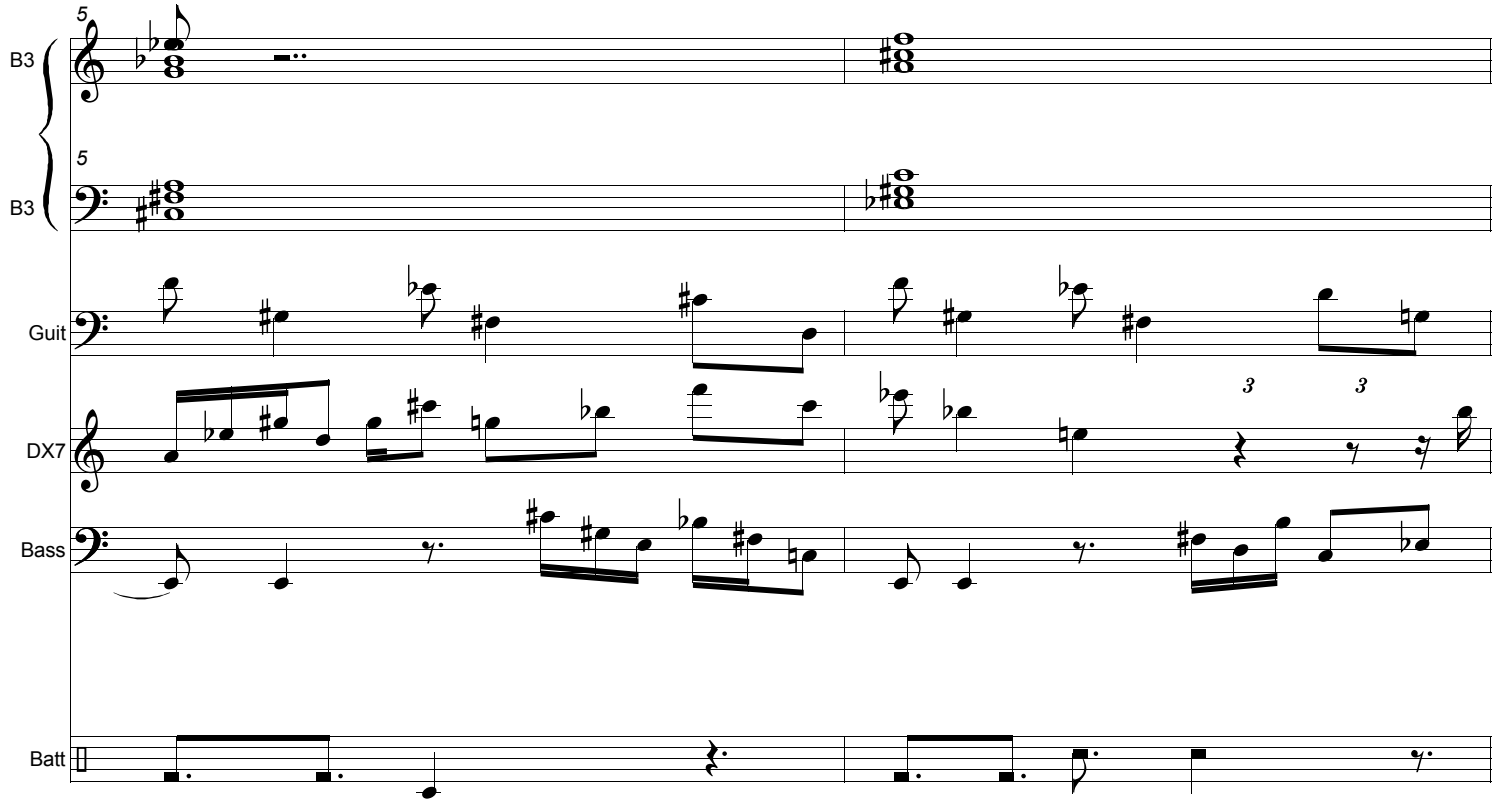
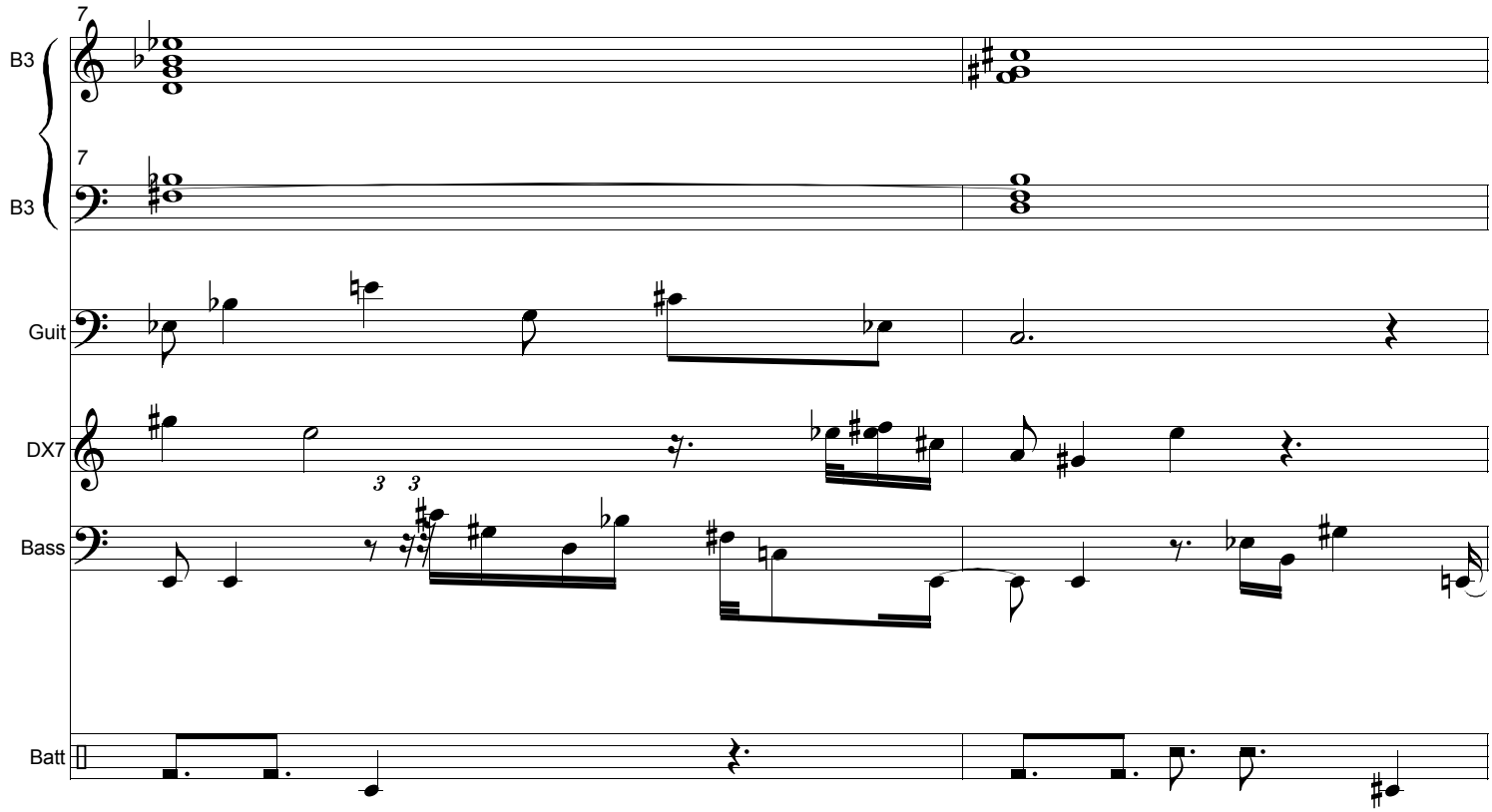
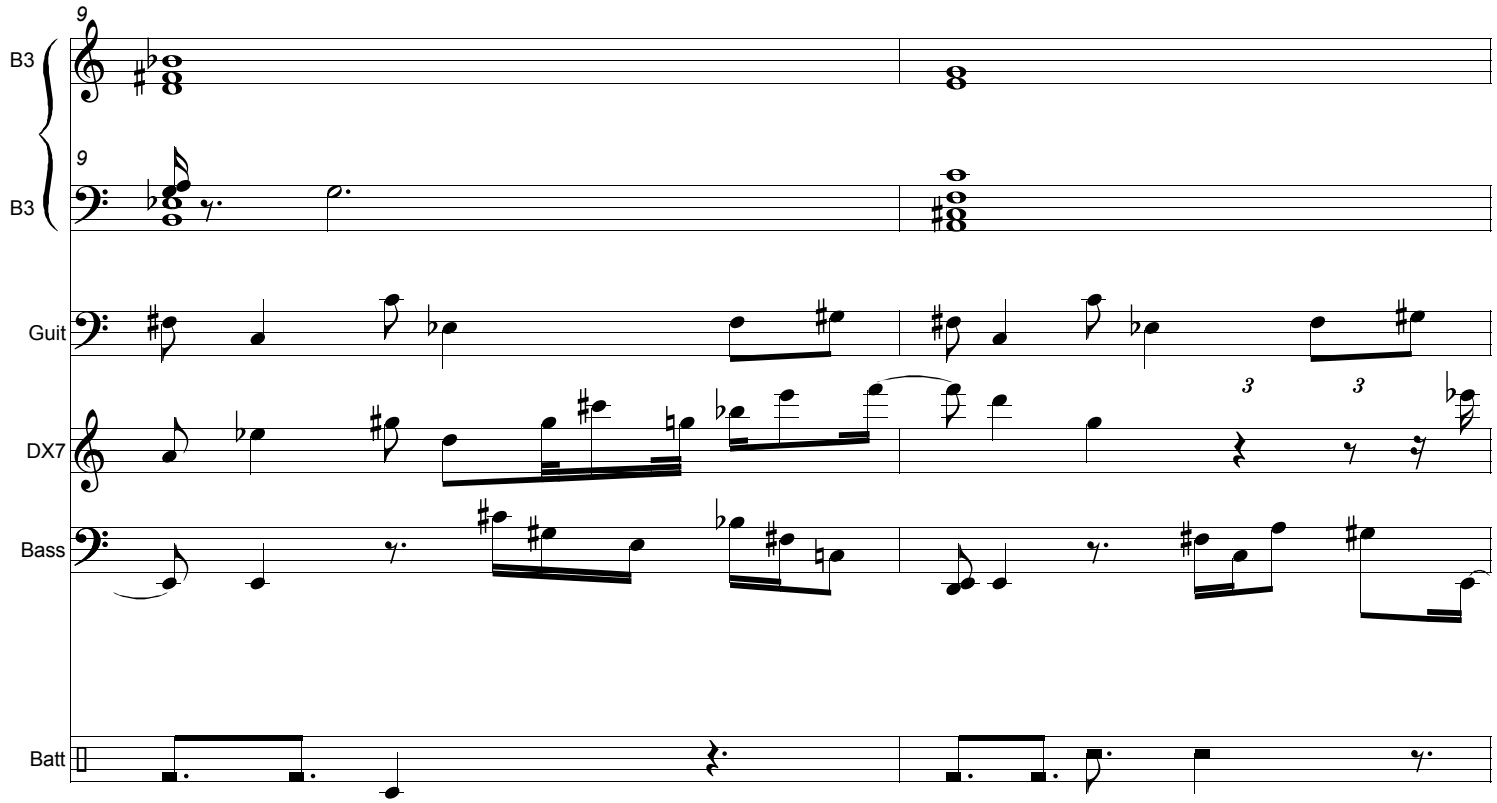
Break1

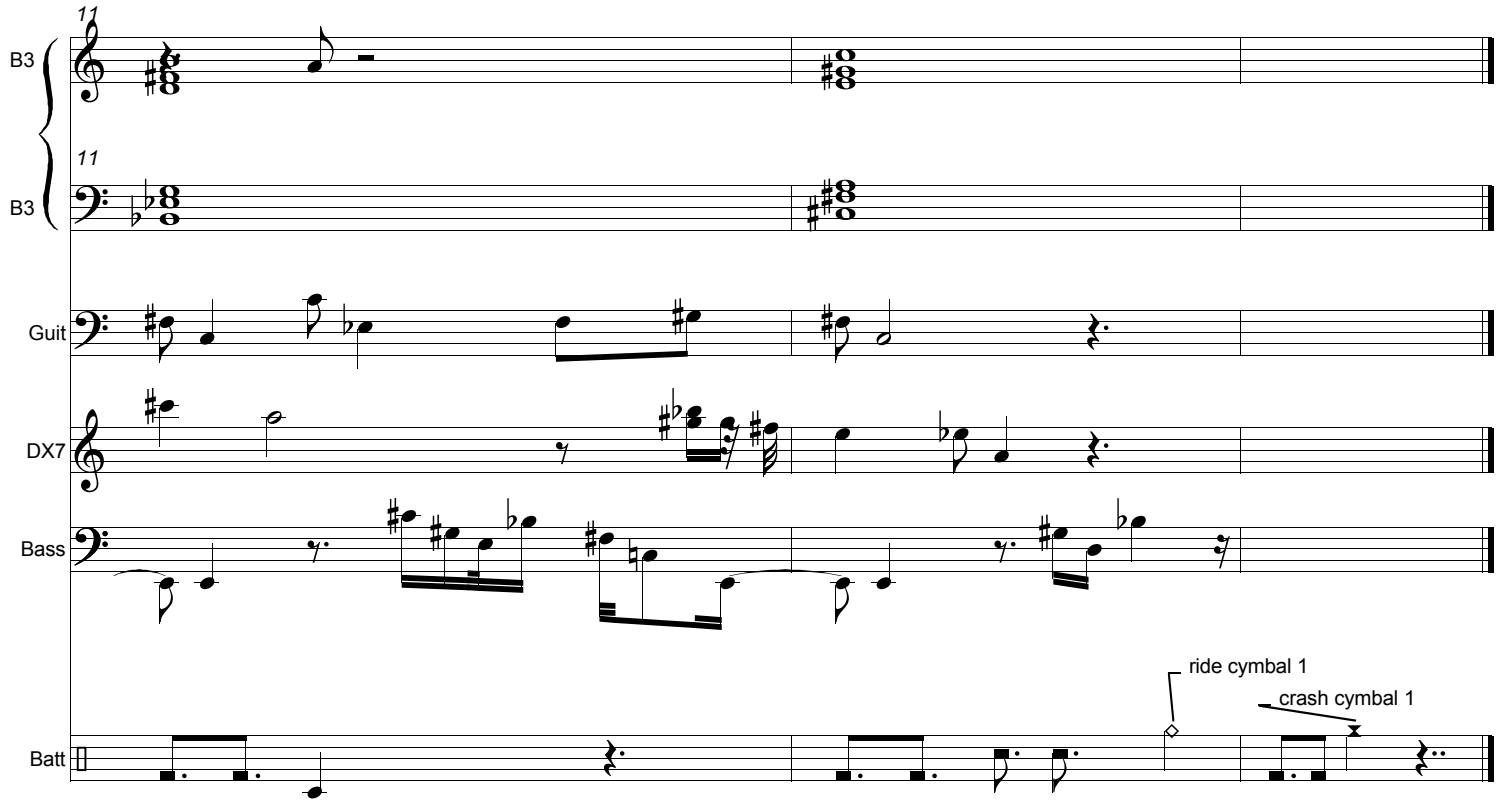





5
B3
5
B3
Guit
DX7
3
3
Bass
Batt


7
B3
7
B3
Guit
DX7
3
3
Bass
Batt


9
B3
9
B3
Guit
DX7
3
3
Bass
Batt


11
B3
11
B3
Guit
DX7
Bass
ride cymbal 1
crash cymbal 1
Batt

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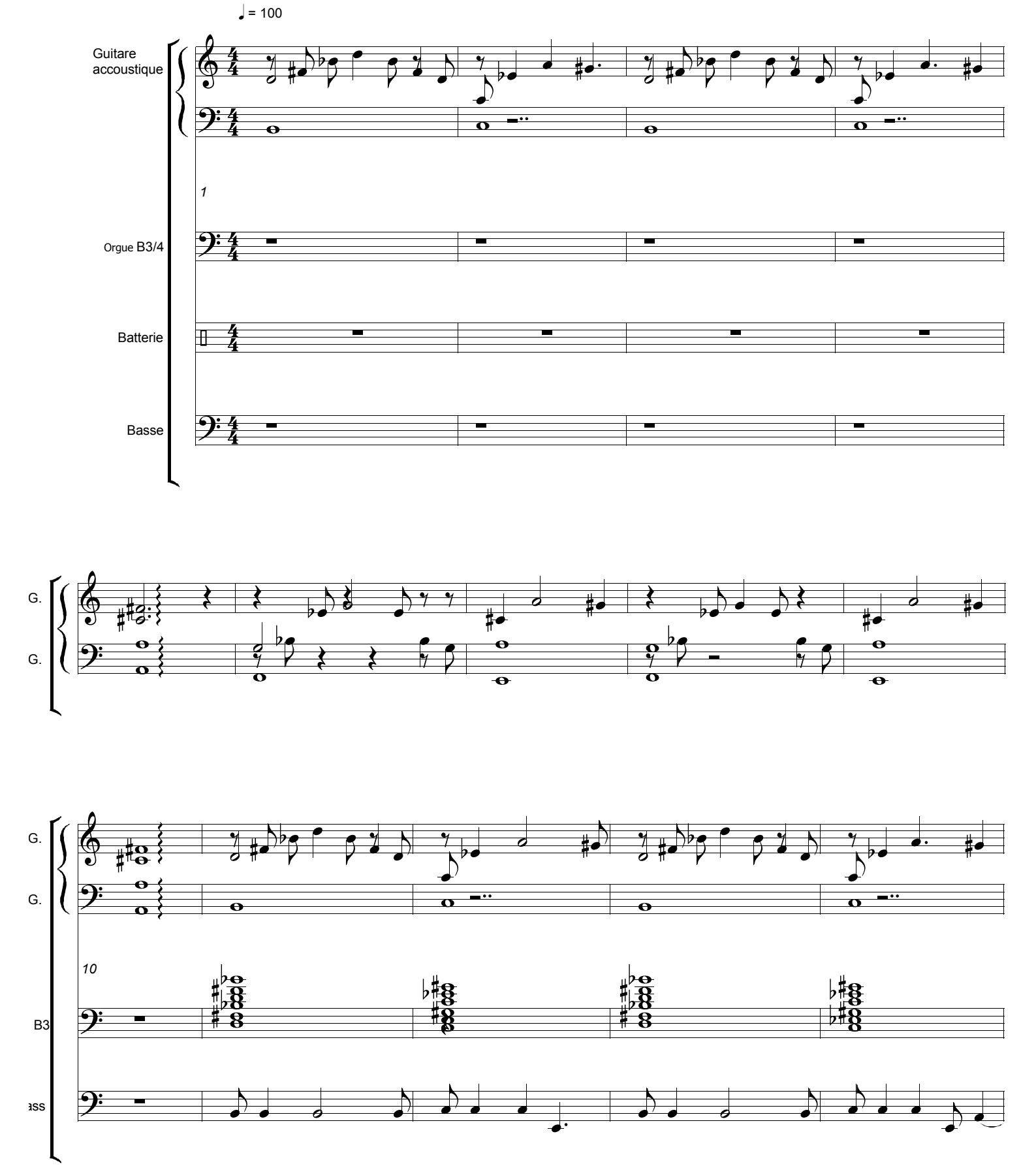
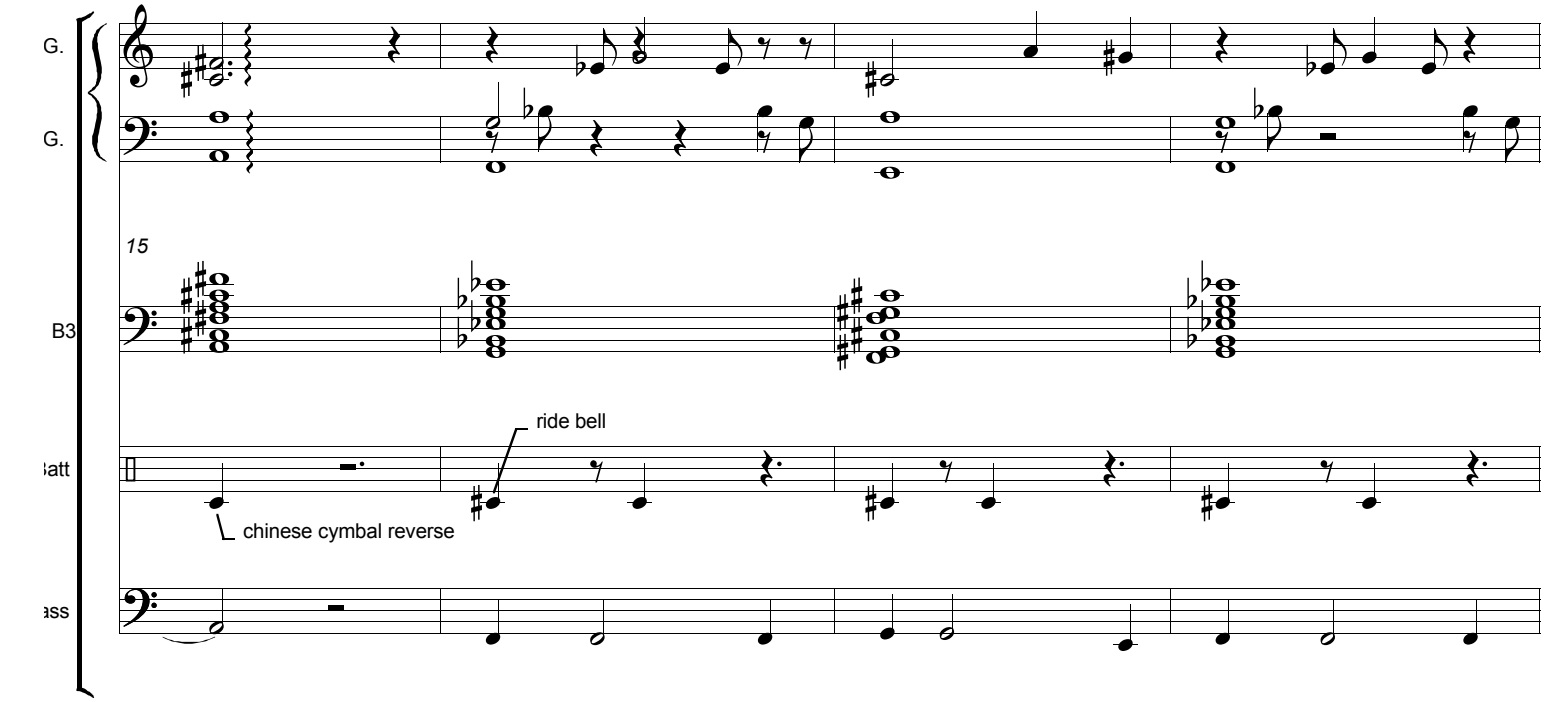
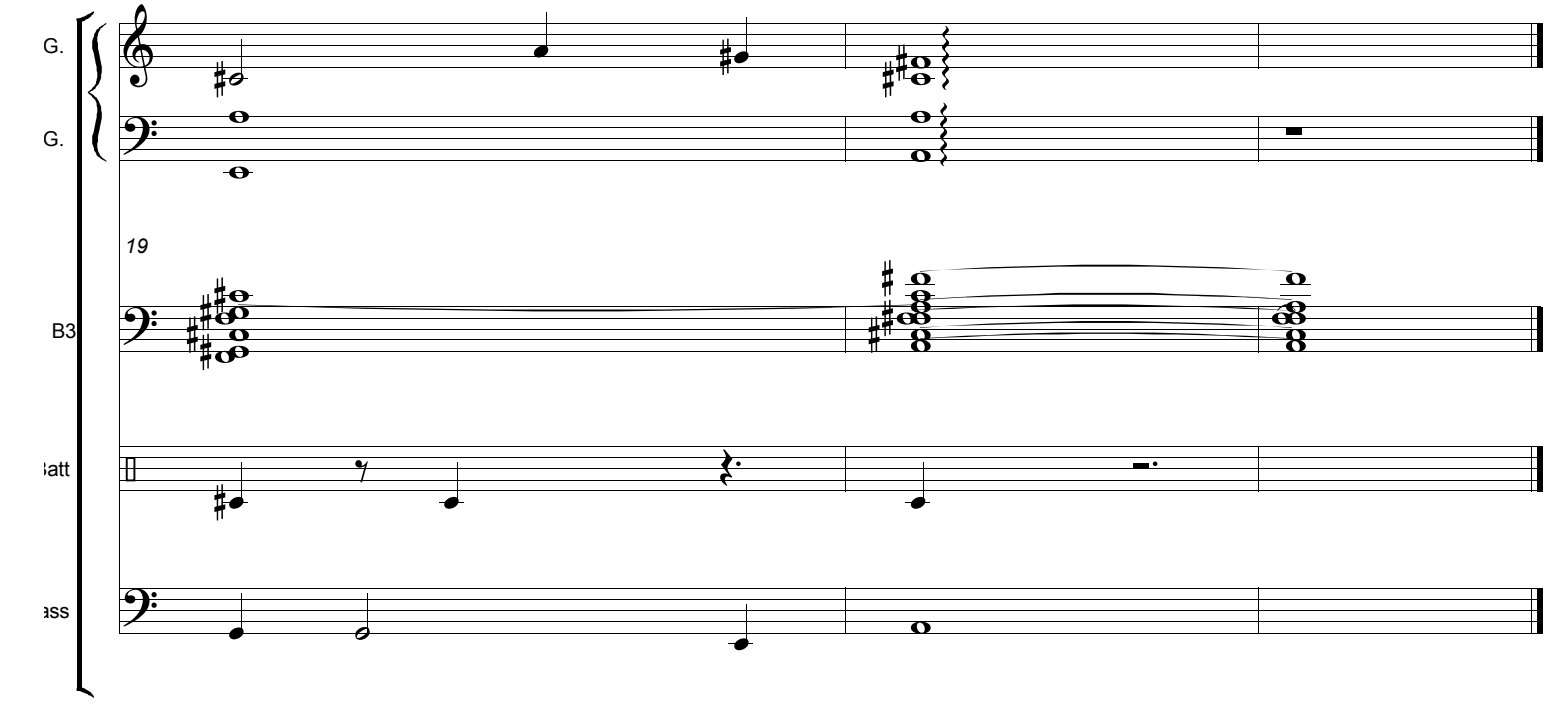
intermede principal + intro




G.
G.
15
B3
ride bell
chinese cymbal reverse


G.
G.
19
B3

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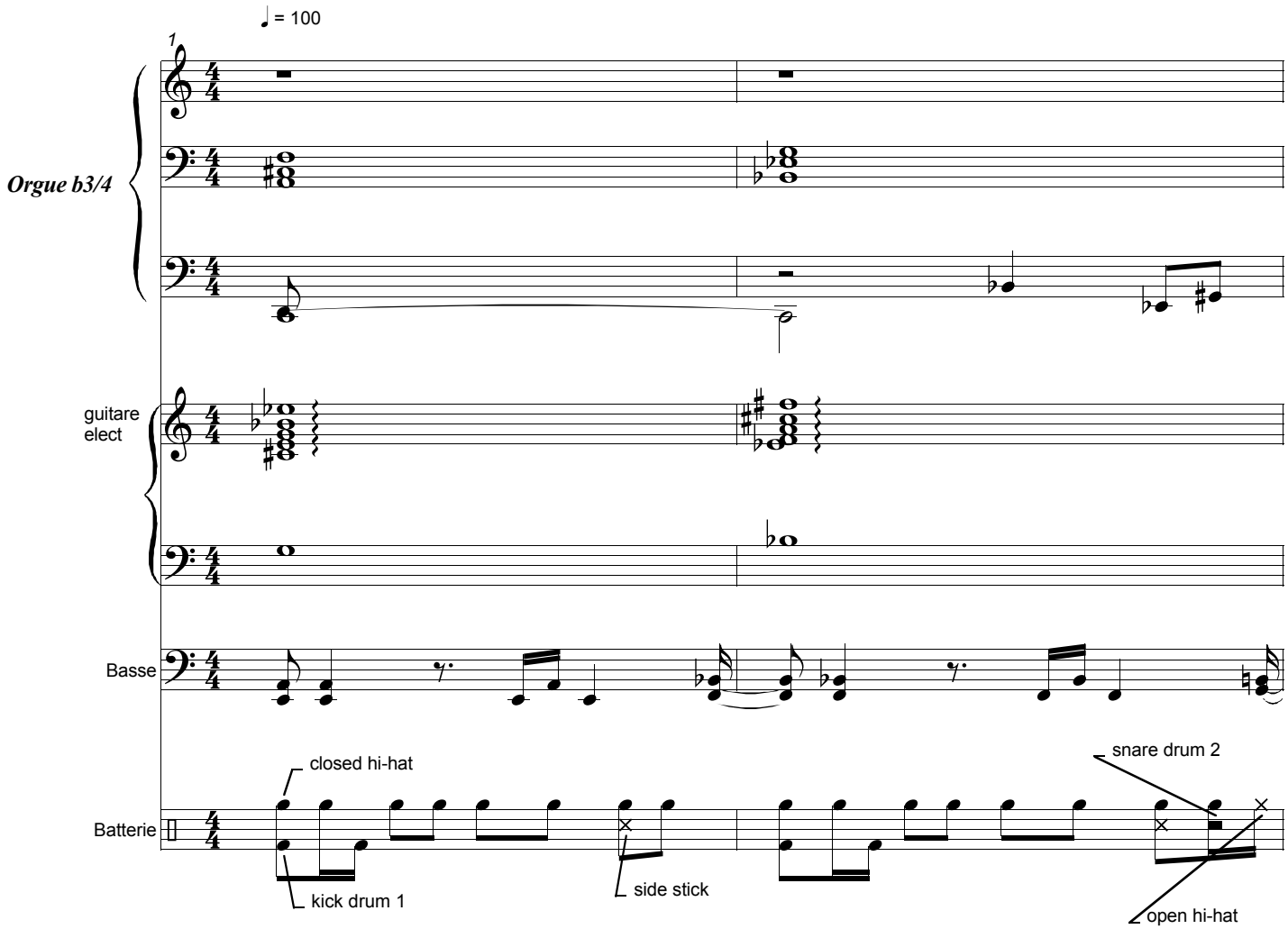
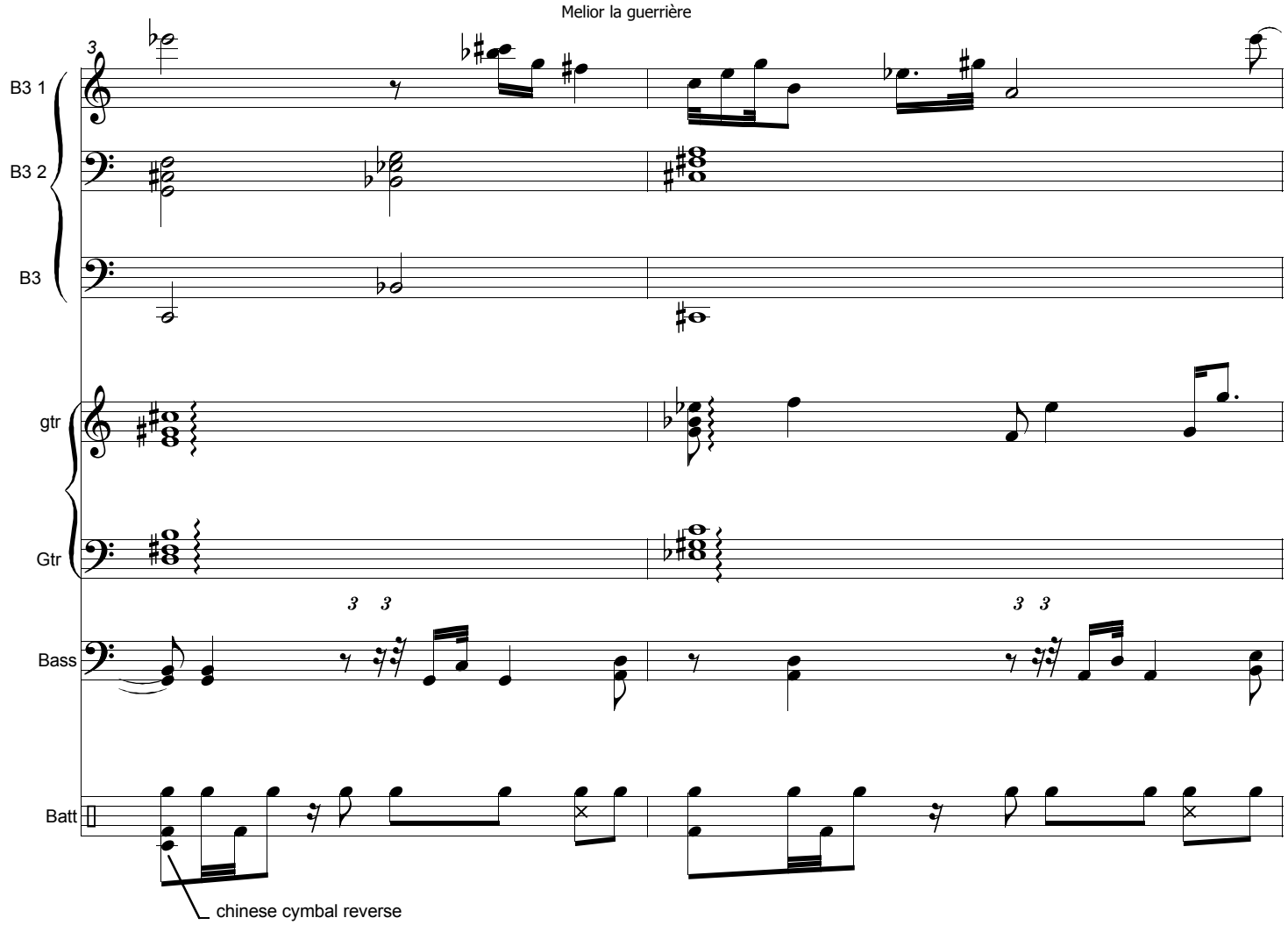
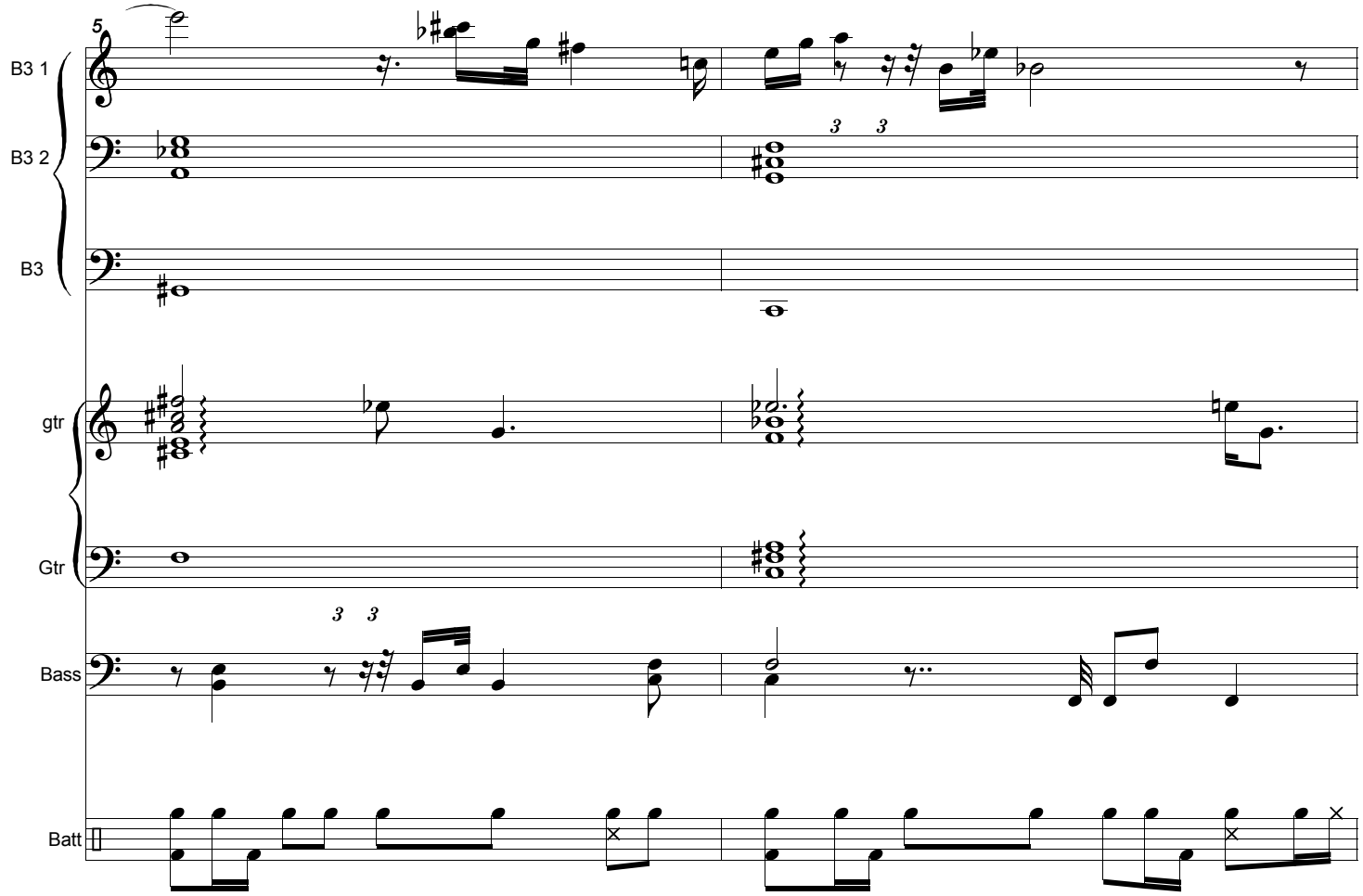
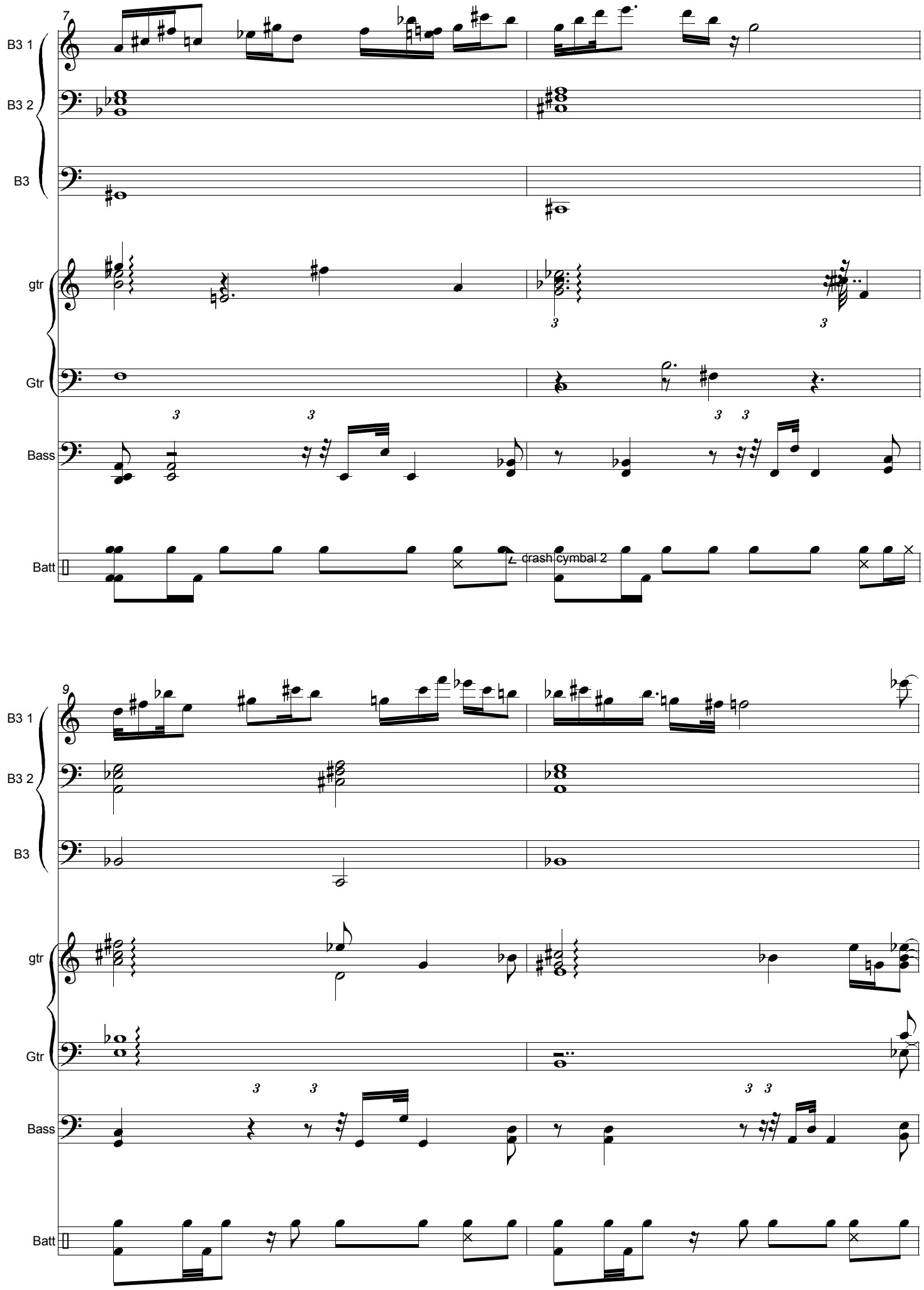
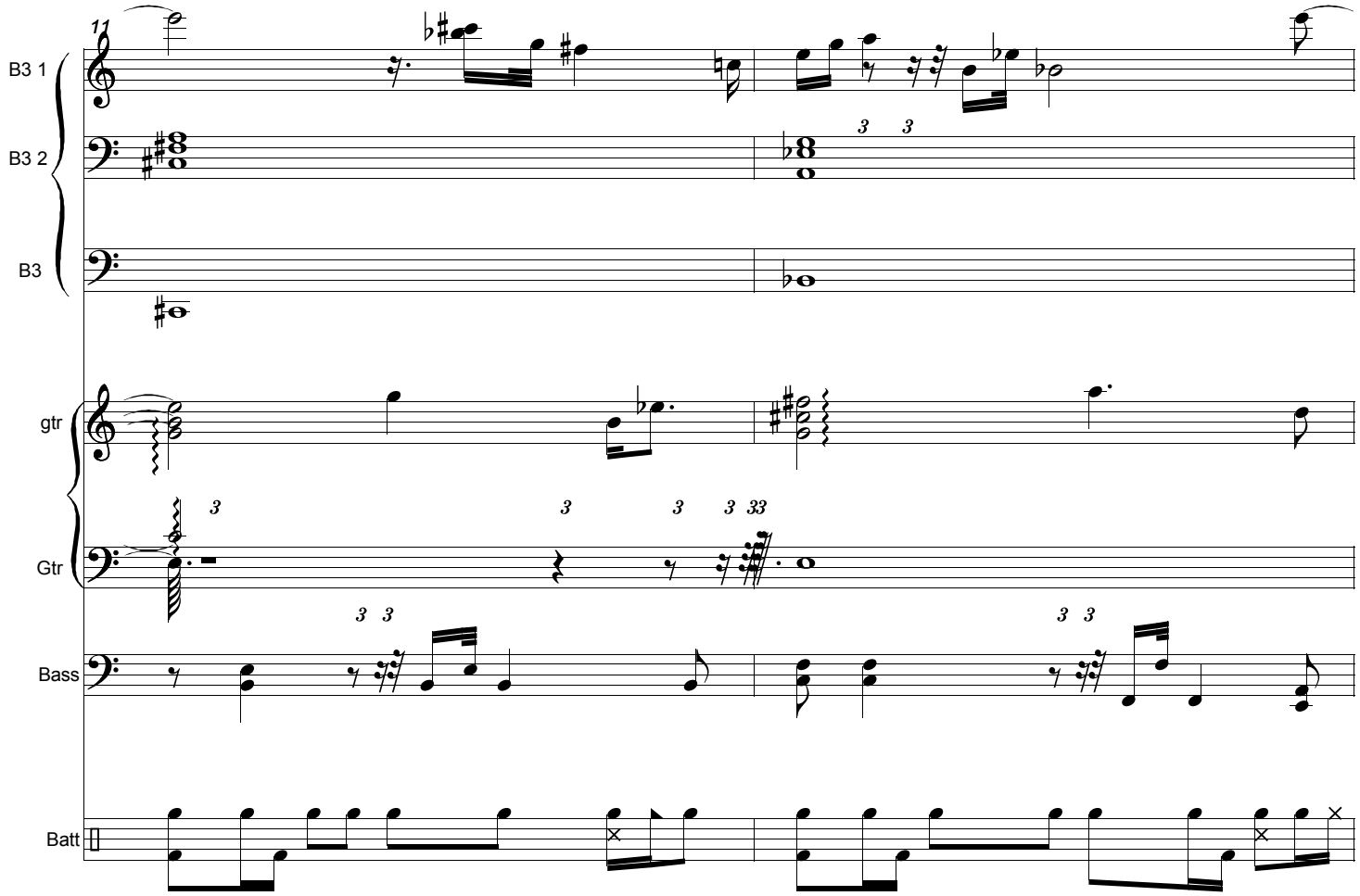
intermede 2

