Jean Pierre Prudent

France, LEFOREST

Textures - the return of crooked ghosts

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:	Textures - the return of crooked ghosts
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Copyright © Jean Pierre Prudent
Publisher:	Prudent, Jean Pierre
Instrumentation:	Piano, Violin, Cello, Bass
Style:	Modern classical
Comment:	String quintet with piano that can be added.

Jean Pierre Prudent on free-scores.com

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- comment
- contact the artist

Textures

" Le retour des fantômes crochus "

Jean Pierre Prudent

www.osirys-jpp.fr

free-scores.com

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textures
"Le retour des fantômes crochus"

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Bien marquer les "crescendo - décrescendo" sur l'élément 1.
Ne pas jouer les pizzicato de l'élément 3 de façon synchrone. Les 3 lignes
(alto, violons 1 et 2) ne doivent pas être exactement ensemble : décaler un peu.
Nuancer librement l'élément 4 dans un climat plutôt "piano" à "mezzo forte".

L'ensemble de la pièce peut être accompagné facultativement d'un bruitage électronique
(ou autre). L'idée est celle d'une nappe discrète et constante (avec de lentes évolutions du timbre).
Drone.

Well mark " crescendo - decrescendo " on the first element.
Do not play the pizzicato of the element 3 in a synchronous way.
the 3 lines (viola, violins 1 and 2) do not have to be exactly together.
Color freely the fourth element rather in a nuance from "piano" to "mezzo-forte".

The whole part can be optionally accompanied with an electronic sound effect (or other).
The idea is the one of a discreet and constant background (with slow evolutions of the sound).
Drone.

Remarques s'appliquant à la plupart de mes compositions
Remarks applying to most of my compositions

éléments 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 un quatuor 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 alors possibles. Les choix de transpositions éventuelles doivent se faire de façon à modifier le moins possible les lignes écrites.

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.. Sauf indication contraire, 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 elements for interpretation

As with all my music, we can apply the principle of variable geometry to this piece.

The orchestration is indicative and can vary so that the music can be played by different instrumental groups without losing its meaning.
So, for example, for a quartet we could replace violins 1 and 2 with a flute and an oboe...
For all parts (depending on the instrument chosen) you can transpose to the octave if necessary. Without deviating too much from the score, several formulas are then possible. The choices for these transpositions must be made in such a way as to modify the written lines as little as possible.

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation which I leave quite broad.

the writing is enharmonic, aiming to simplify reading and allow for any possible variable geometry. EX Eb or Bb preferred to A# or D#, C# preferred to Db etc. Unless otherwise stated, the written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

Tous droits réservés Jean-Pierre Prudent
SACEM

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
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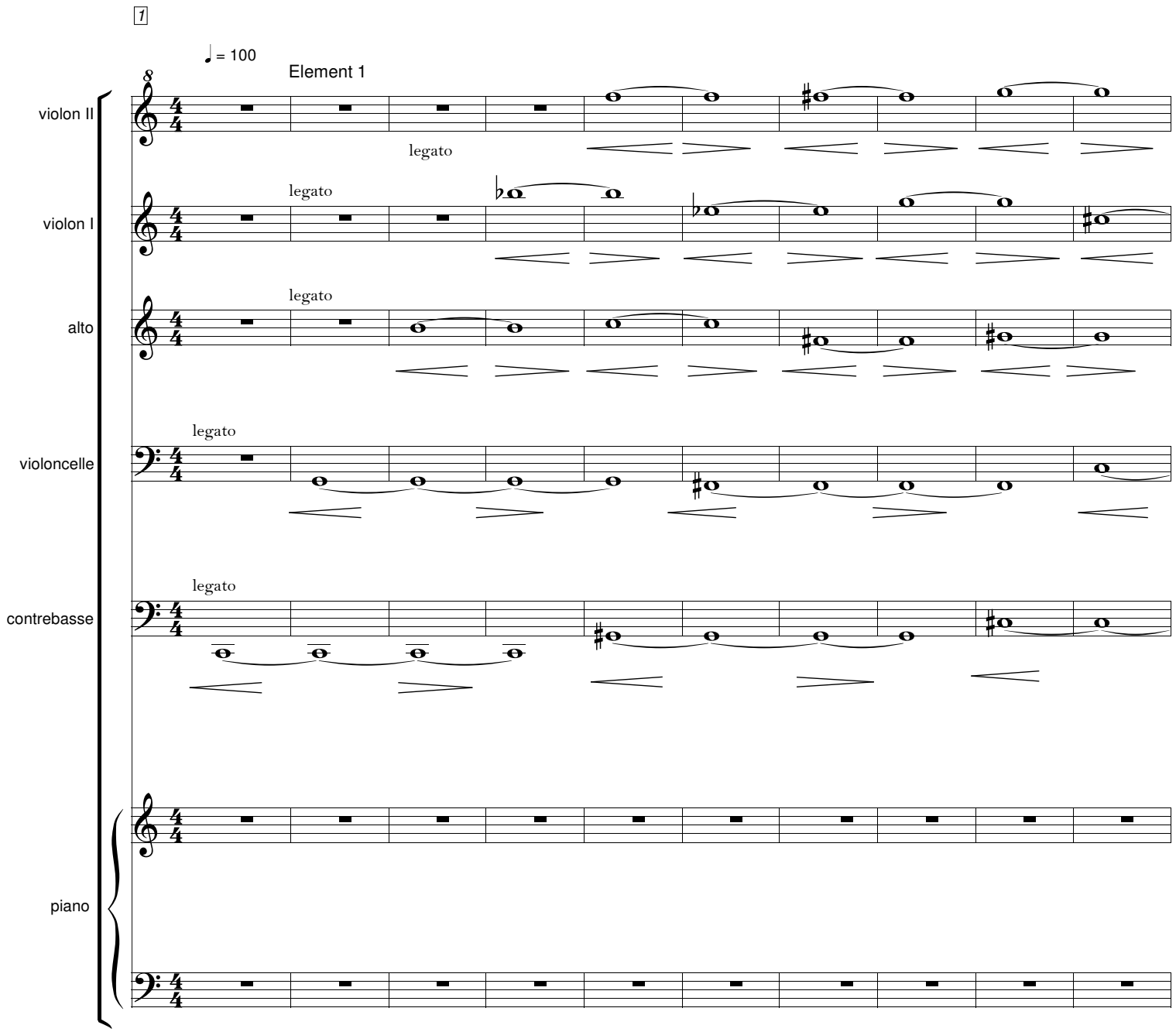
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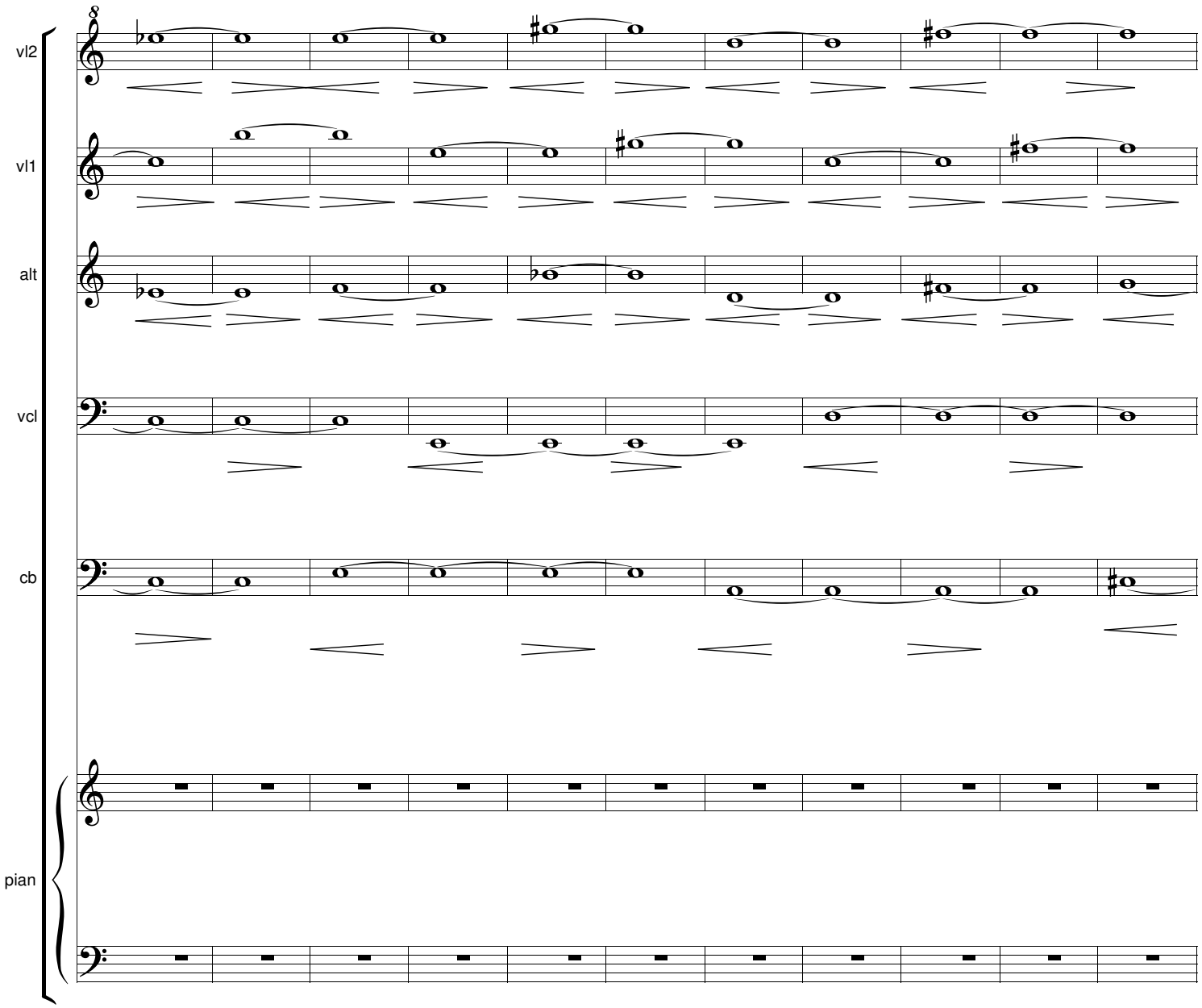
♩ = 100
Element 1
violon II
violon I
alto
violoncelle
contrebasse
piano
legato

11



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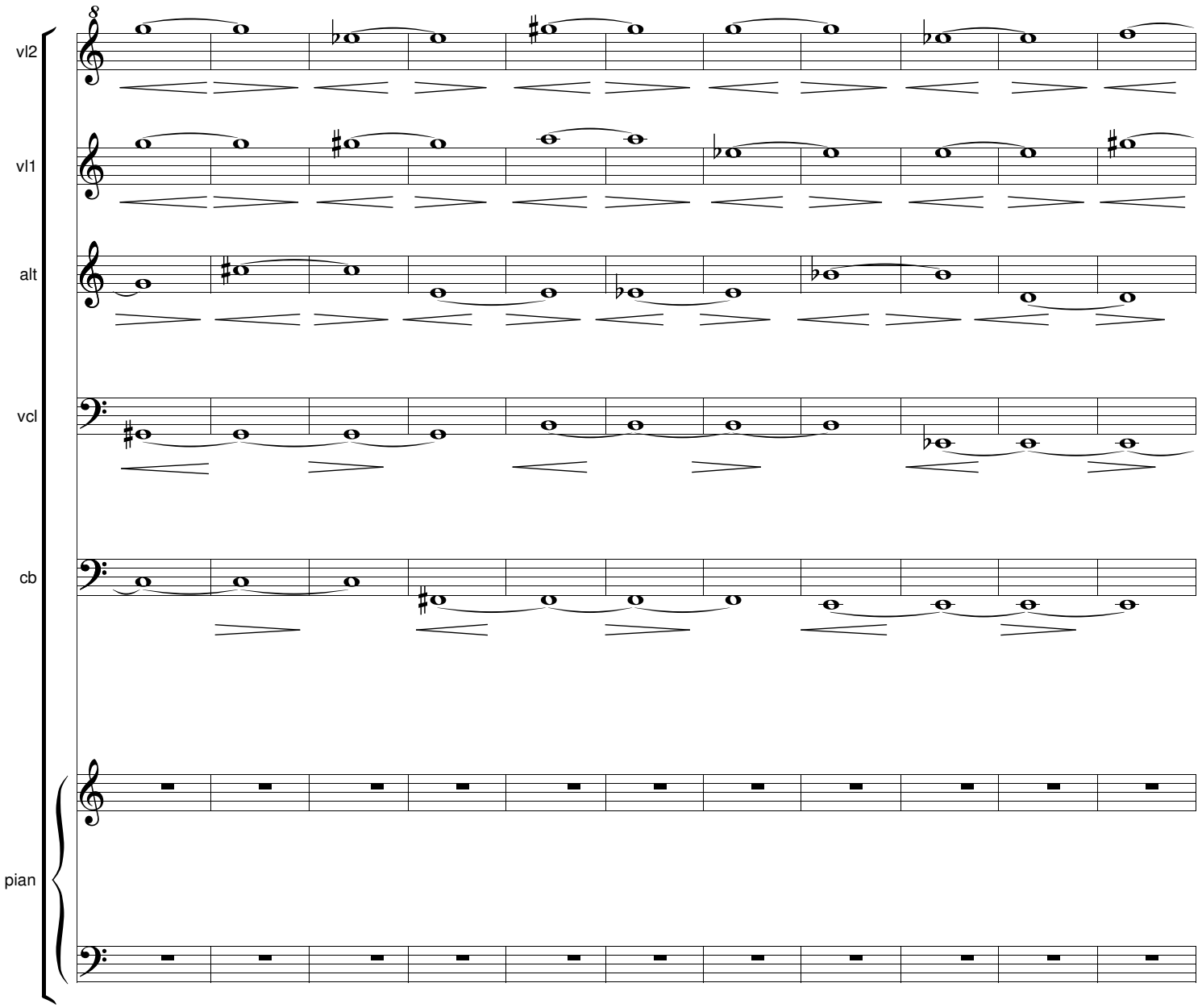
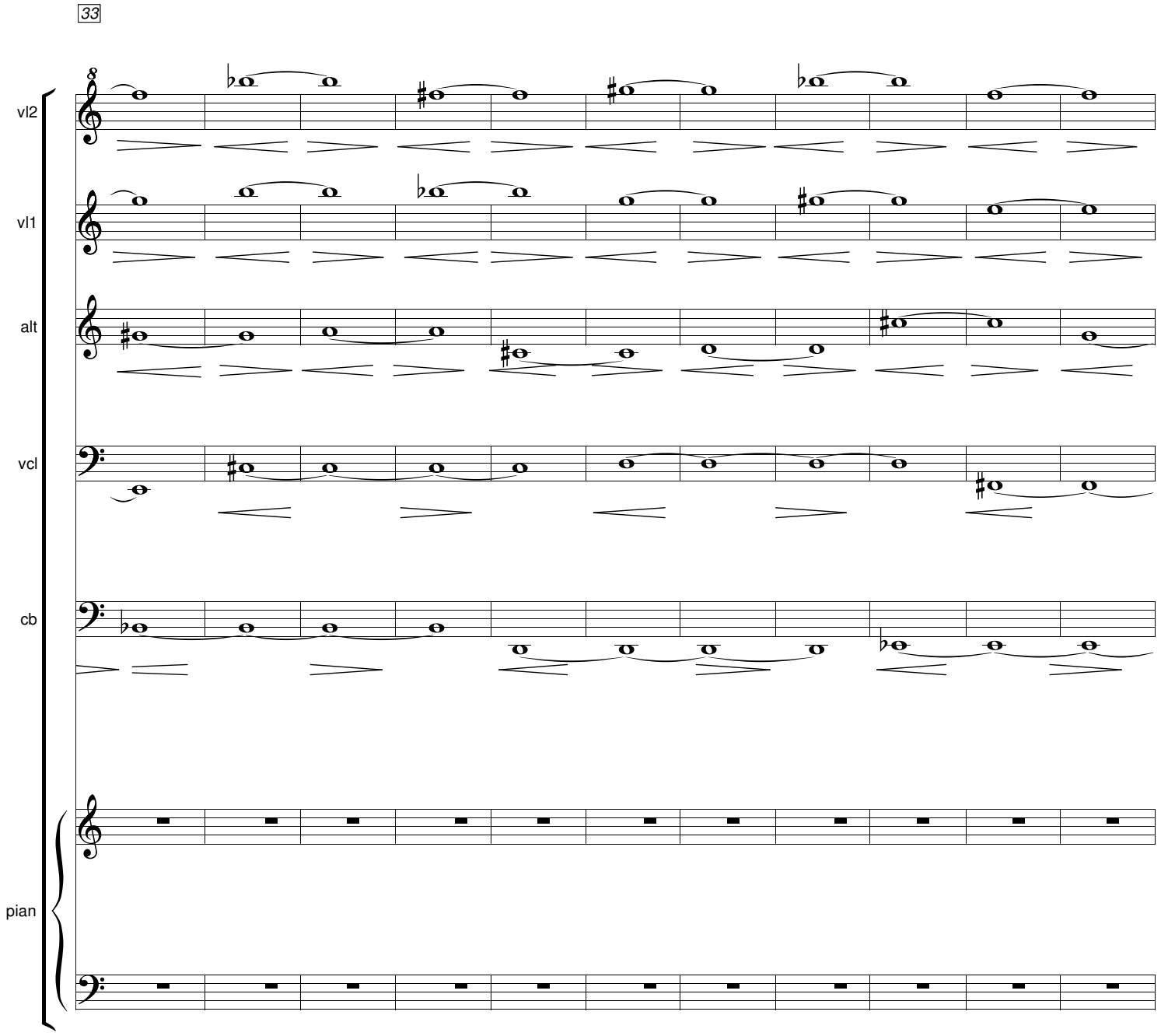
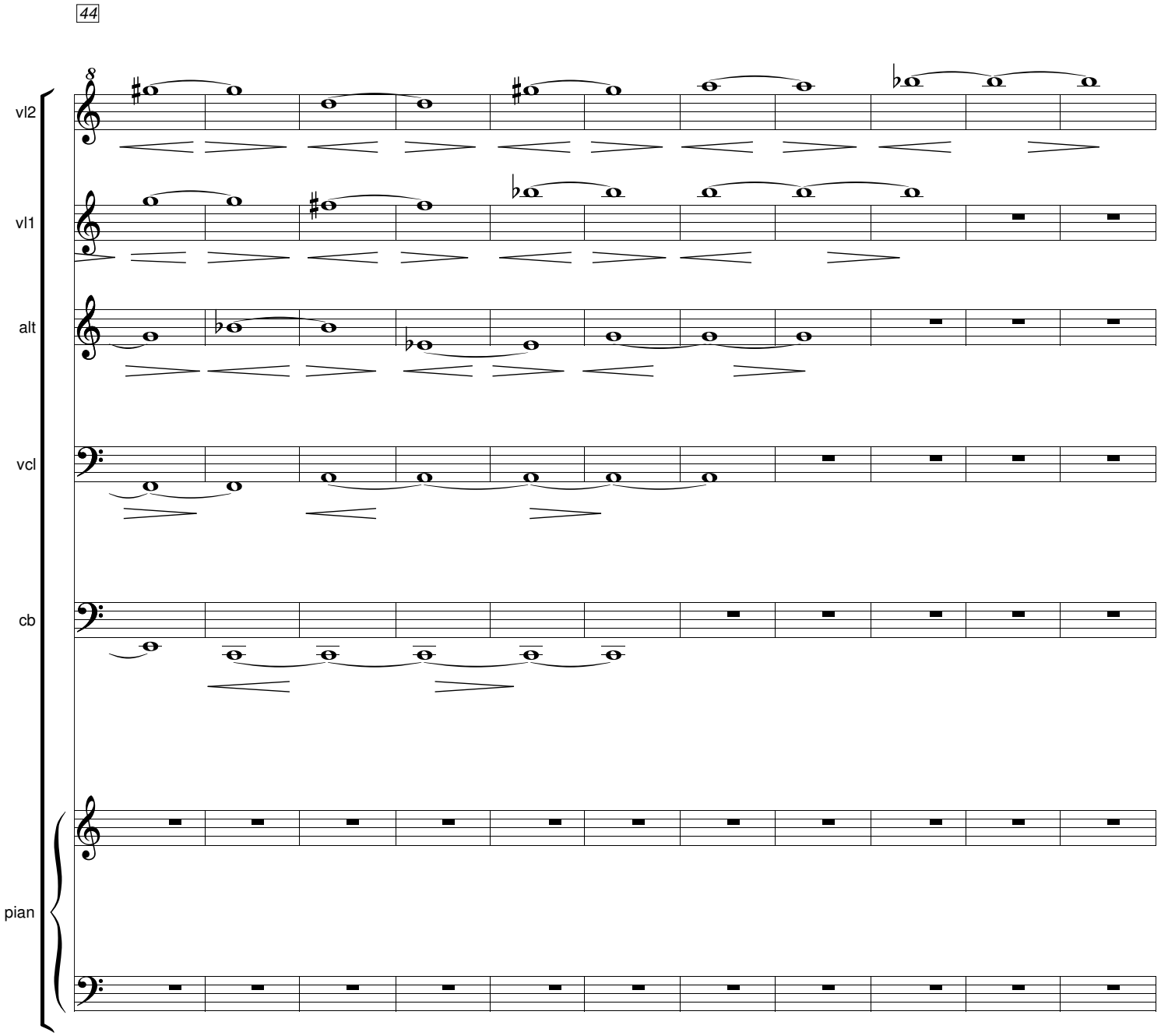