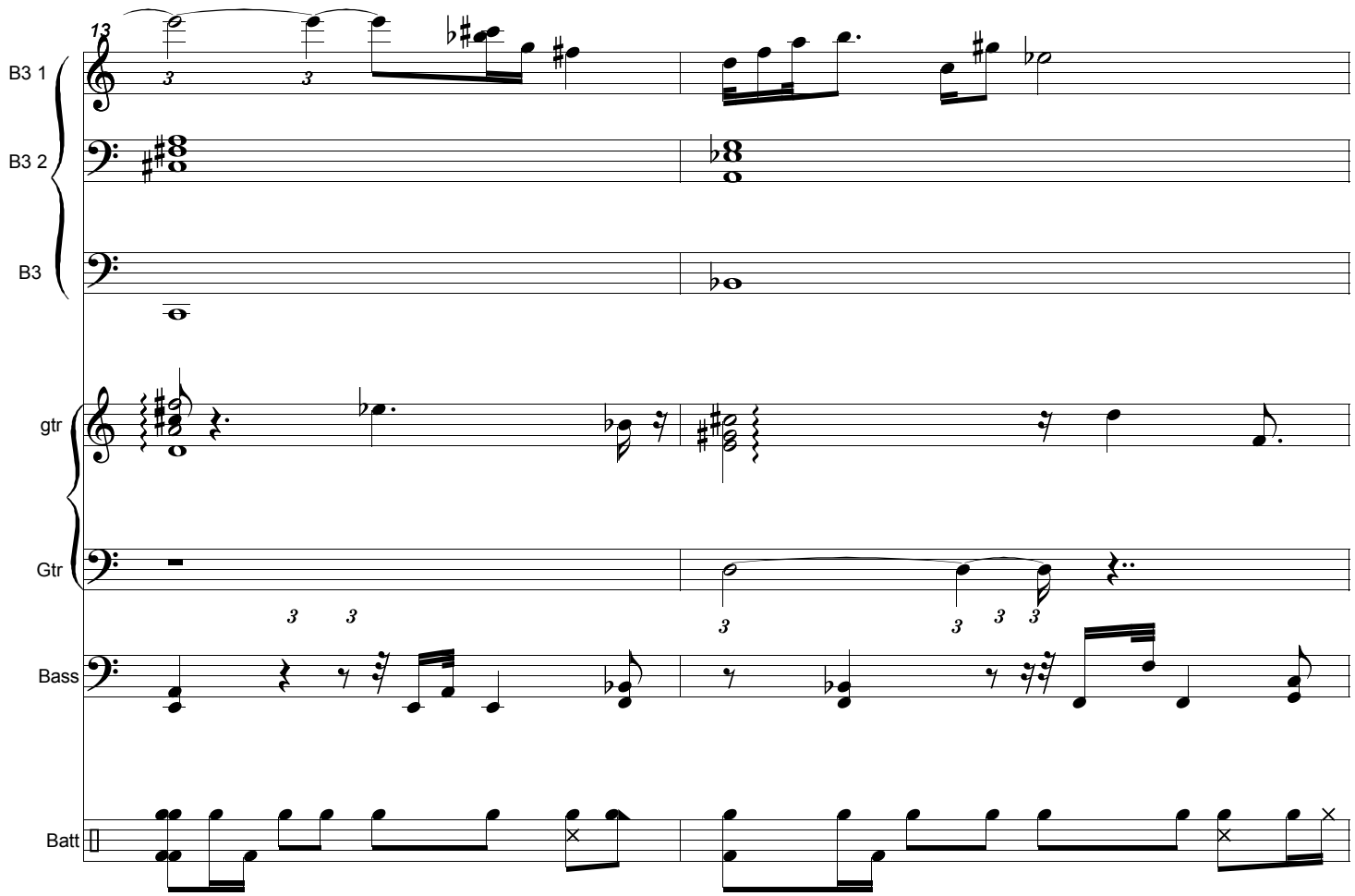


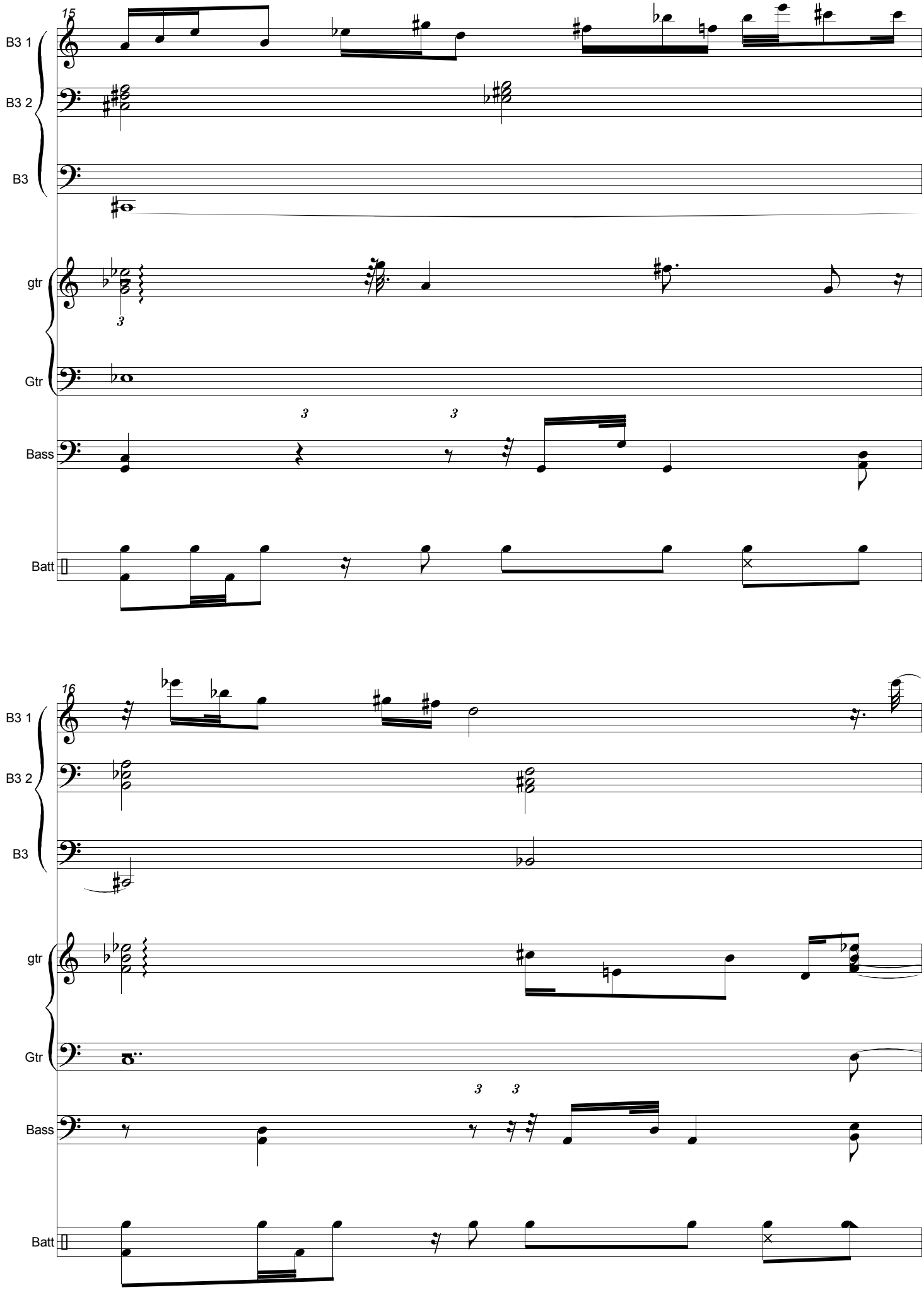

3
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
3 3
3 3
chinese cymbal reverse

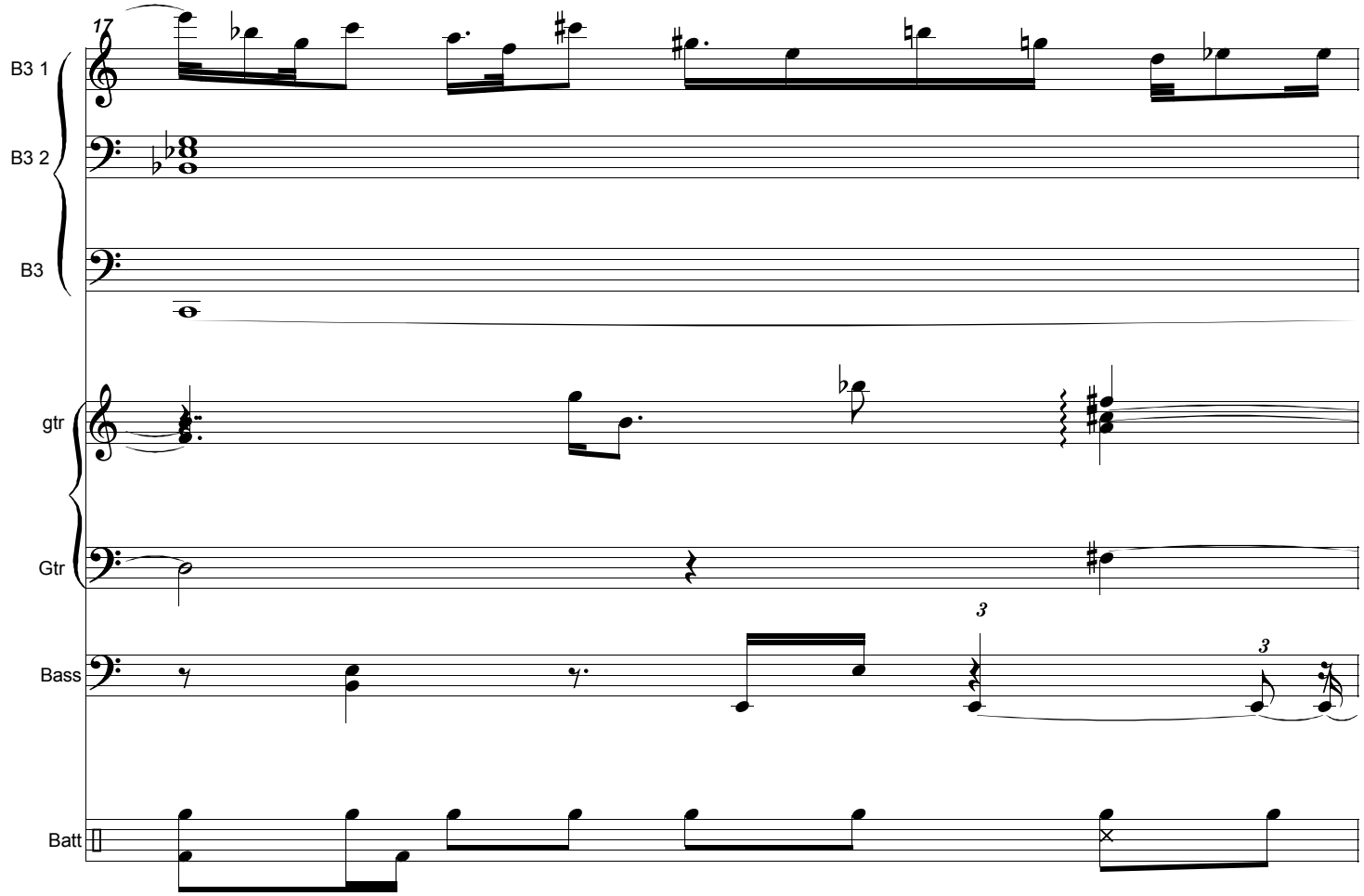

5
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
3 3
3 3

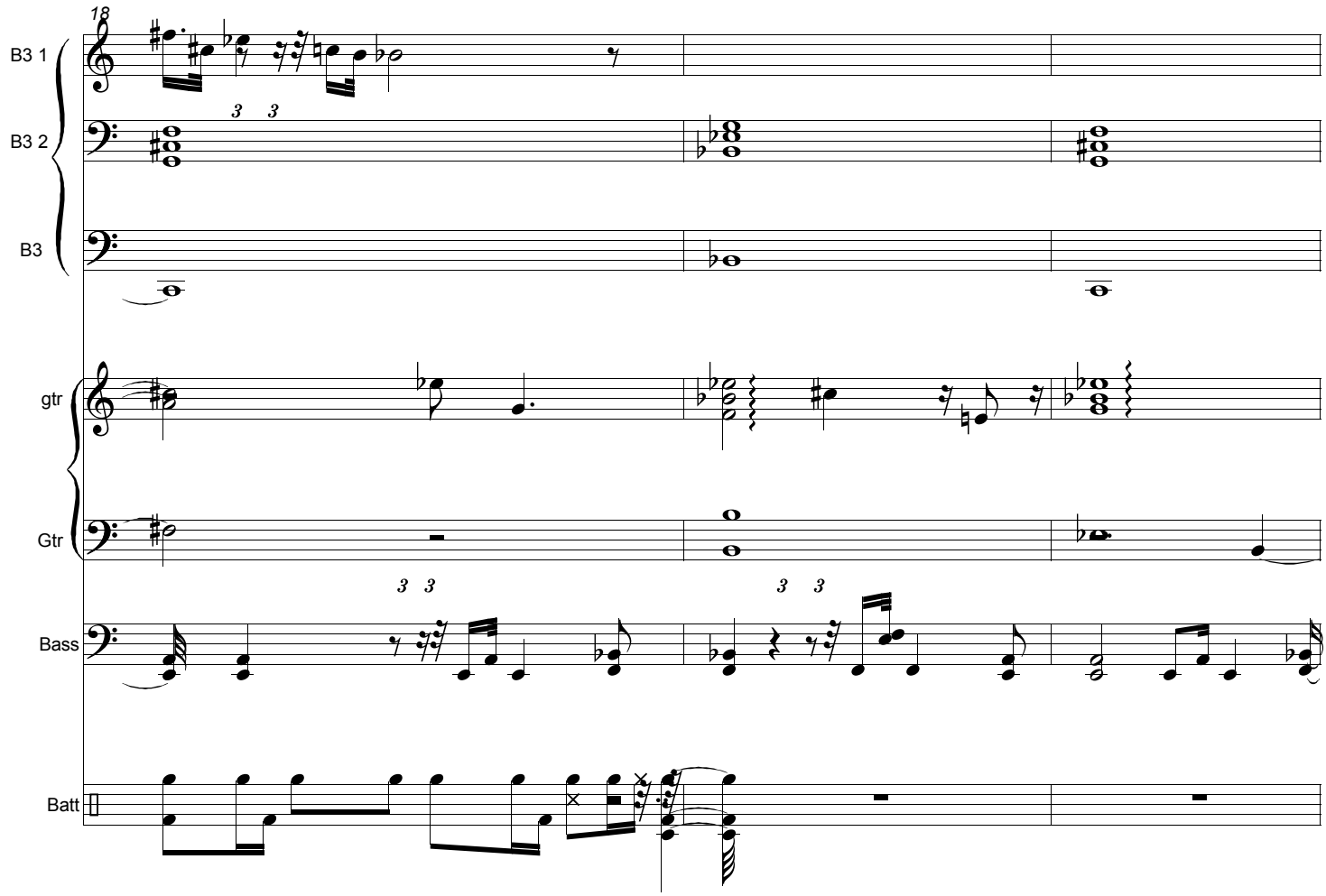

7
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
crash cymbal 2
9
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt

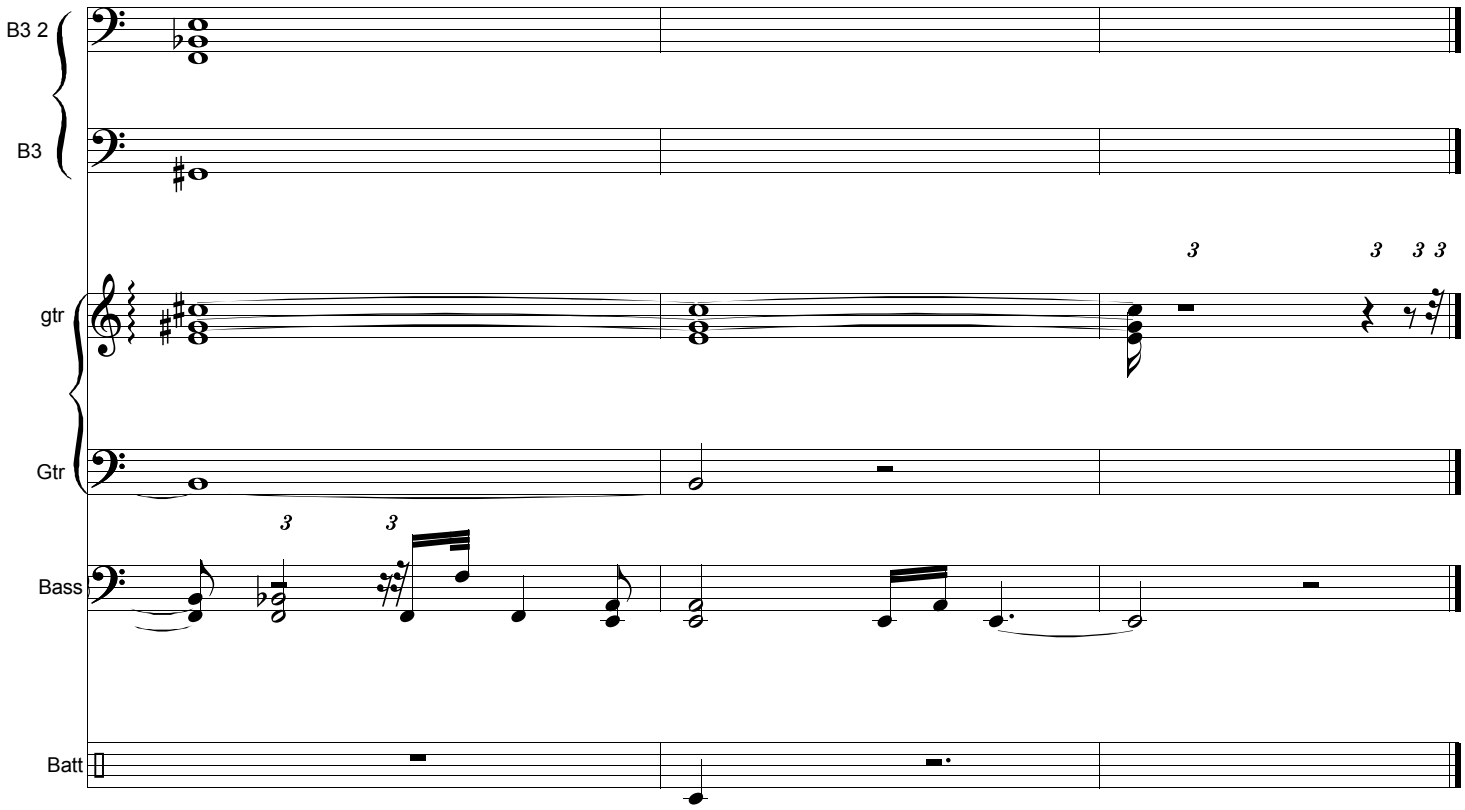

11
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt


13
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt


15
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
16
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt


17
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
3
3


18
B3 1
B3 2
B3
gtr
Gtr
Bass
Batt
3 3
3 3
3 3


B3 2
B3
gtr
Gtr
Bass
Batt
3
3
3
3
3

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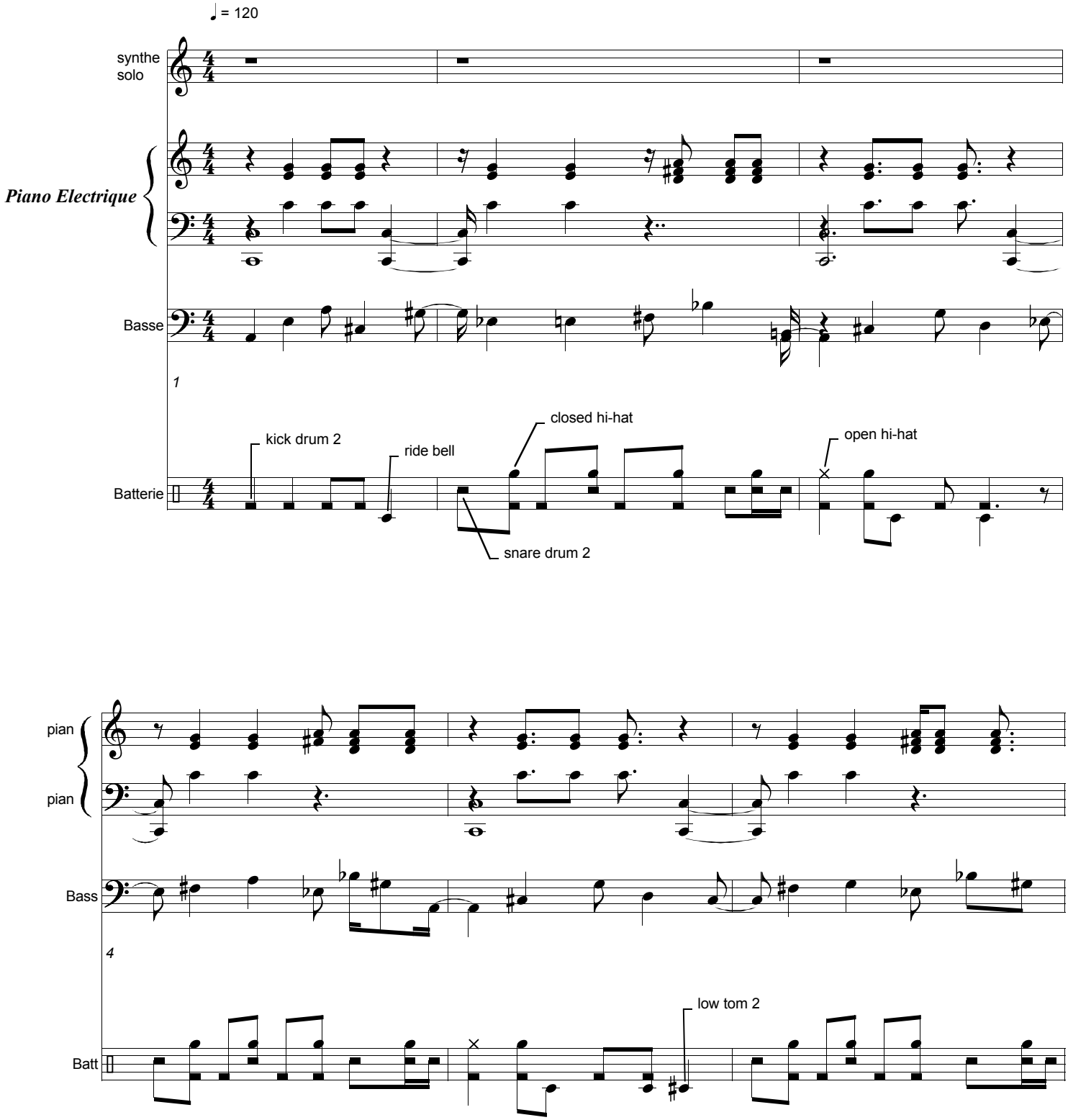
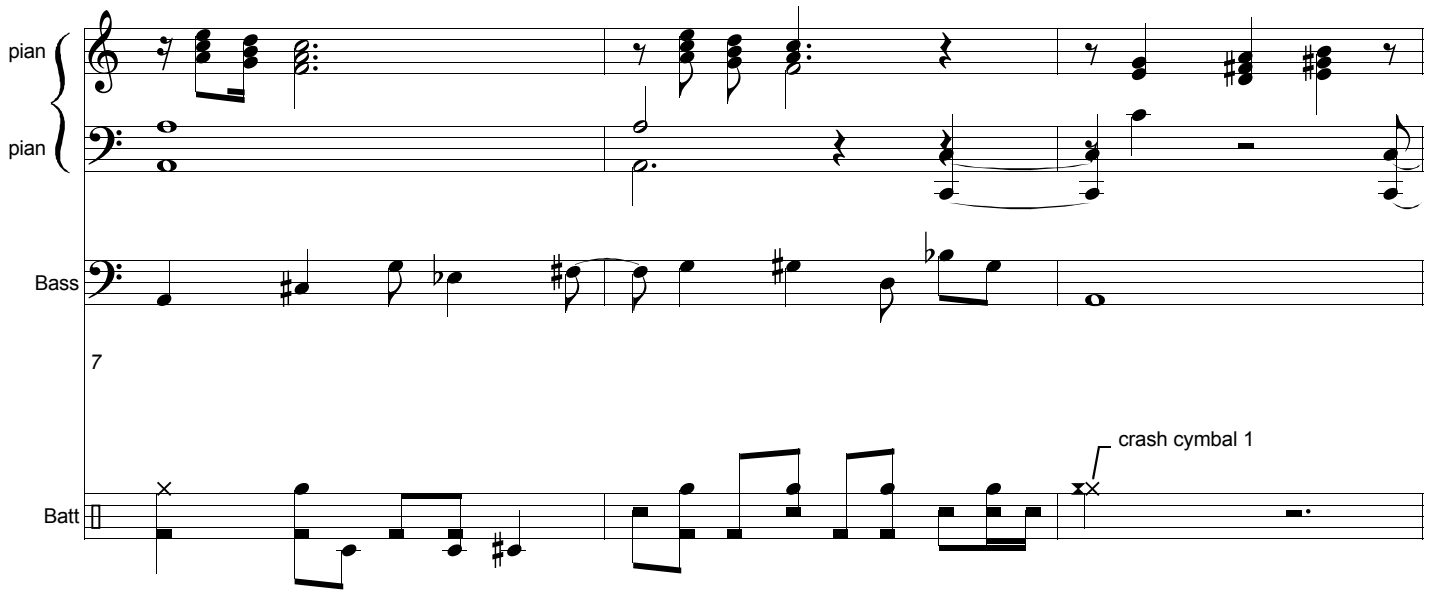
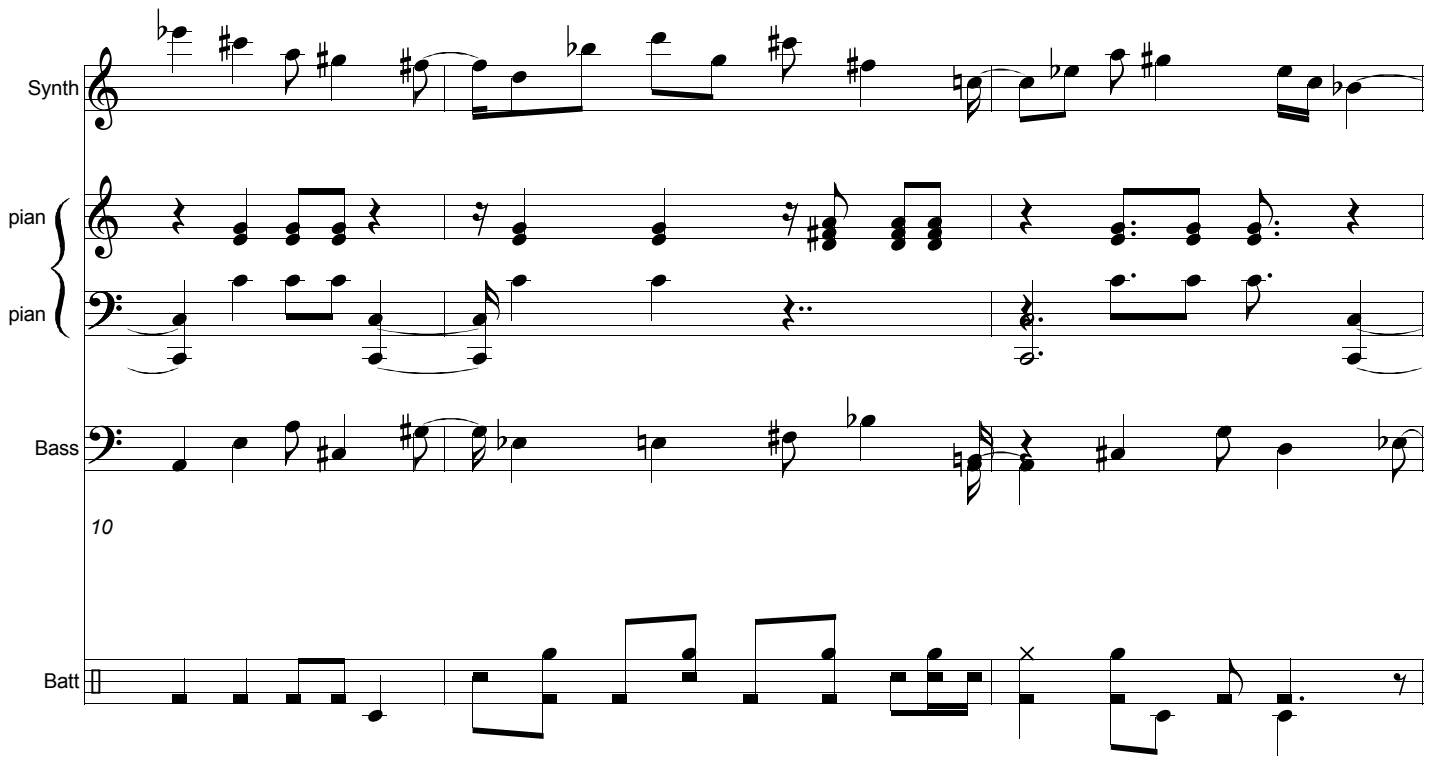
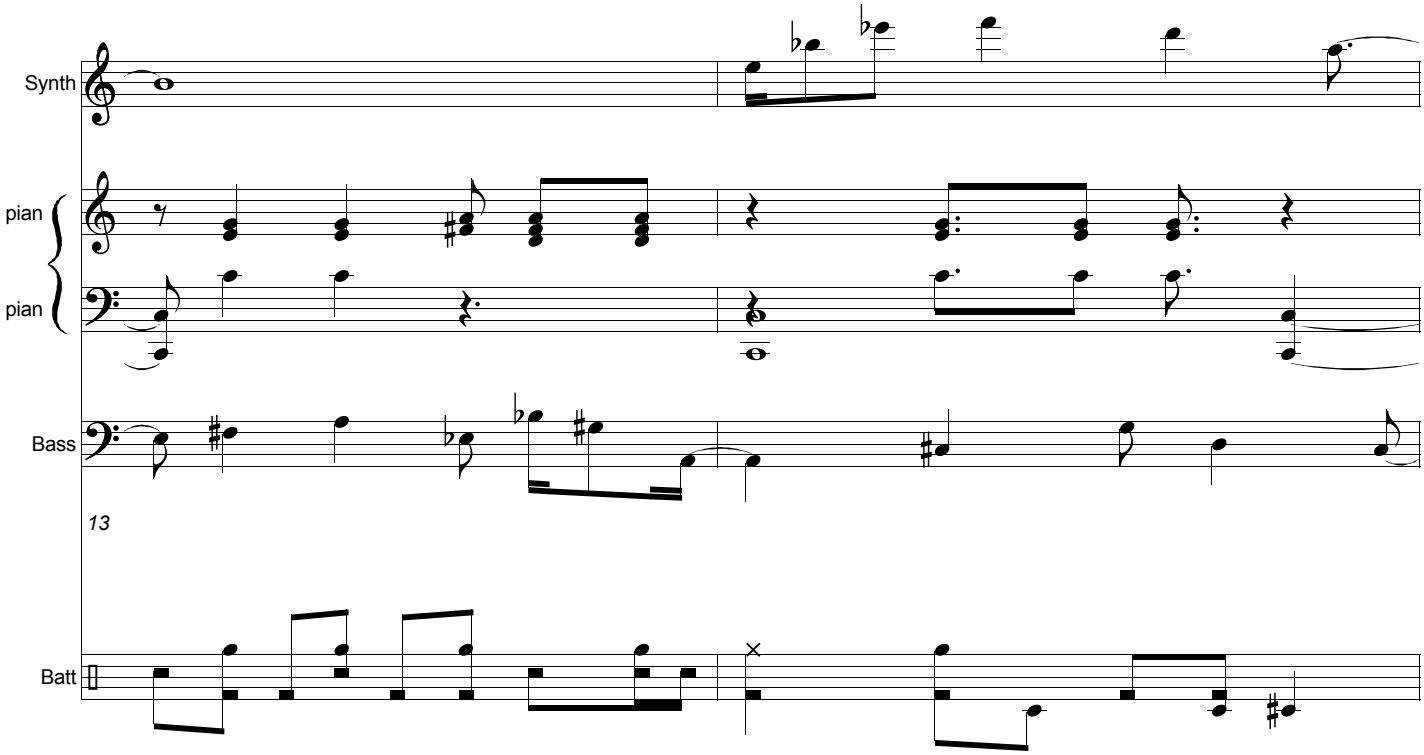
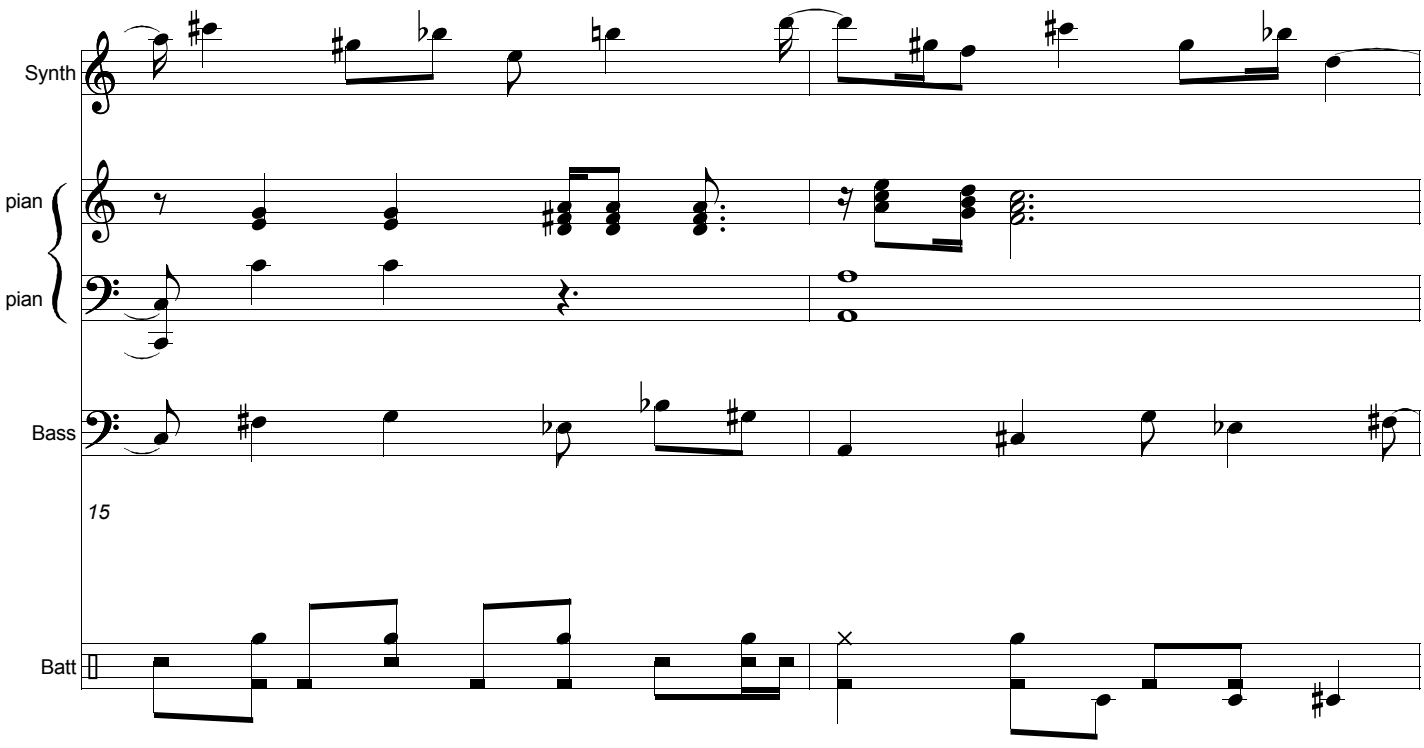
partie C

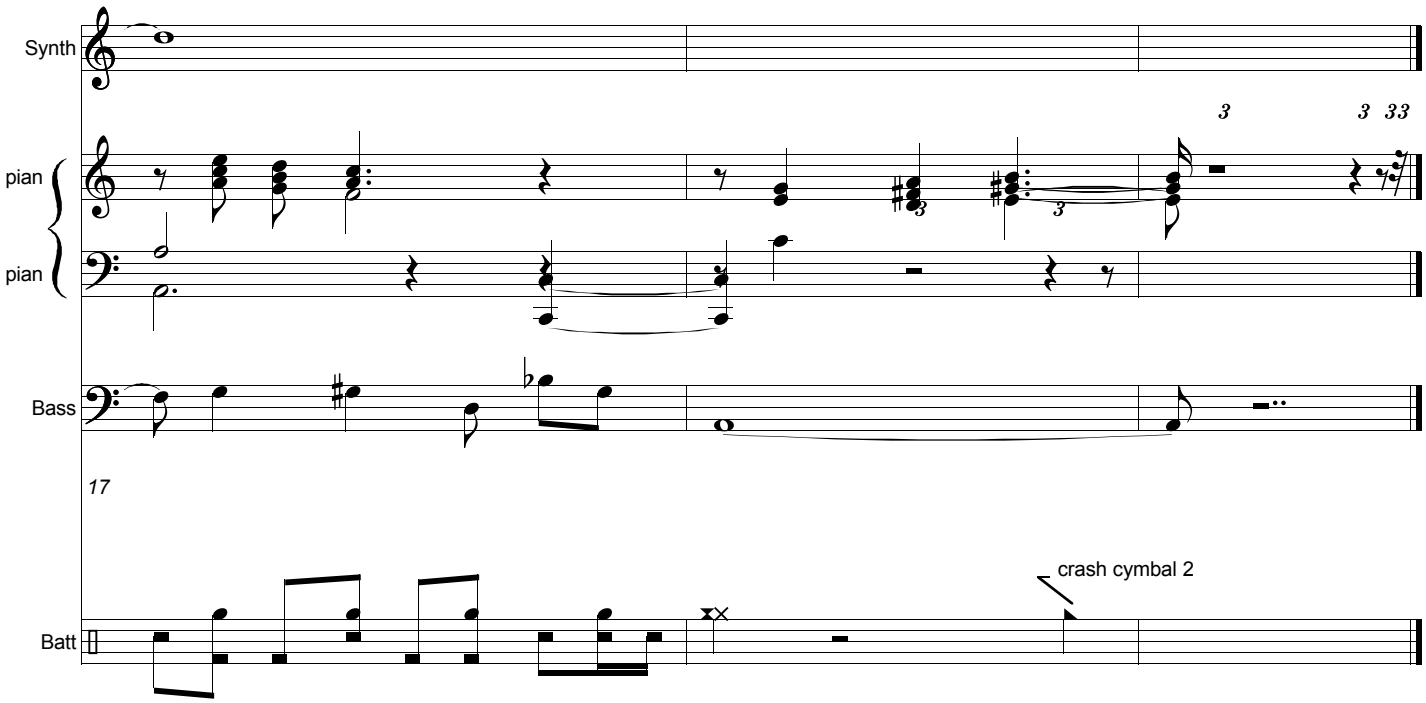



pian
pian
Bass
7
crash cymbal 1
Batt


Synth
pian
pian
Bass
10
Batt


Synth
pian
pian
Bass
13
Batt


Synth
pian
pian
Bass
15
Batt


Synth
pian
pian
Bass
17
Batt
crash cymbal 2

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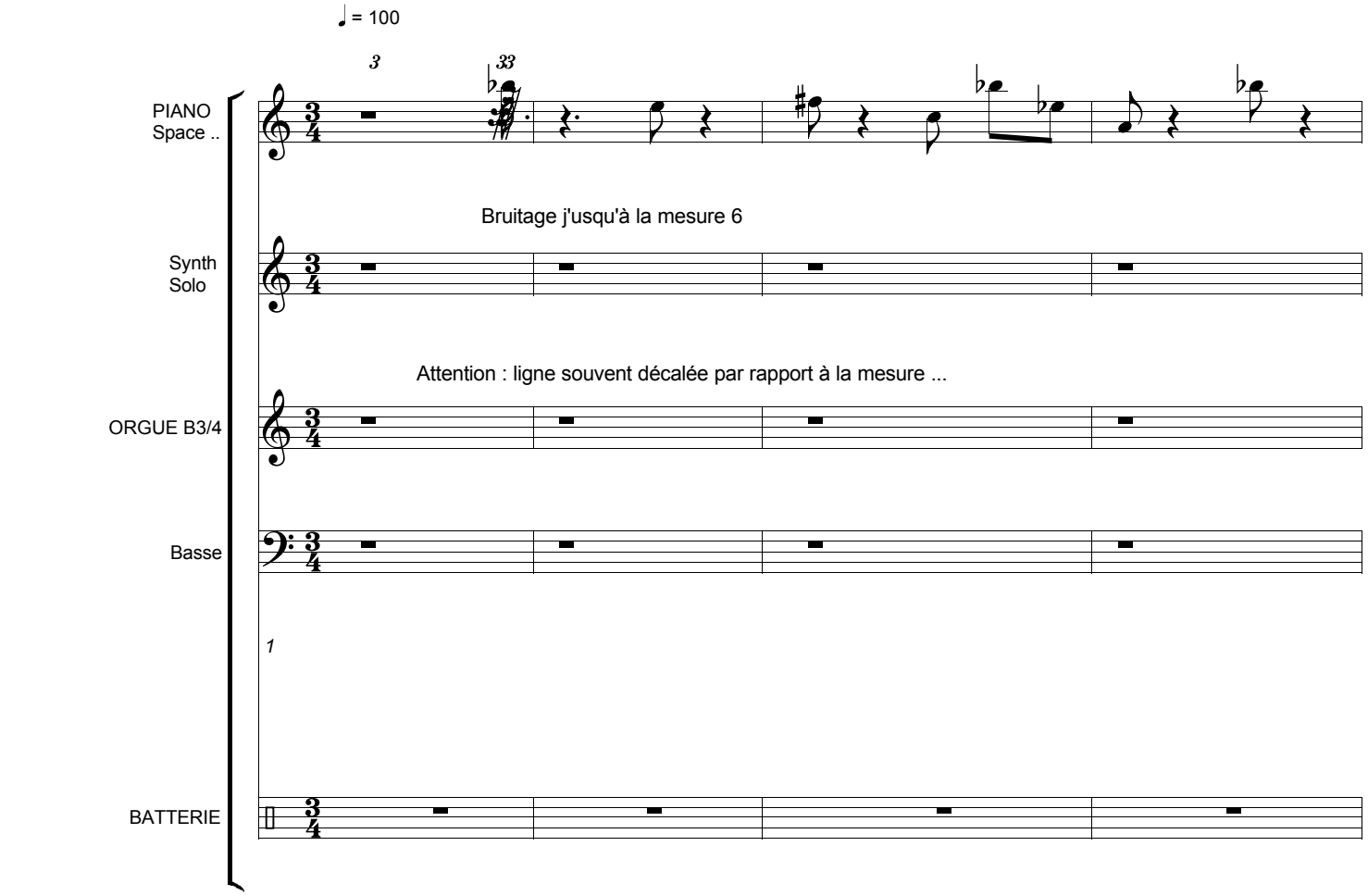
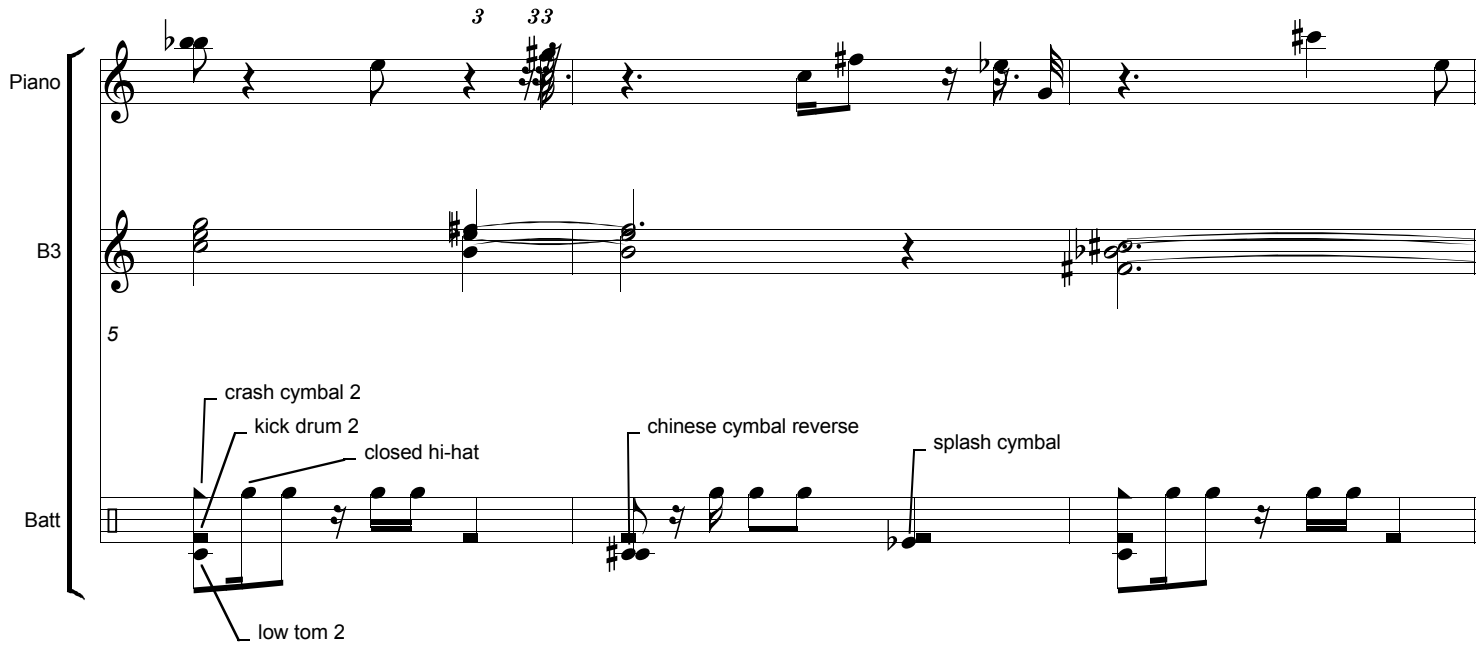
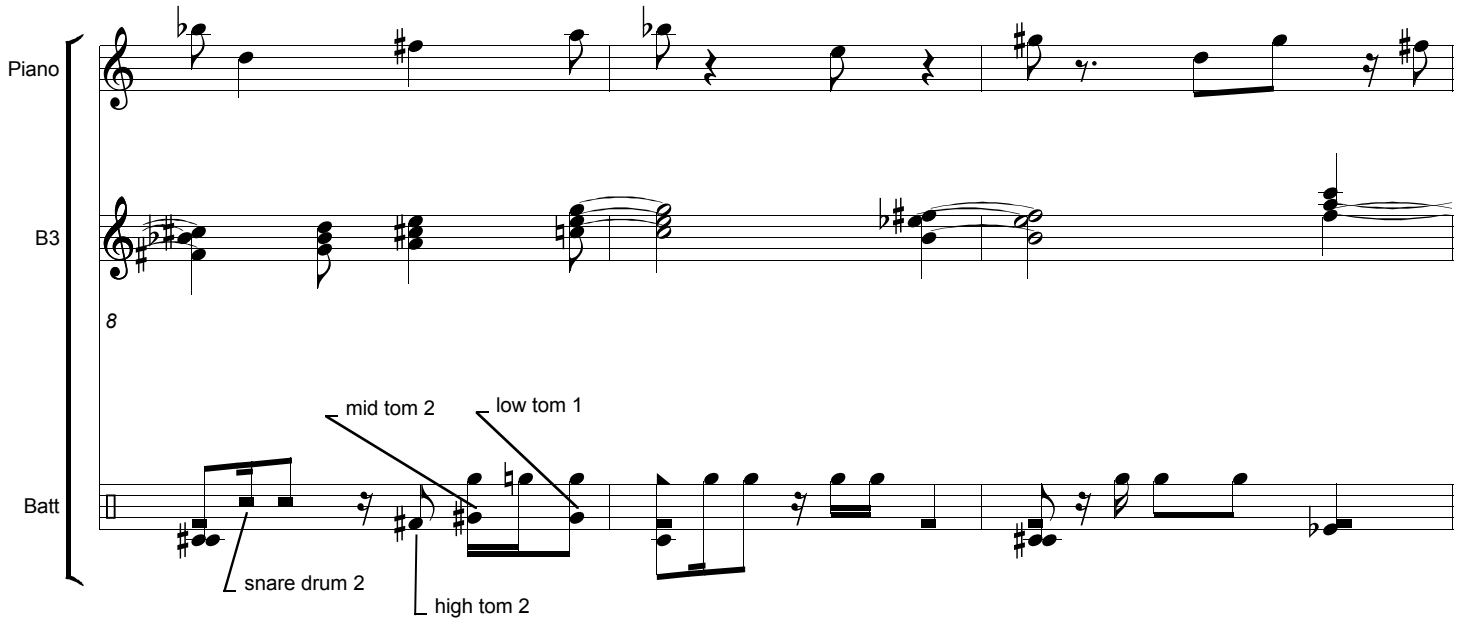
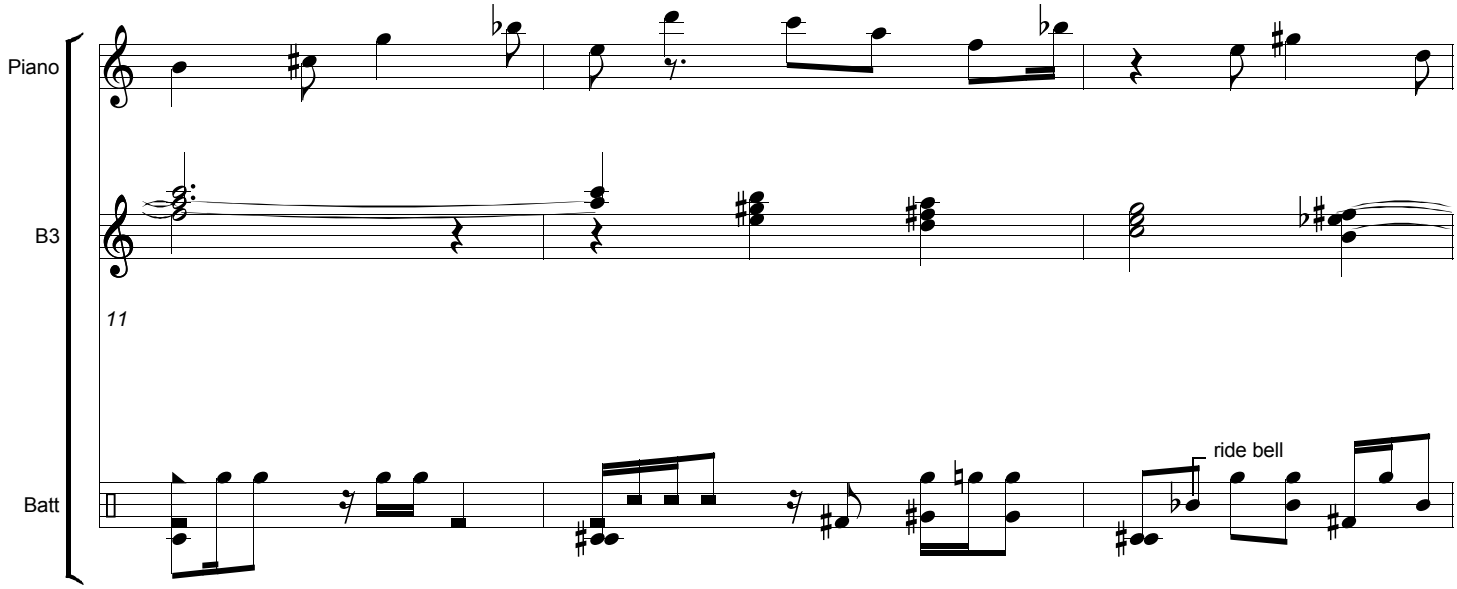
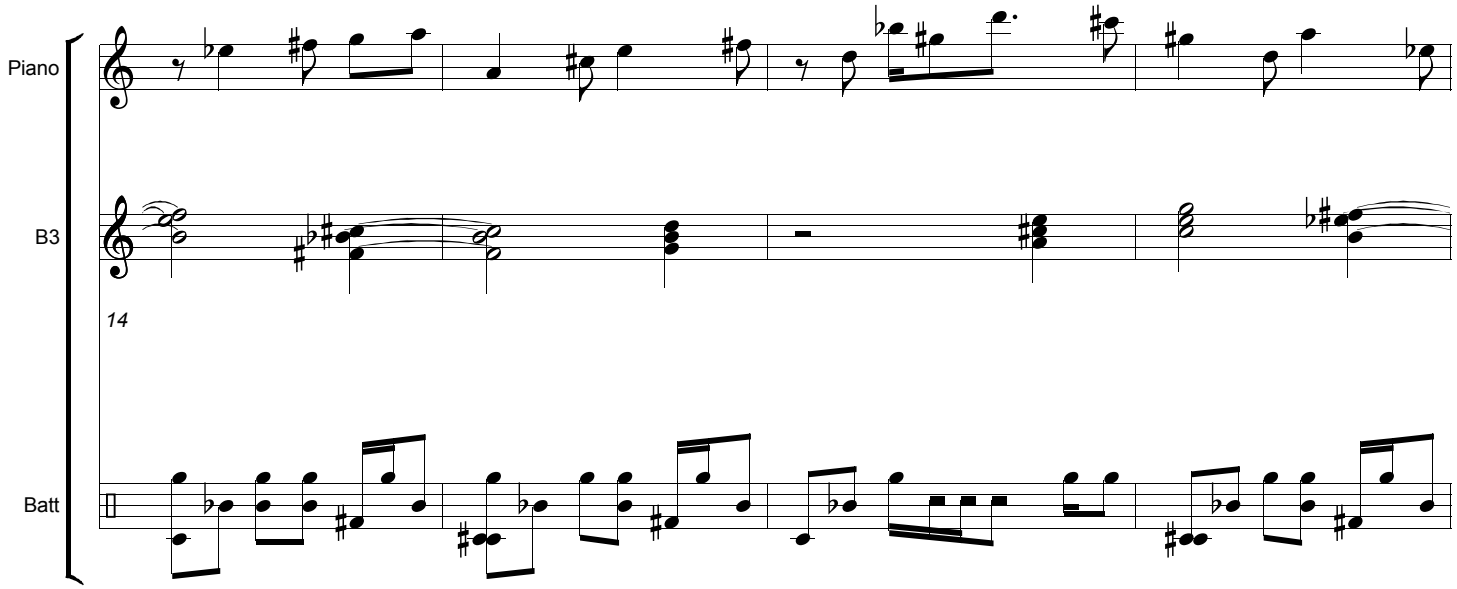
partie D