33
vl2
vl1
alt
vcl
cb
pian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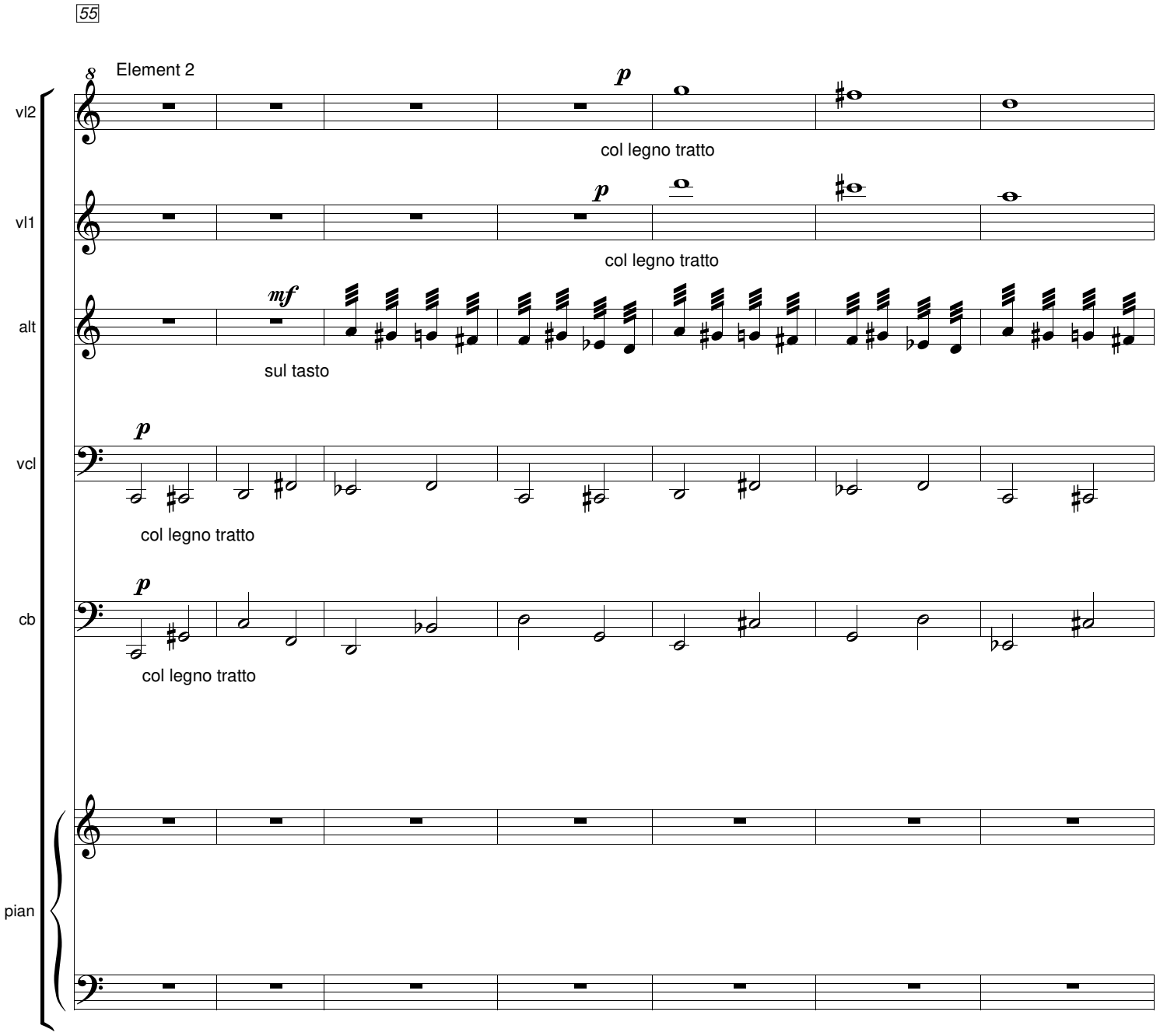
vl2
vl1
alt
vcl
cb
pian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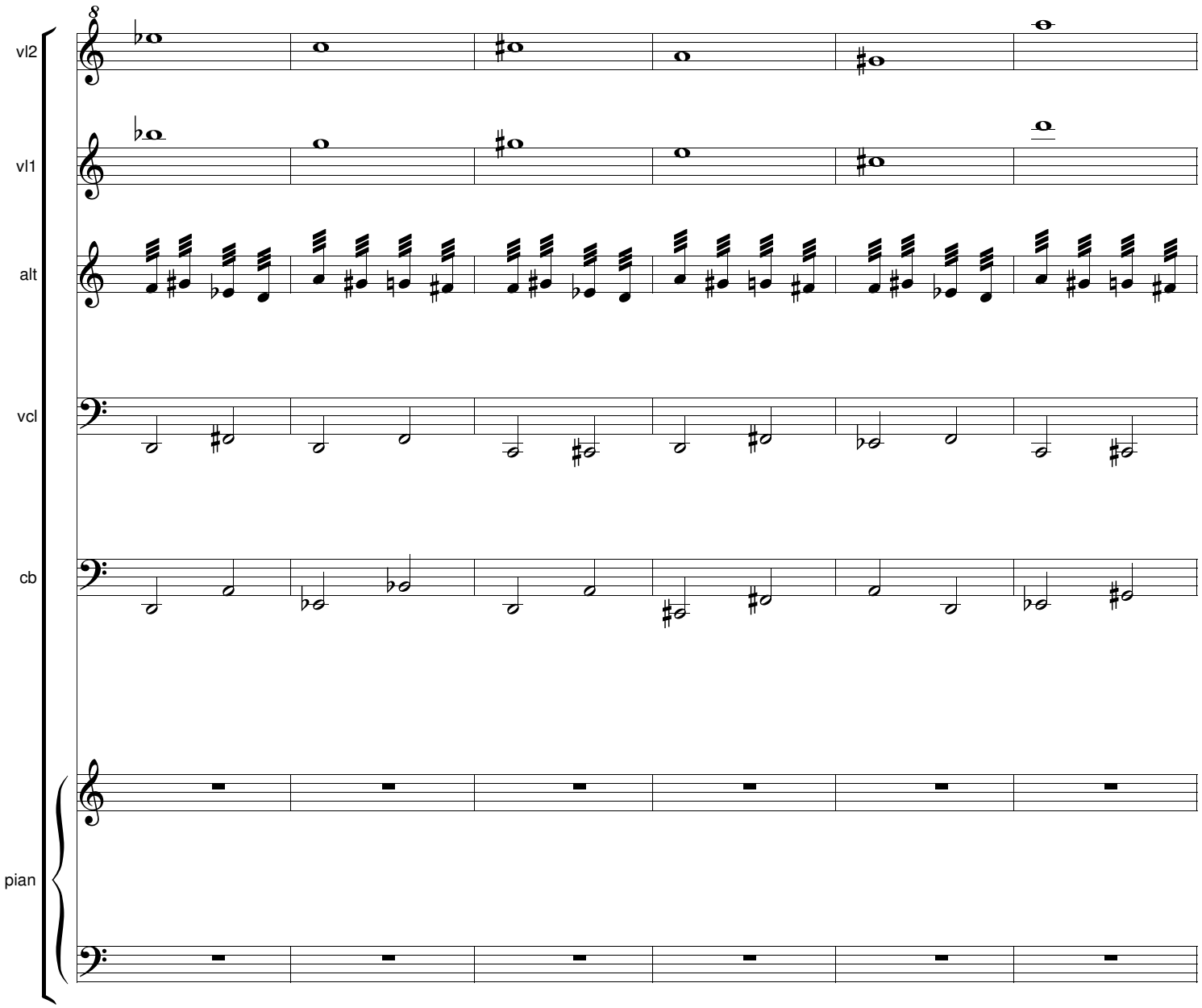
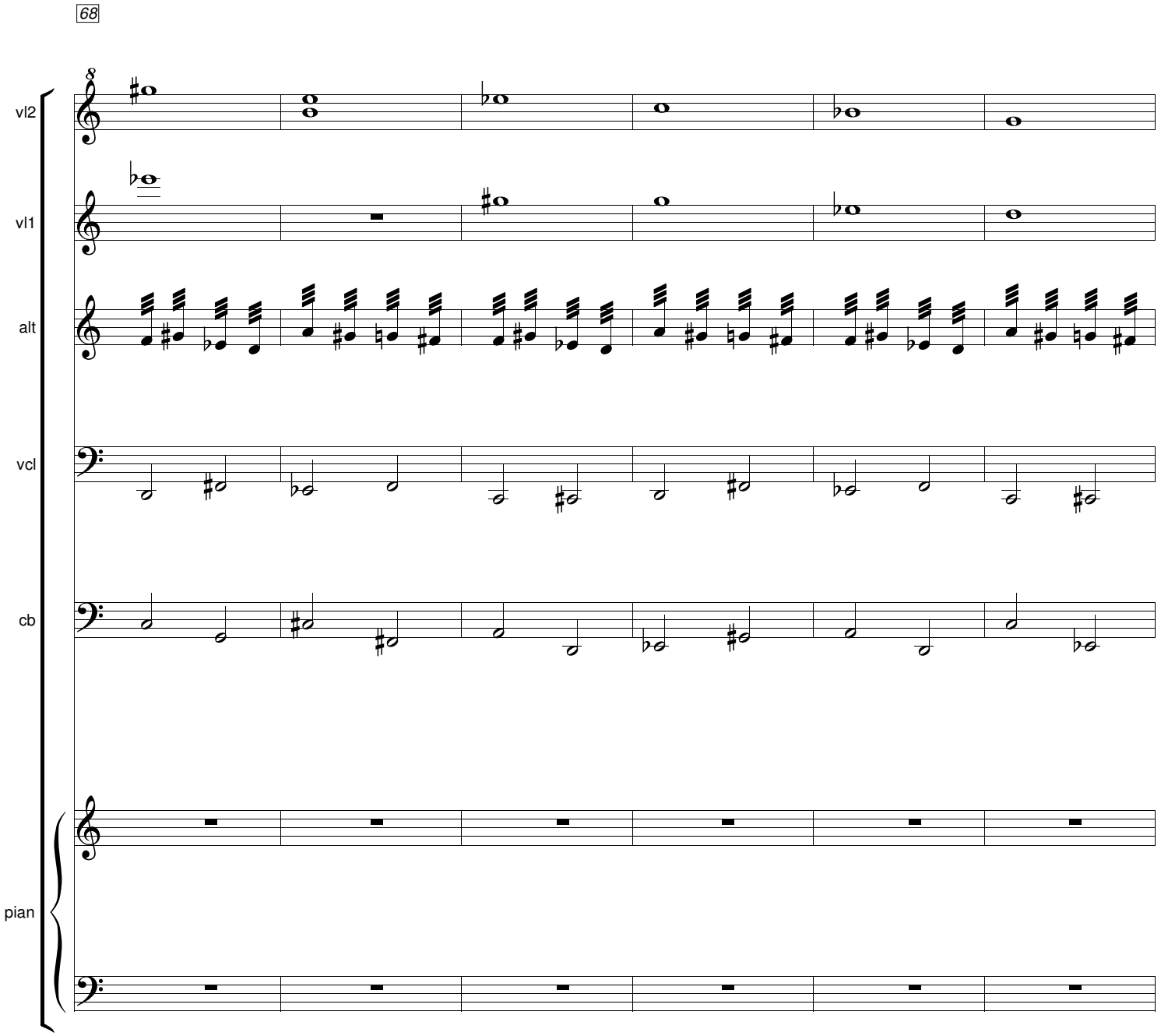
Element 2
vl2
p
col legno tratto
vl1
p
col legno tratto
alt
mf
sul tasto
vcl
p
col legno tratto
cb
p
col legno tratto
pian