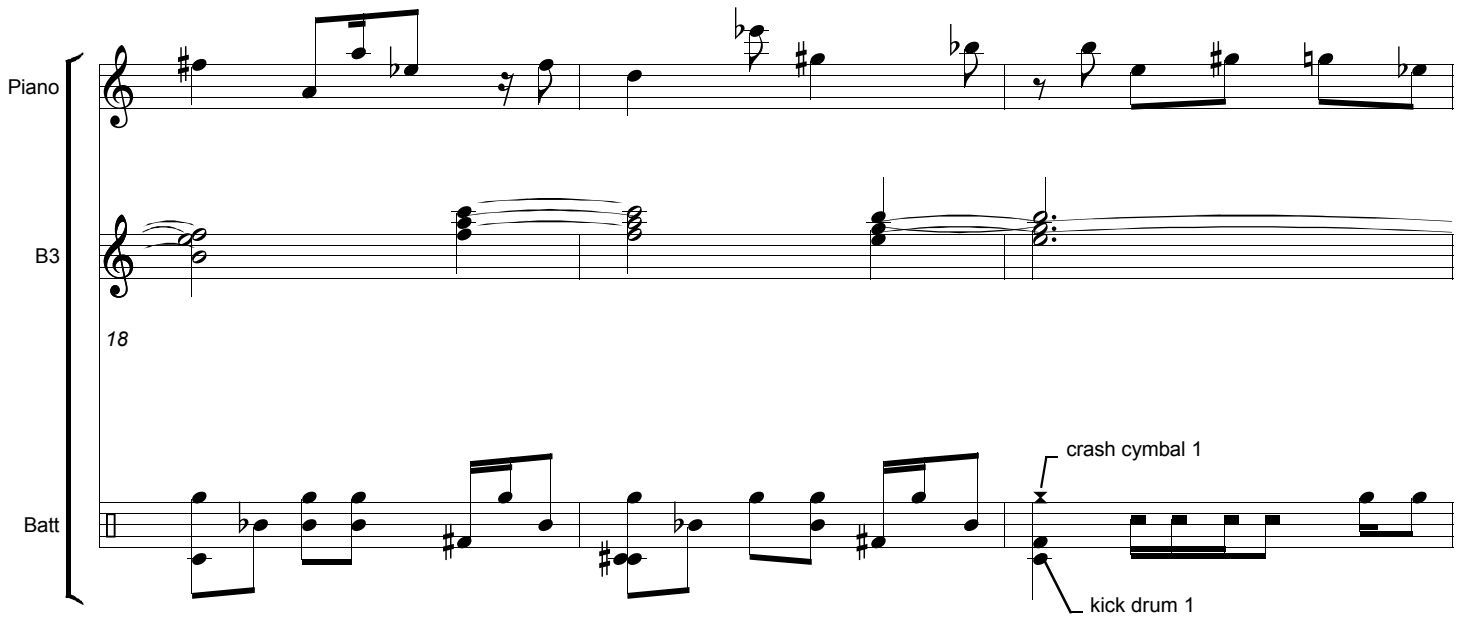


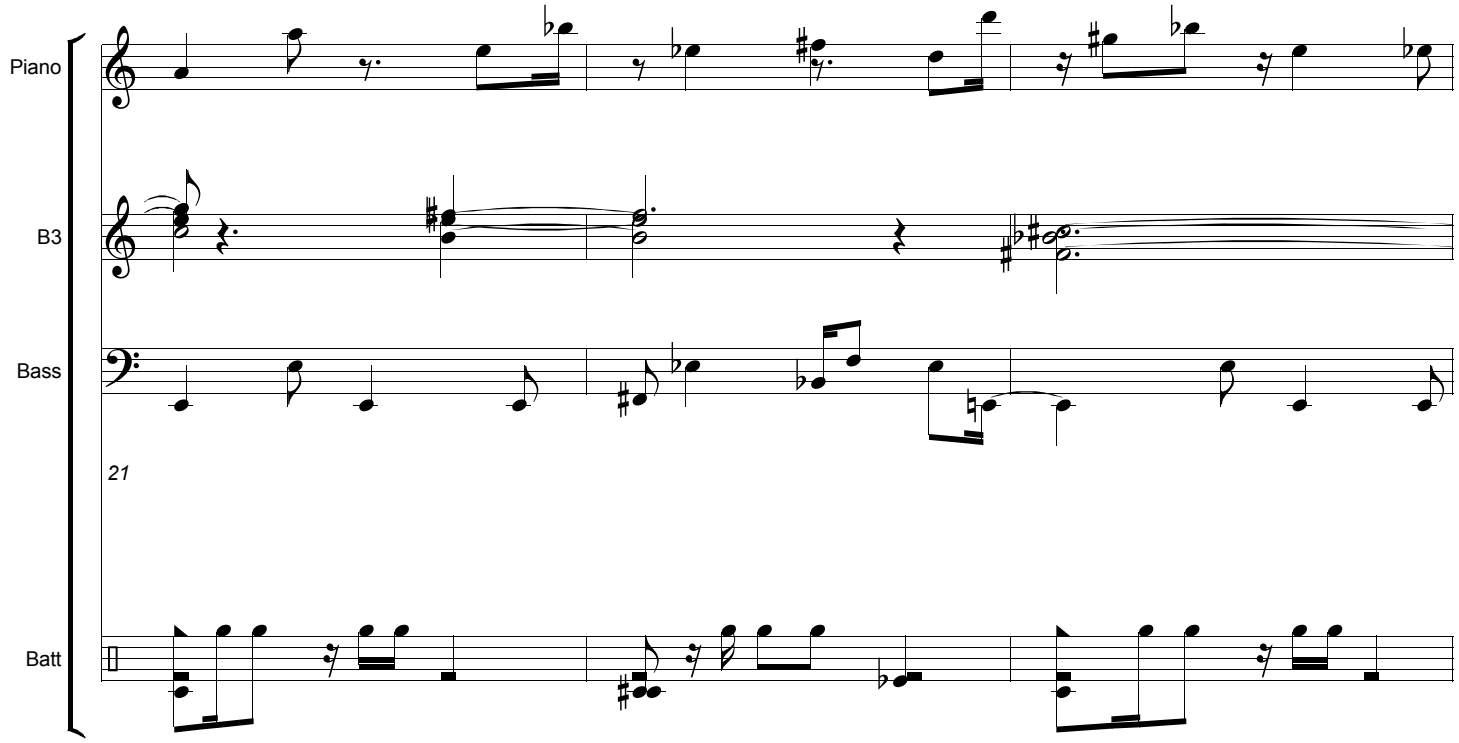


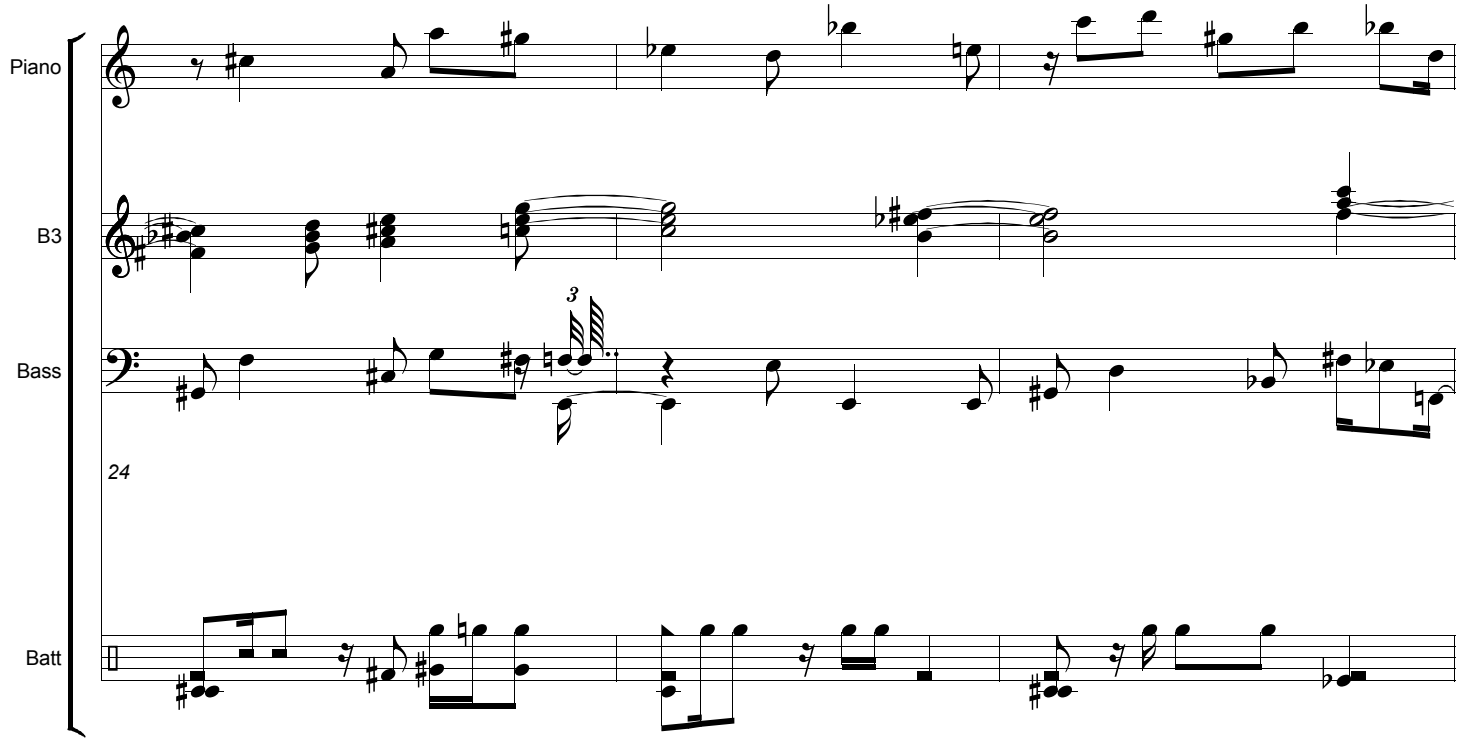

Piano
B3
8
Batt
mid tom 2
low tom 1
snare drum 2
high tom 2

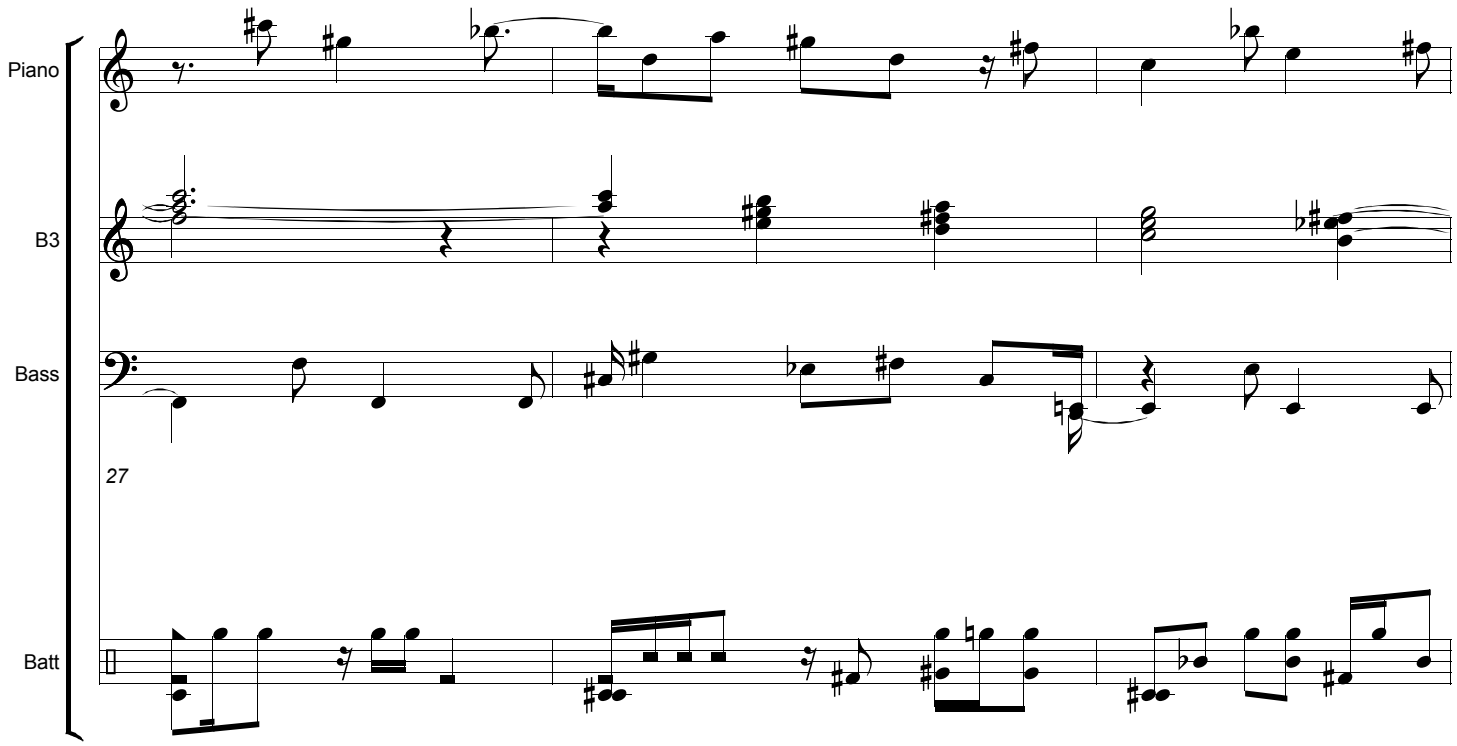

Piano
B3
11
Batt
ride bell

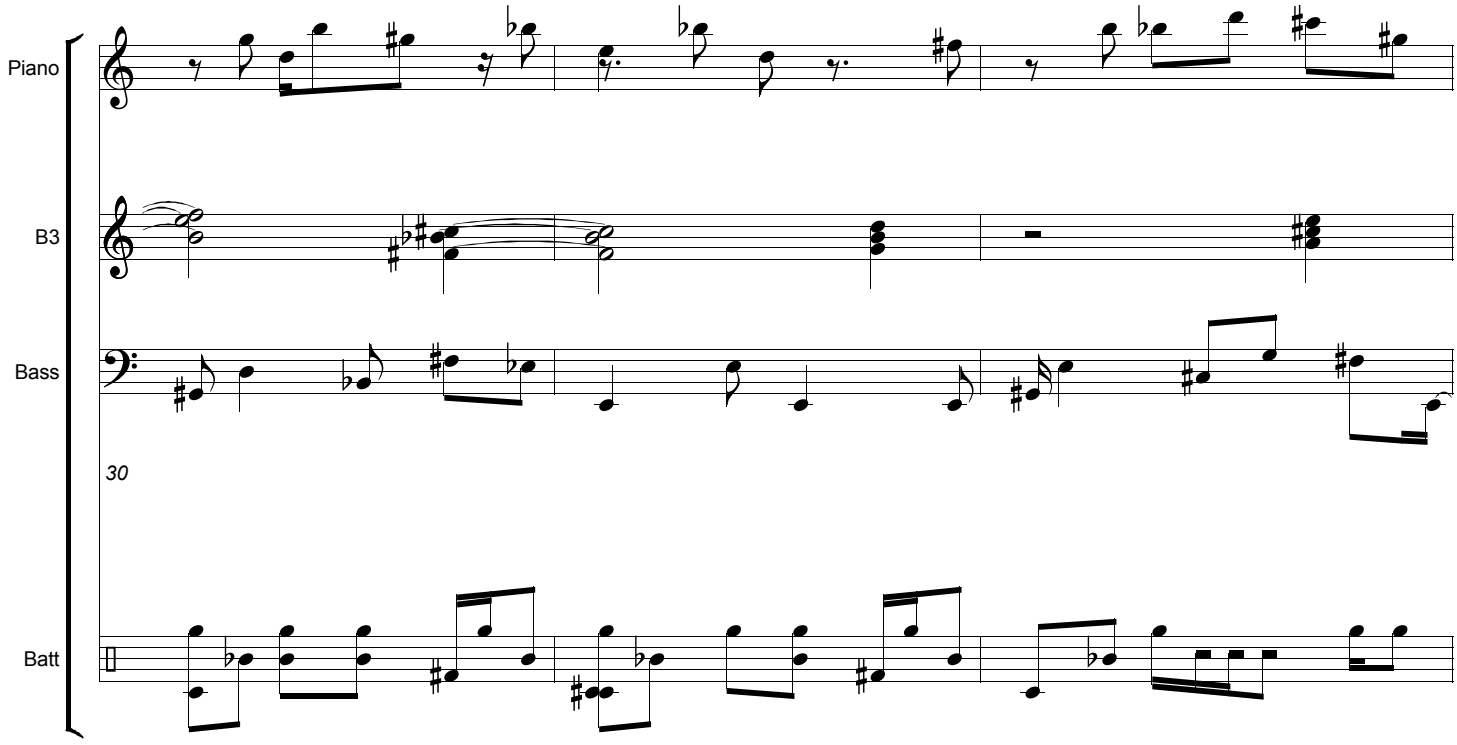

Piano
B3
14
Batt

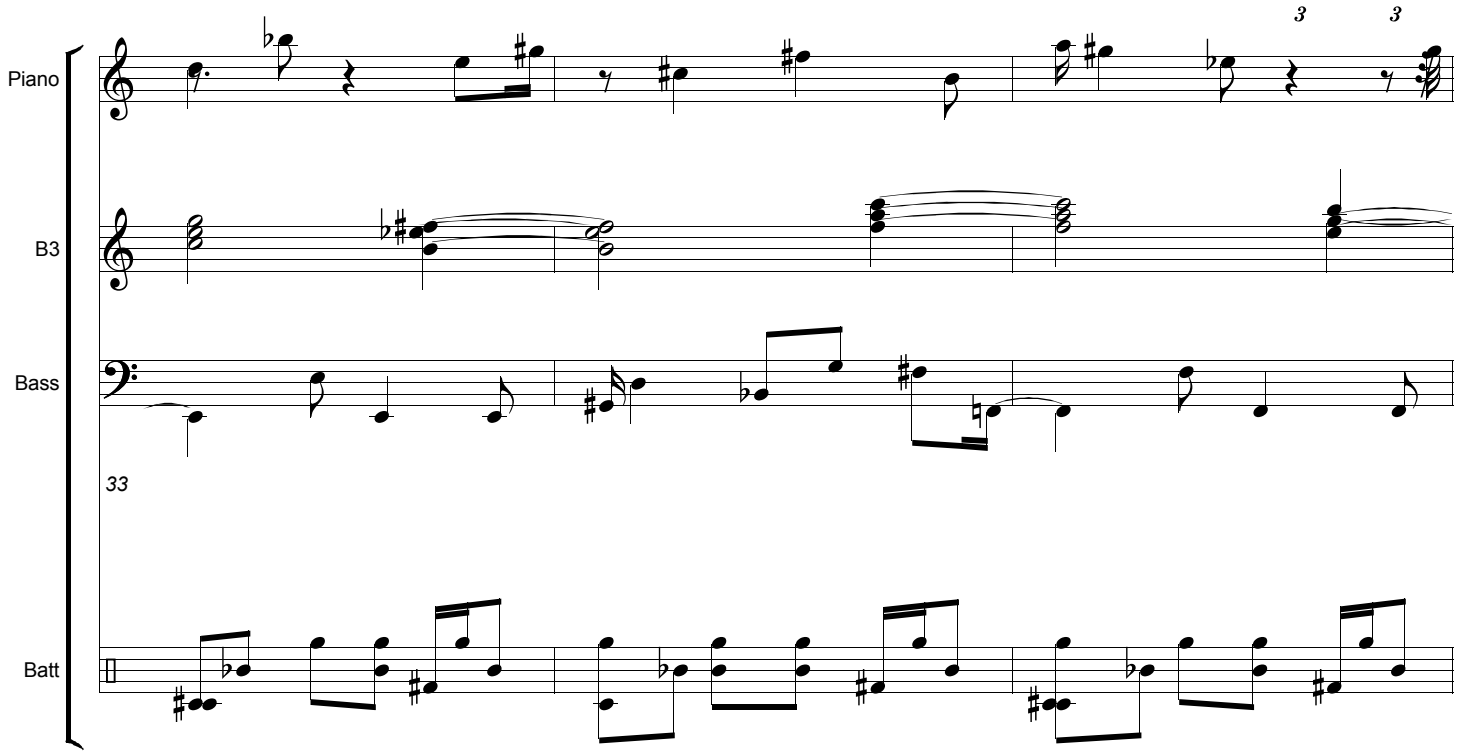

Piano
B3
18
Batt
crash cymbal 1
kick drum 1

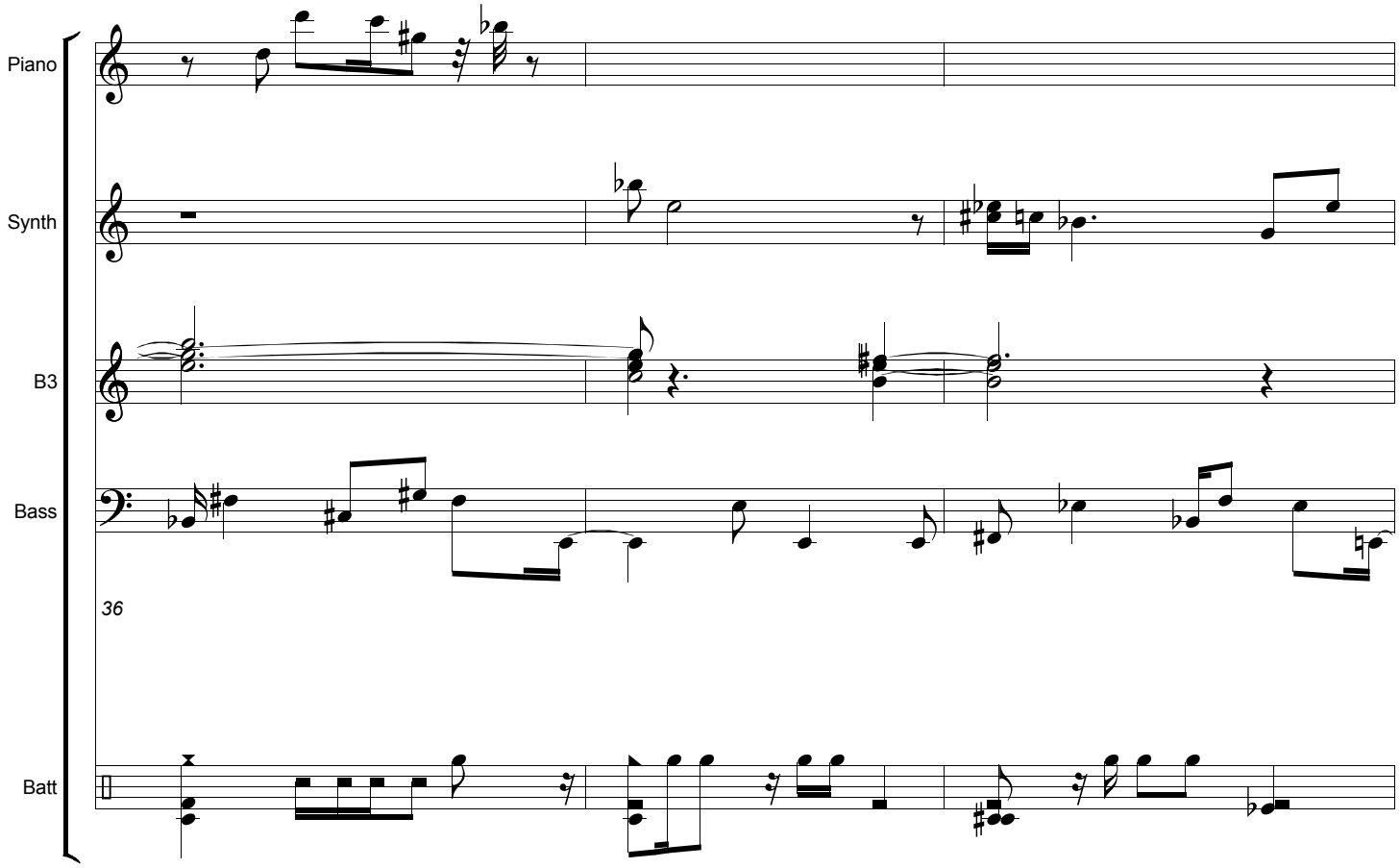

Piano
B3
Bass
21
Batt

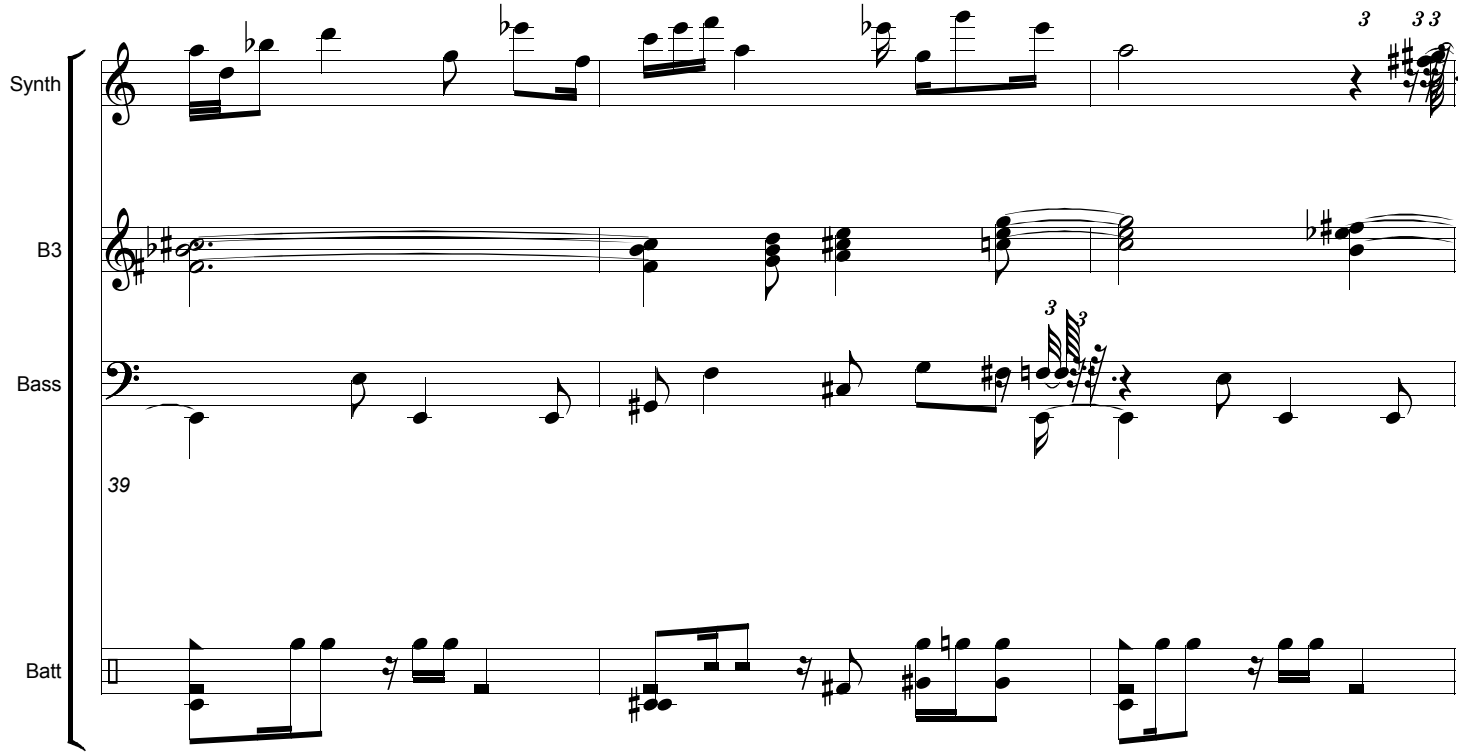

Piano
B3
3
Bass
24
Batt

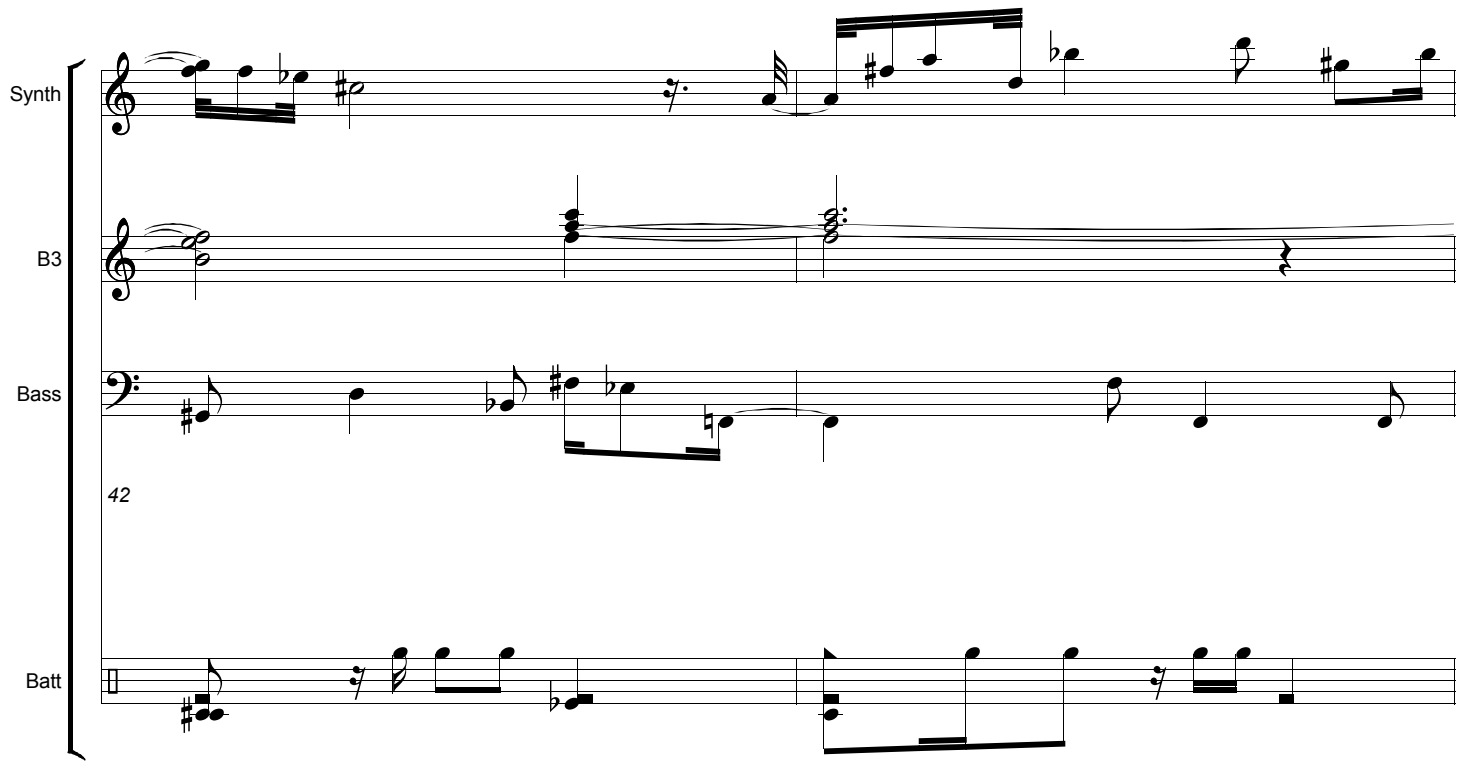

Piano
B3
Bass
27
Batt

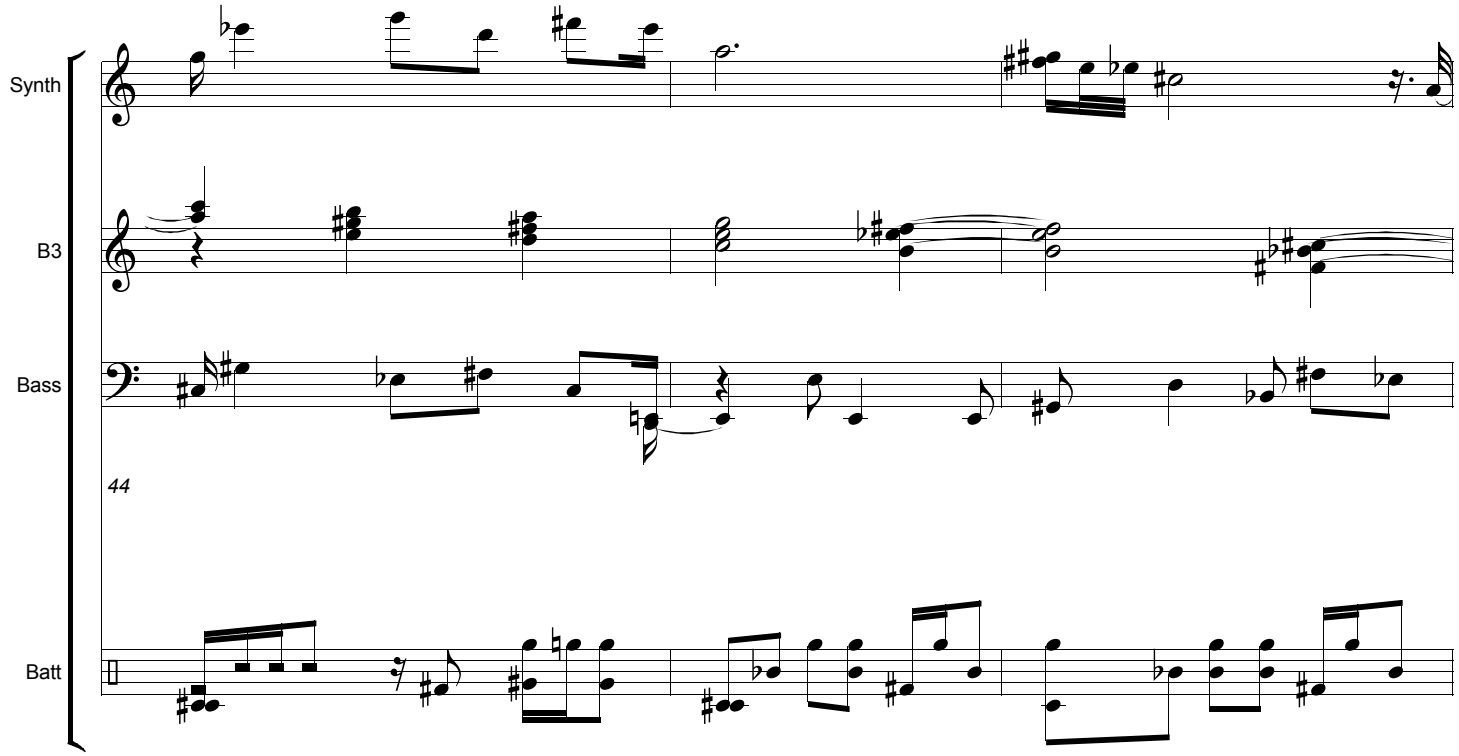

Piano
B3
Bass
30
Batt

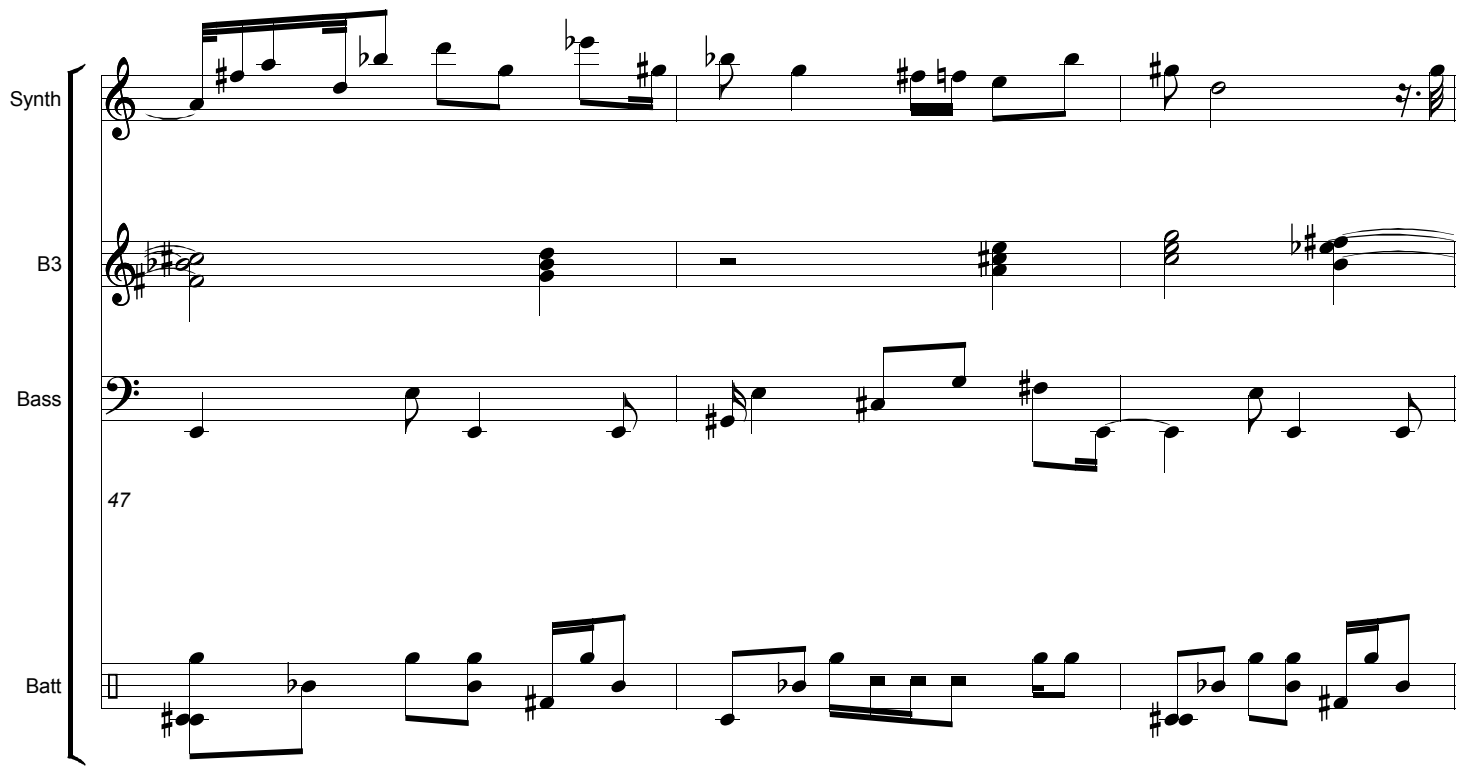

Piano
B3
Bass
Batt
33
3
3

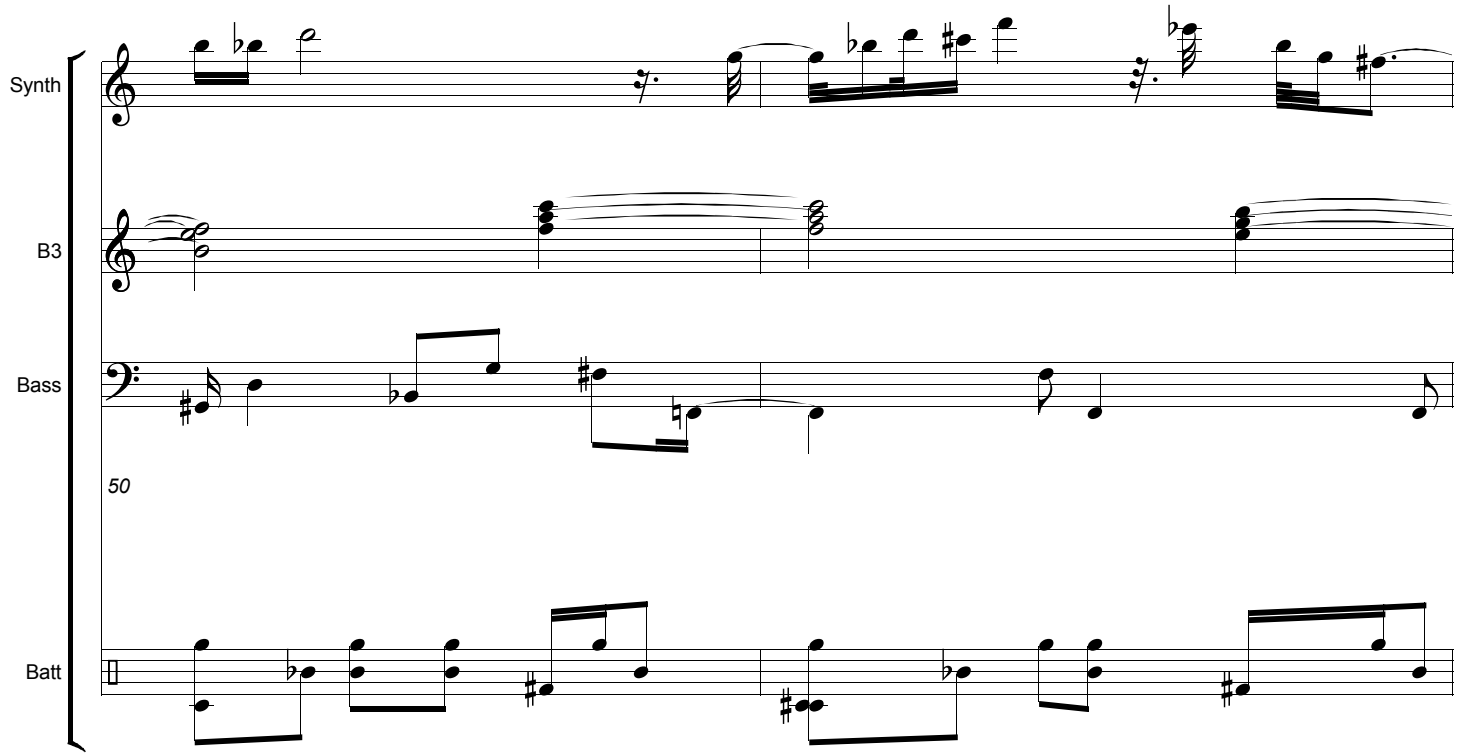

Piano
Synth
B3
Bass
Batt
36


Synth
B3
Bass
39
Batt

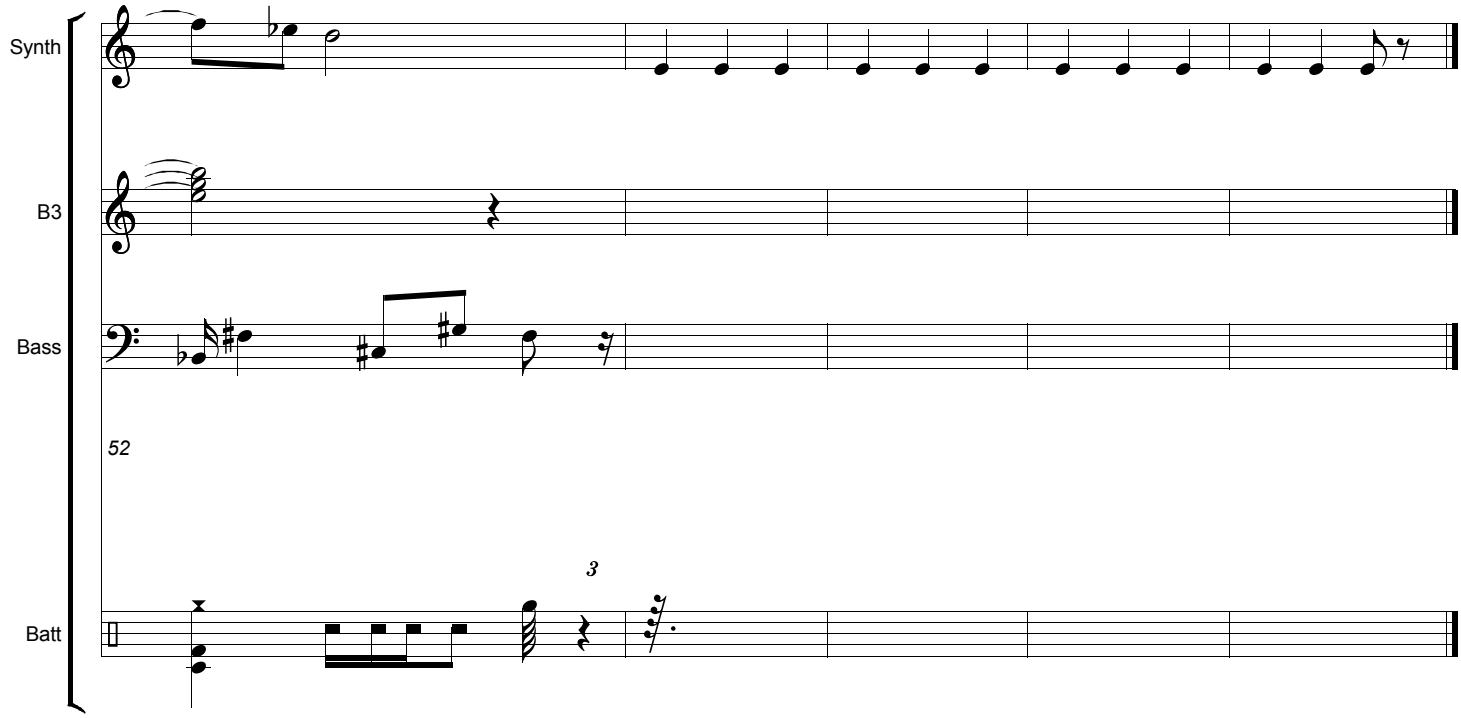

Synth
B3
Bass
42
Batt


Synth
B3
Bass
44
Batt


Synth
B3
Bass
47
Batt



Bruitage ...