62

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vl2
vl1
alt
vcl
cb
pian

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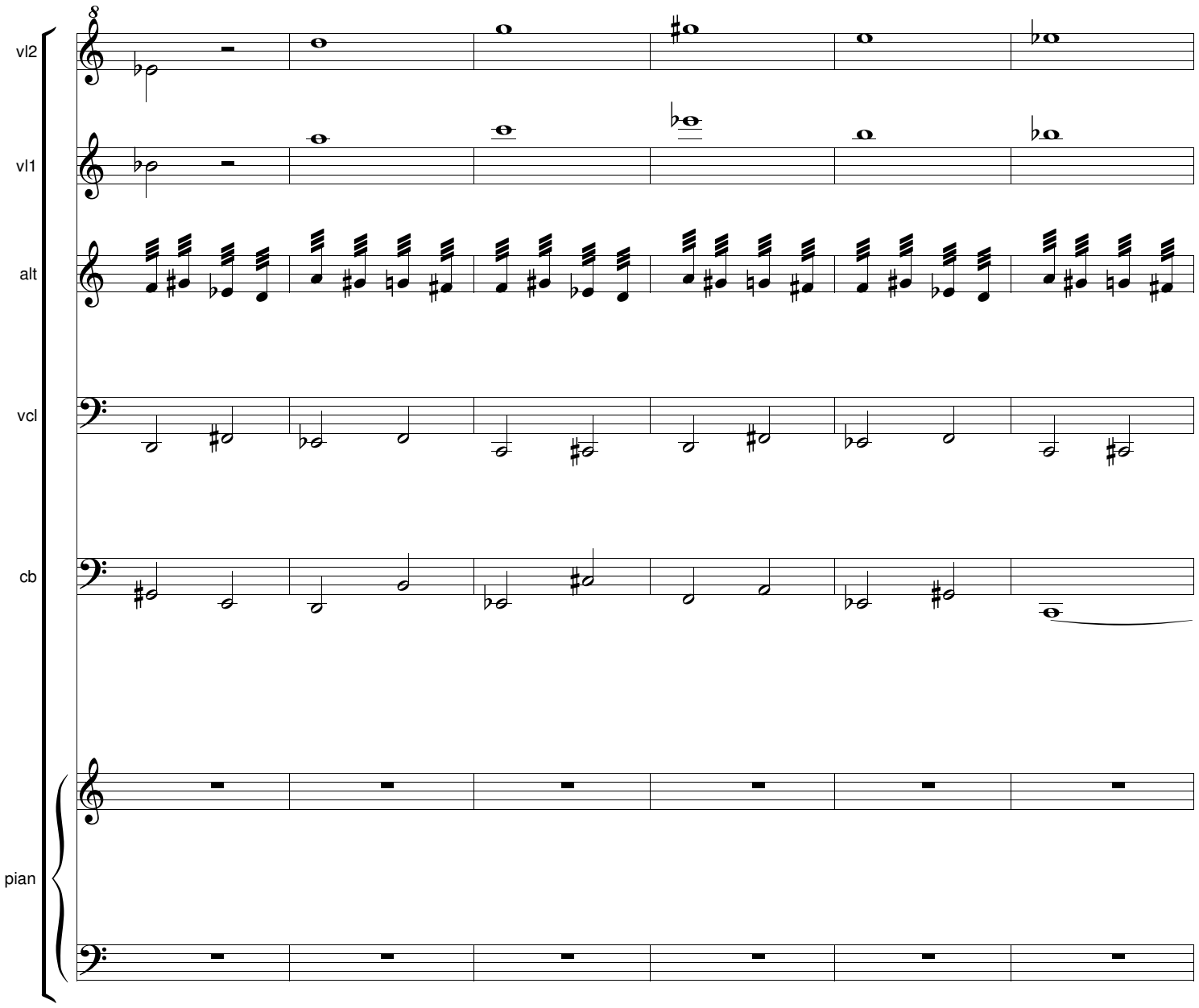

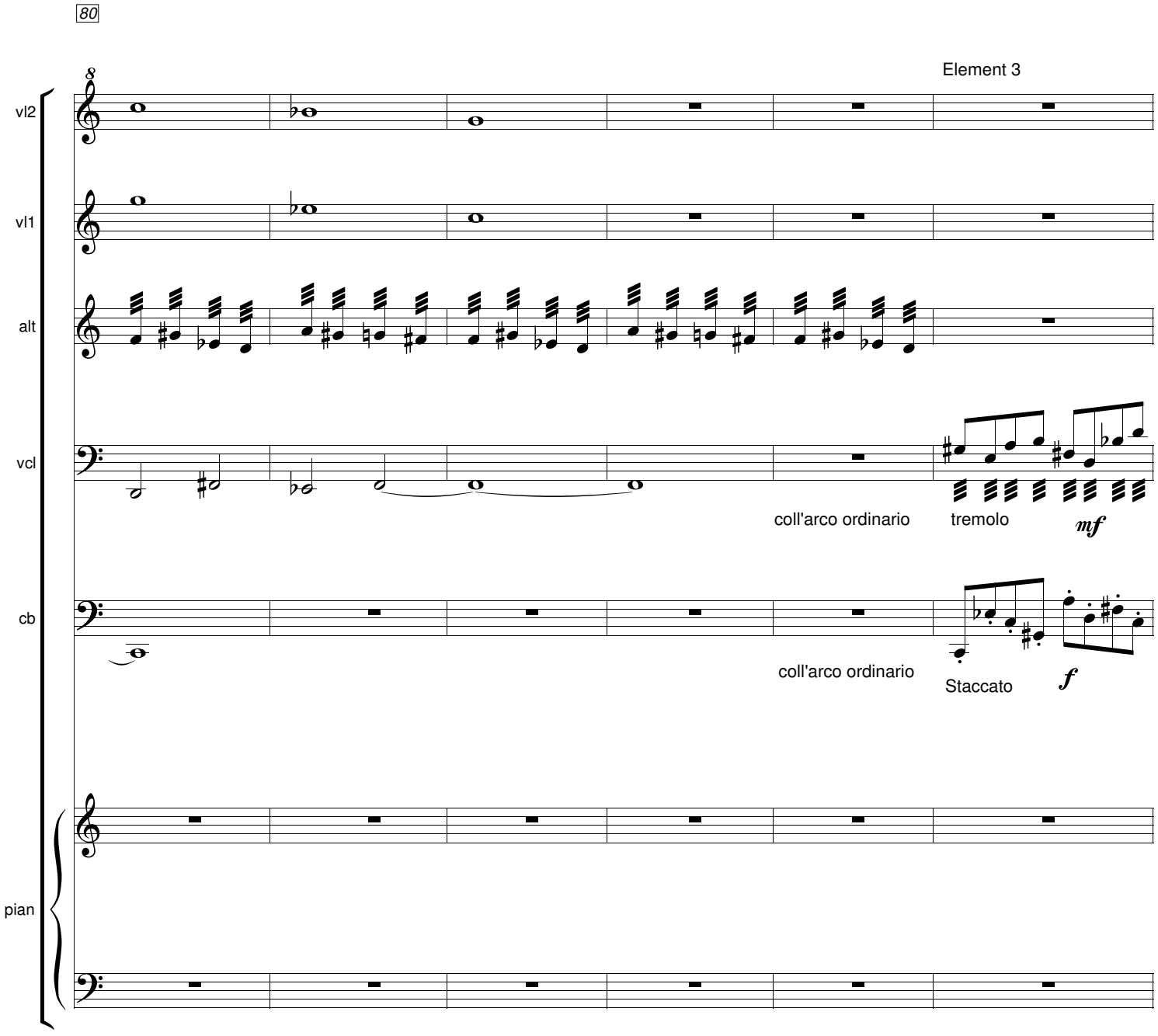
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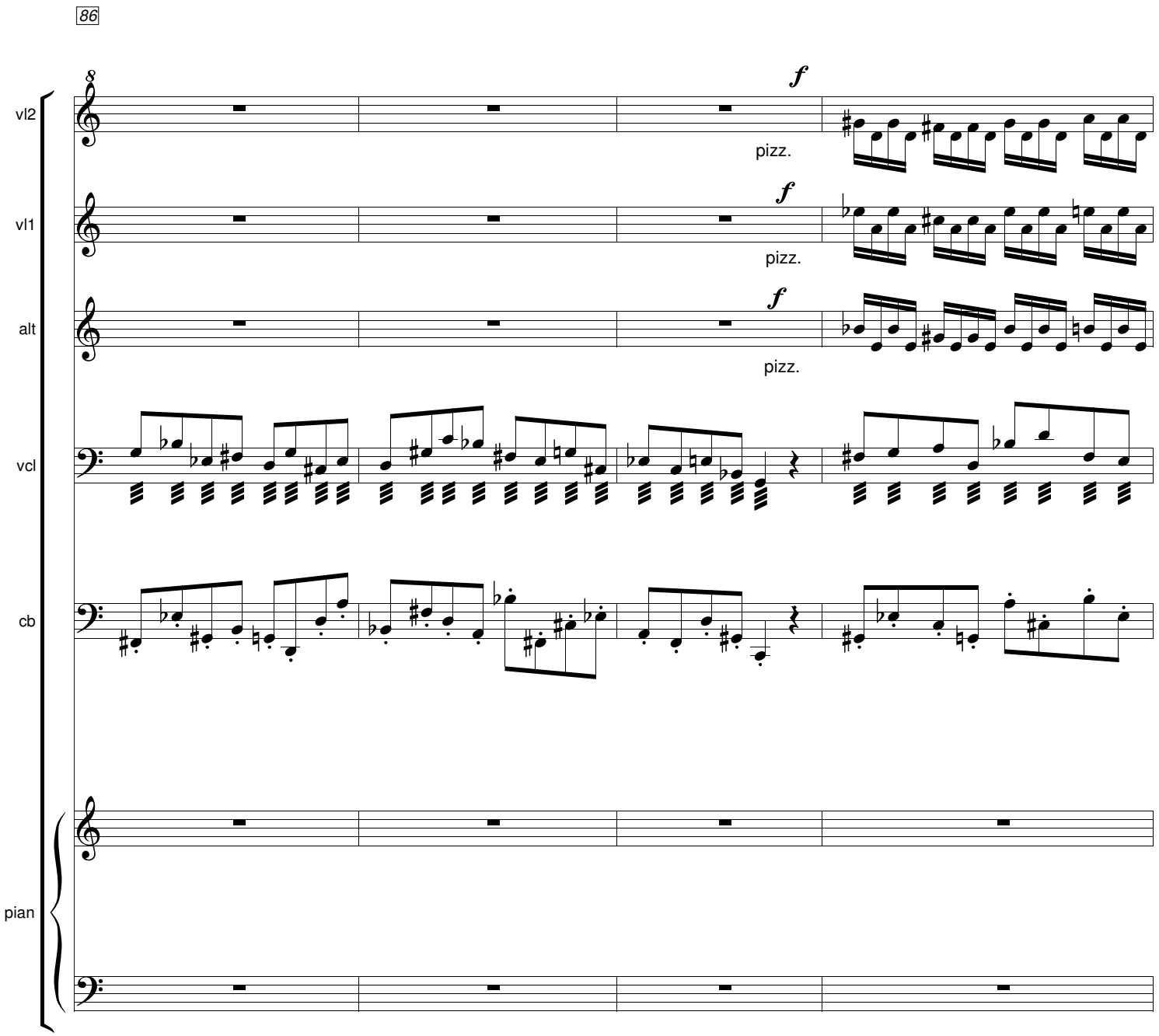
Element 3
vl2
vl1
alt
vcl
coll'arco ordinario
tremolo
mf
cb
coll'arco ordinario
Staccato
f
pian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vl2
vl1
alt
vcl
cb
pian
f
pizz.

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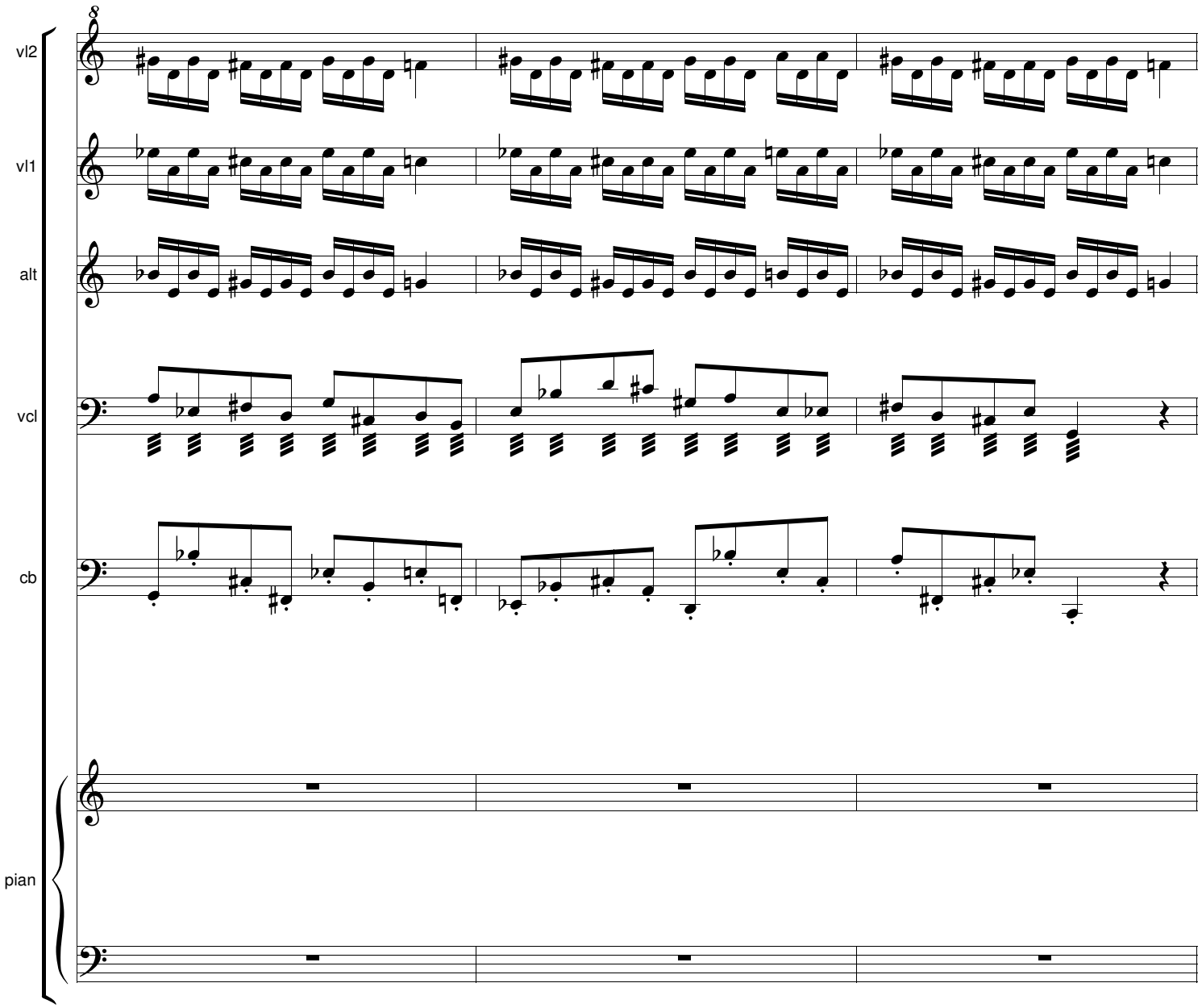

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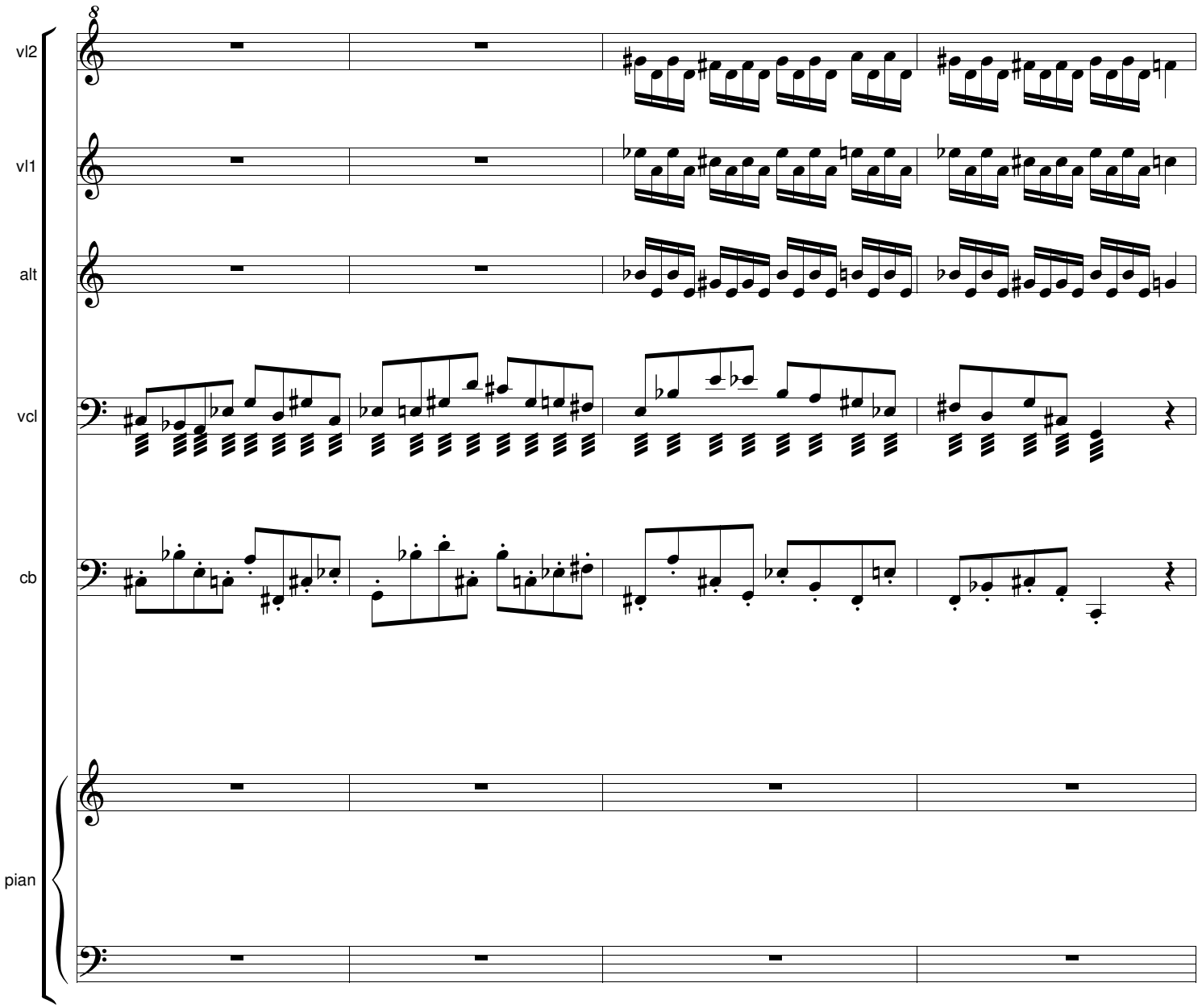

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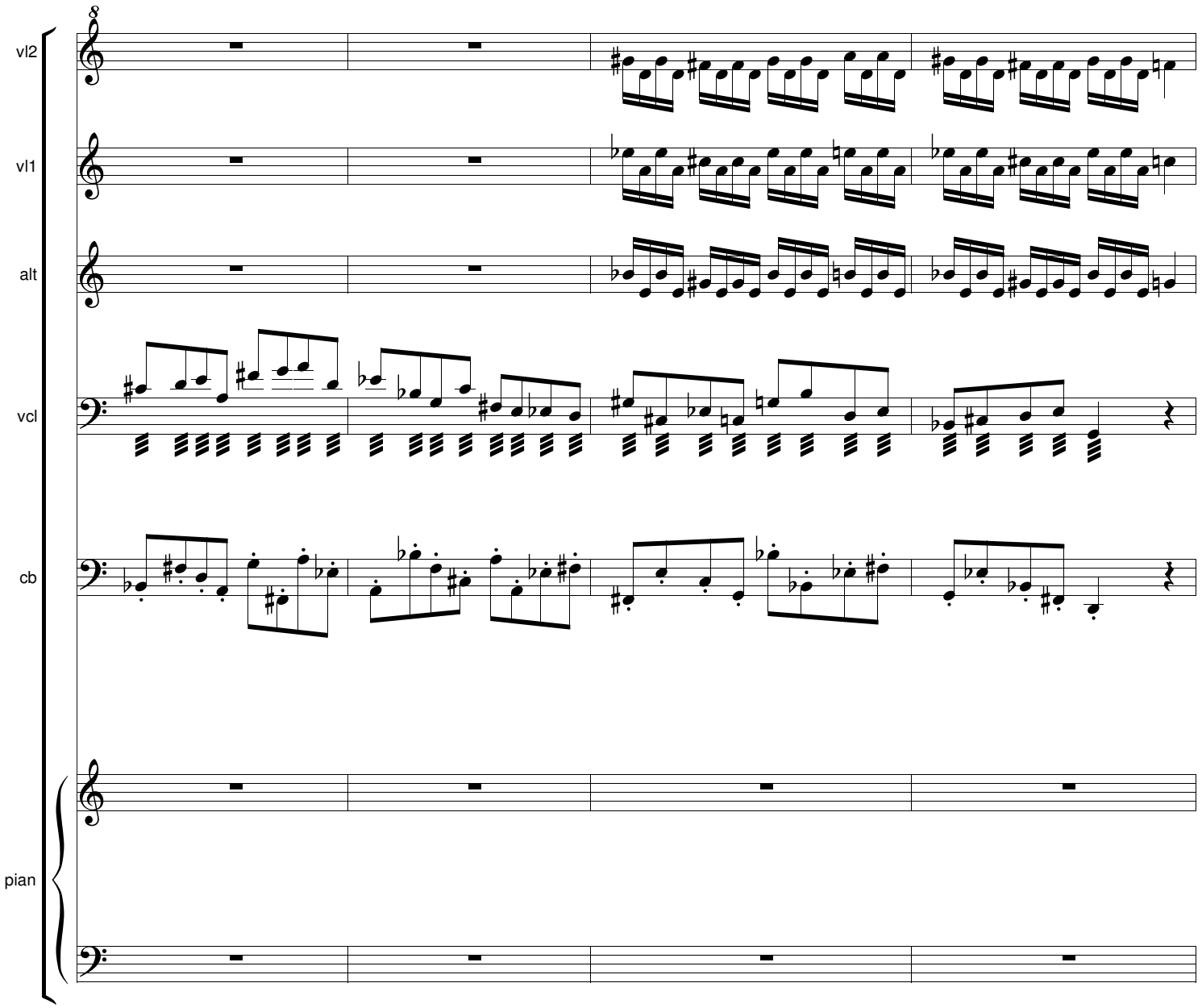

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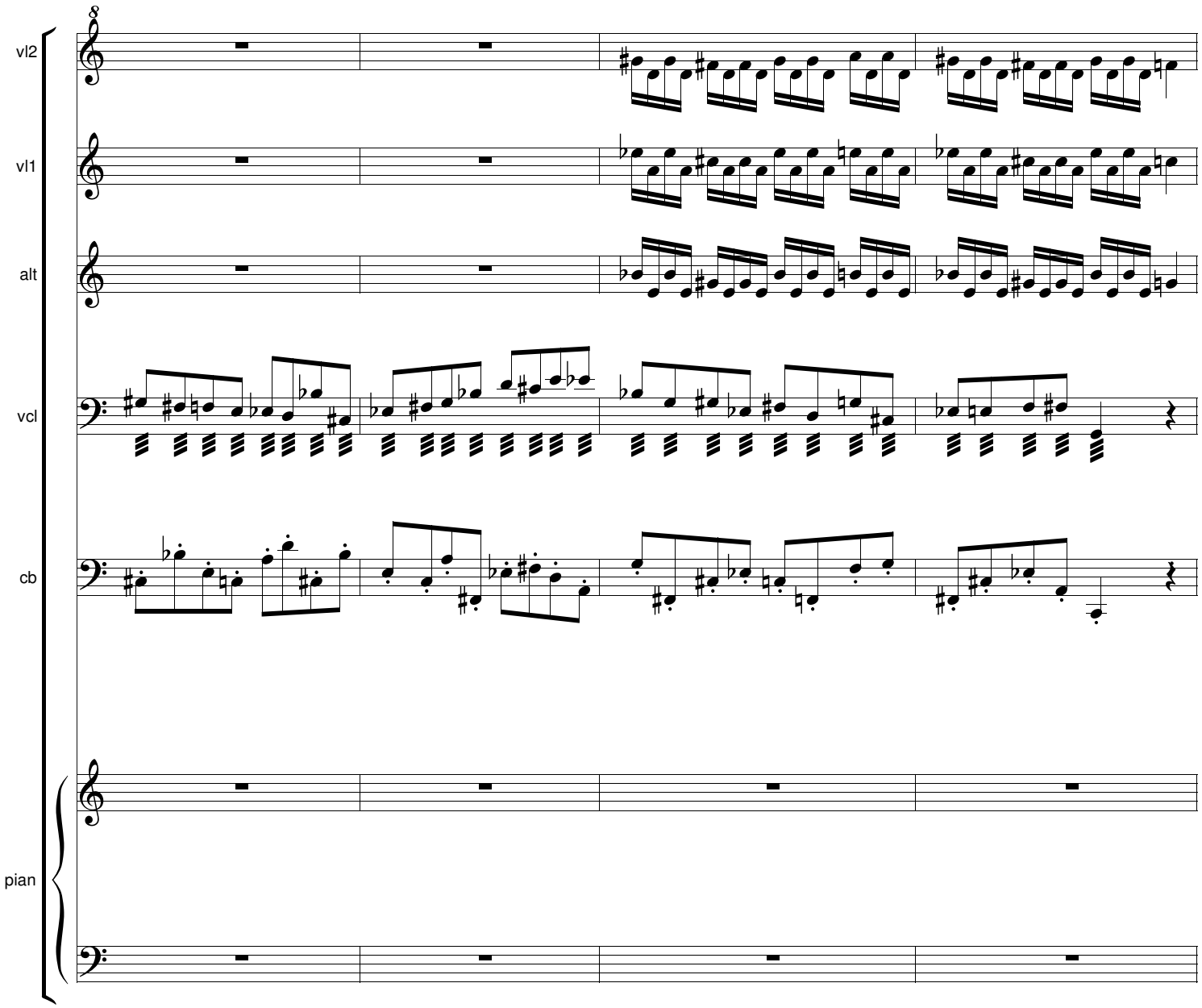

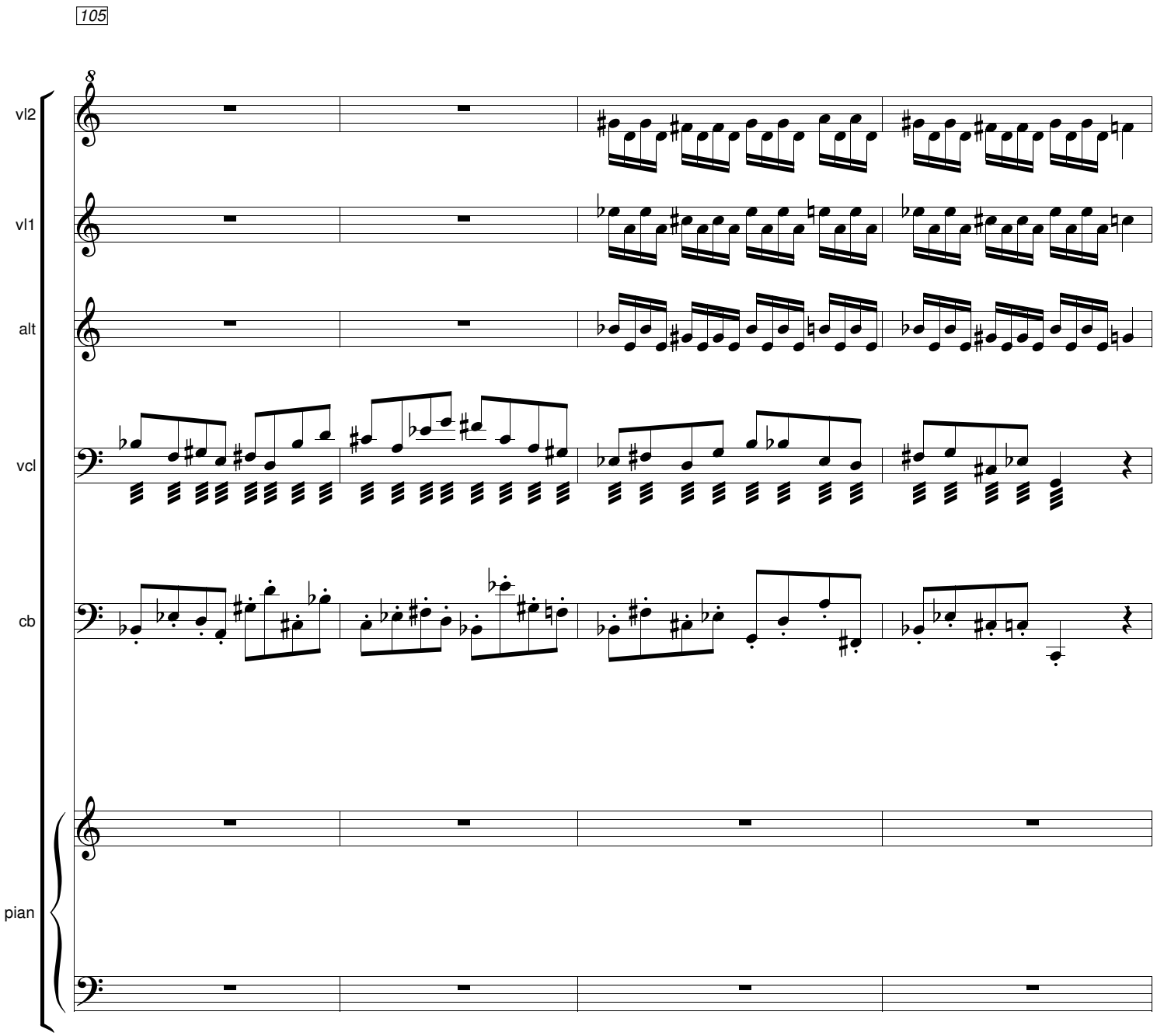
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vl2
vl1
alt
vcl
cb
pian

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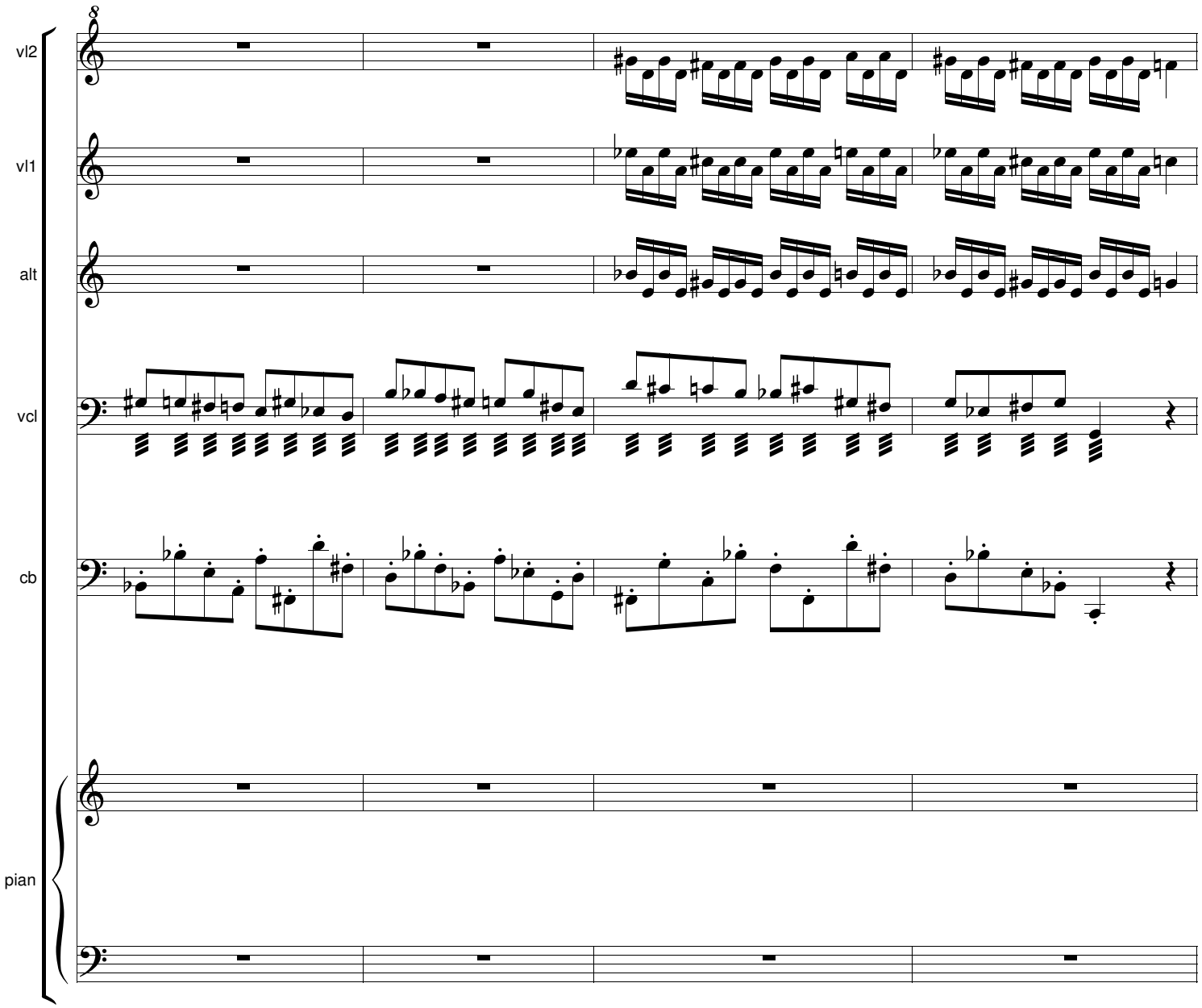