Selkie la chasseresse

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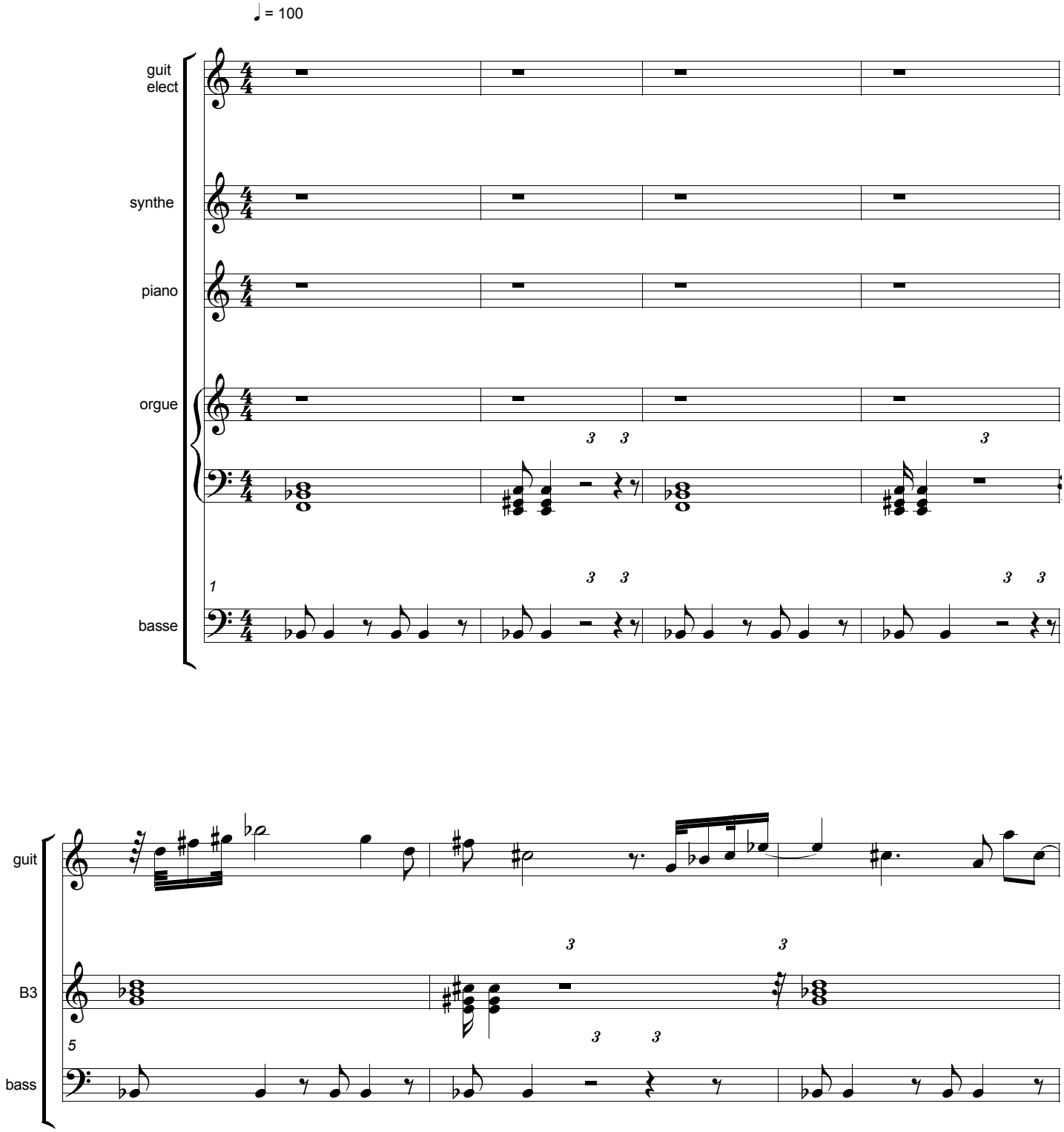
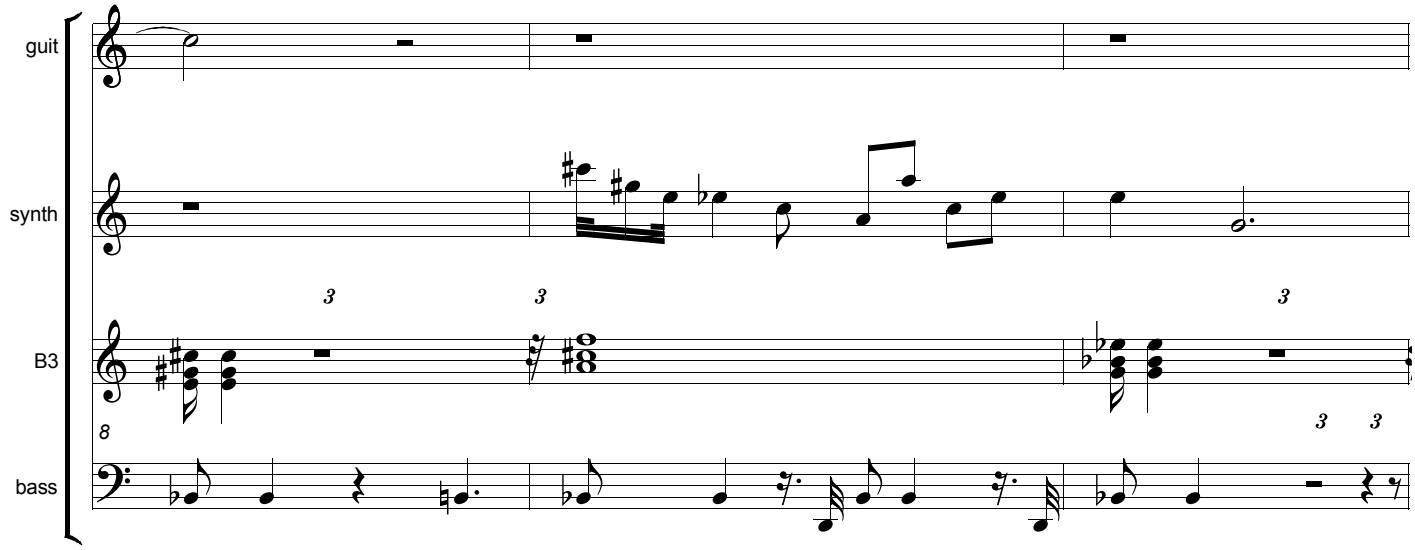
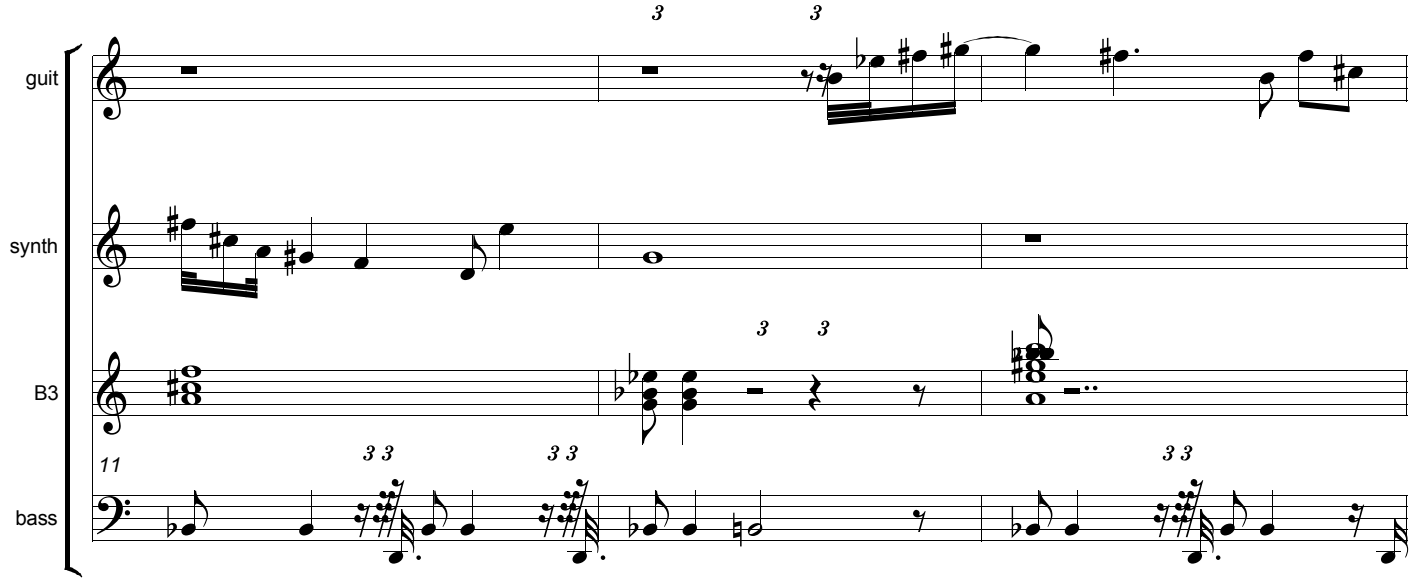
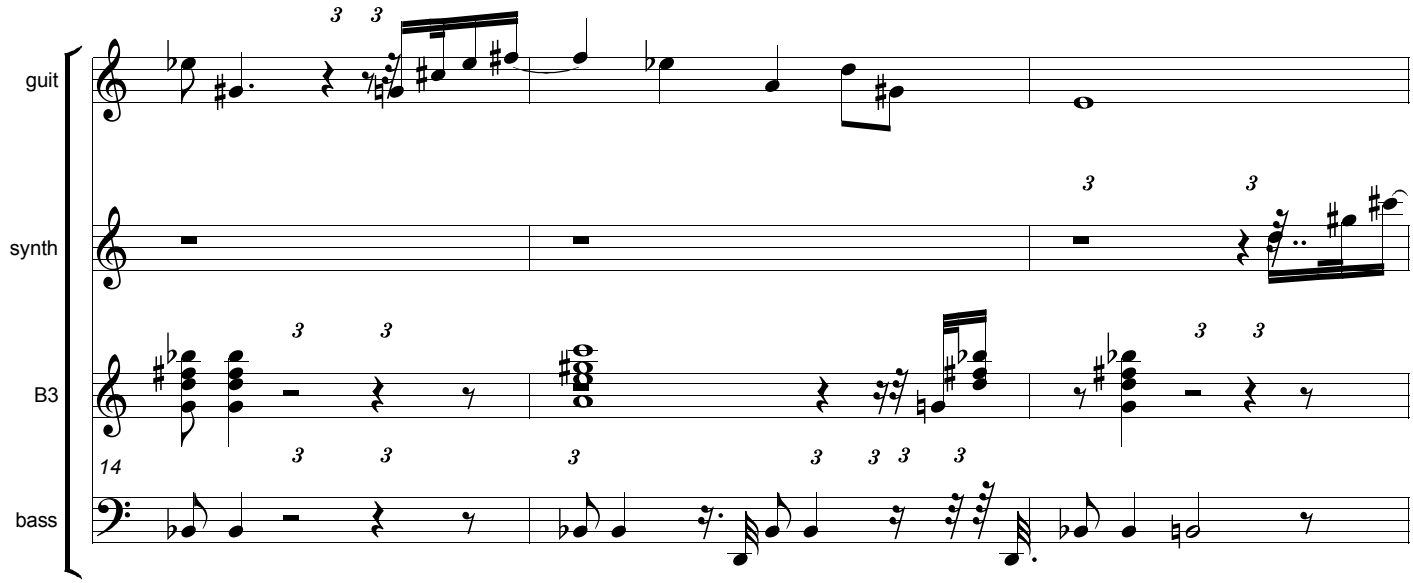
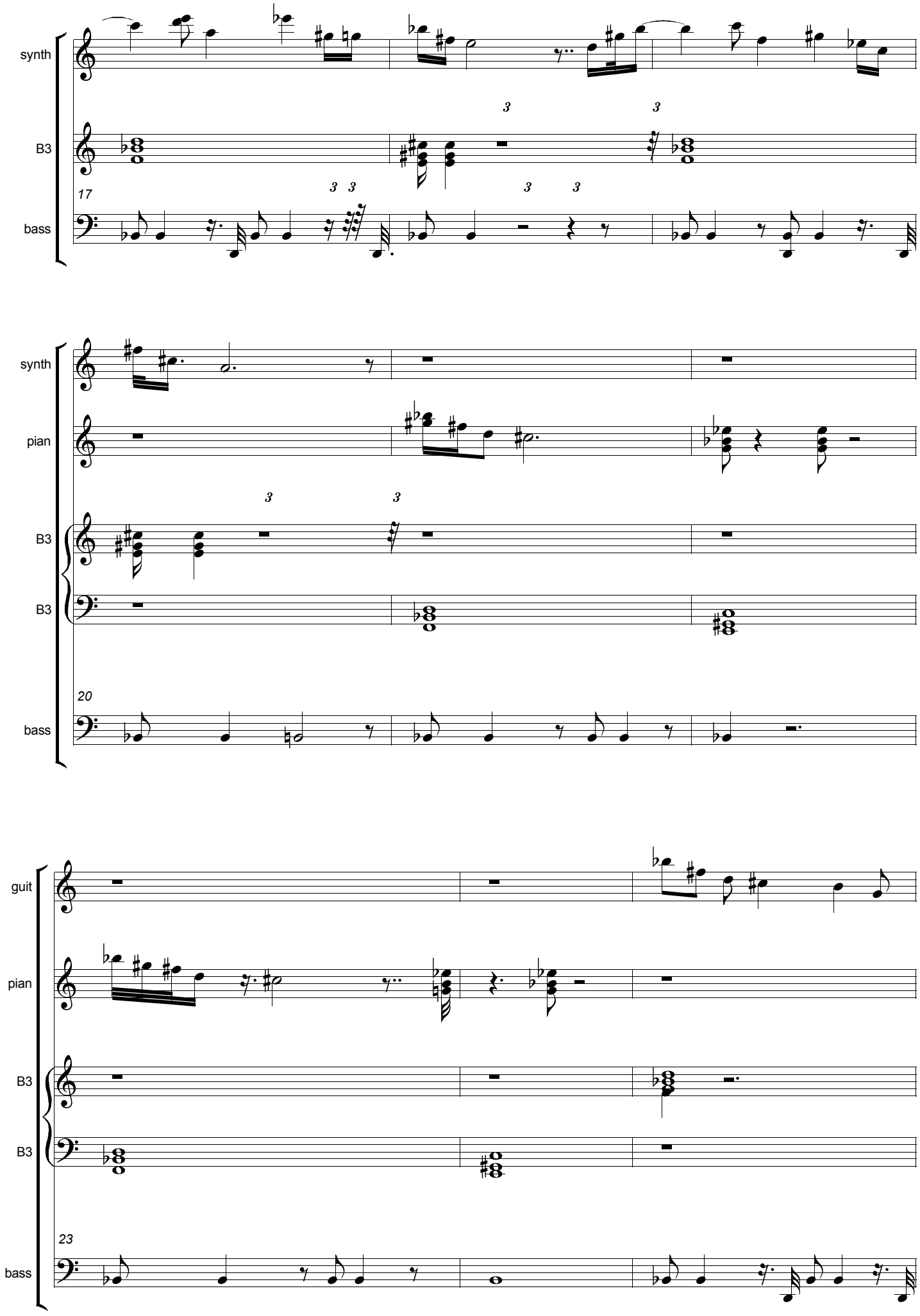
L'écriture de ce morceau est de peu d'intérêt.
C'est une improvisation notée ....
C'est simplement la traduction du feeling d'un moment.
La batterie n'est pas écrite ici (l'ajouter).