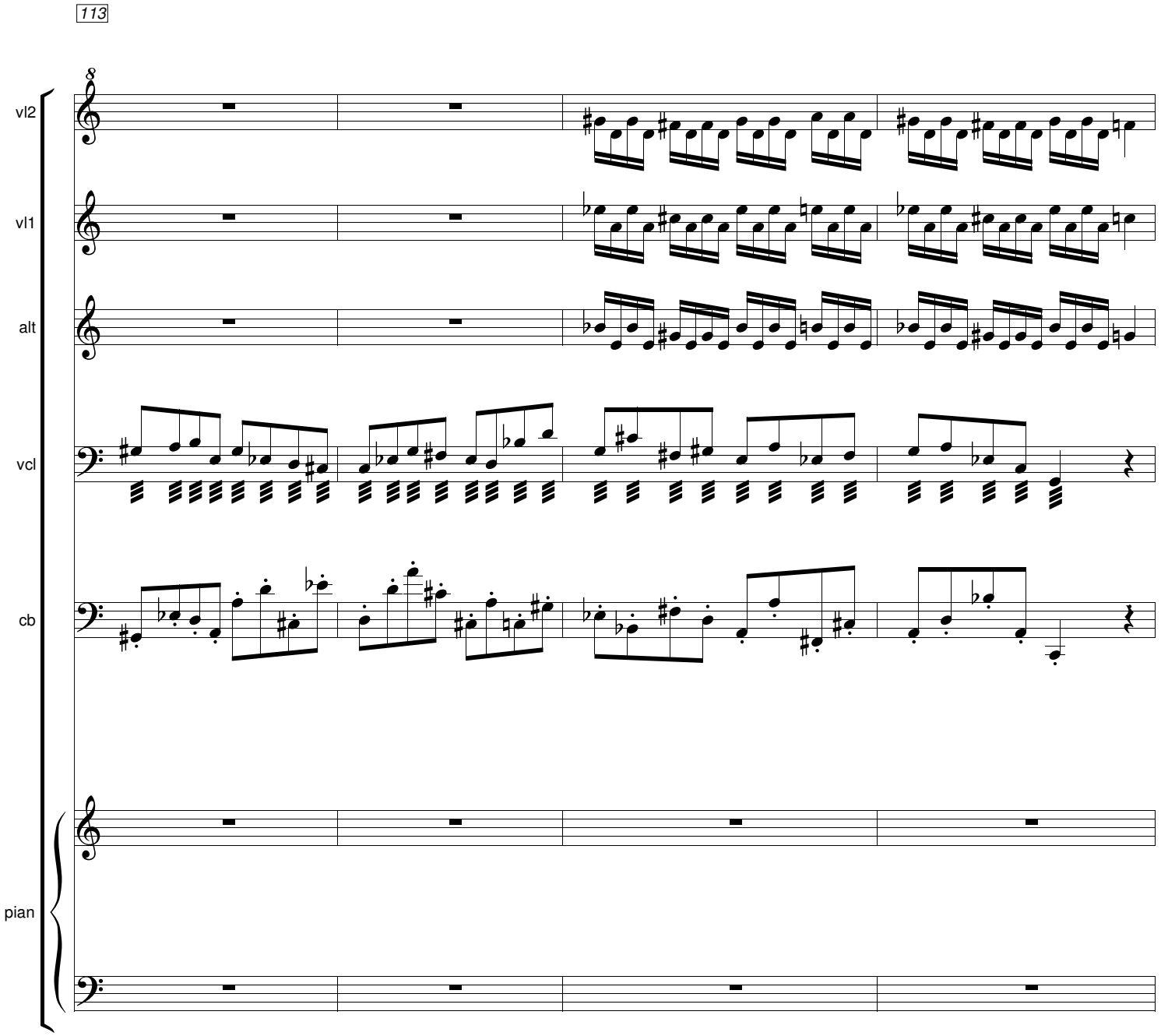
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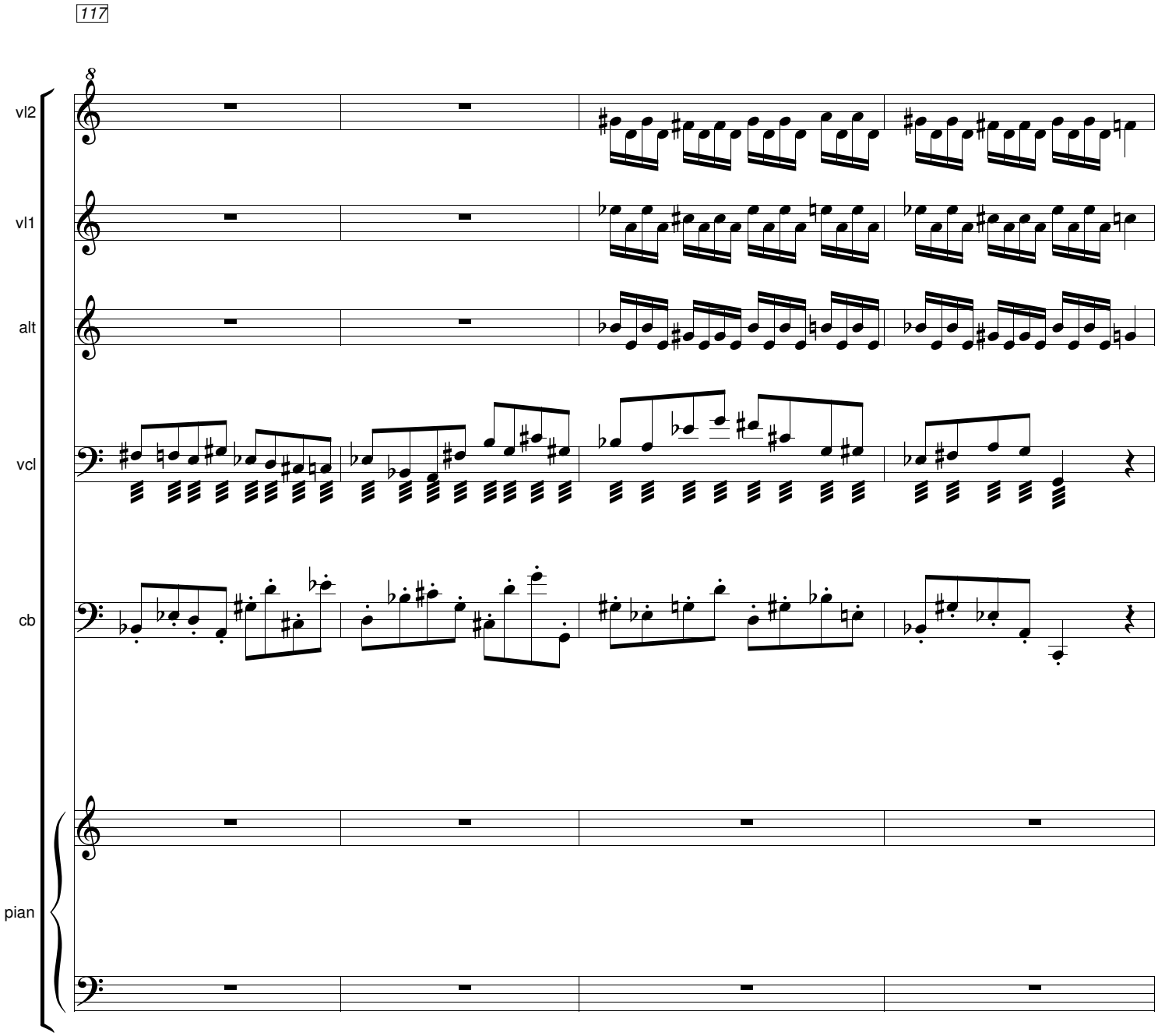
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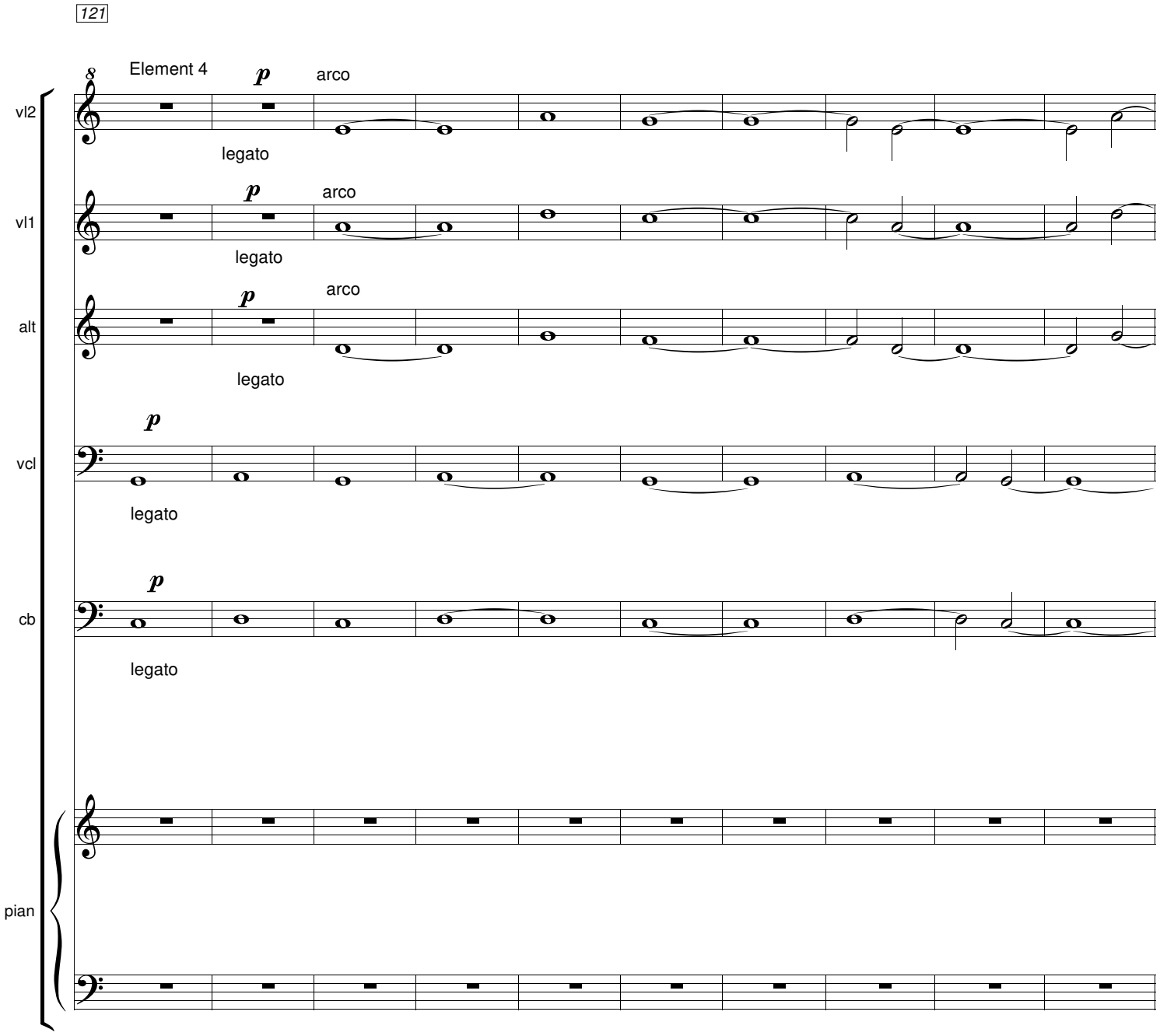
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Element 4
vl2
vl1
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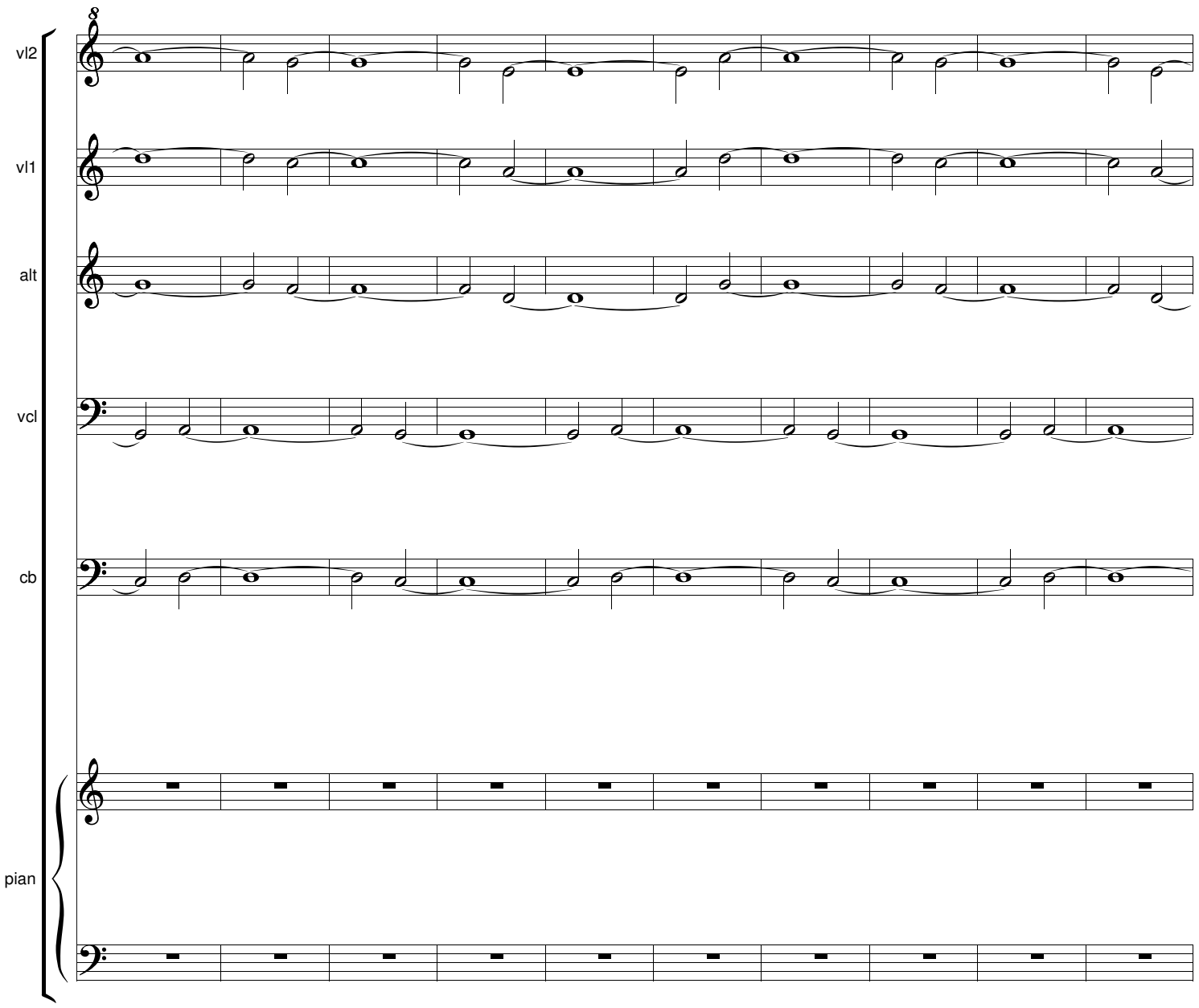
cb
pian
p
arco
legato

131



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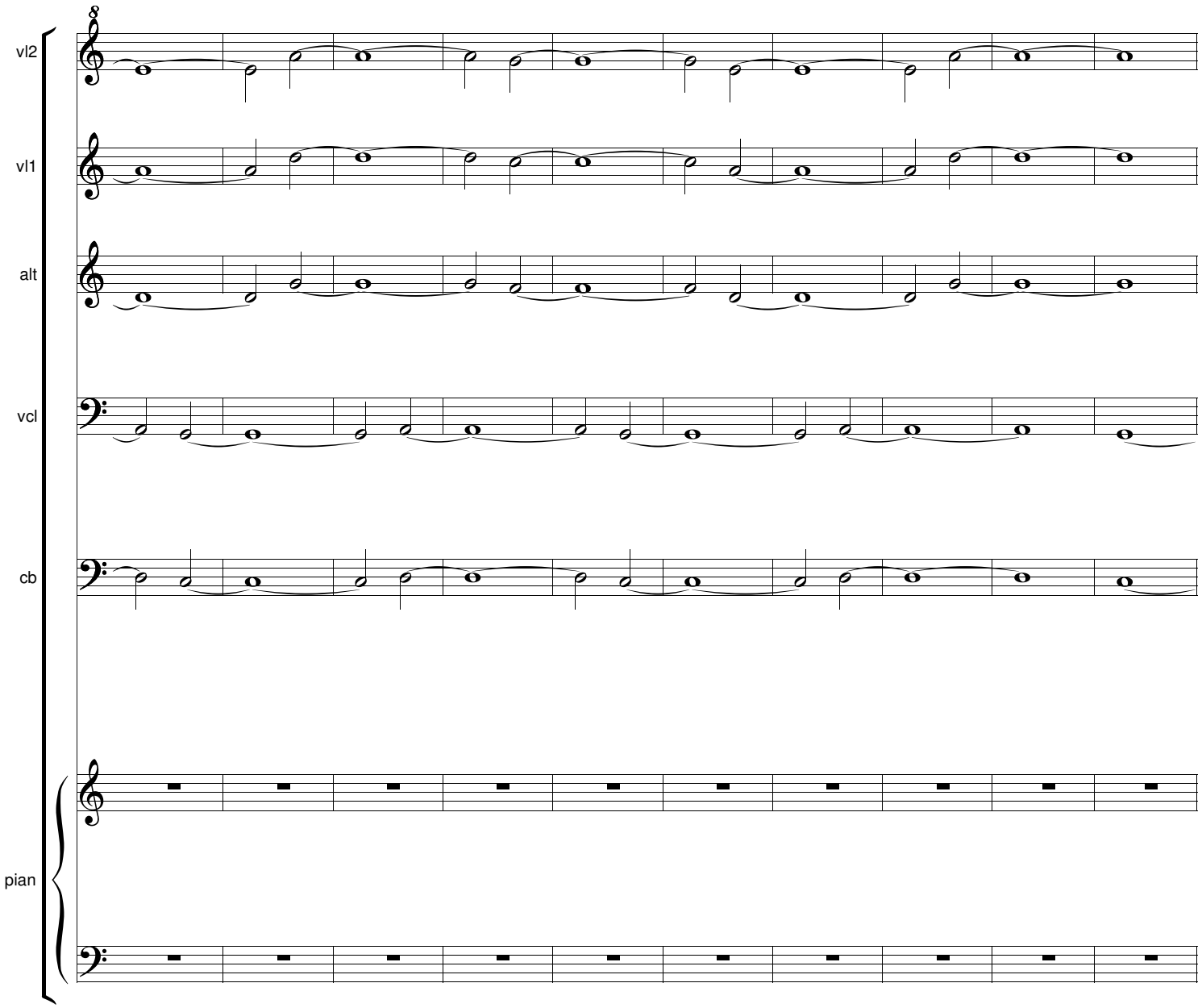

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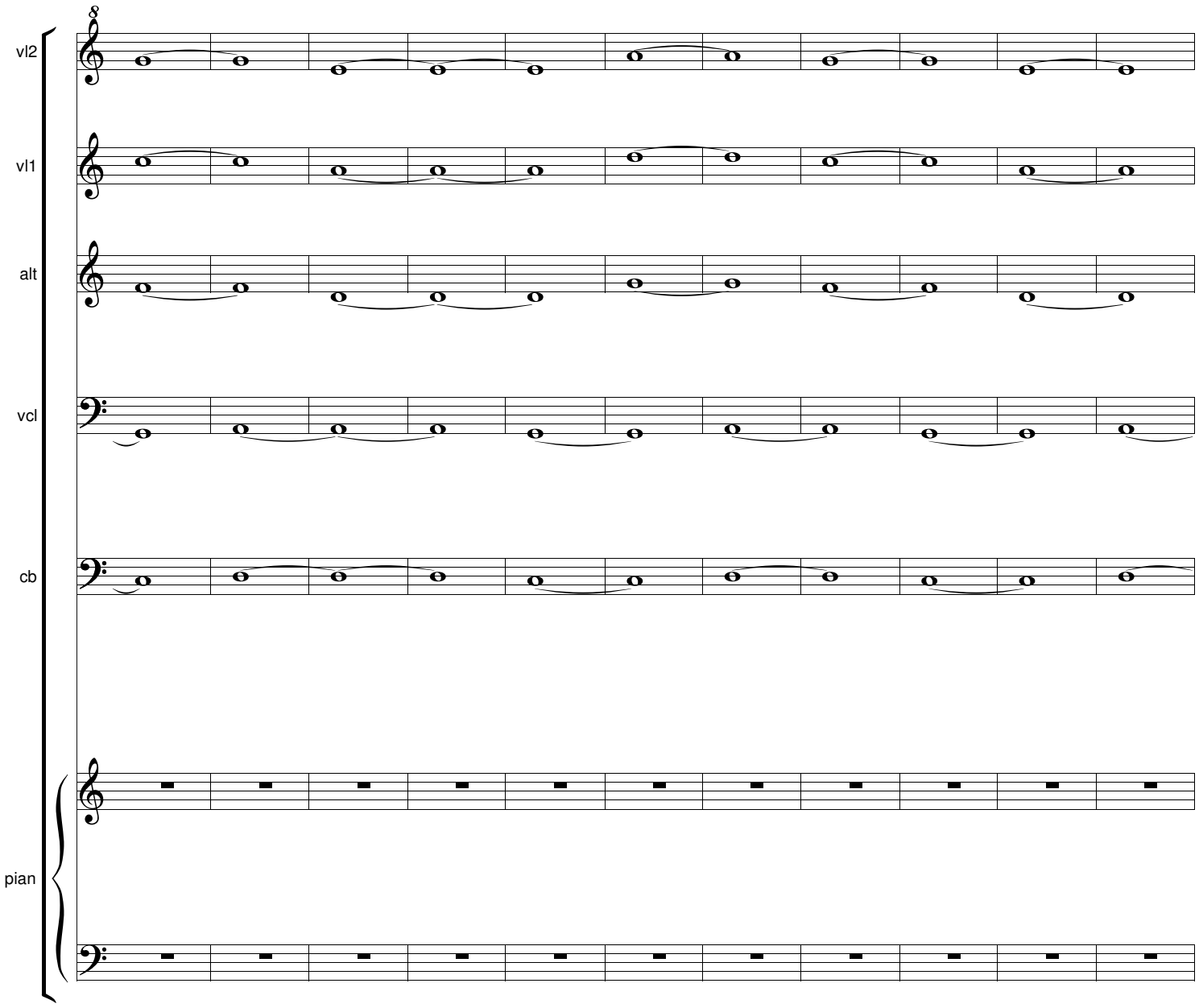

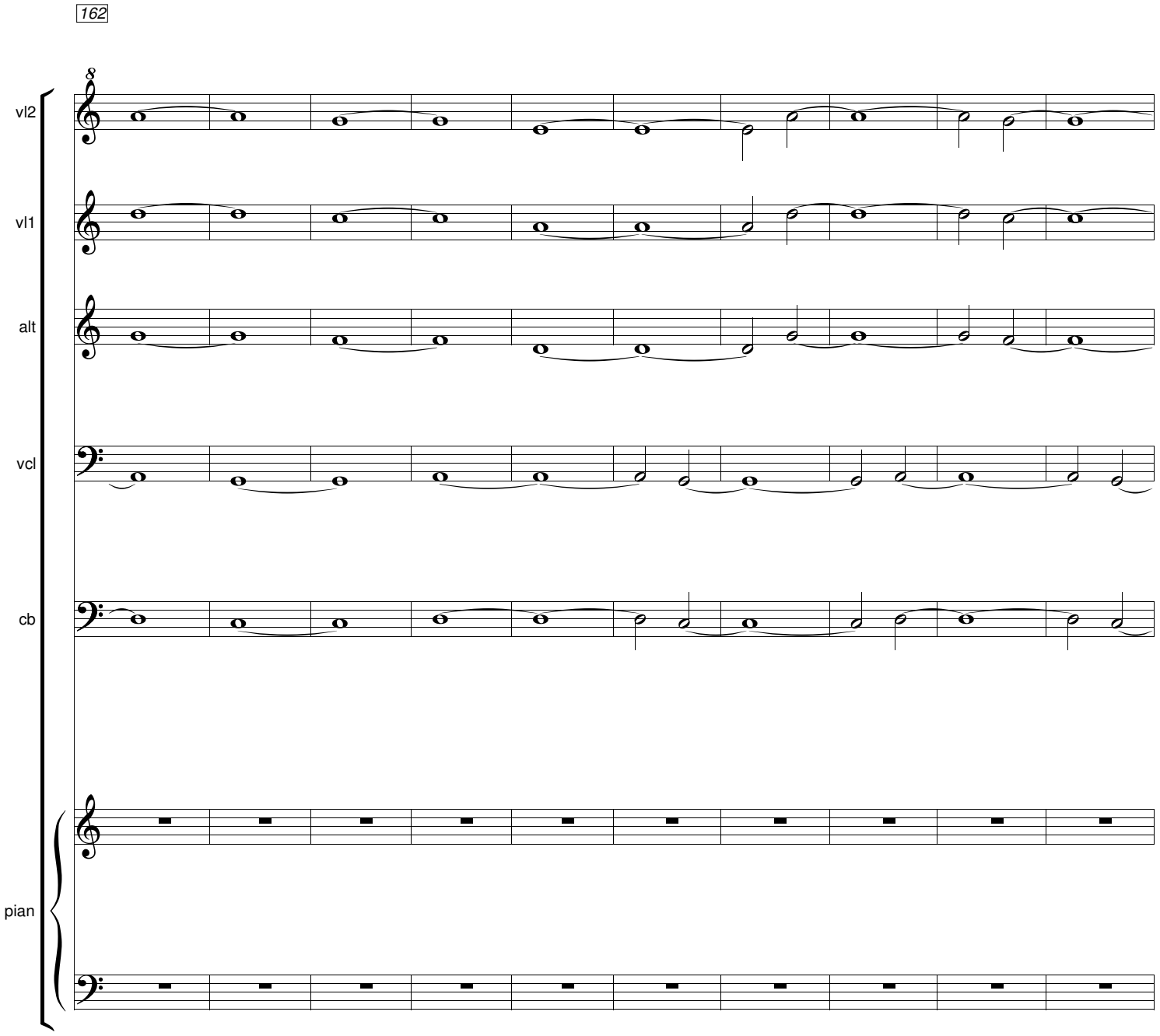
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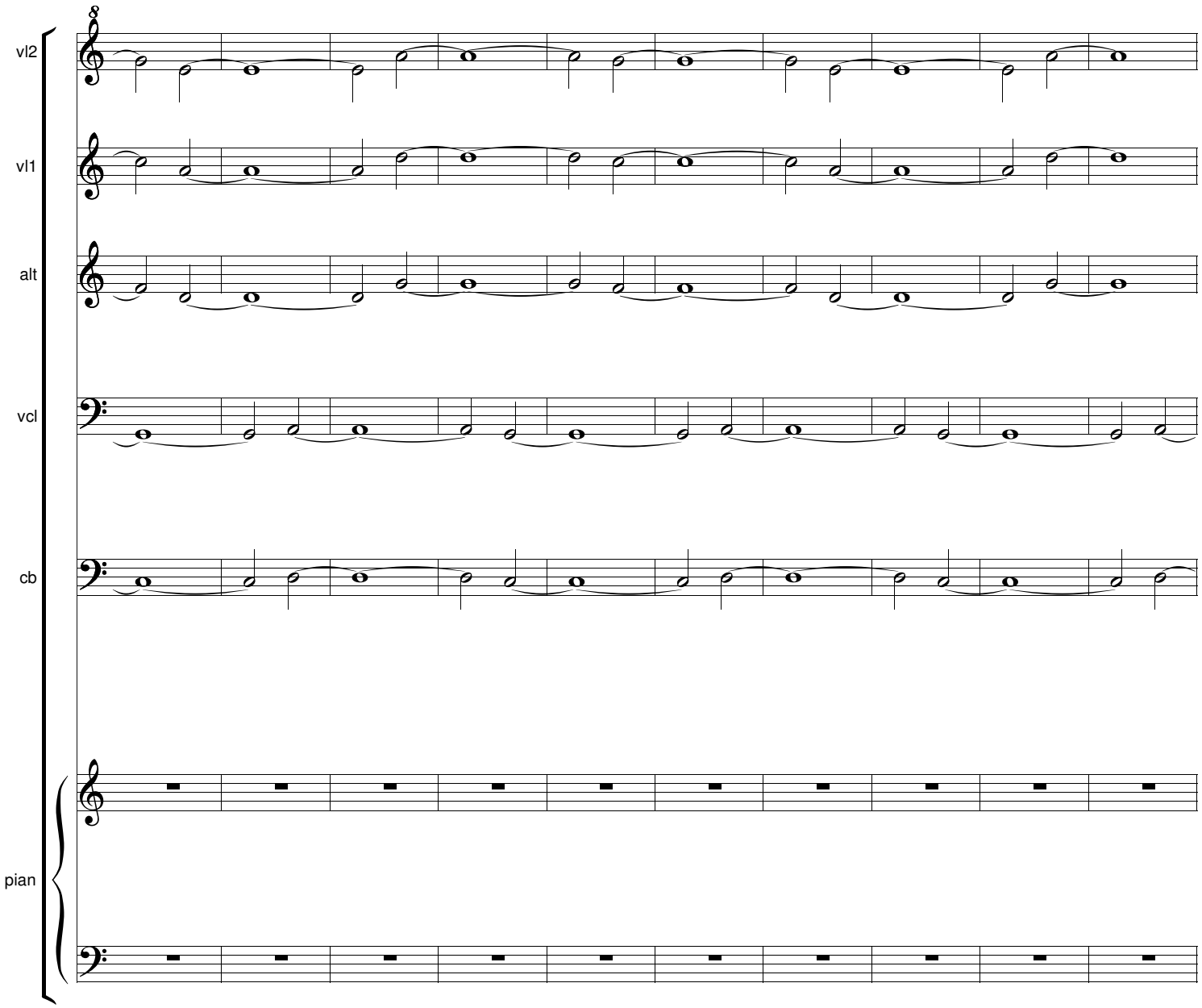

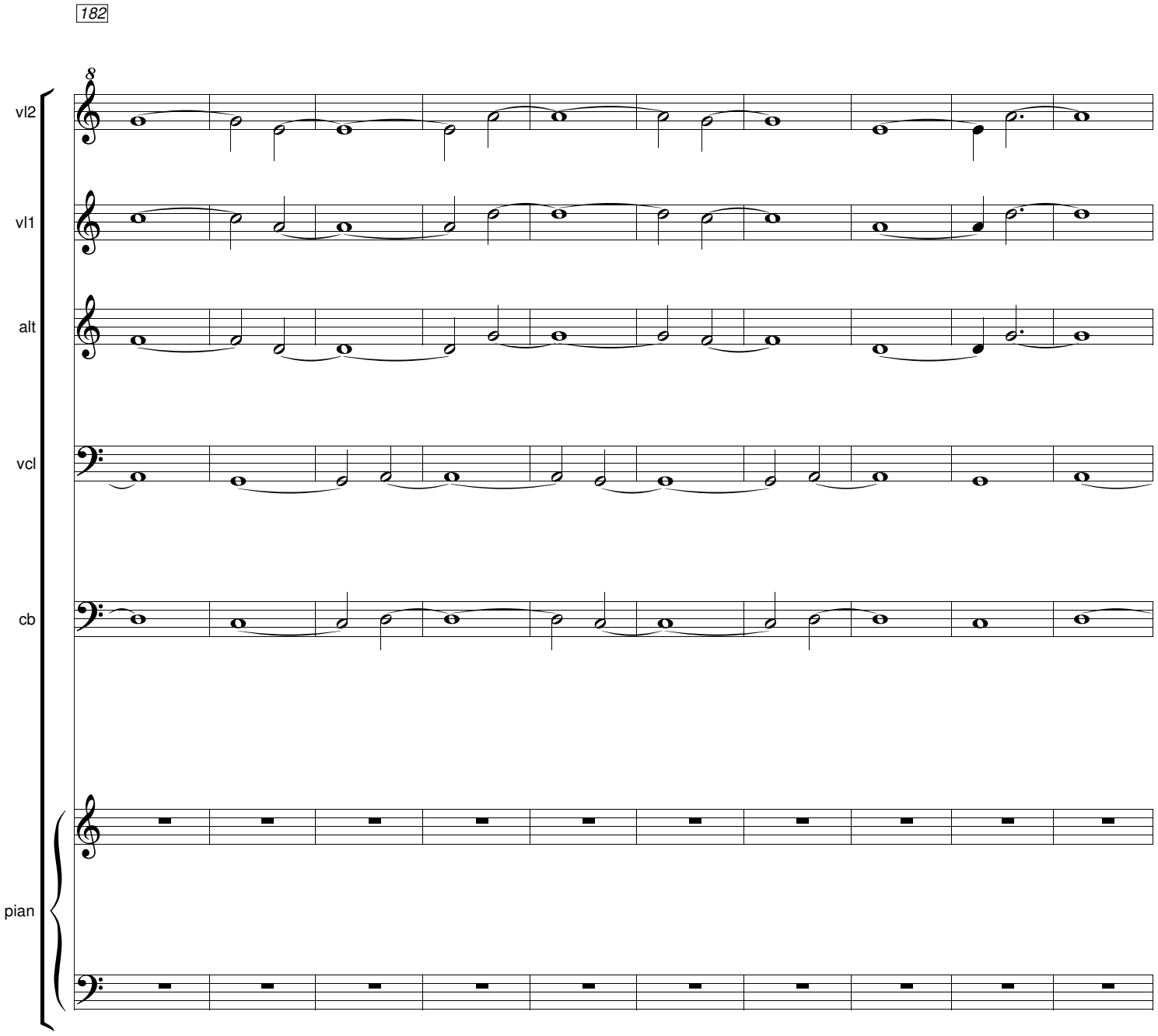
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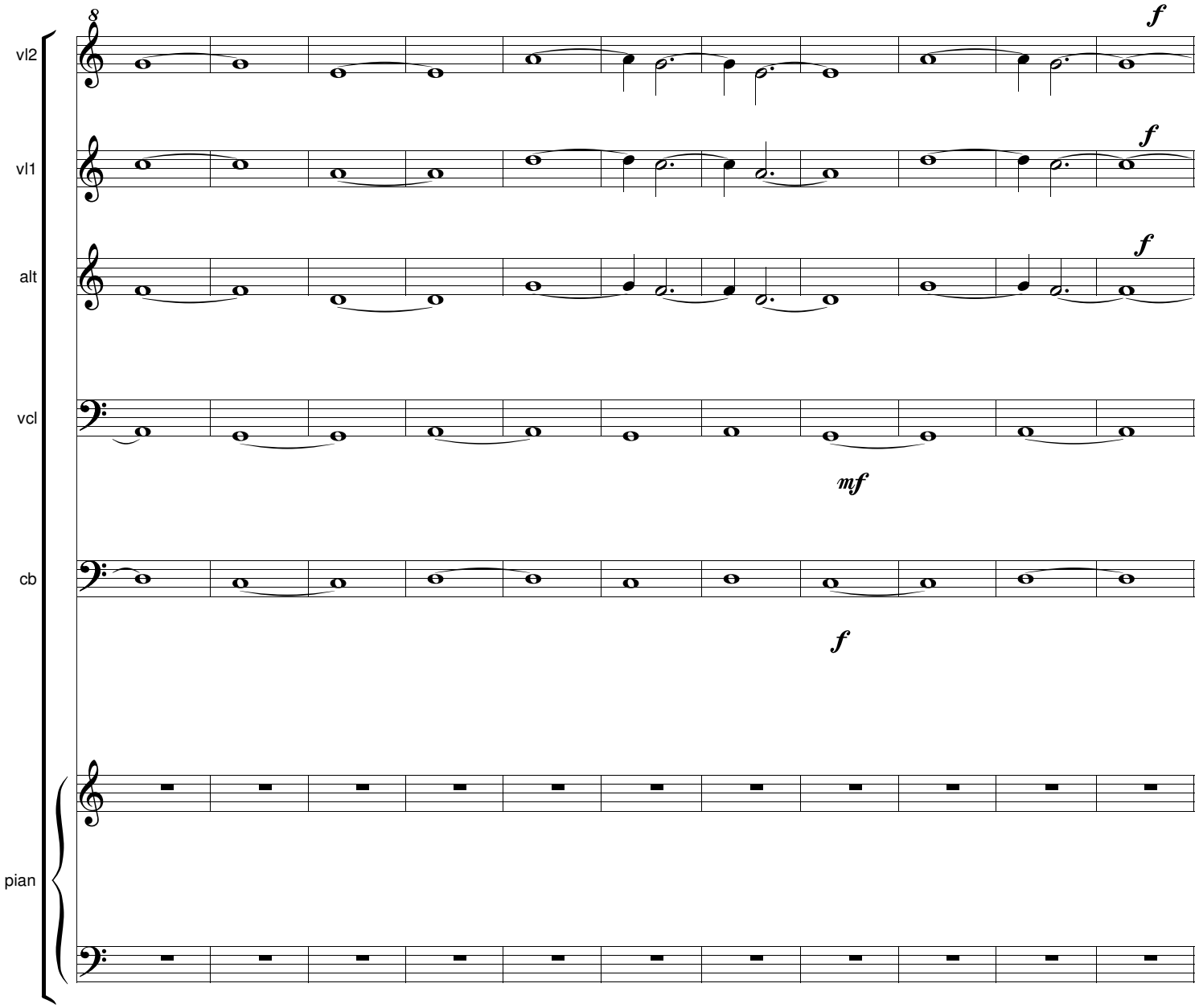