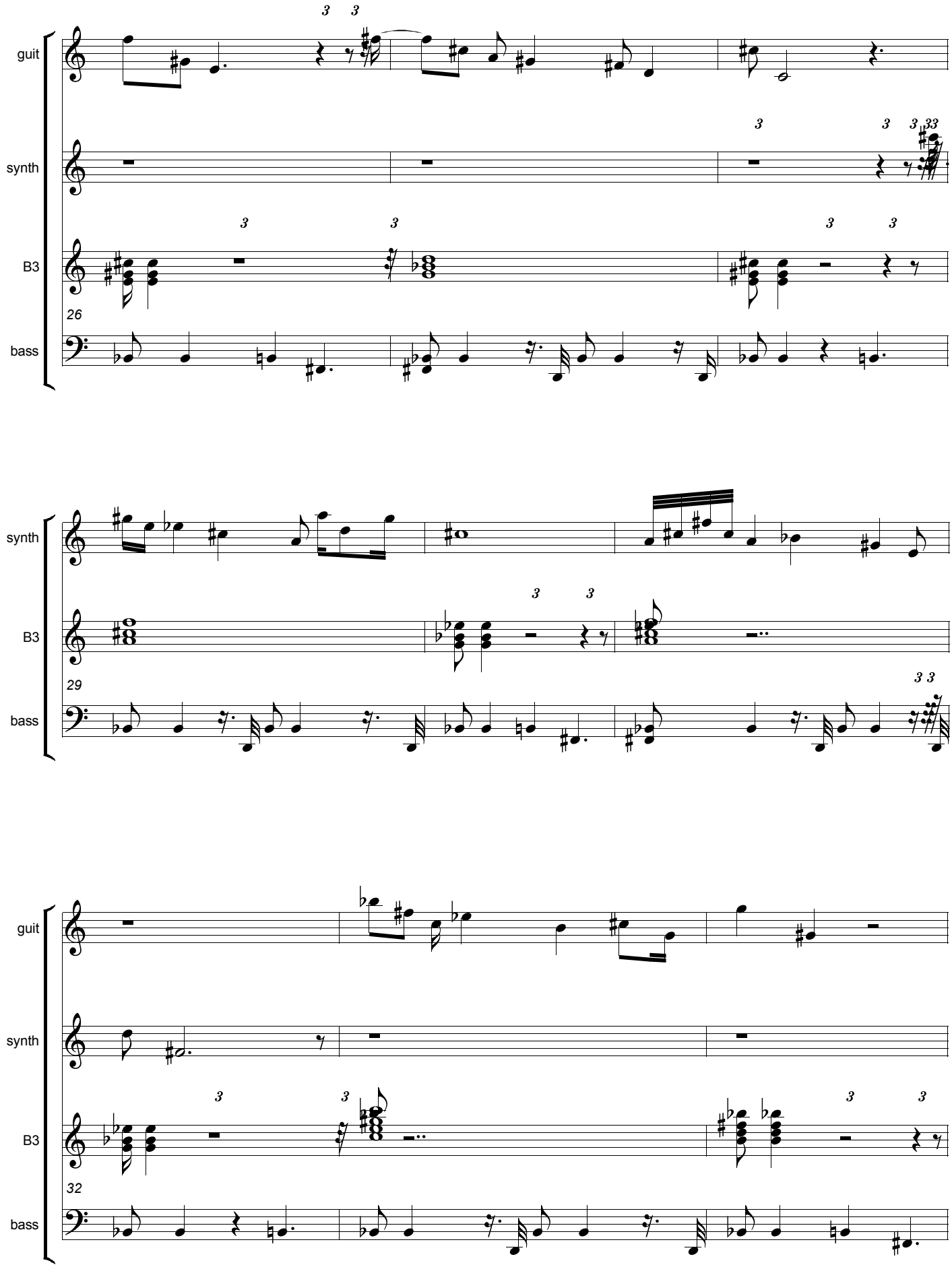


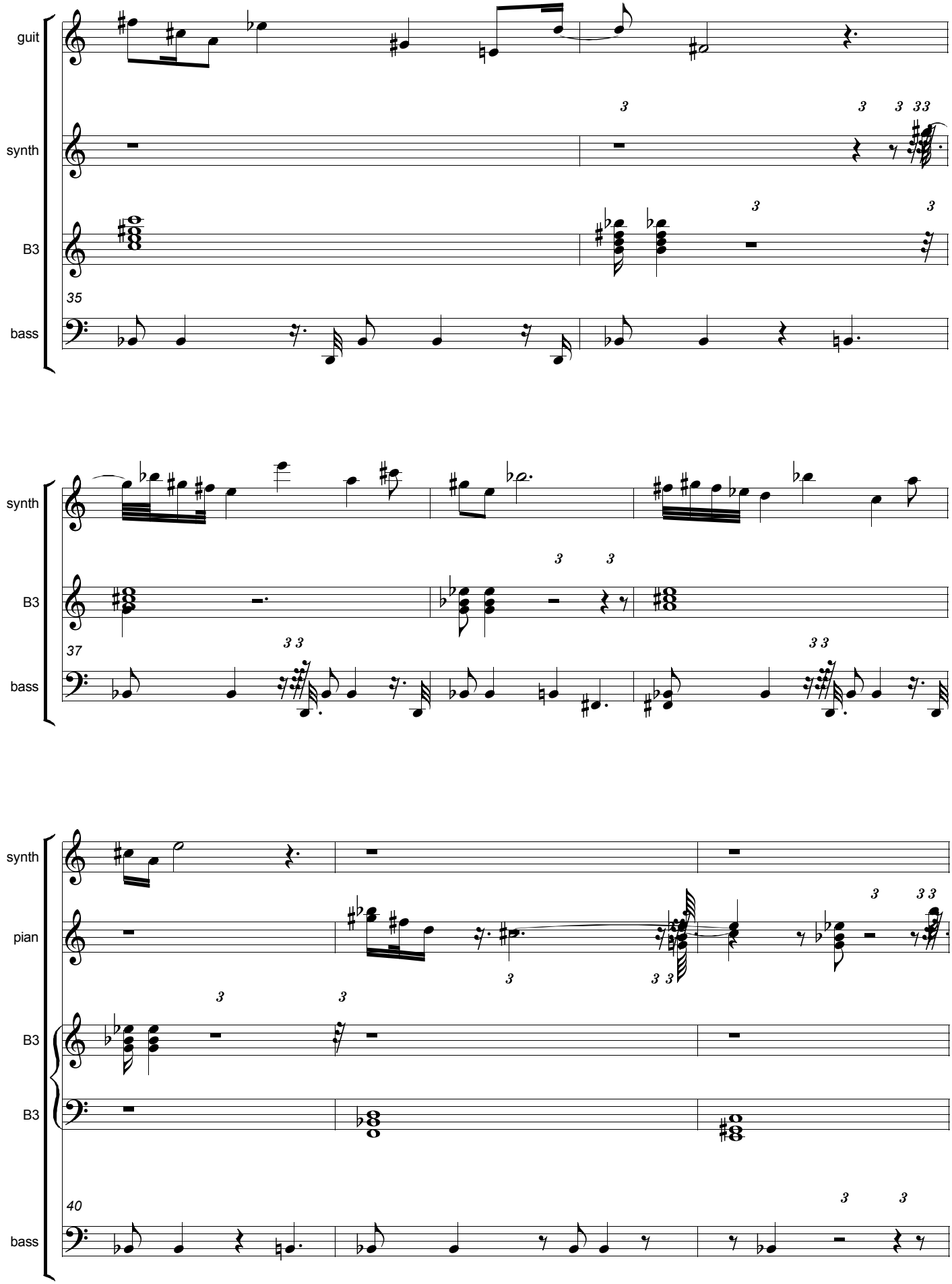

guit
synth
B3
8
bass

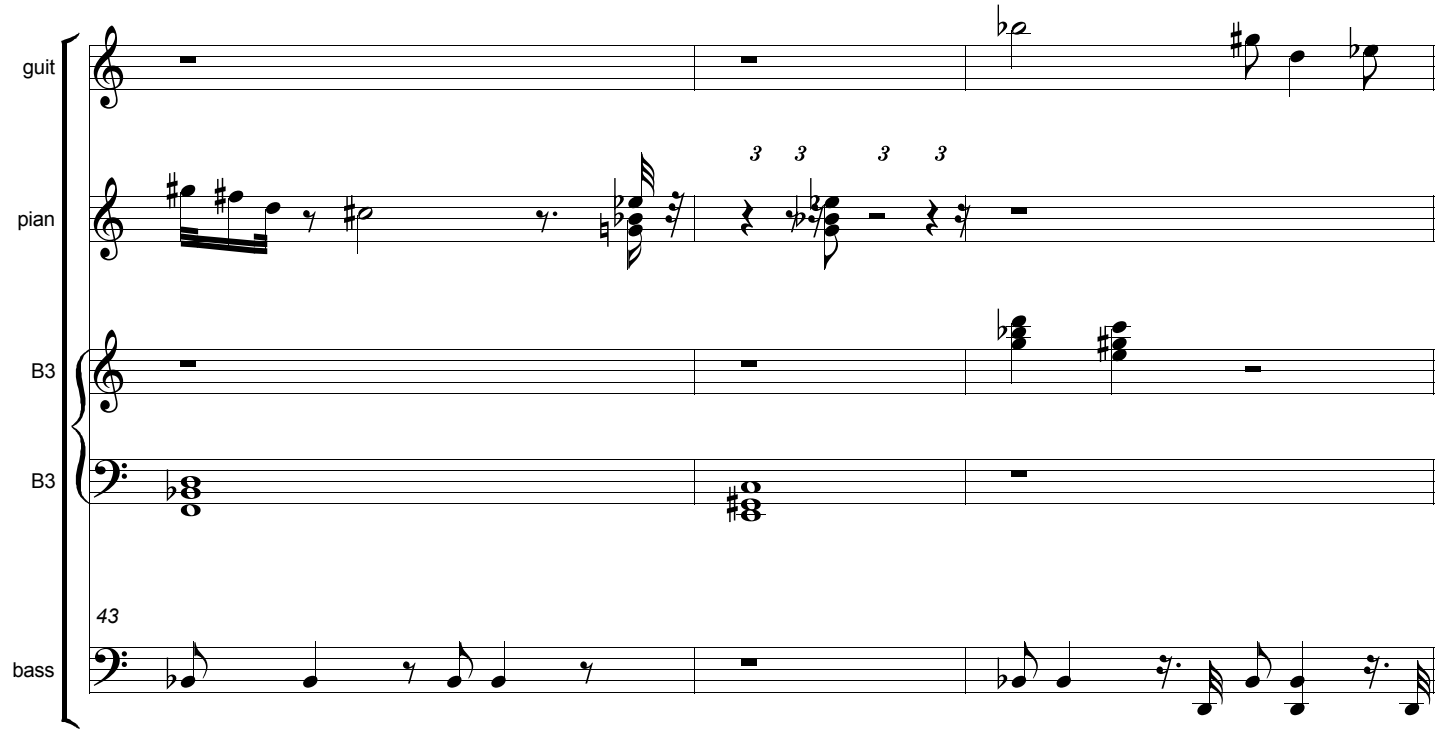

guit
synth
B3
11
bass

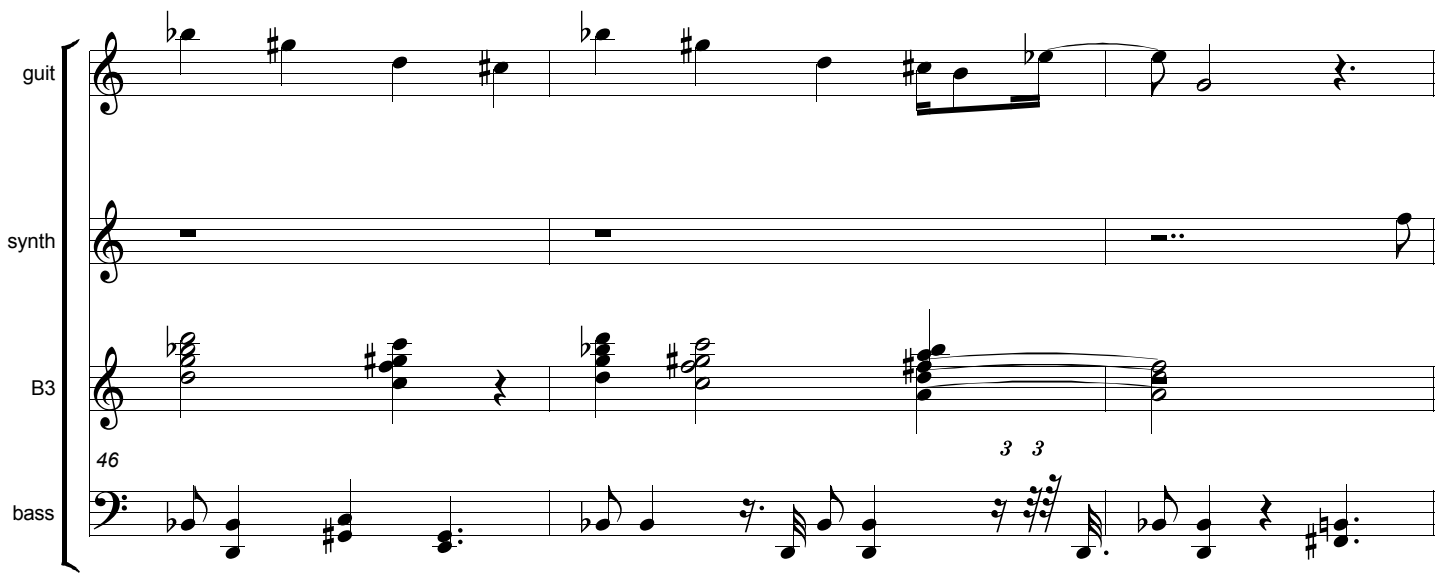

guit
synth
B3
14
bass

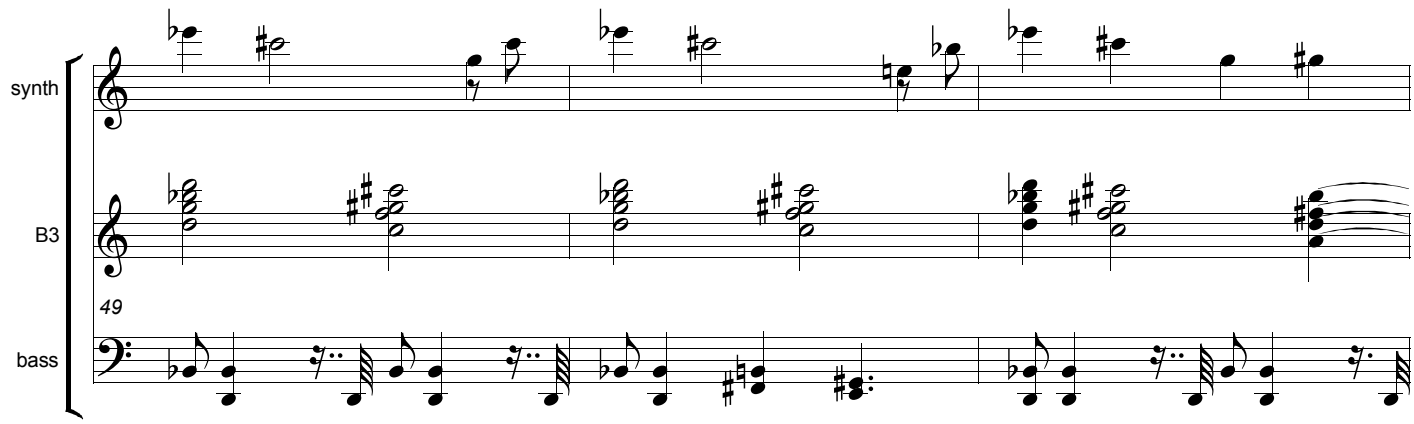

synth
B3
17
bass
synth
pian
B3
B3
20
bass
guit
pian
B3
B3
23
bass

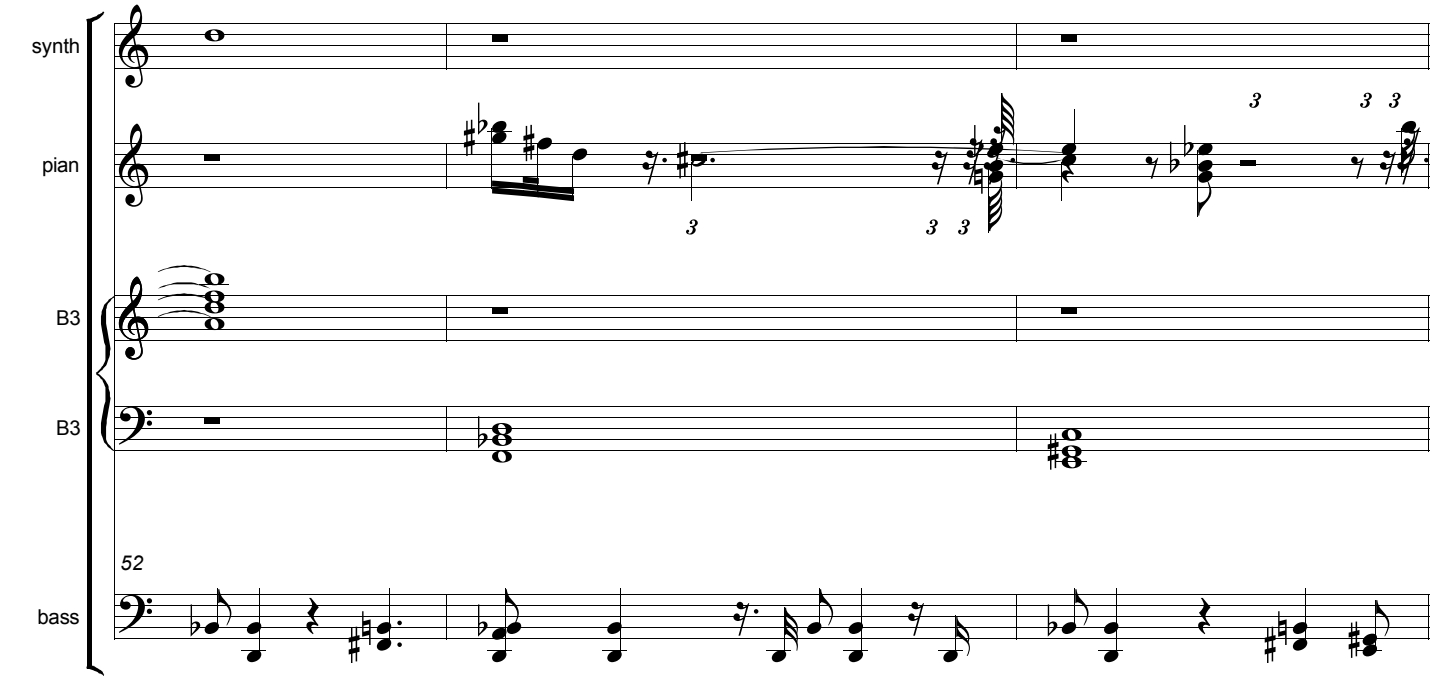

guit
synth
B3
26
bass
synth
B3
29
bass
guit
synth
B3
32
bass

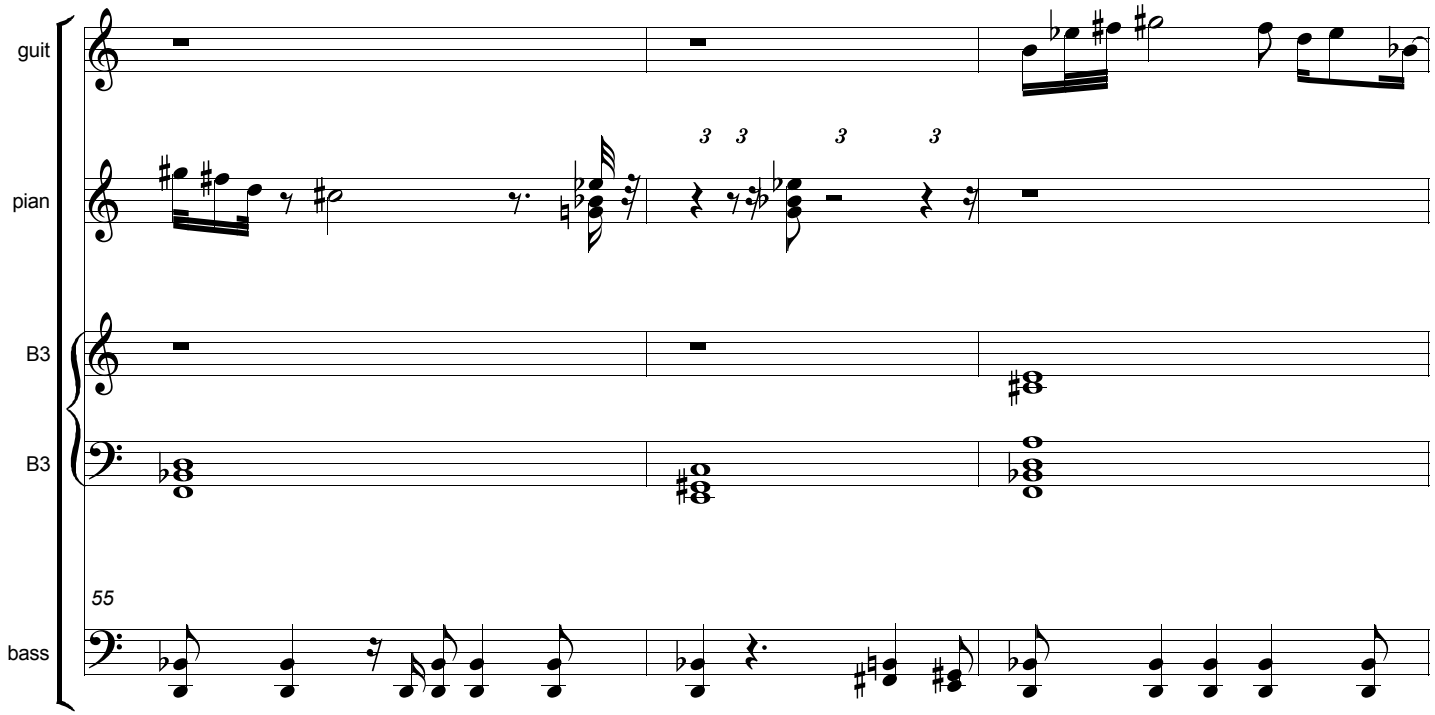

guit
synth
B3
35
bass
synth
B3
37
bass
synth
pian
B3
B3
40
bass

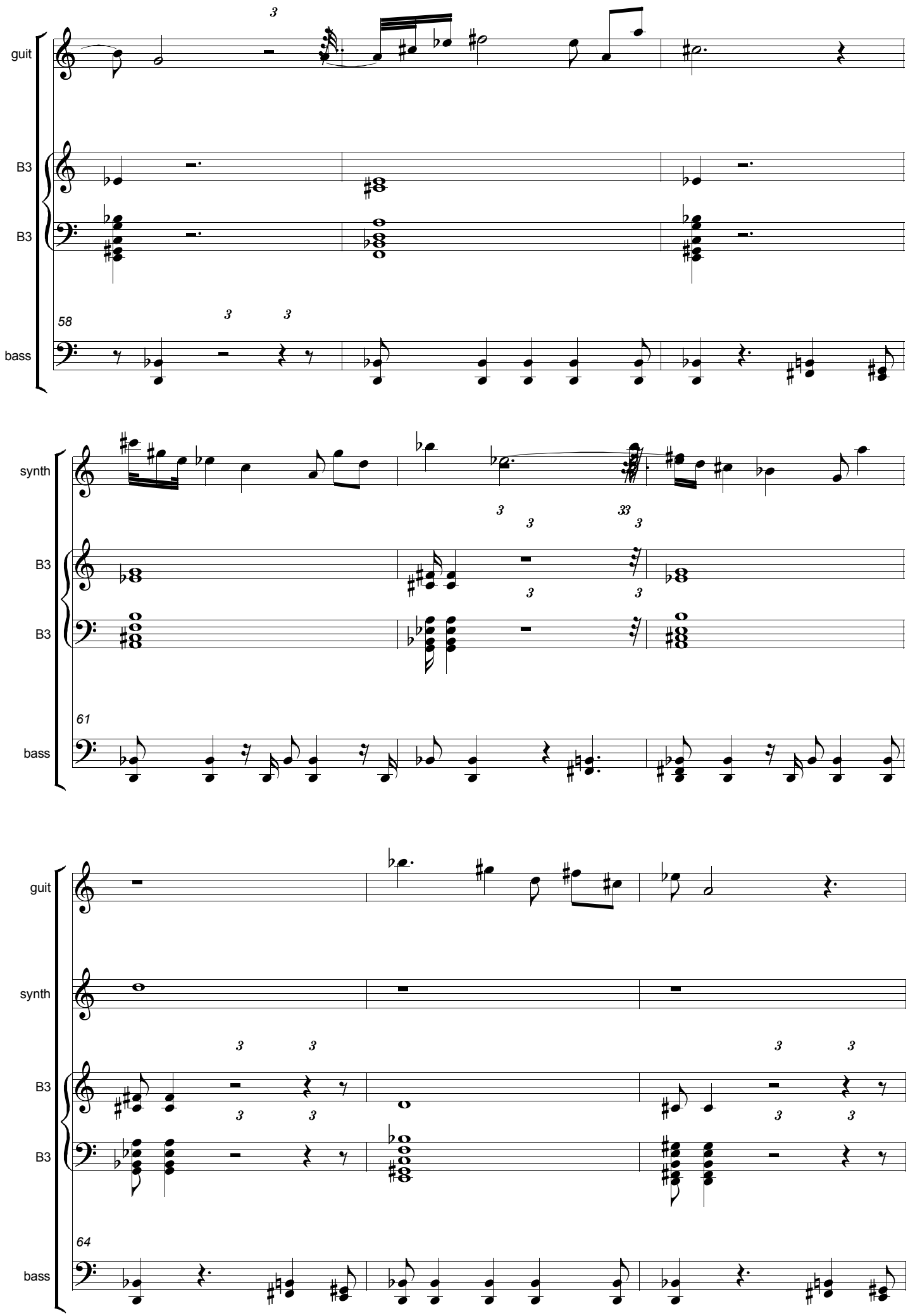

guit
pian
B3
B3
43
bass

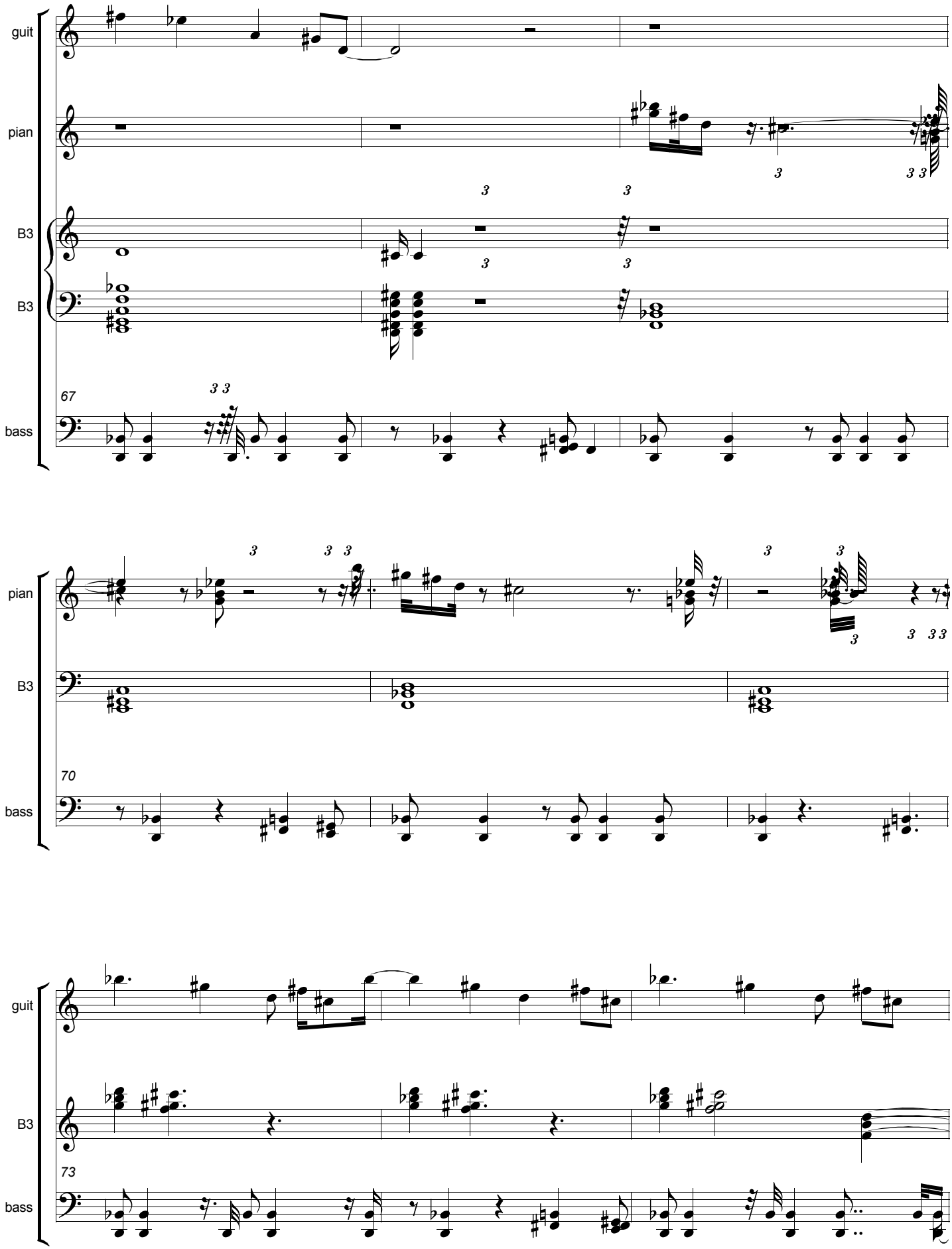

guit
synth
B3
46
bass

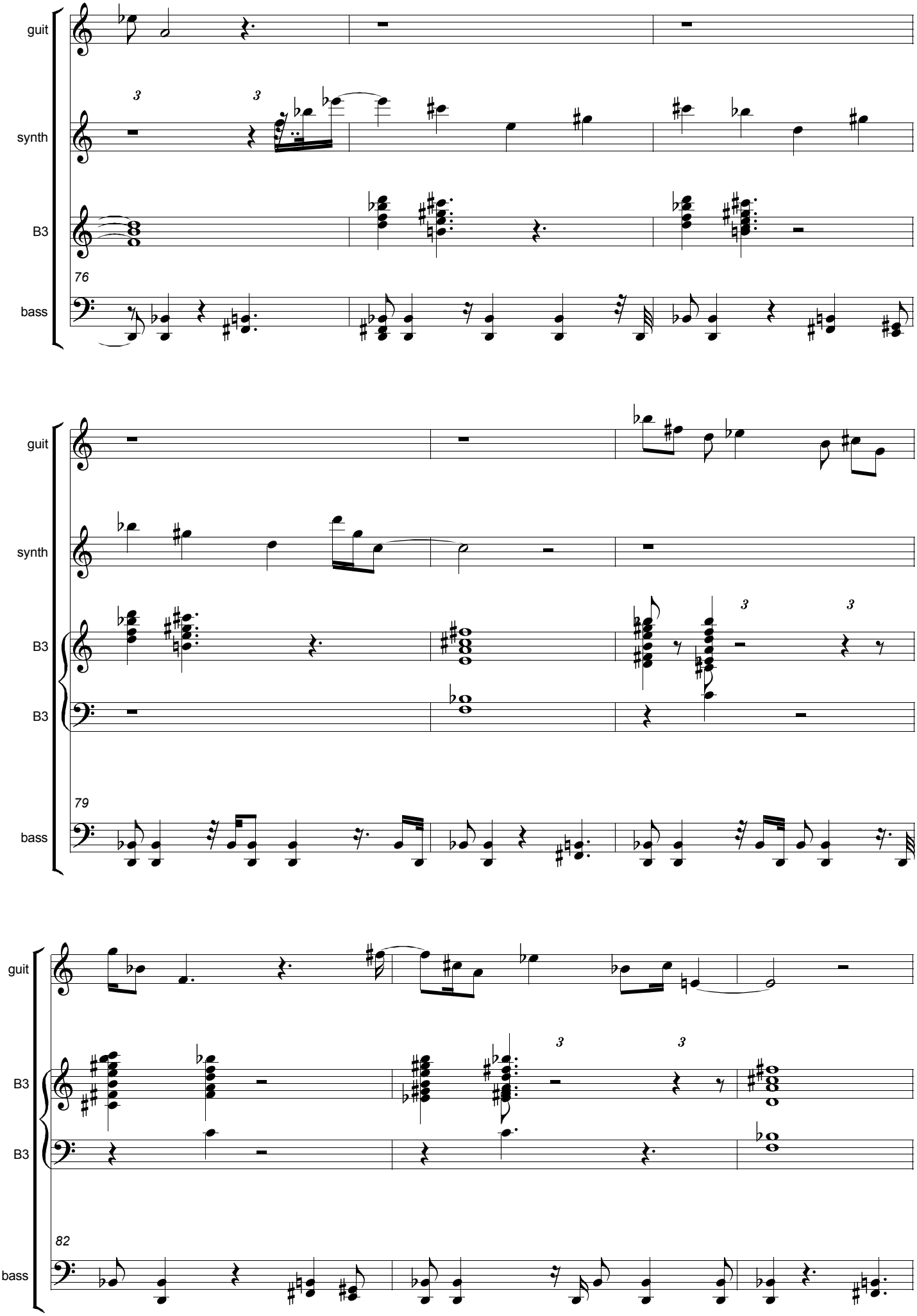

synth
B3
49
bass

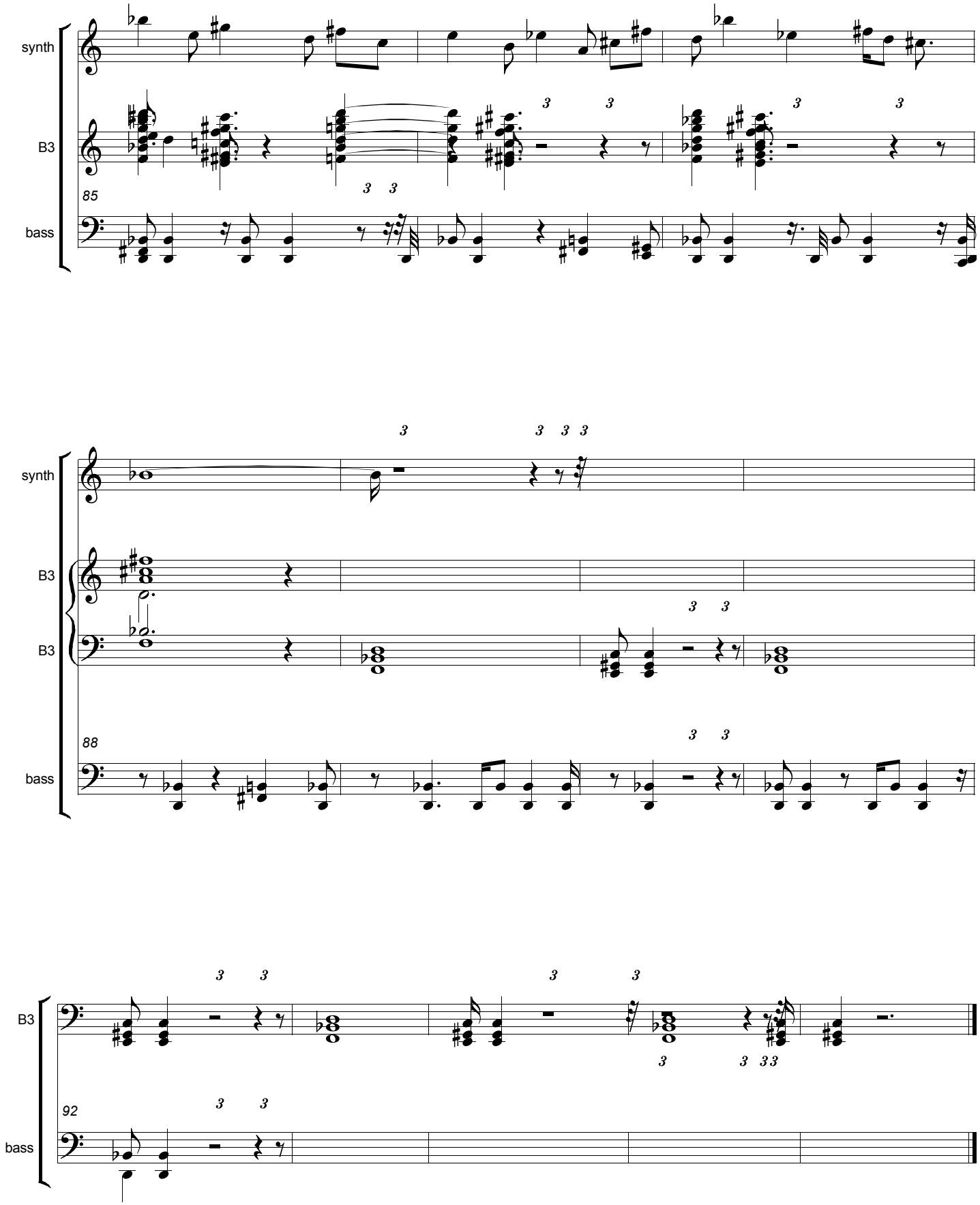

synth
pian
B3
B3
52
bass


guit
pian
B3
B3
55
bass


guit
B3
B3
58
bass
synth
B3
B3
61
bass
guit
synth
B3
B3
64
bass


guit
pian
B3
B3
67
bass
pian
B3
70
bass
guit
B3
73
bass


guit
synth
B3
76
bass
guit
synth
B3
B3
79
bass
guit
B3
B3
82
bass


synth
B3
85
bass
synth
B3
B3
88
bass
B3
92
bass

Urgania la fantasque

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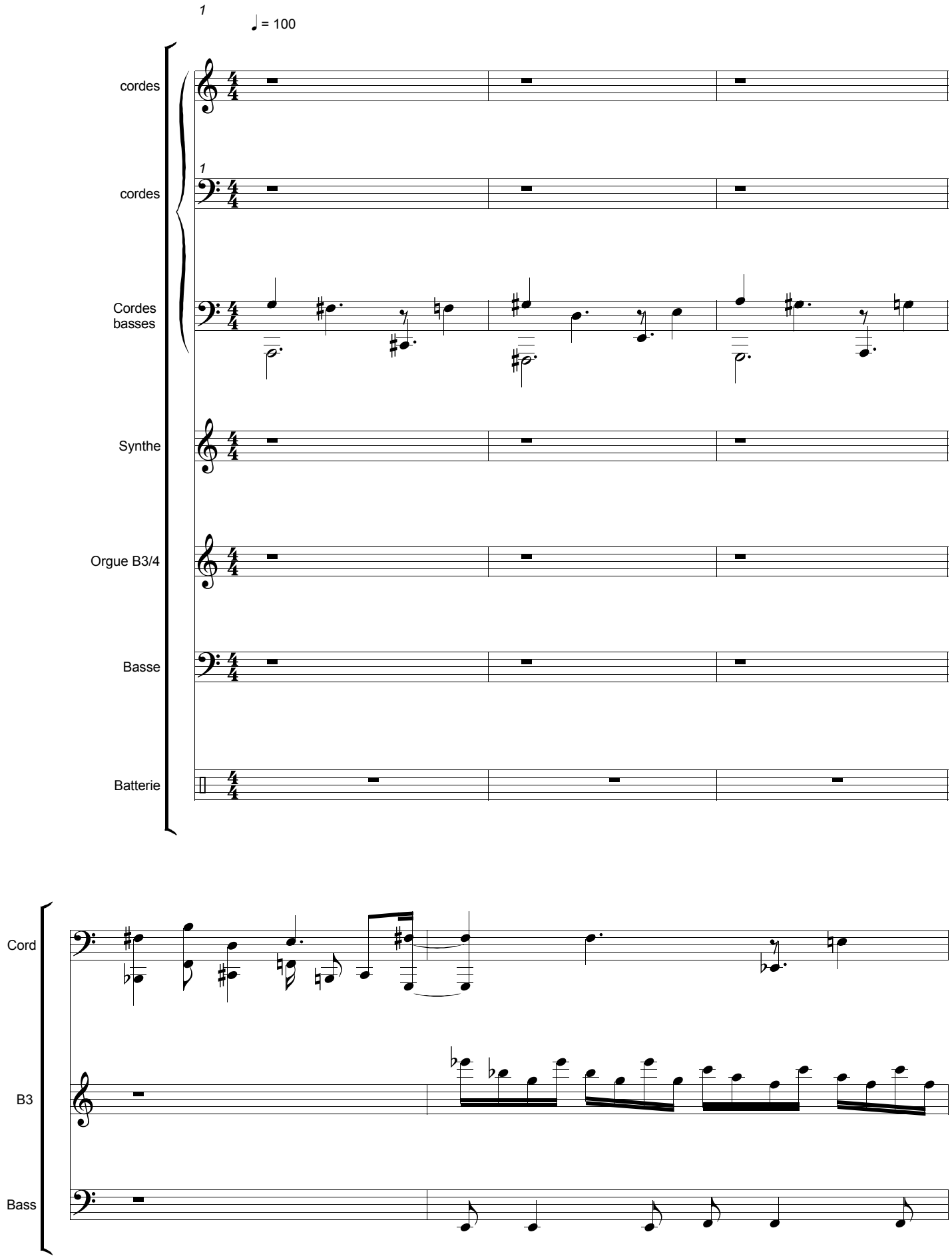
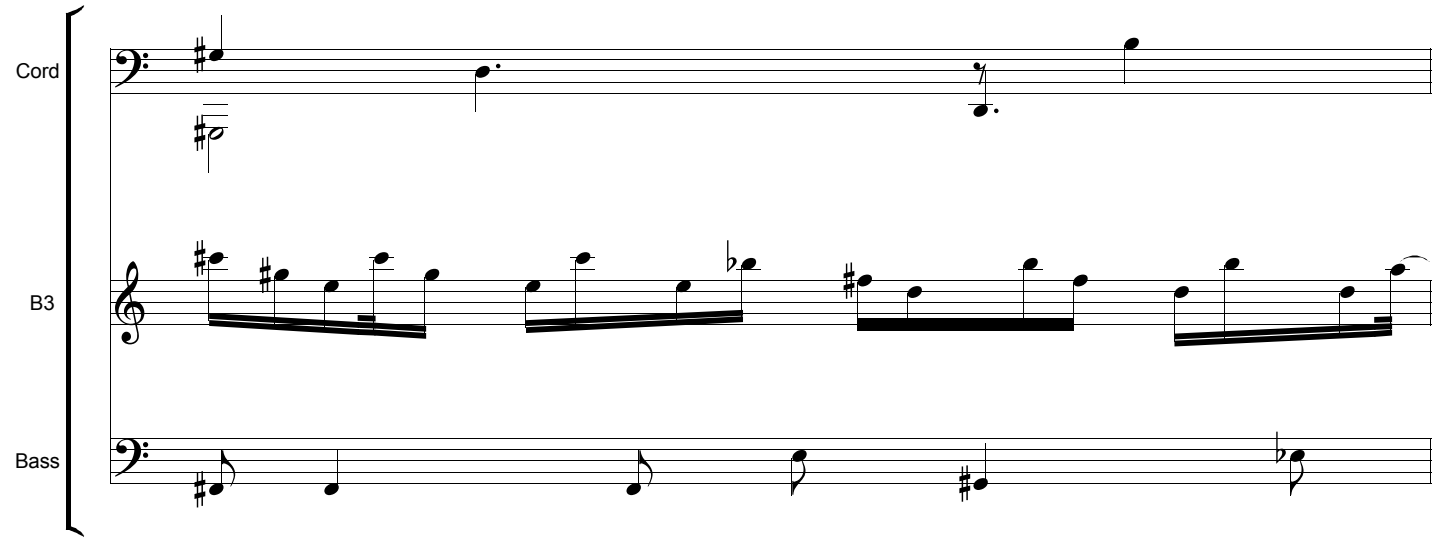
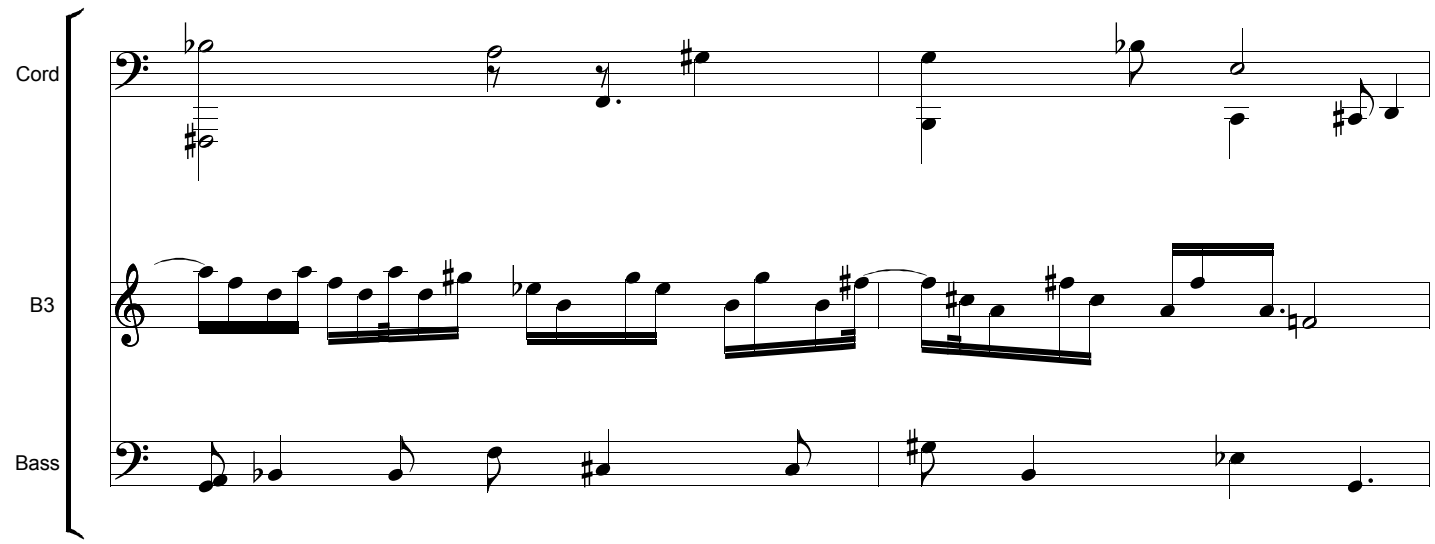
On ajoute une batterie non écrite ici ...







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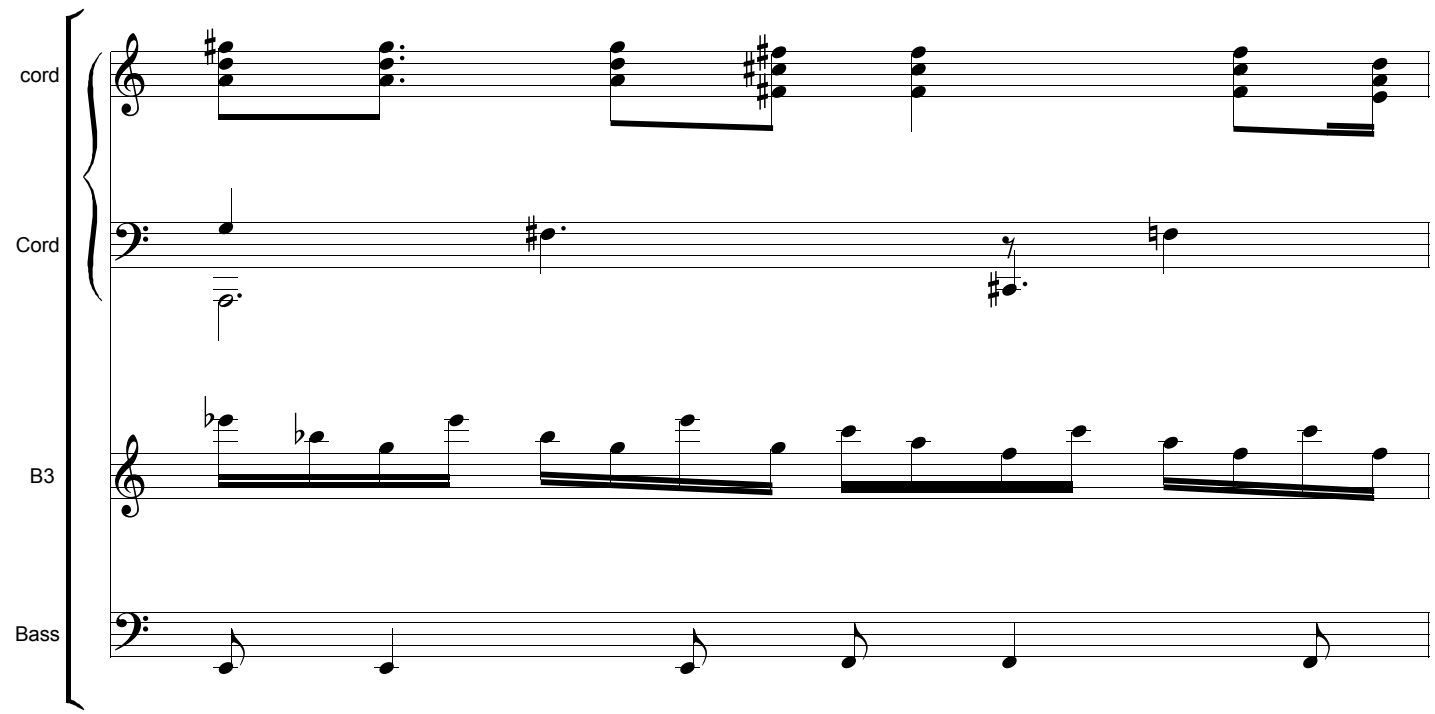

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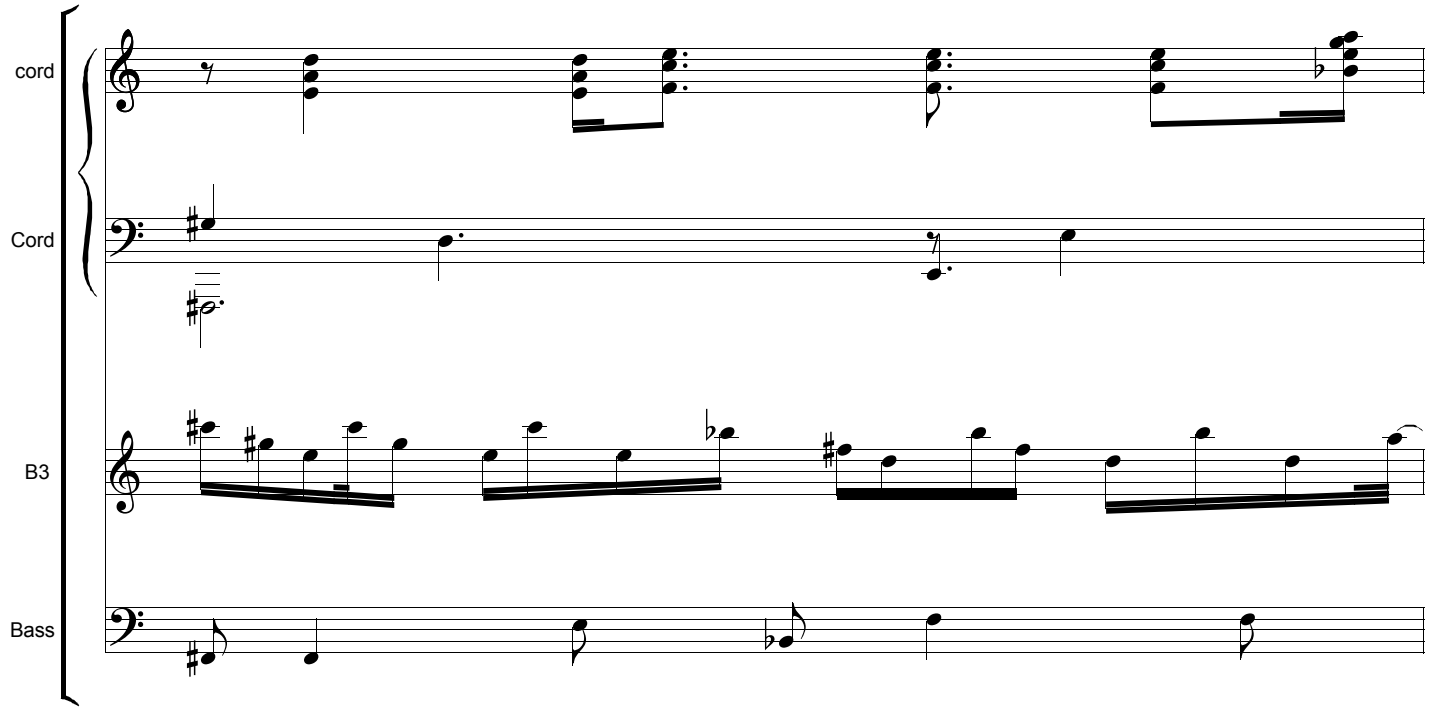

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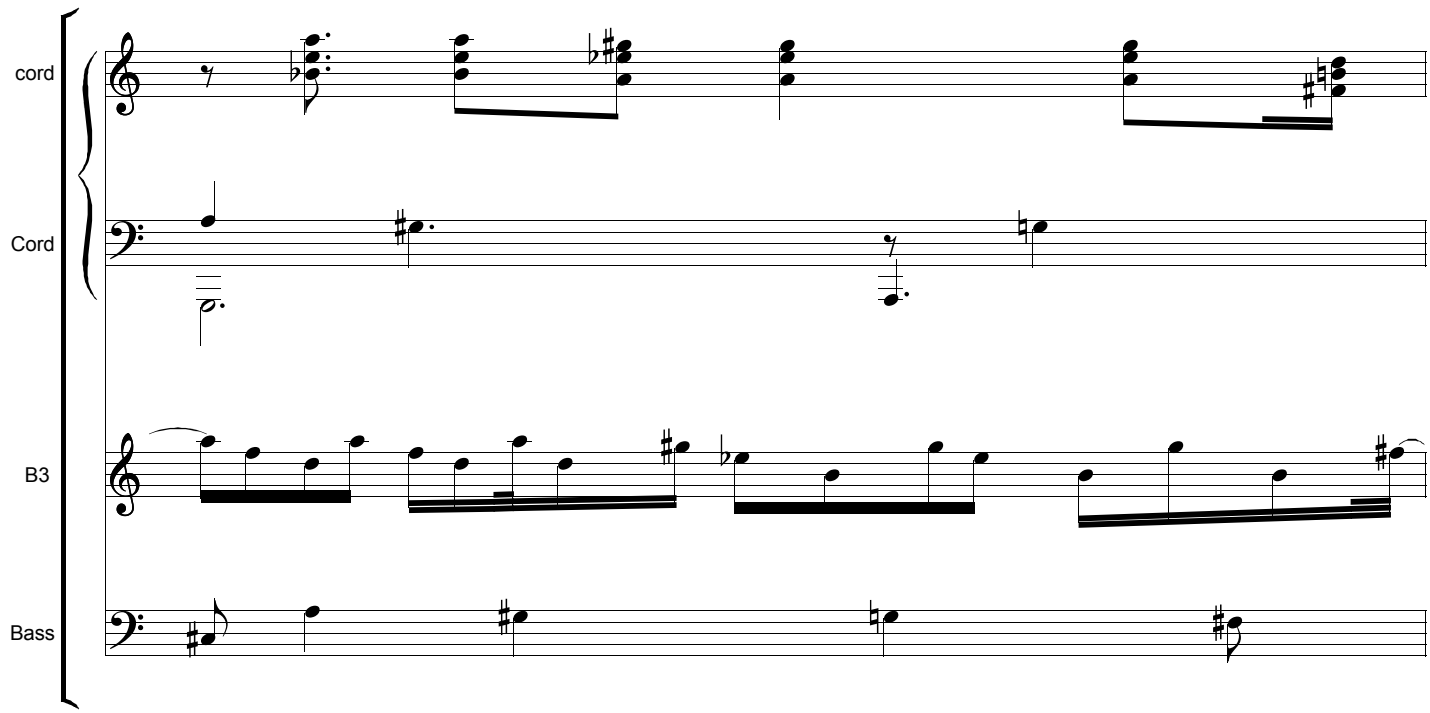
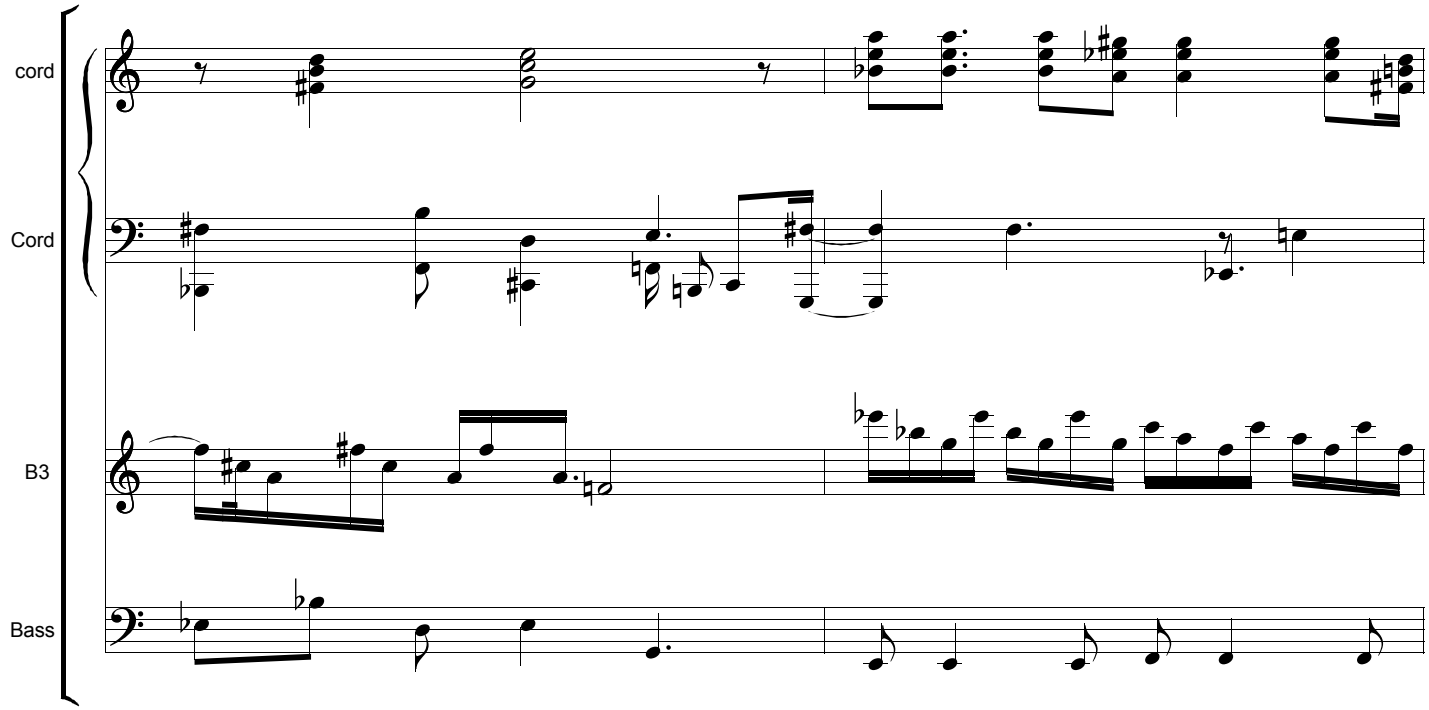


12



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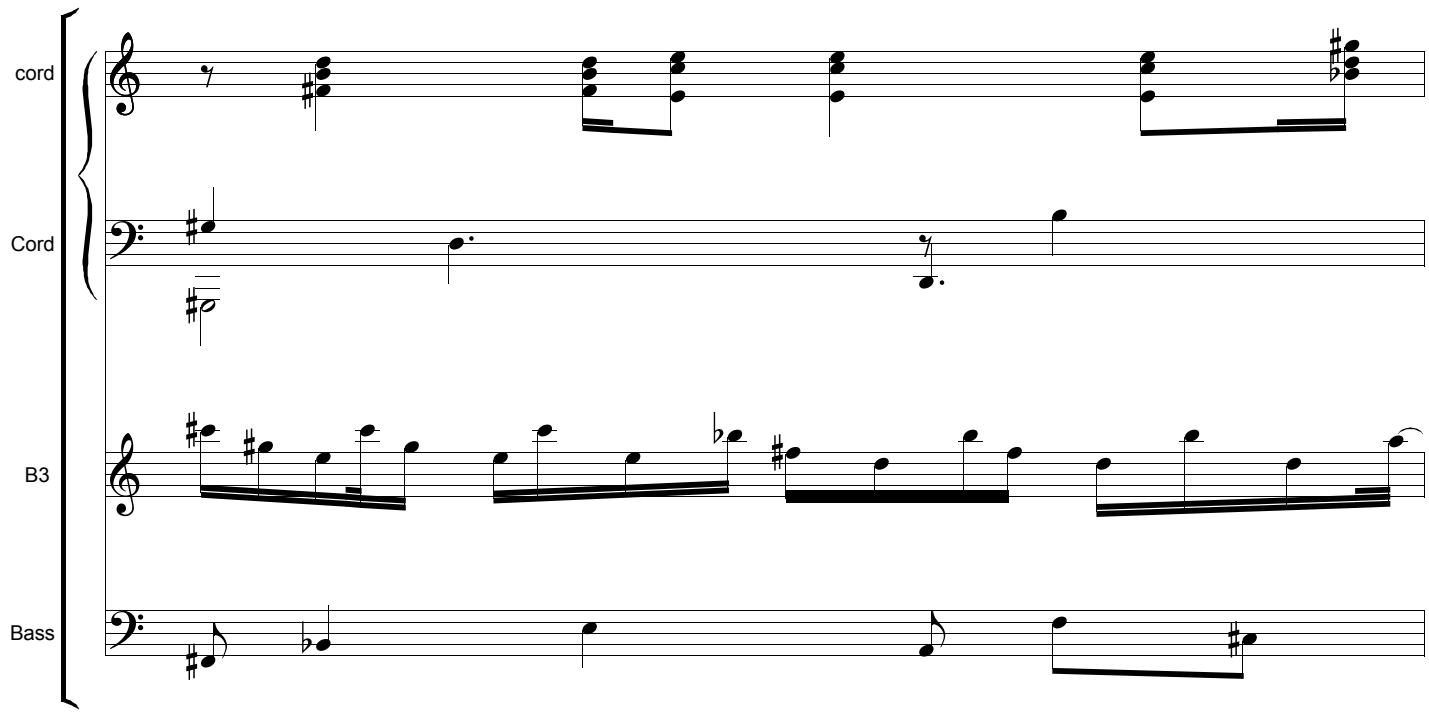

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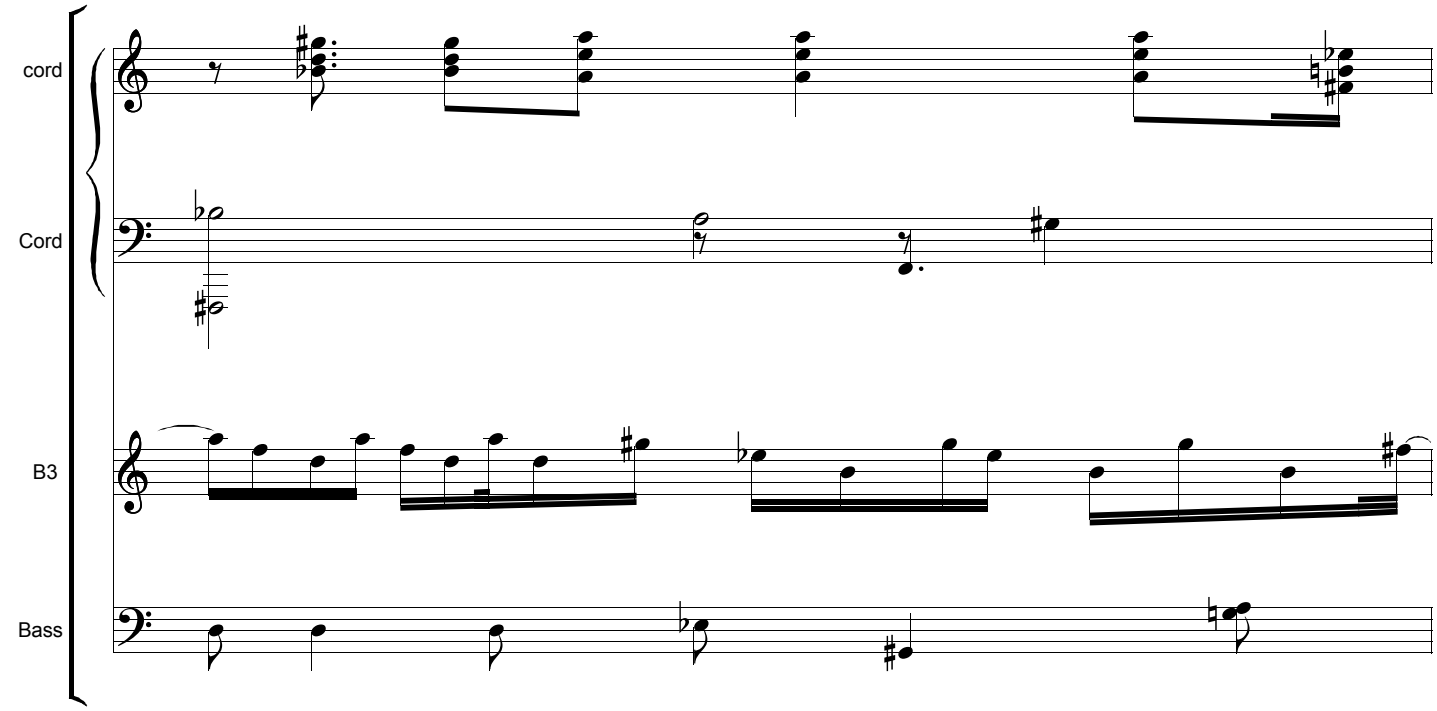