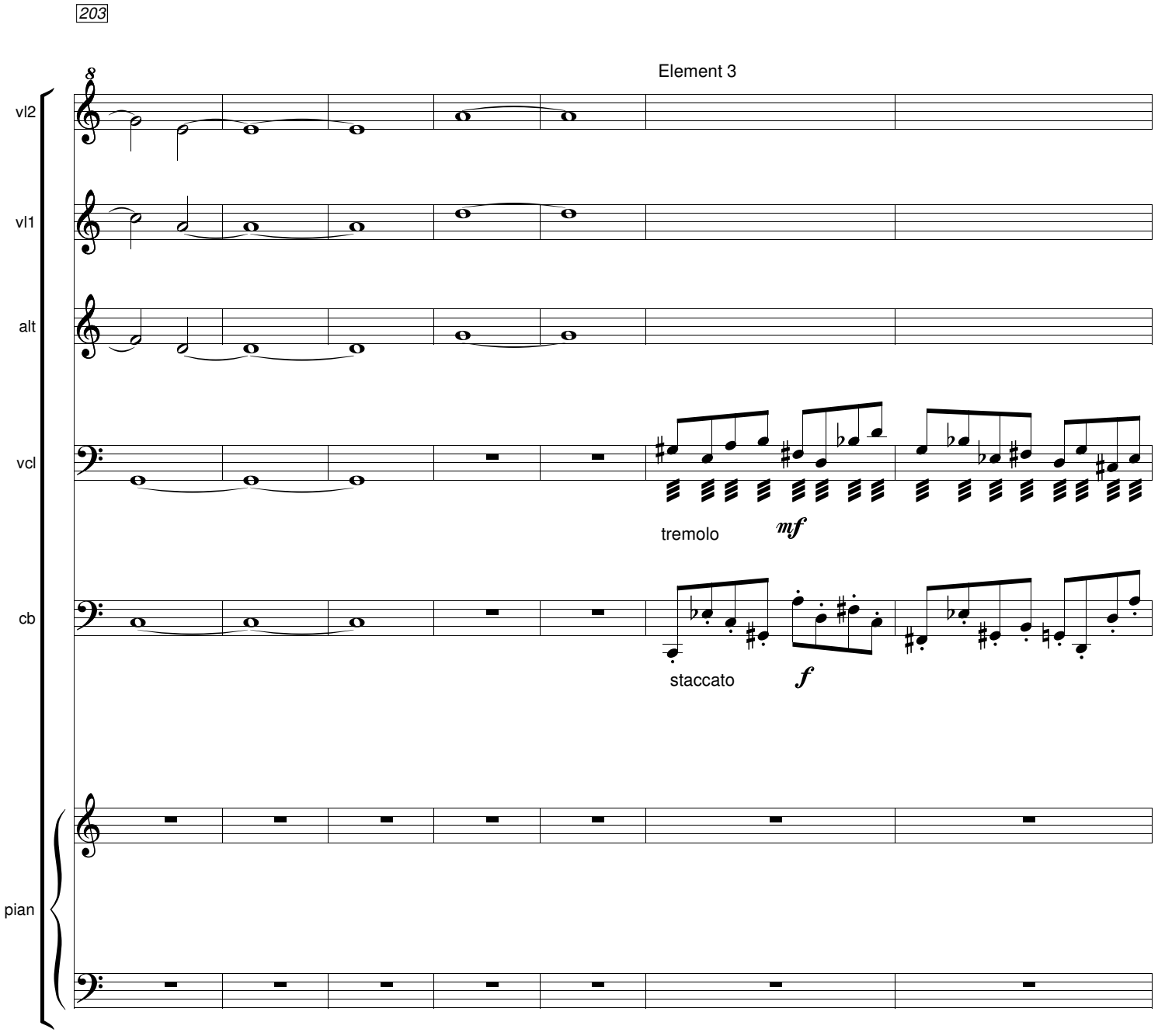
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Element 3
vl2
vl1
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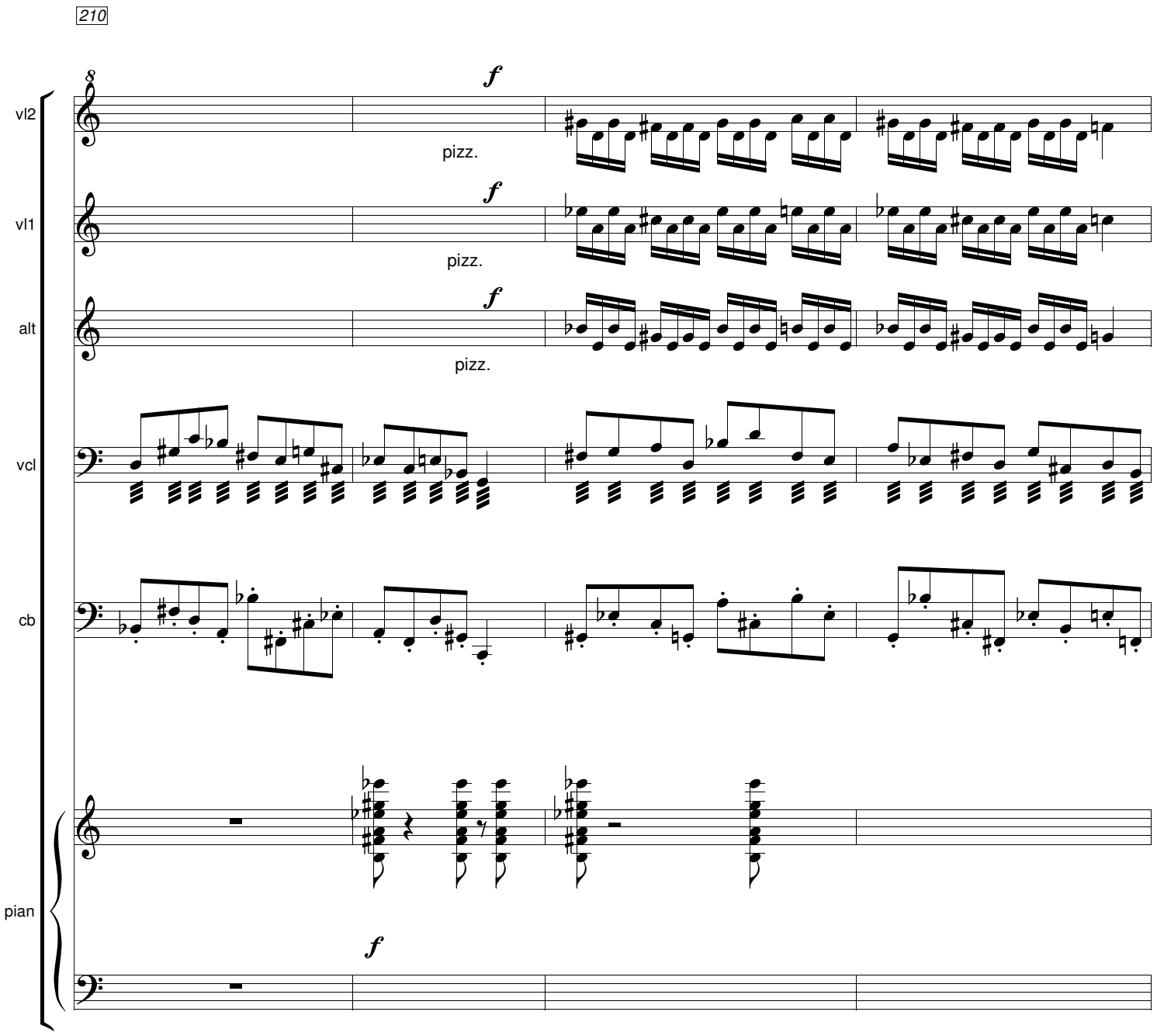
vcl
tremolo
mf
cb
staccato
f
pian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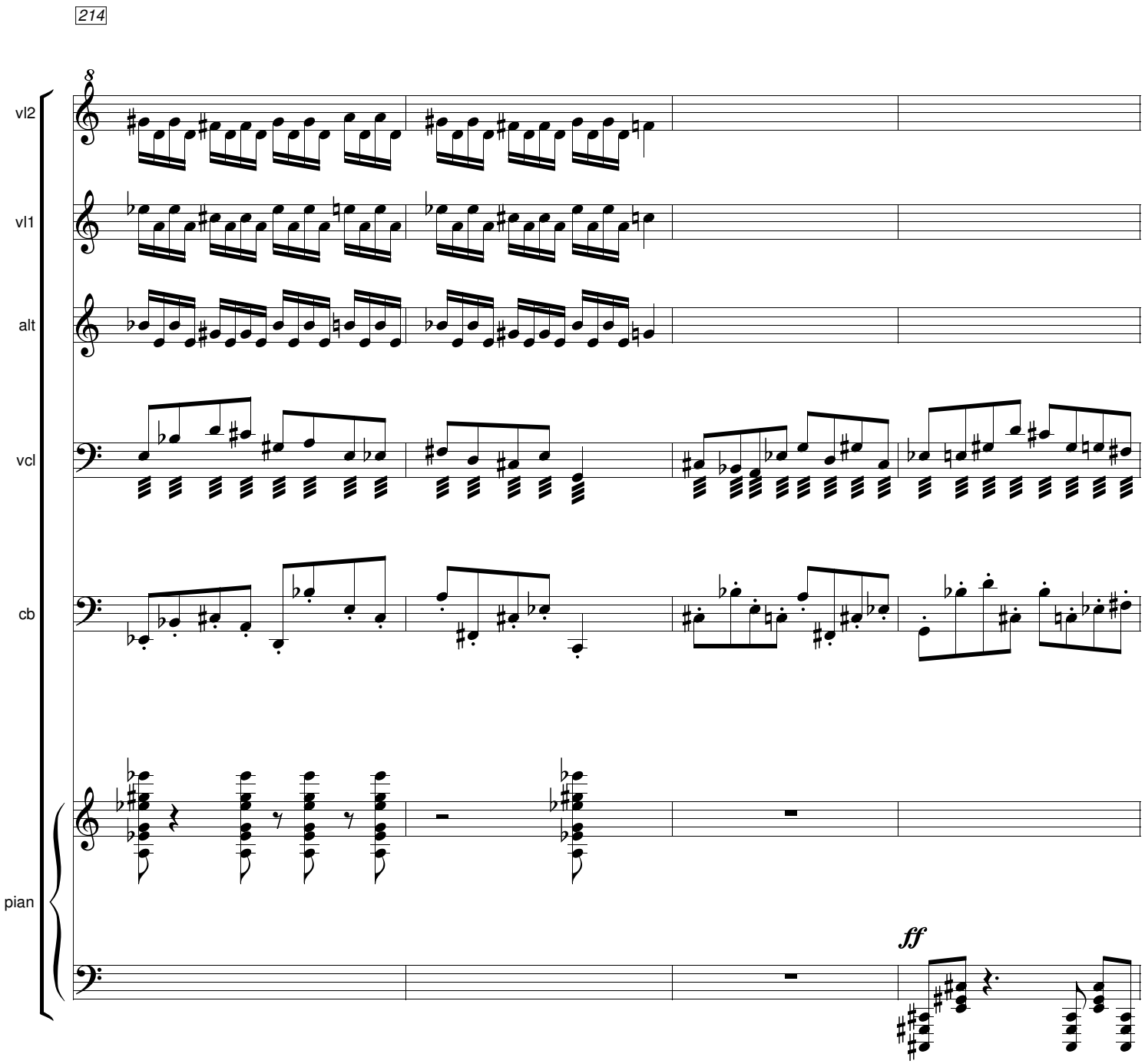
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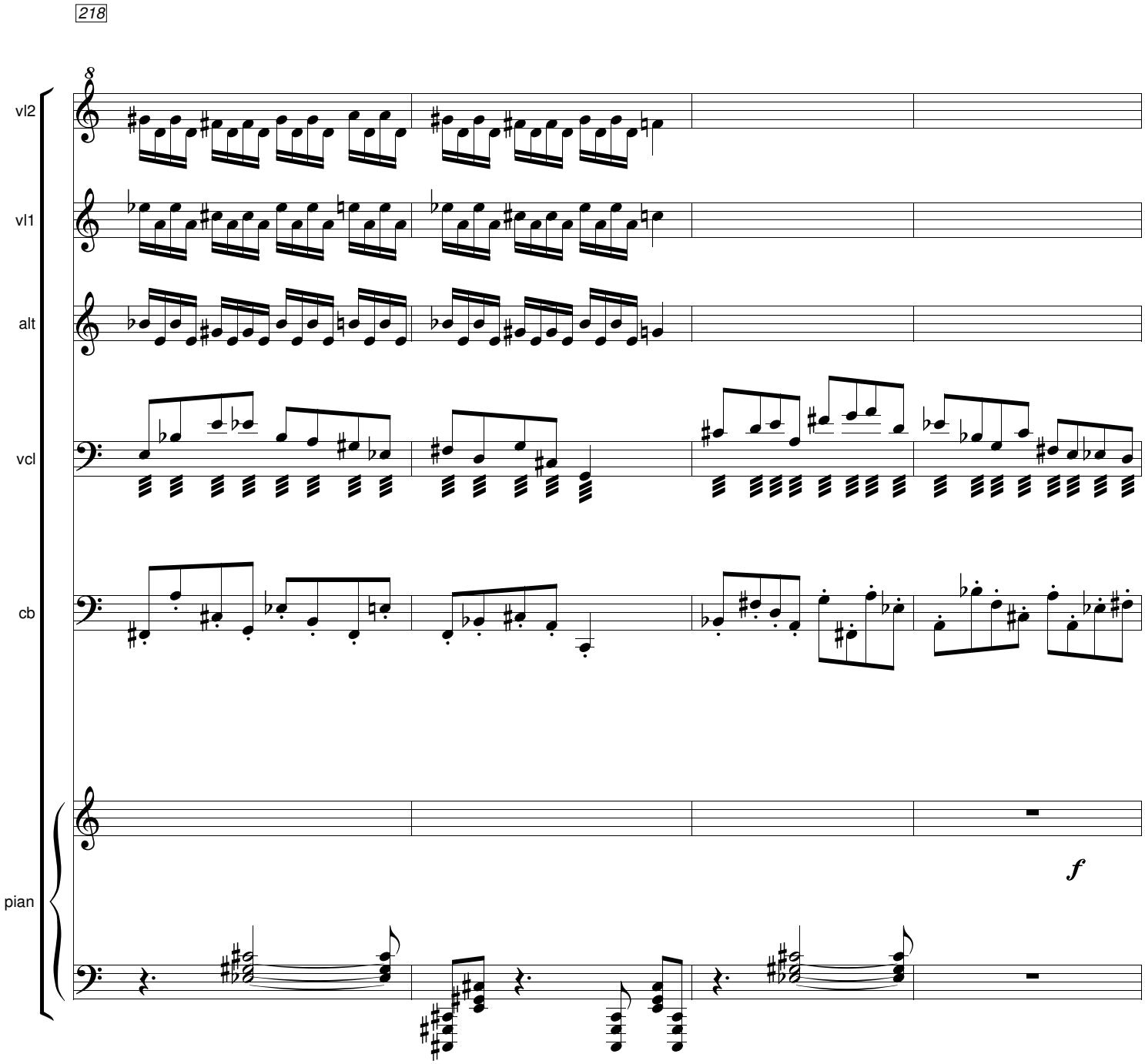
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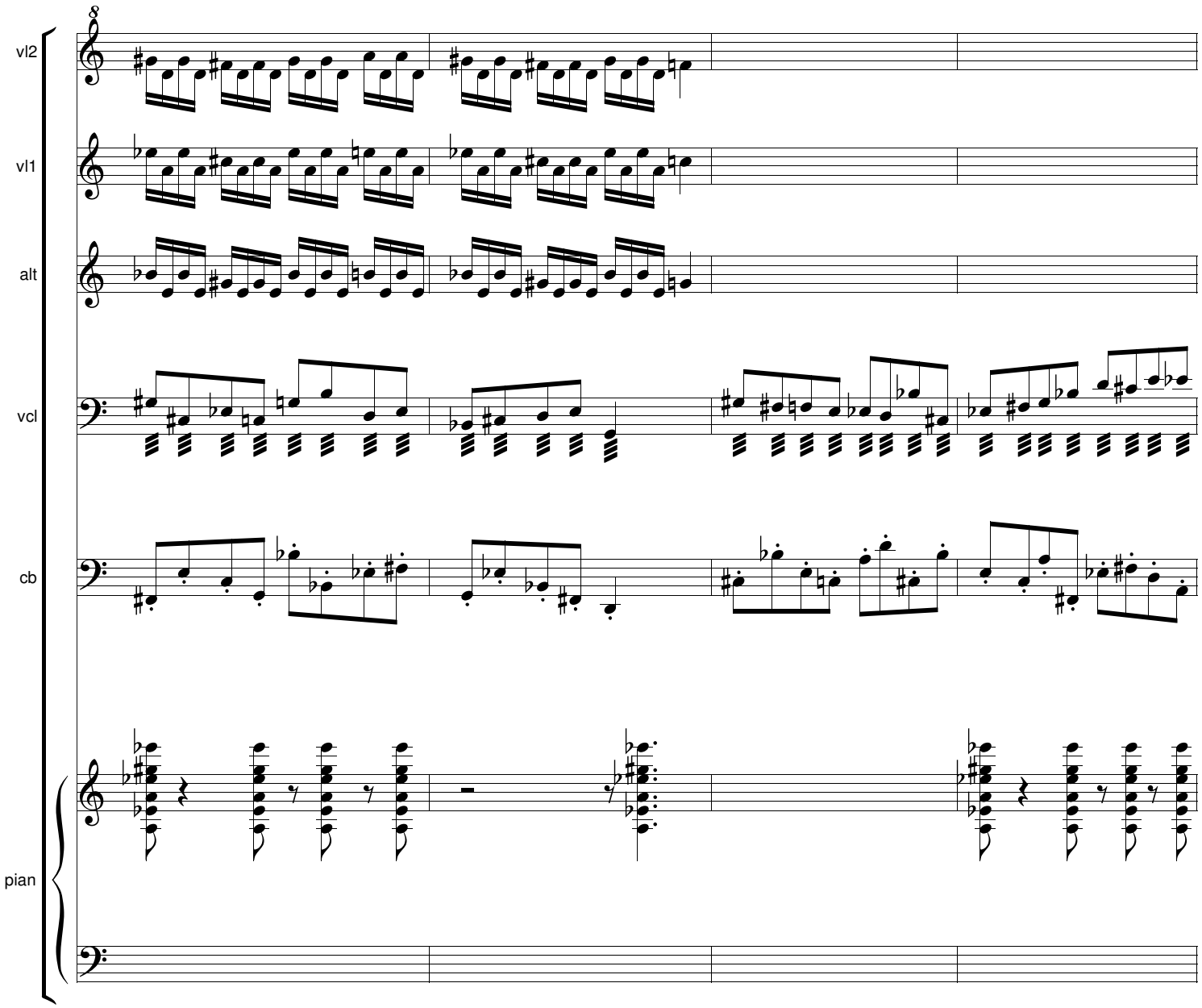