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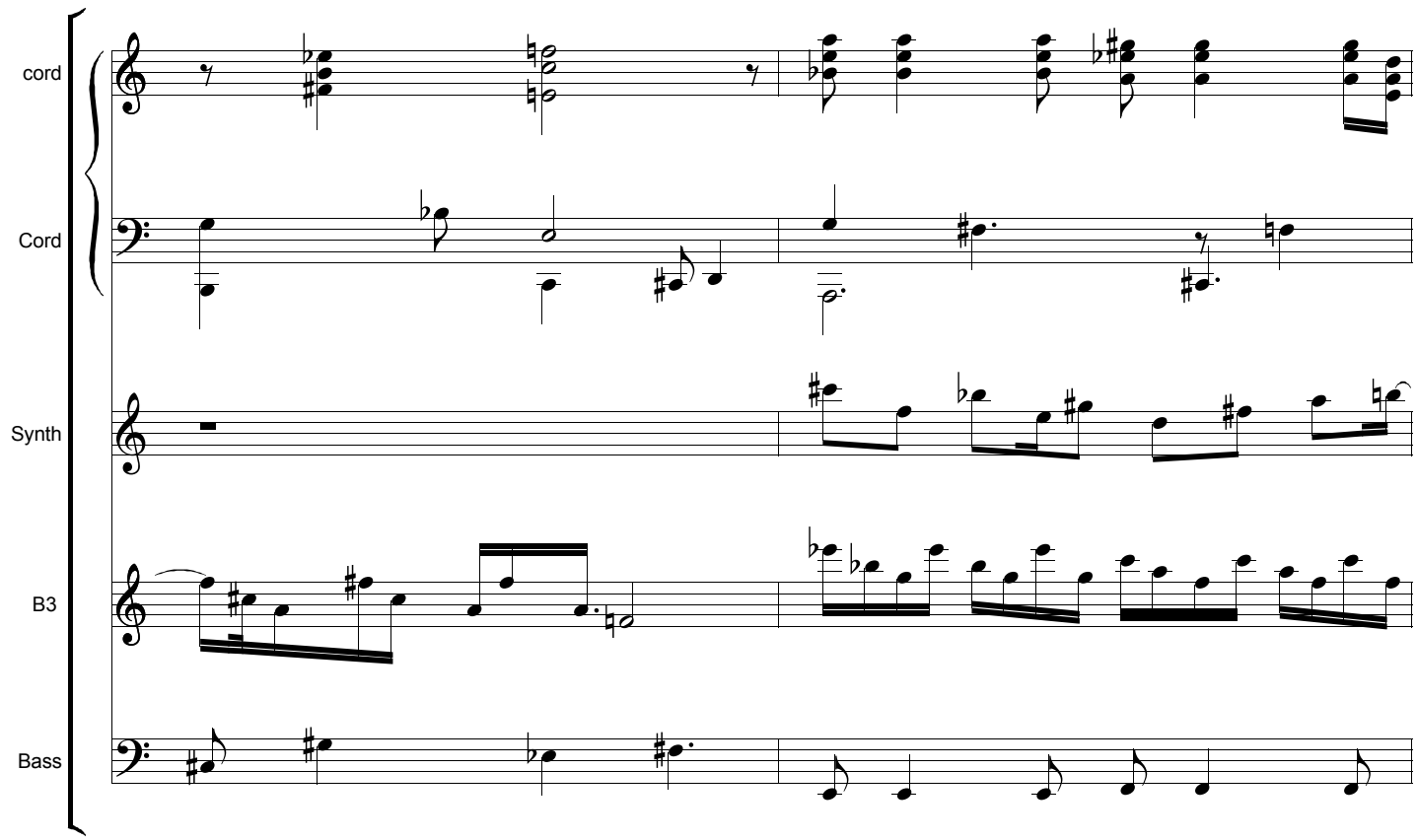
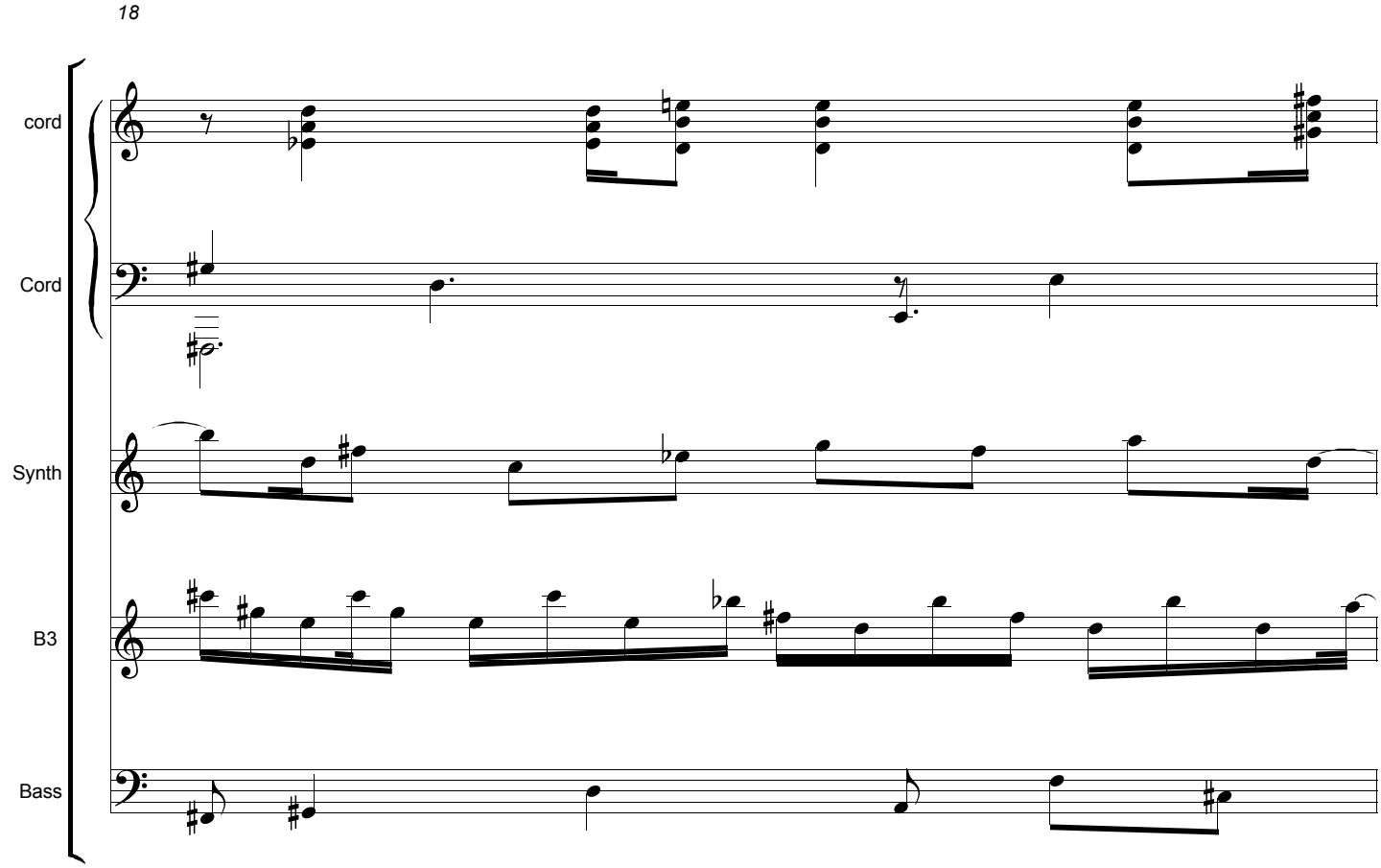
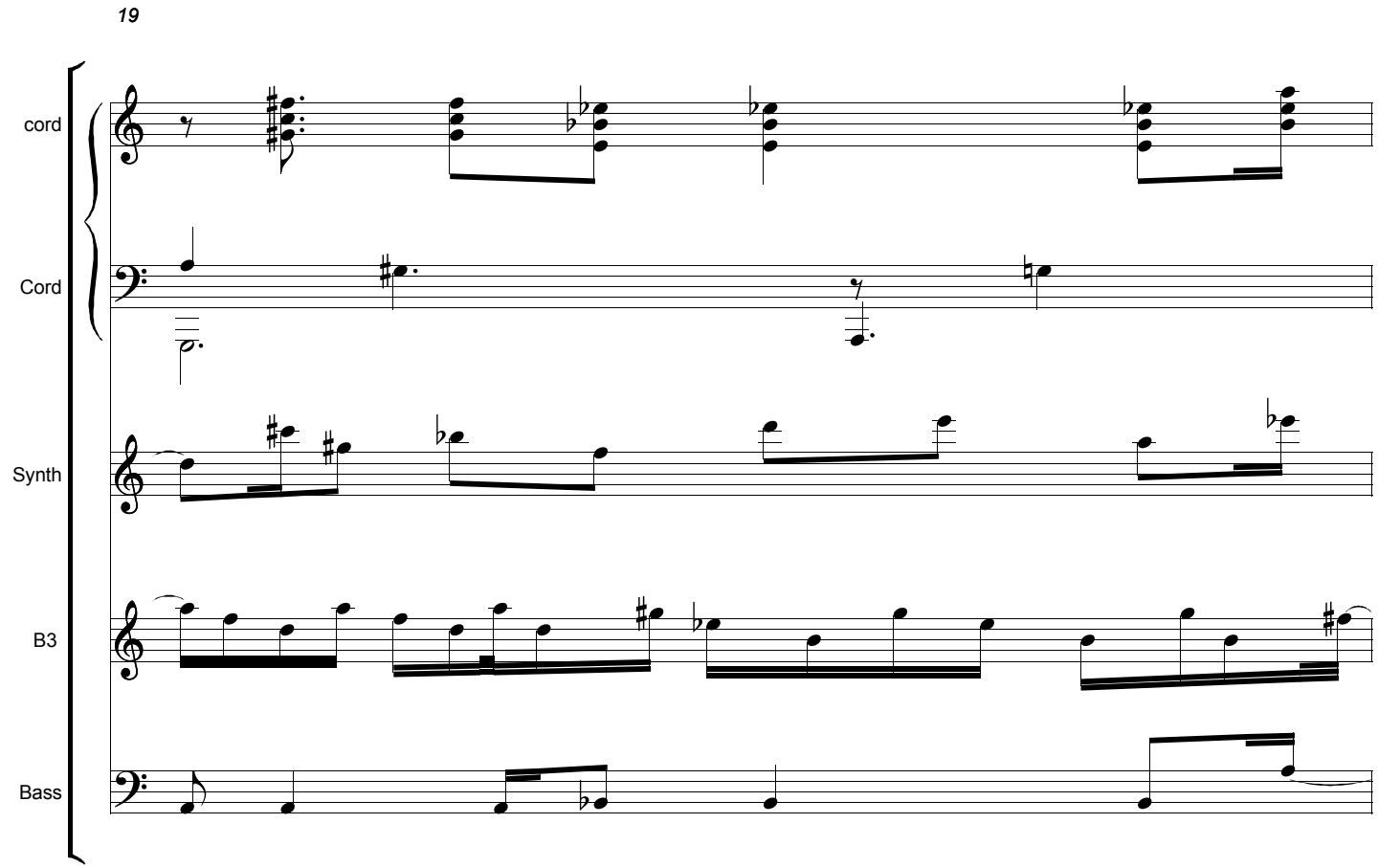
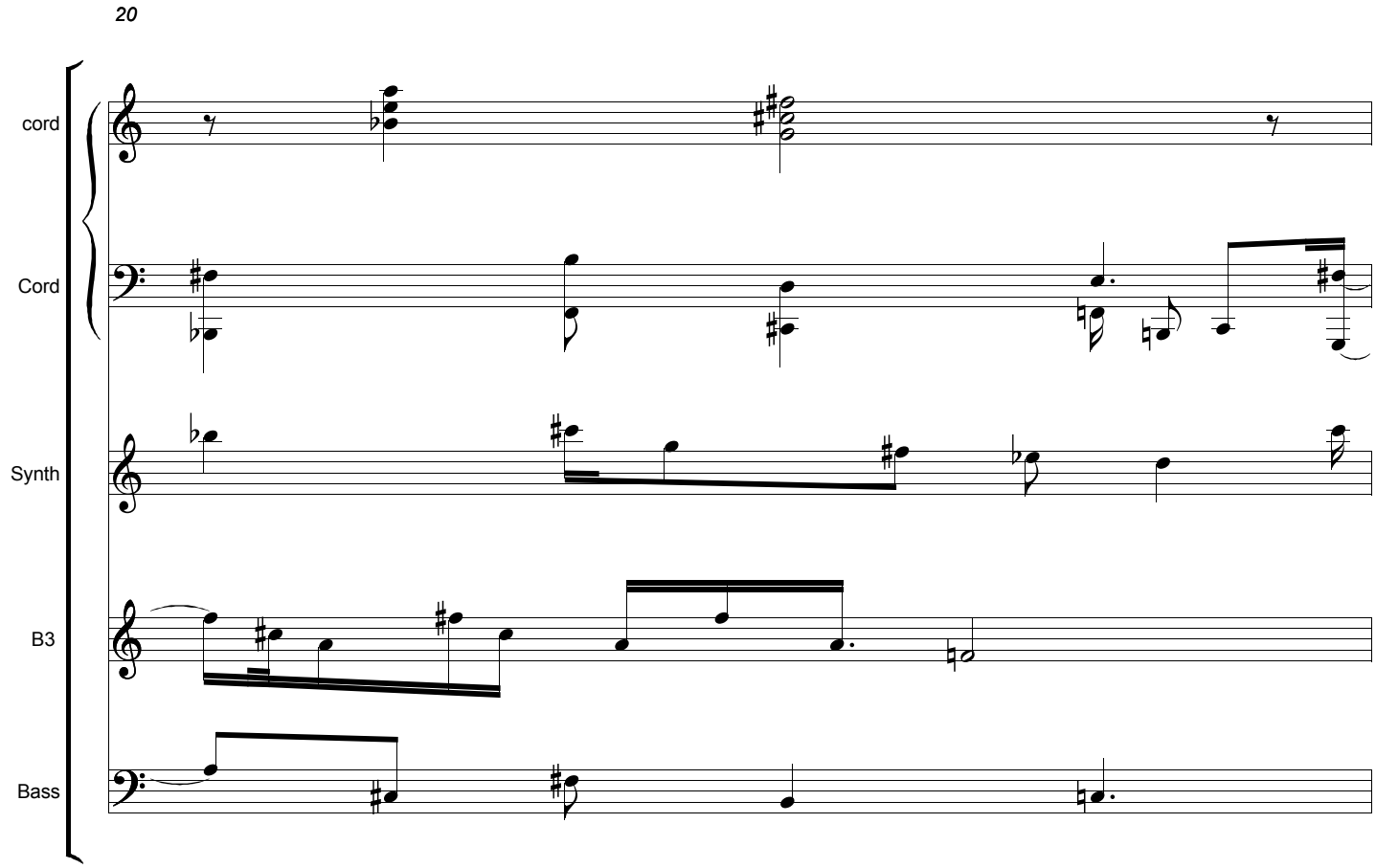
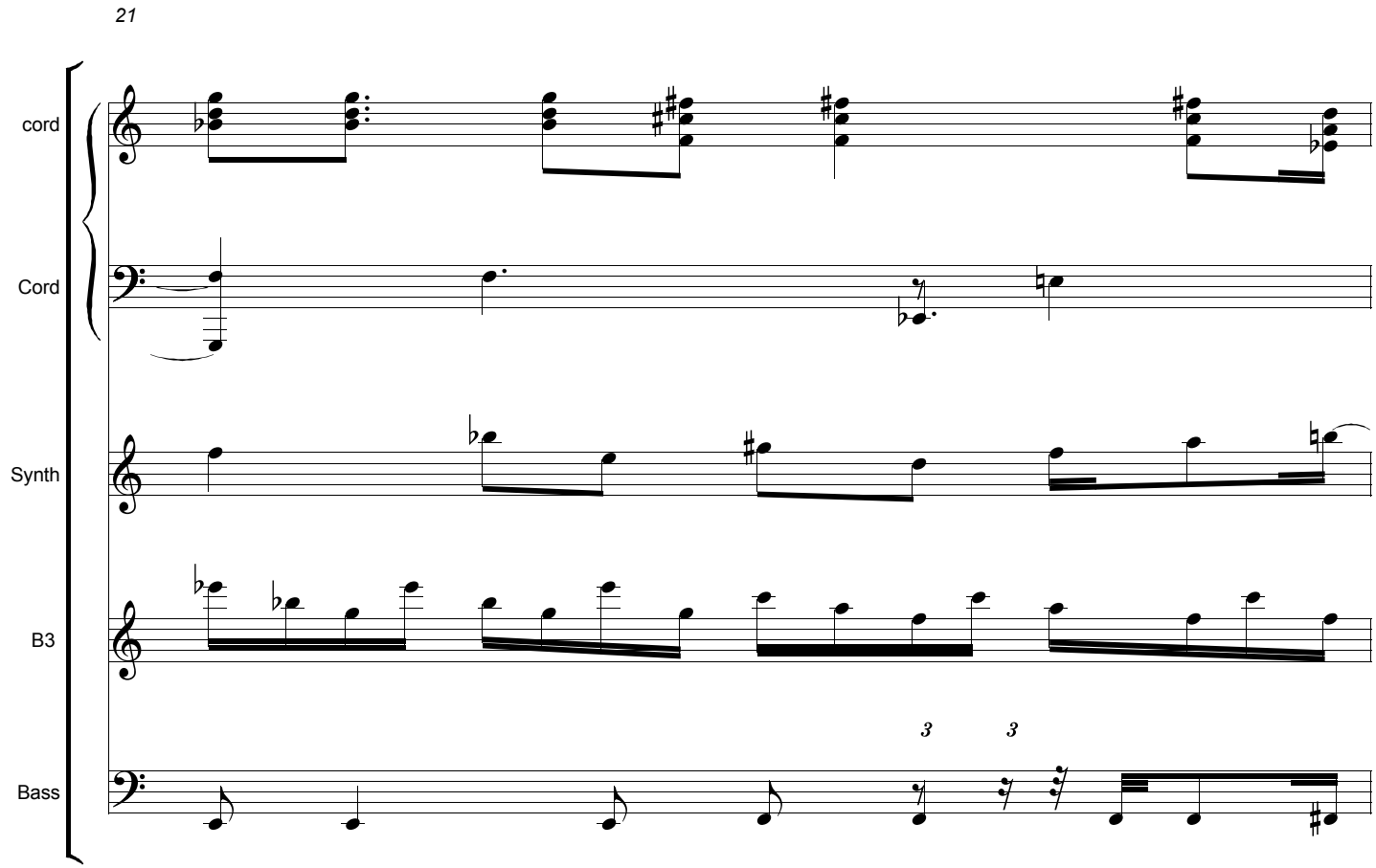
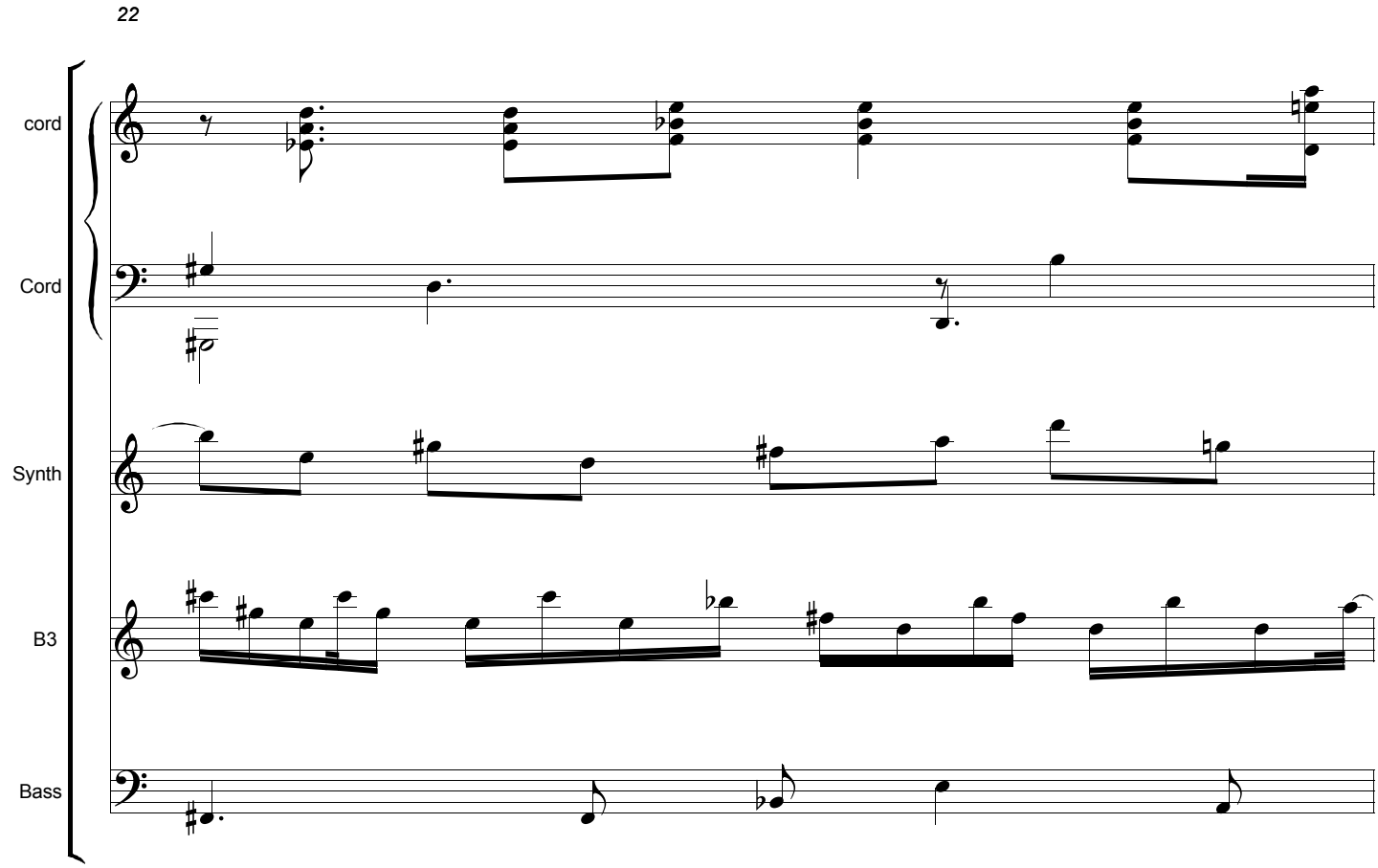


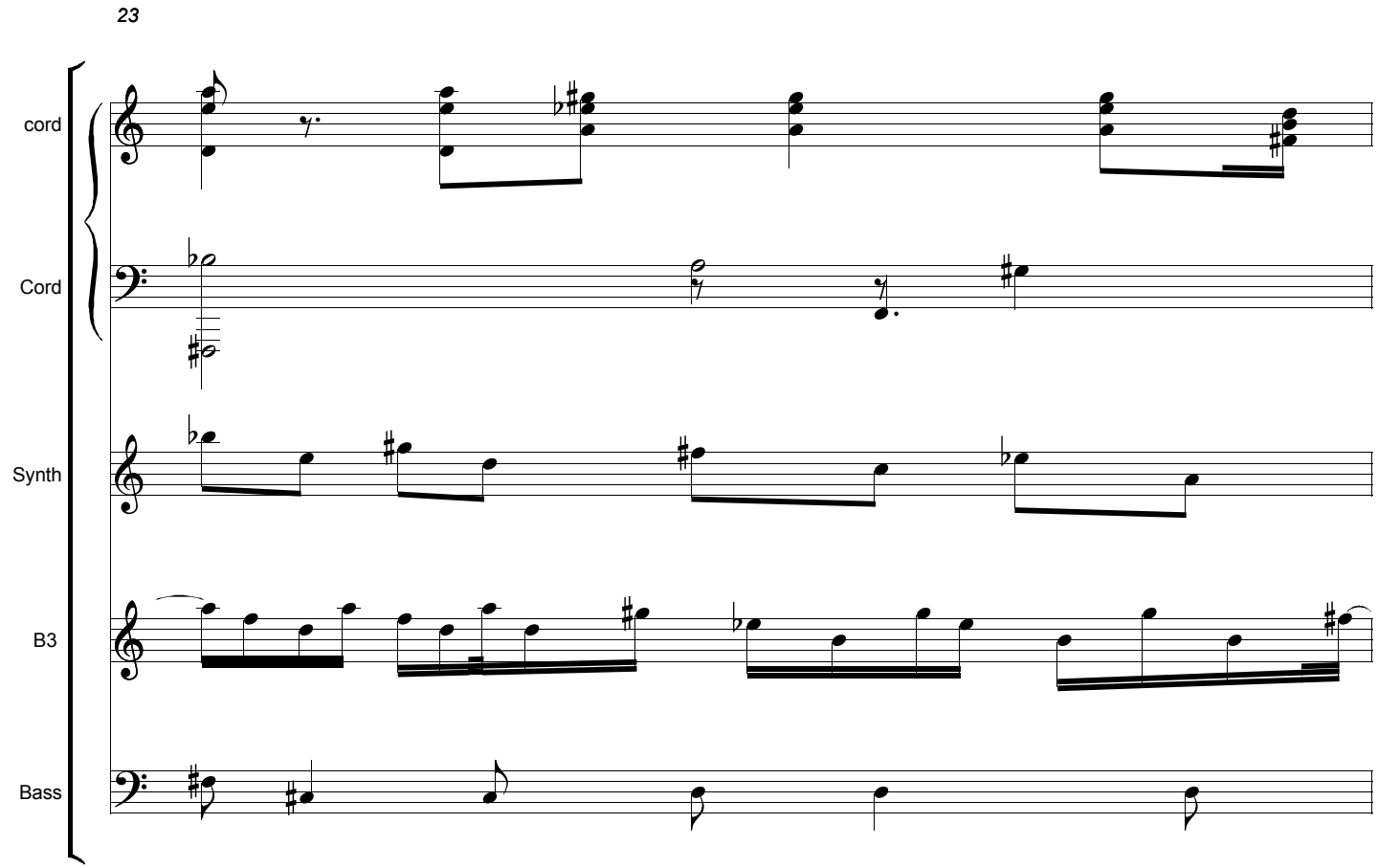

18
cord
Cord
Synth
B3
Bass

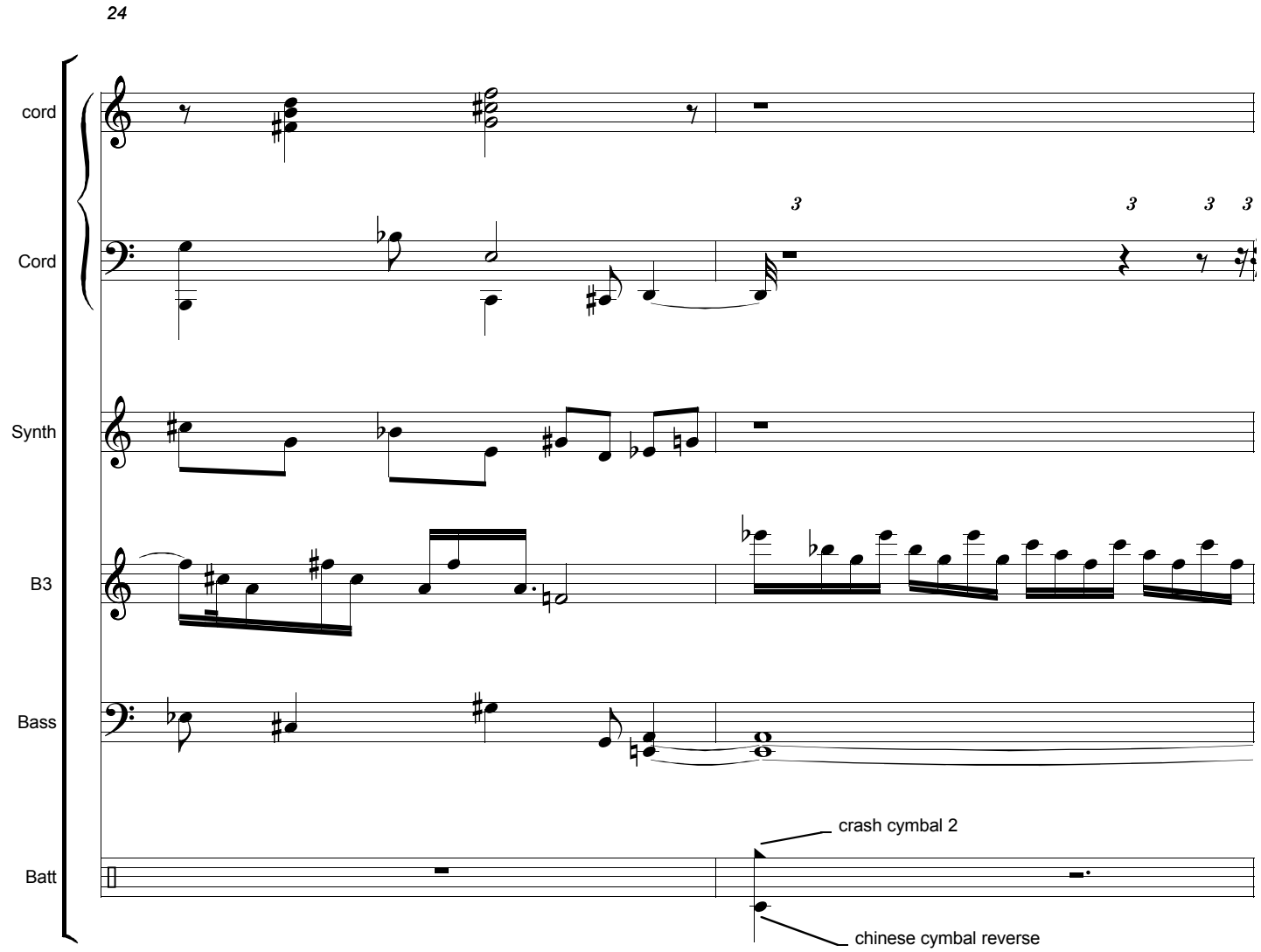

19
cord
Cord
Synth
B3
Bass

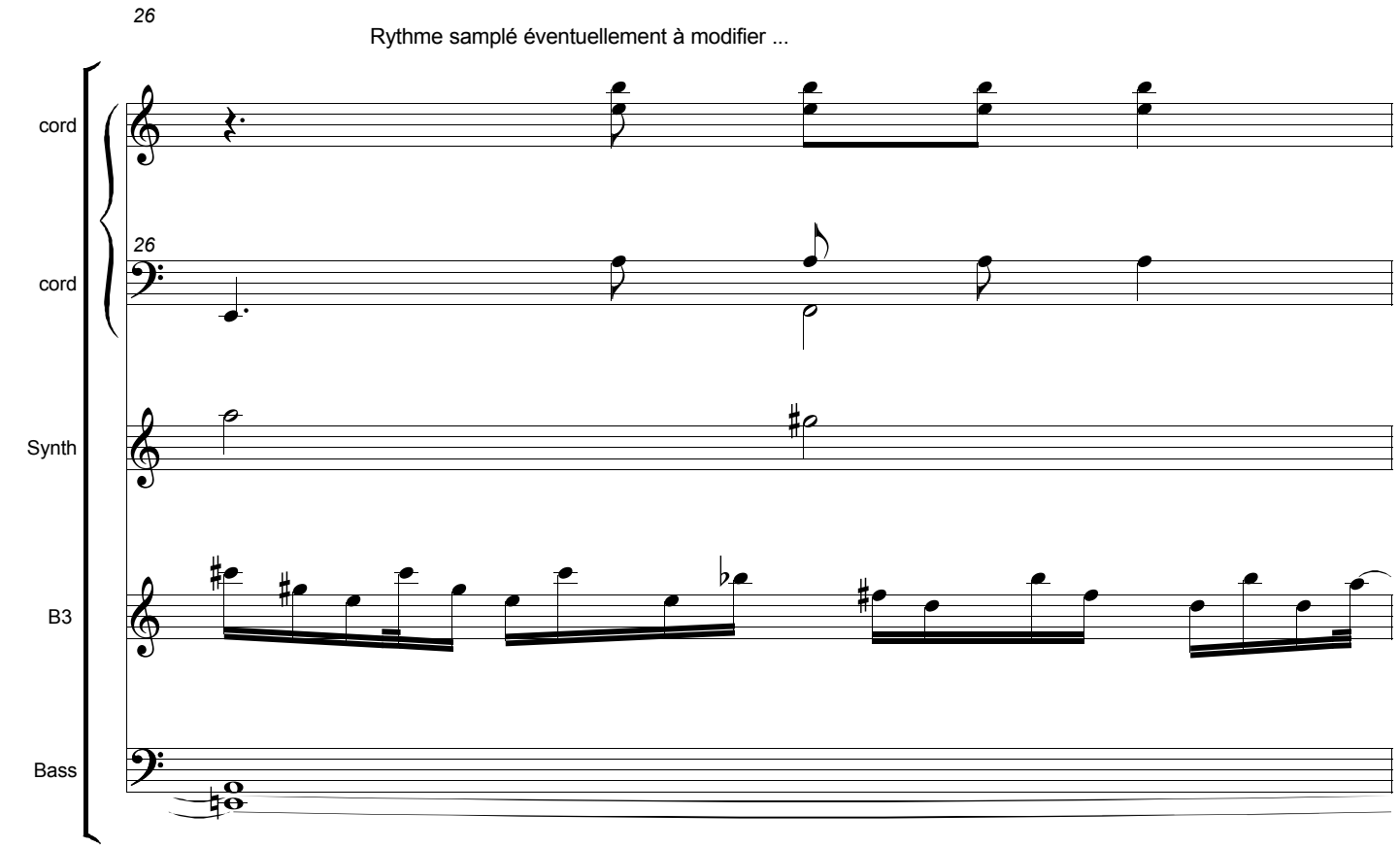

20
cord
Cord
Synth
B3
Bass

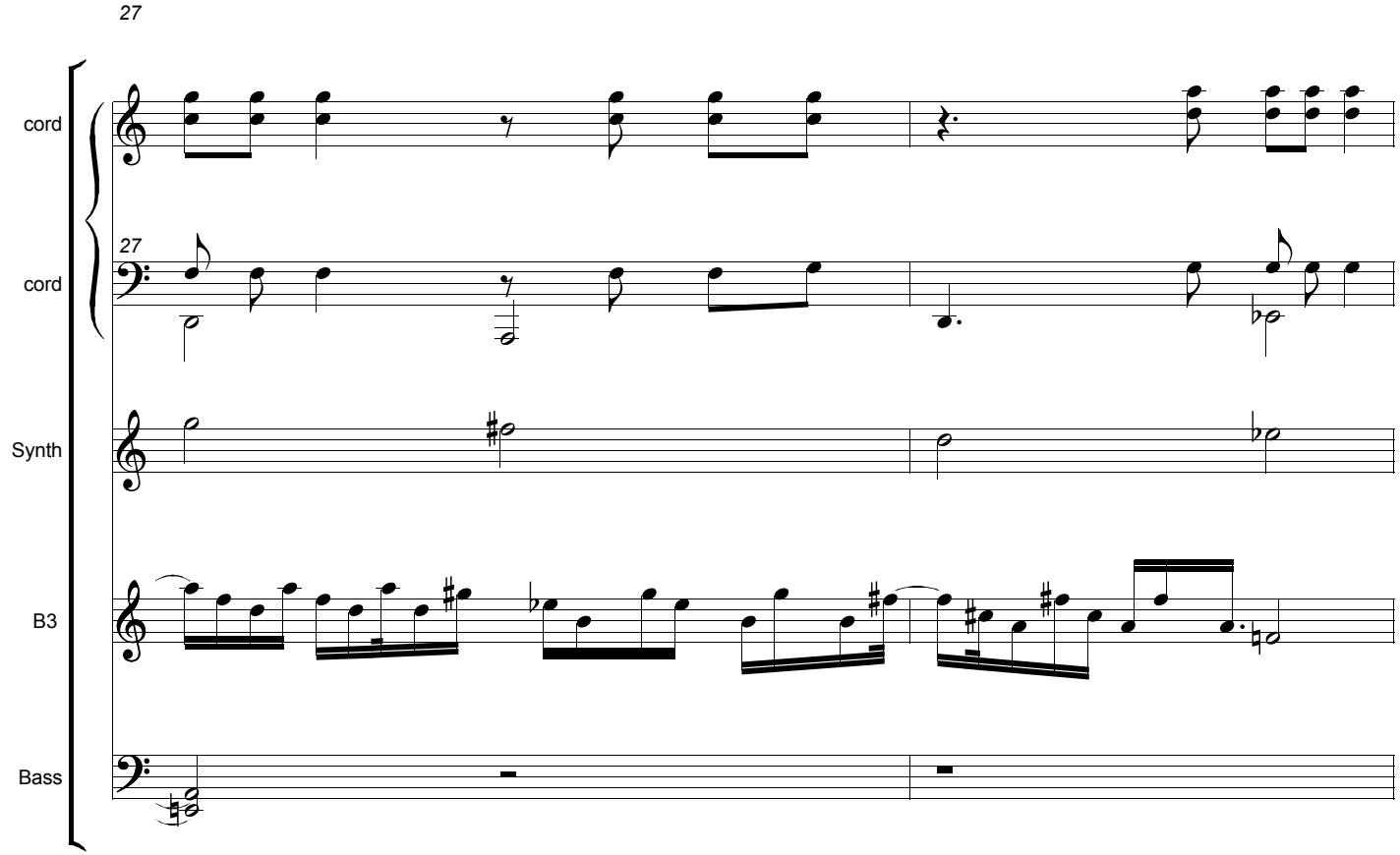

21
cord
Cord
Synth
B3
3
3
Bass

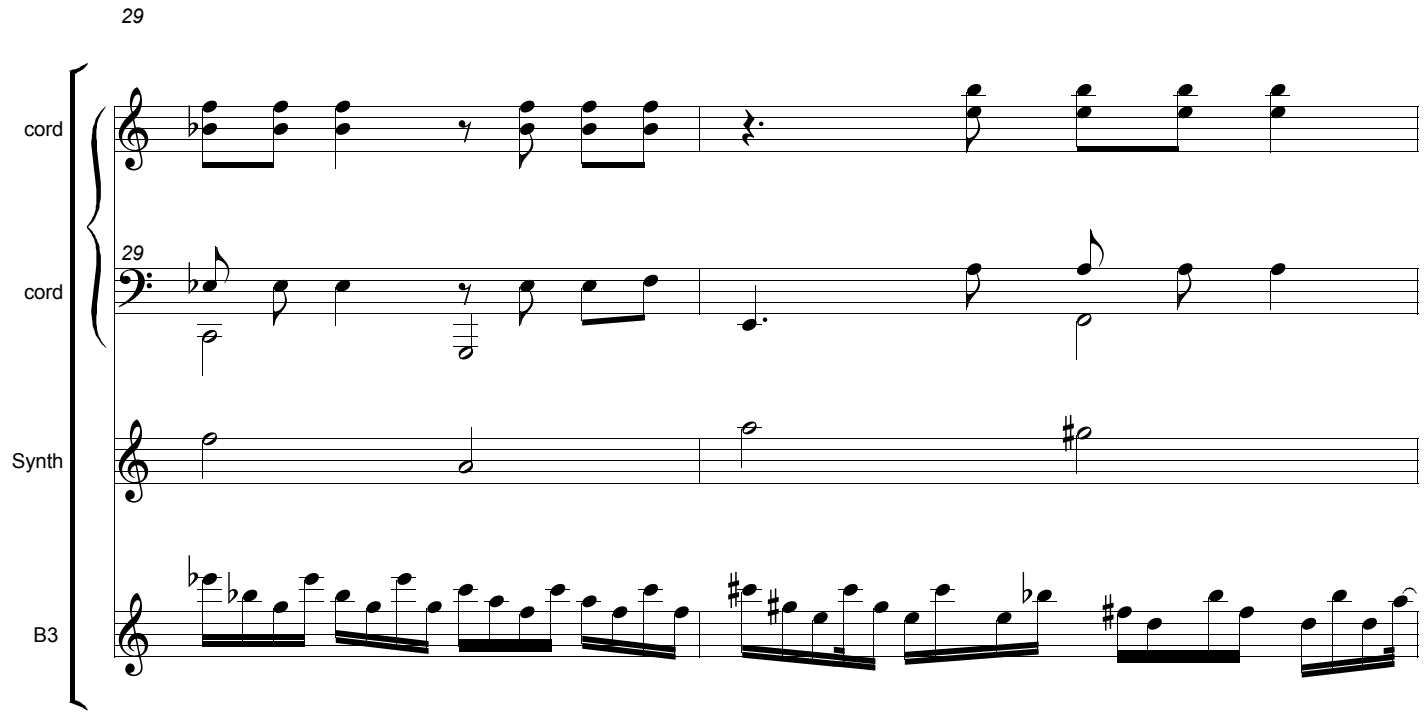

22
cord
Cord
Synth
B3
Bass

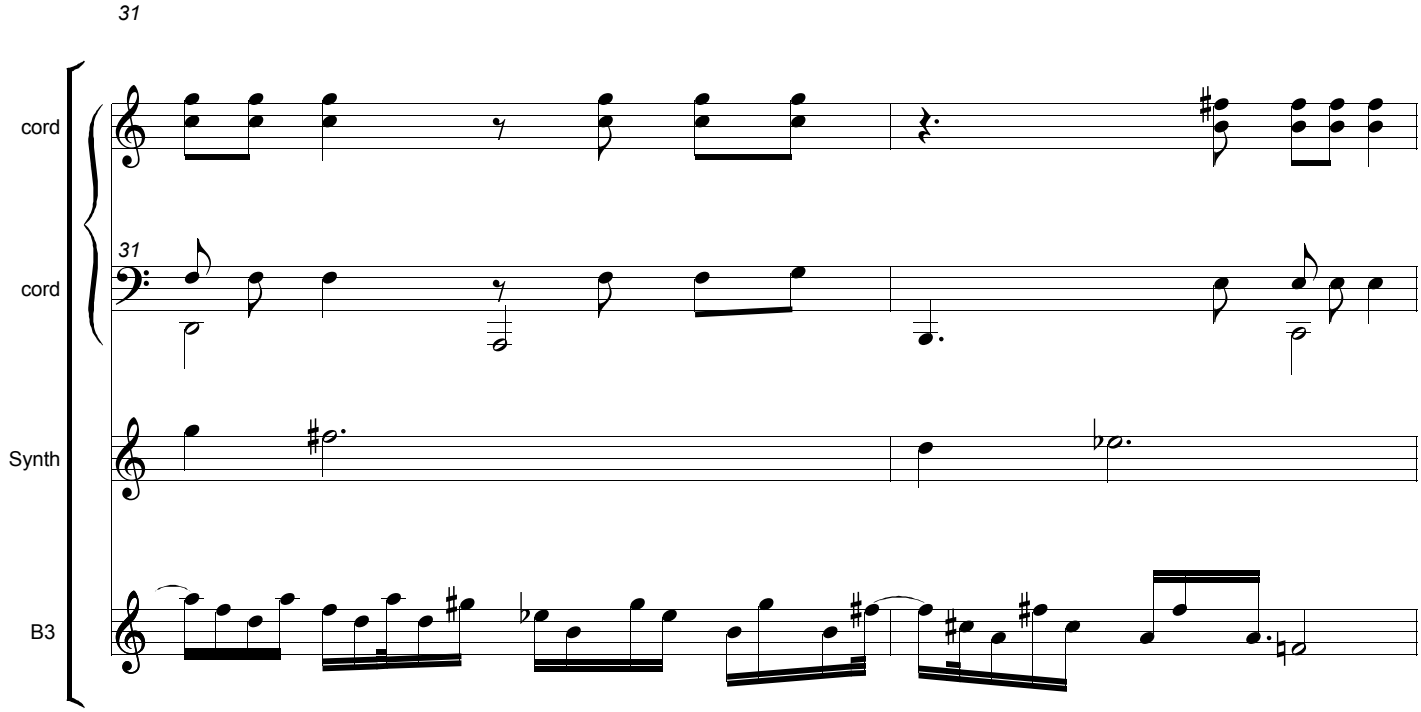

23
cord
Cord
Synth
B3
Bass

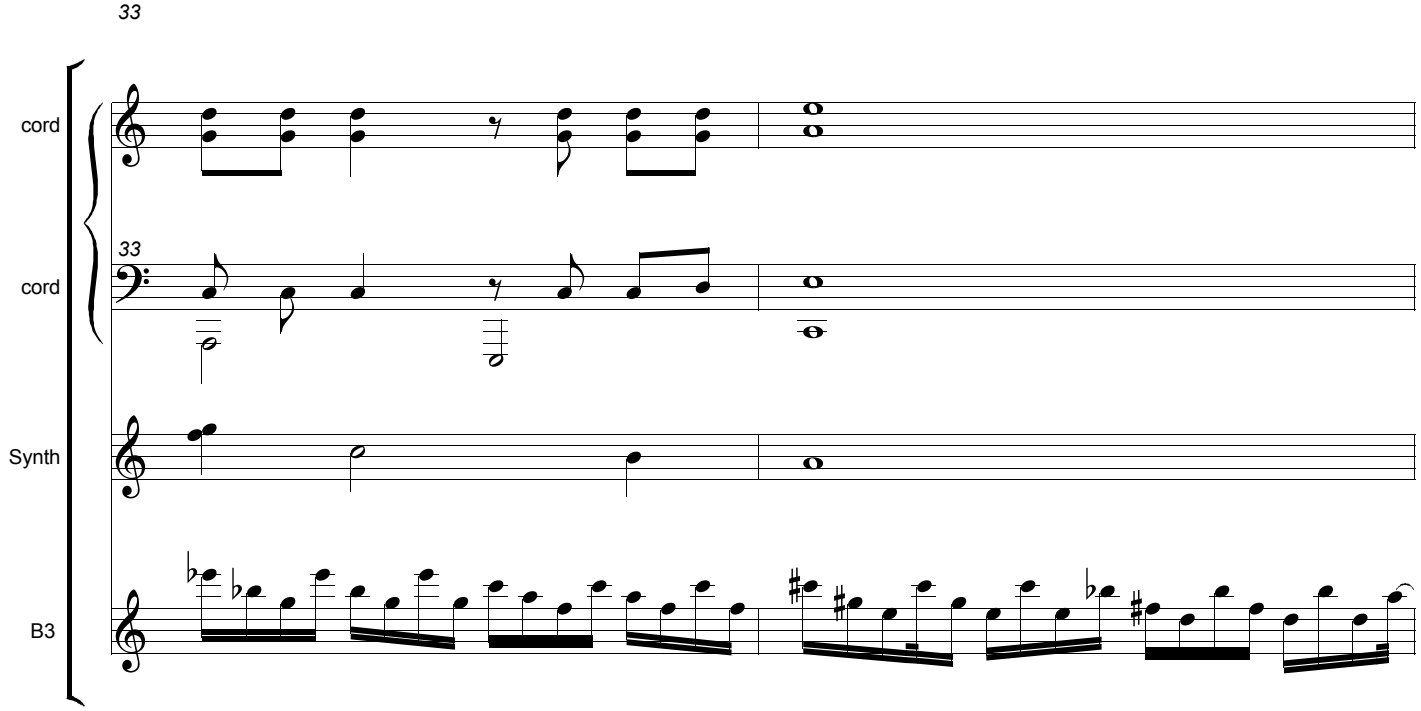

24
cord
Cord
Synth
B3
Bass
Batt
3
3
3
3
crash cymbal 2
chinese cymbal reverse

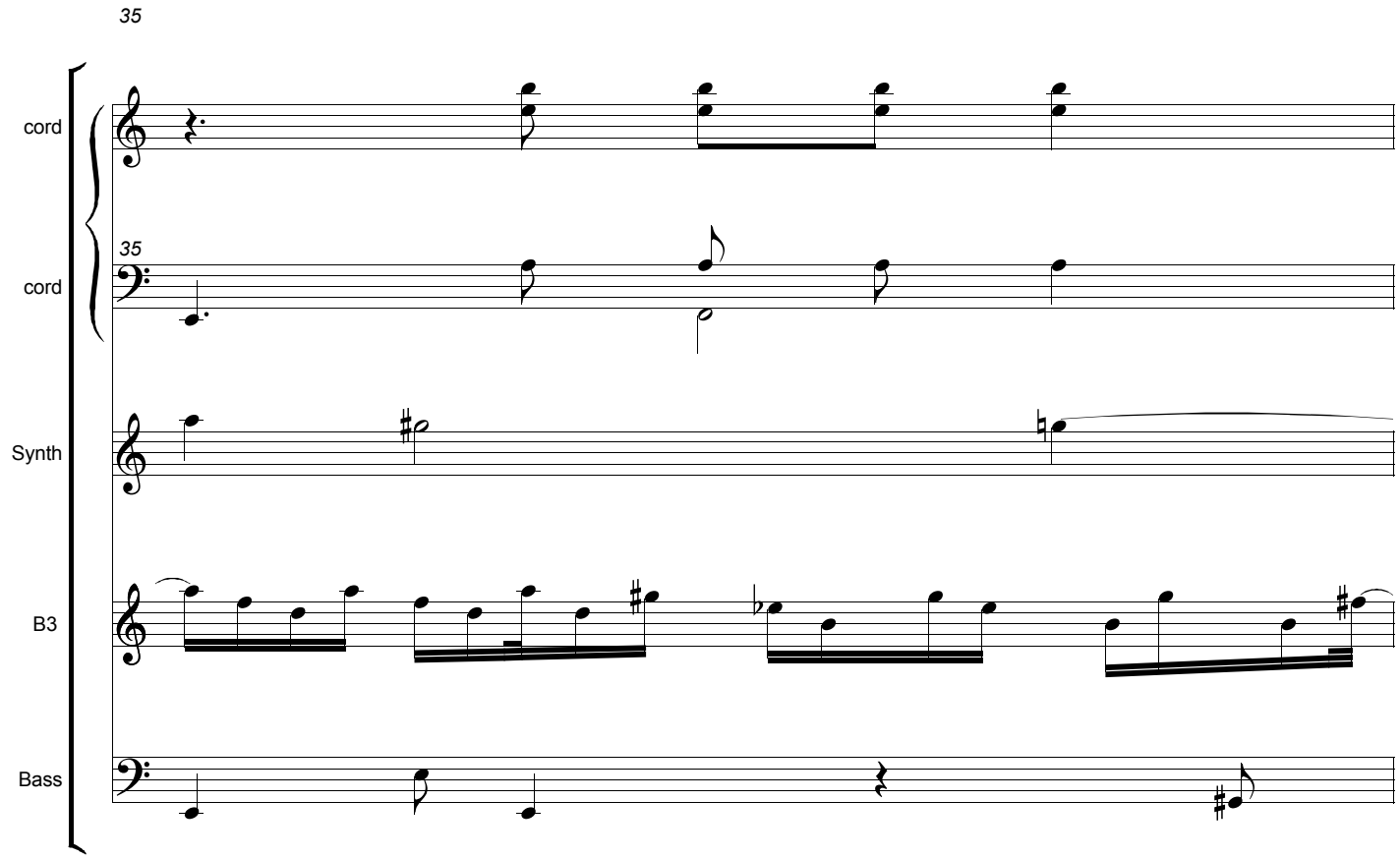

26
Rythme samplé éventuellement à modifier ...
cord
26
cord
Synth
B3
Bass

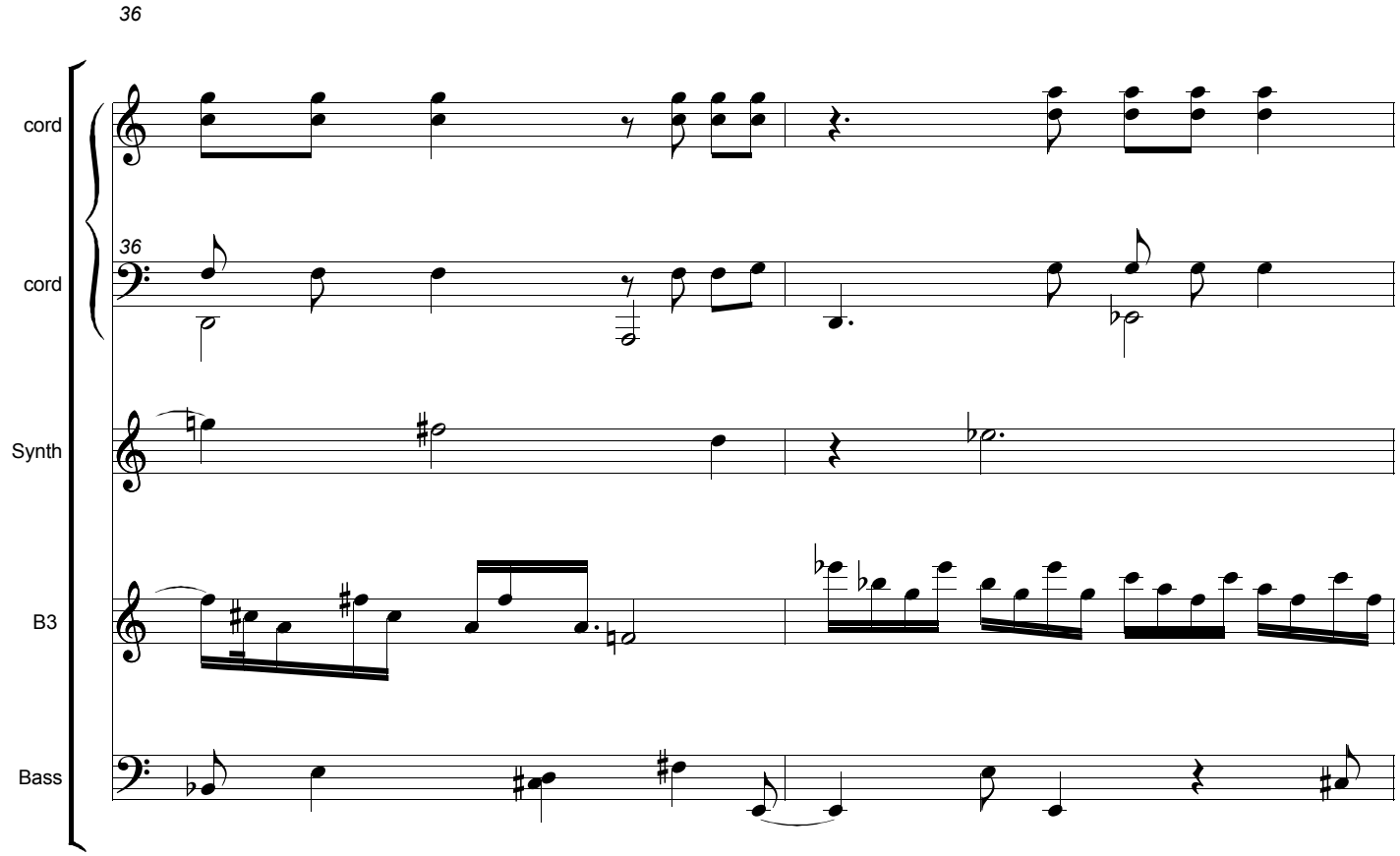

27
cord
27
cord
Synth
B3
Bass

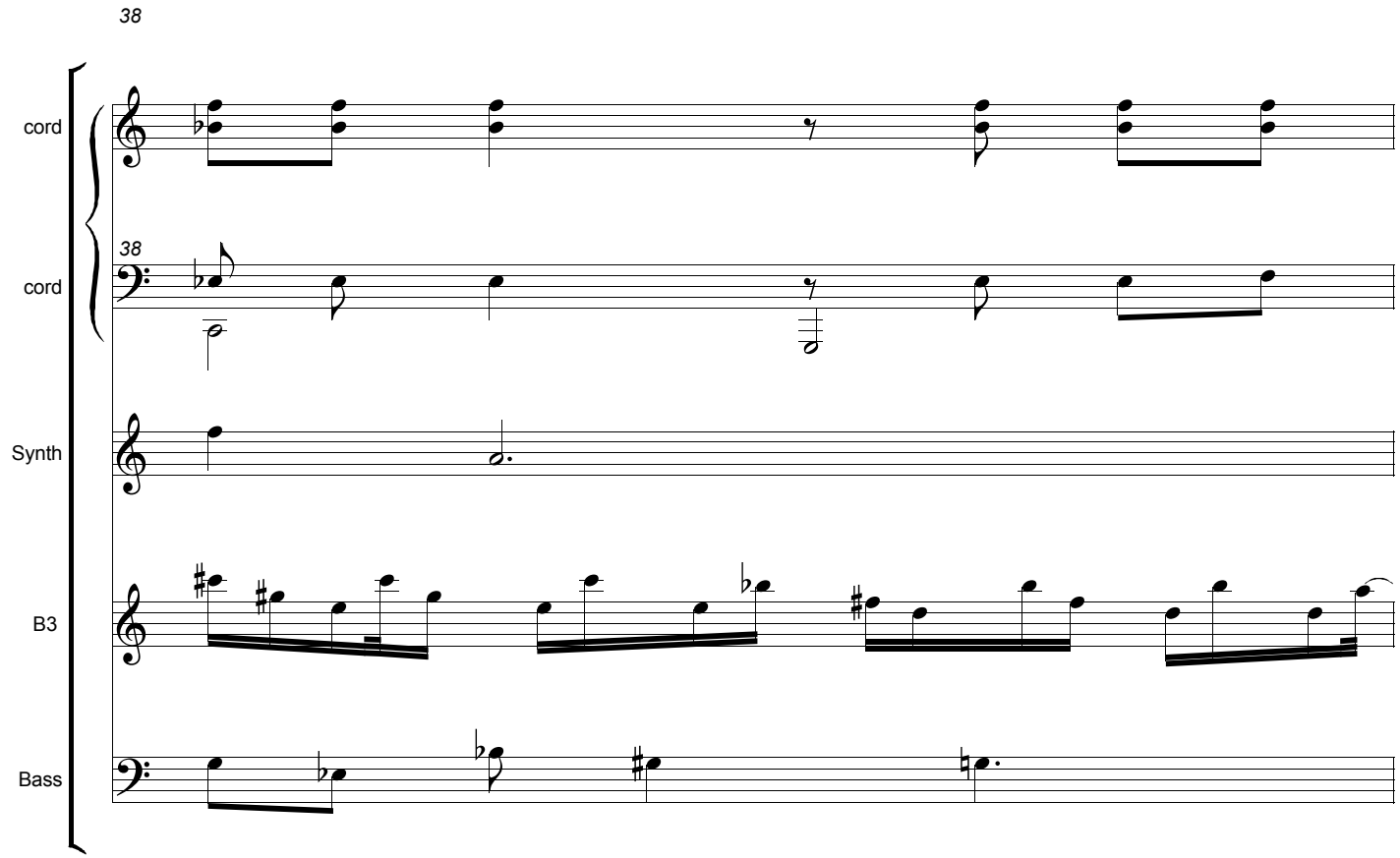

29
cord
29
cord
Synth
B3

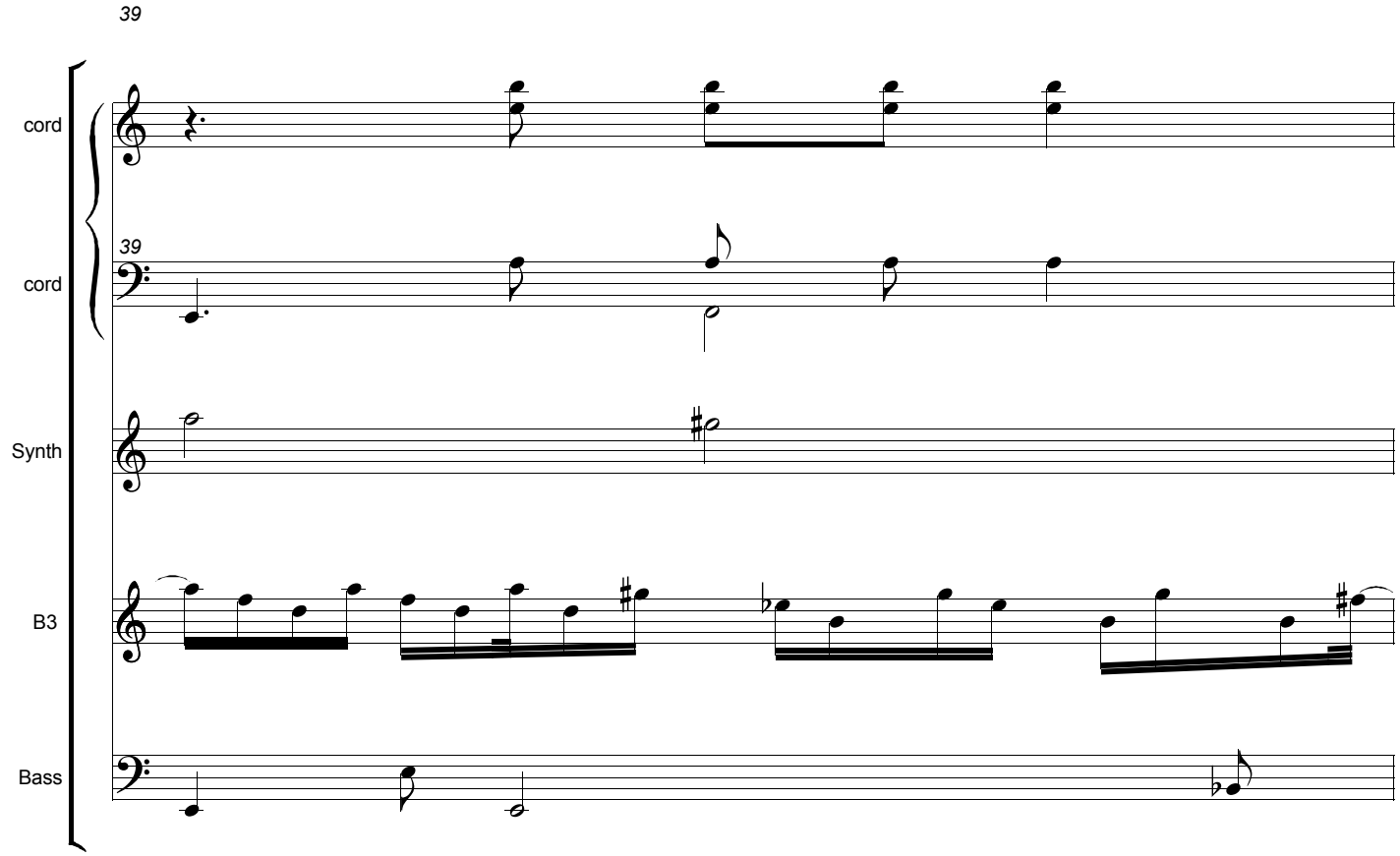

31
cord
31
cord
Synth
B3

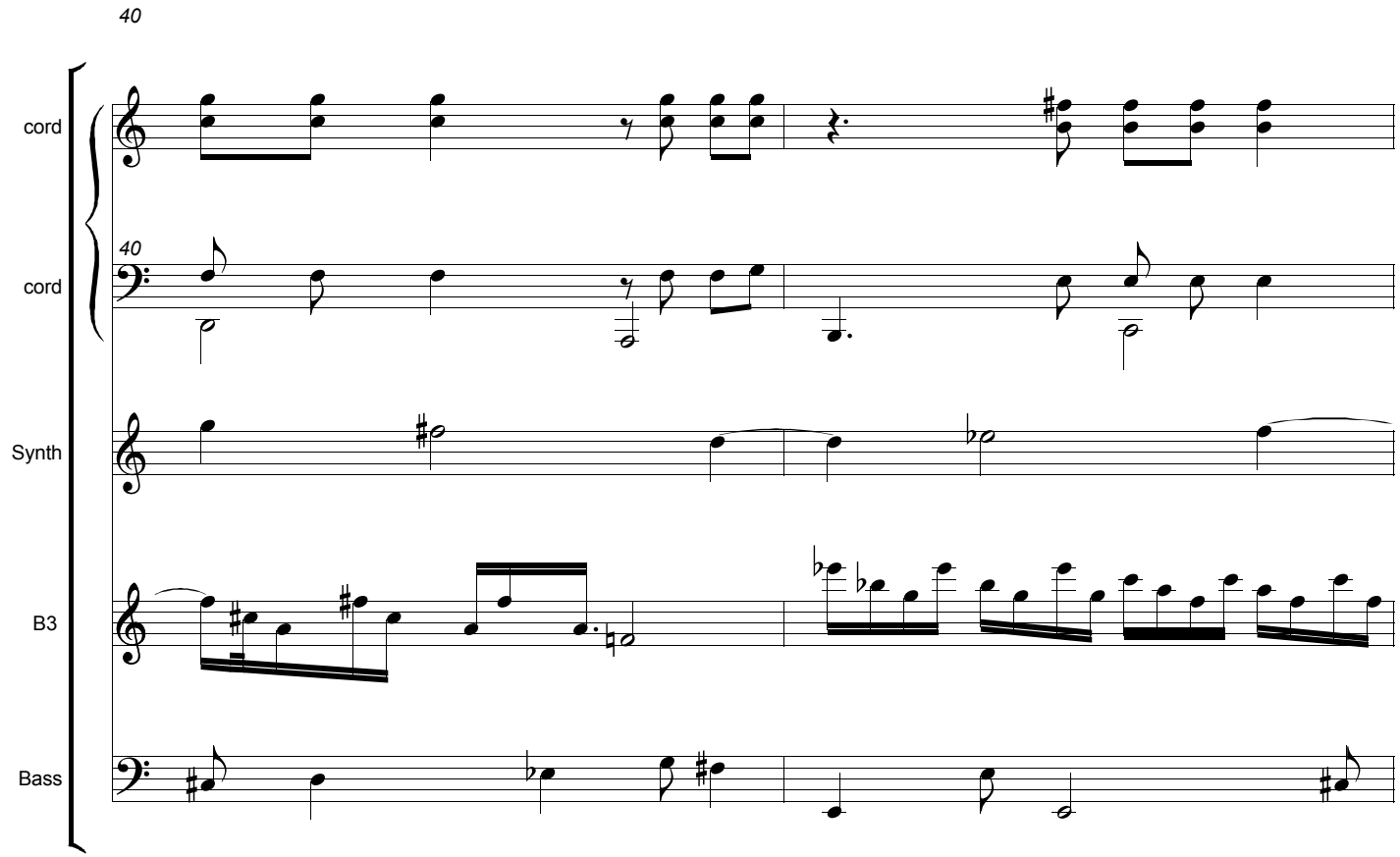

33
cord
33
cord
Synth
B3

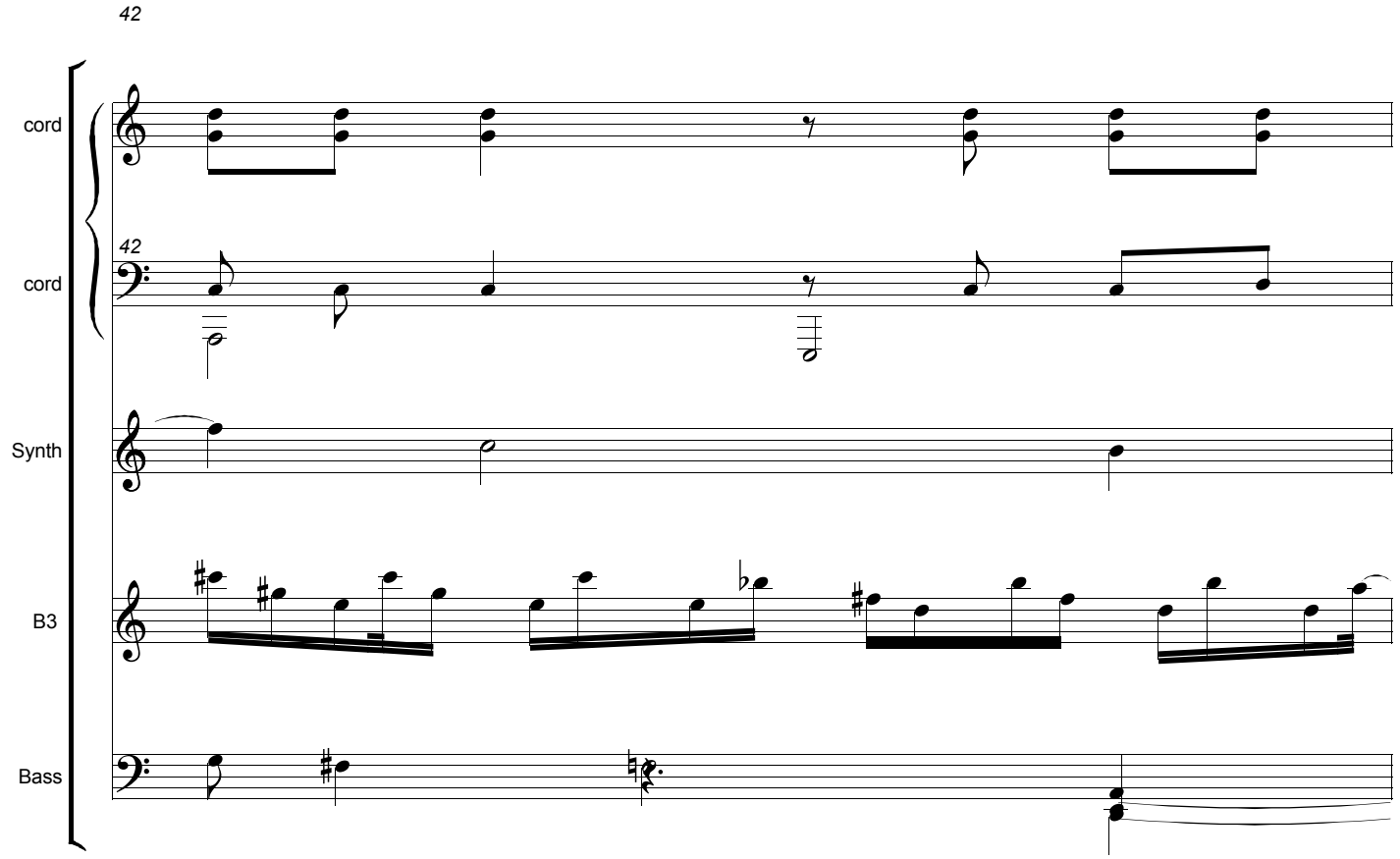

35
cord
35
cord
Synth
B3
Bass

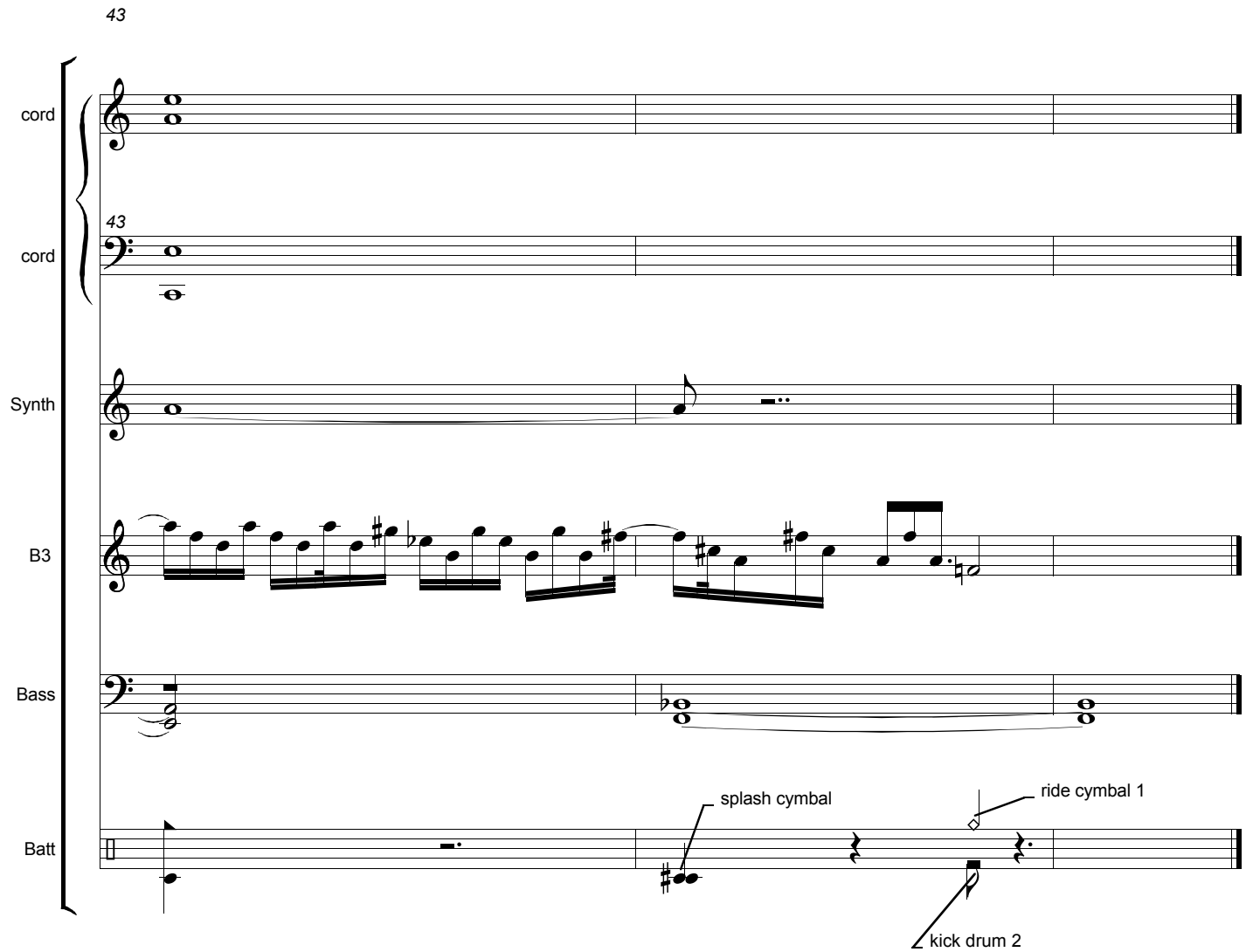

36
cord
36
cord
Synth
B3
Bass


38
cord
38
cord
Synth
B3
Bass


39
cord
39
cord
Synth
B3
Bass


40
cord
40
cord
Synth
B3
Bass


42
cord
42
cord
Synth
B3
Bass


43
cord
43
cord
Synth
B3
Bass
Batt
splash cymbal
ride cymbal 1
kick drum 2

Urgania la fantasque (additif)

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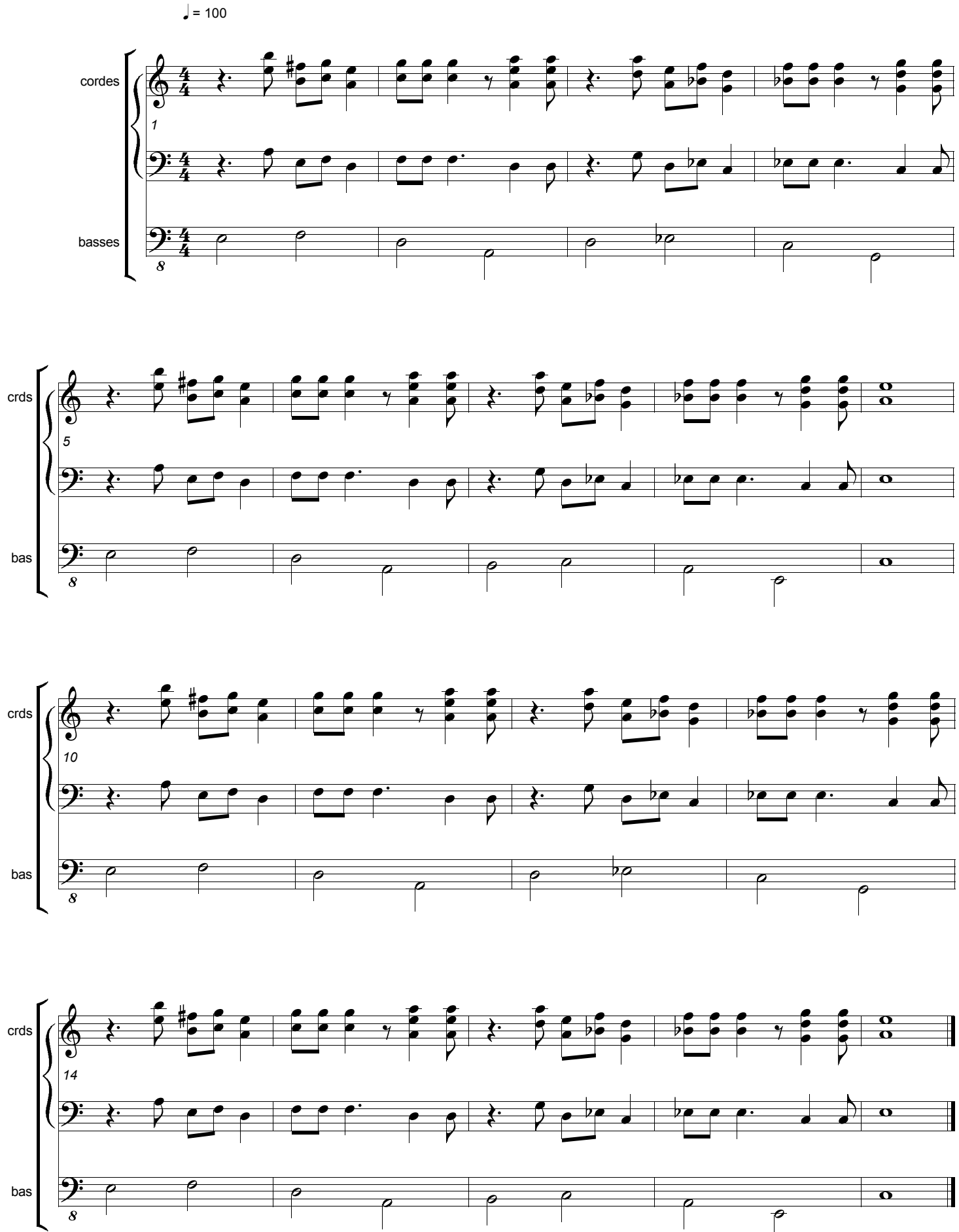
Modification pour le sample (voir partition originale)



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