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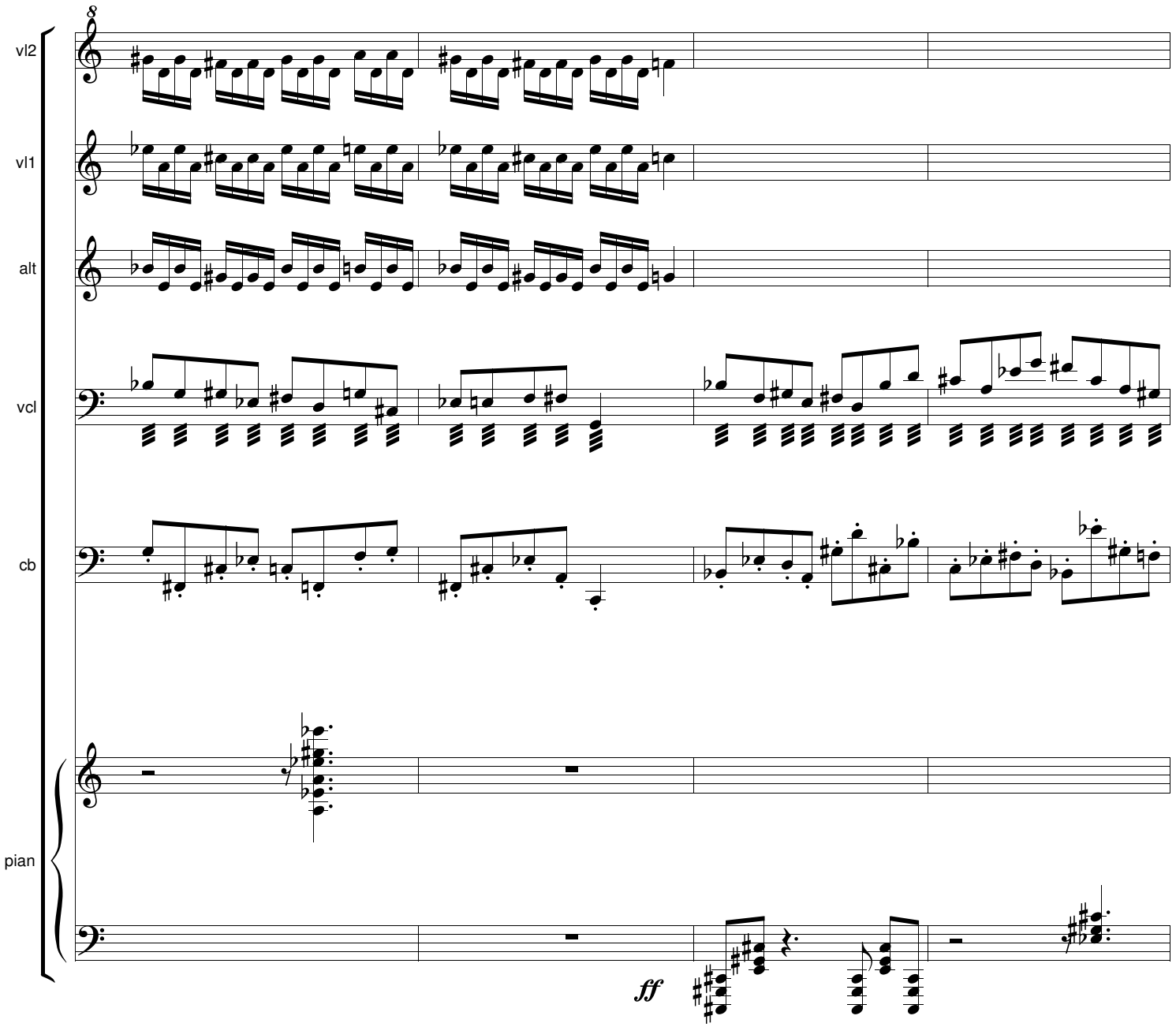

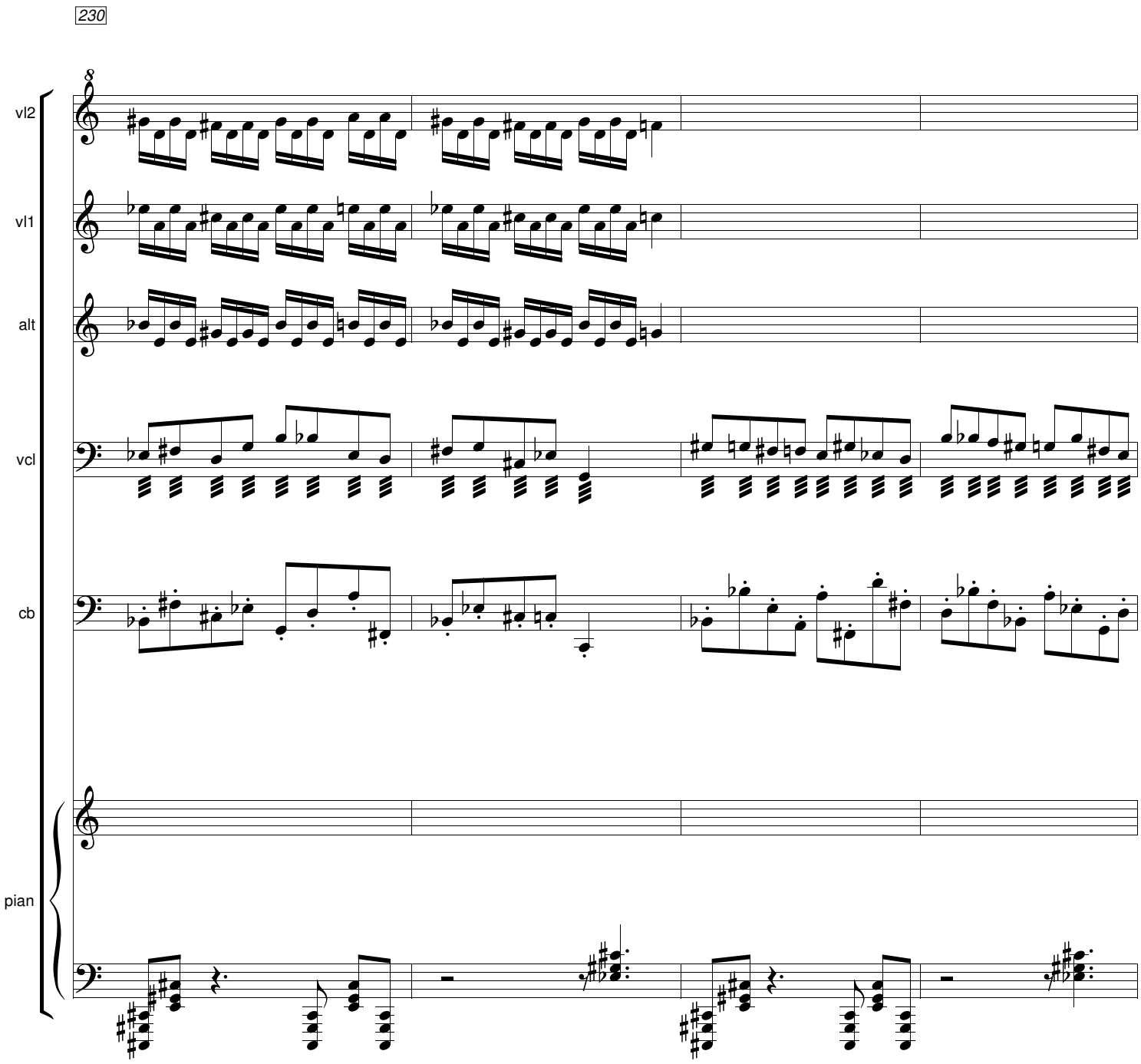
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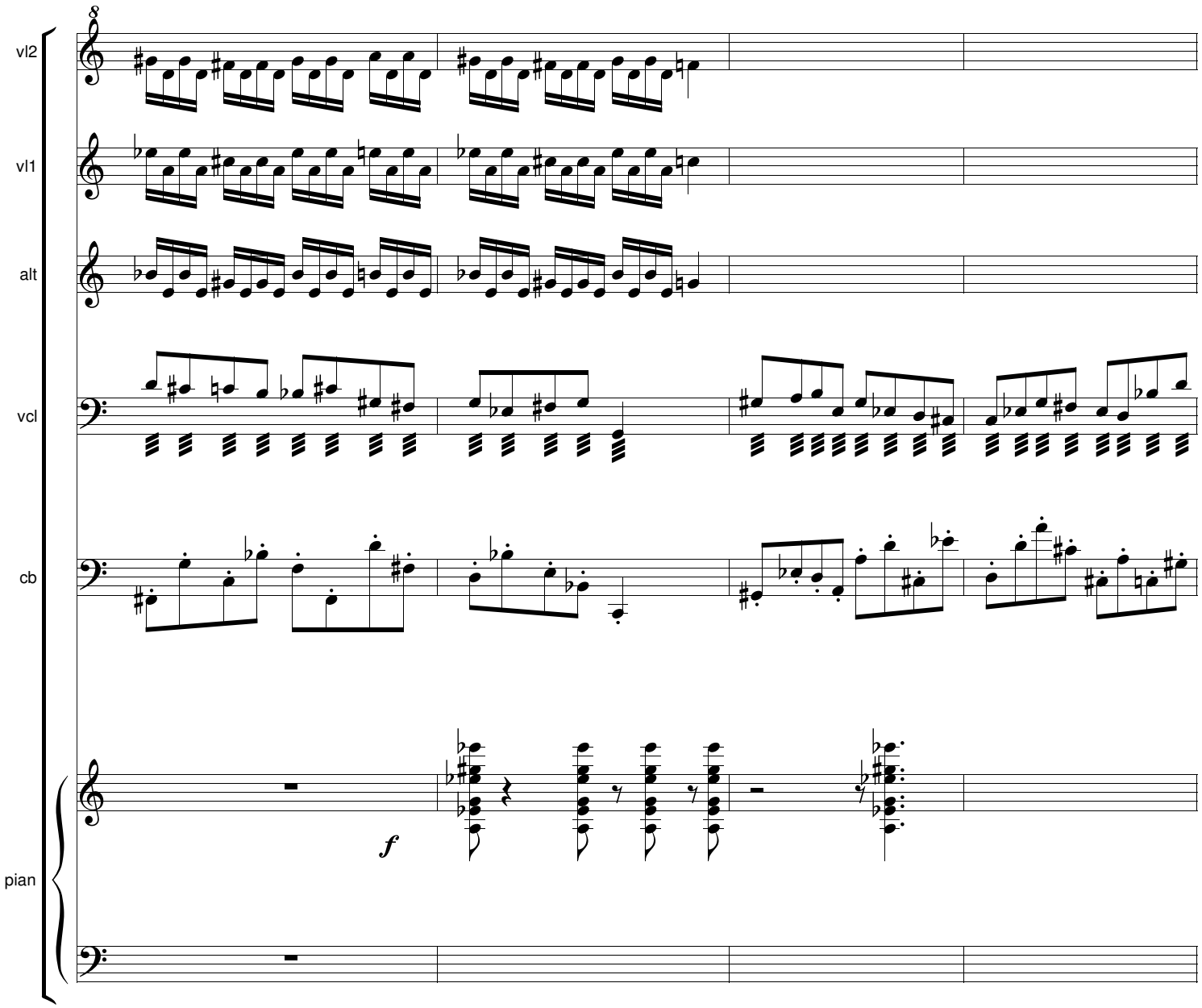

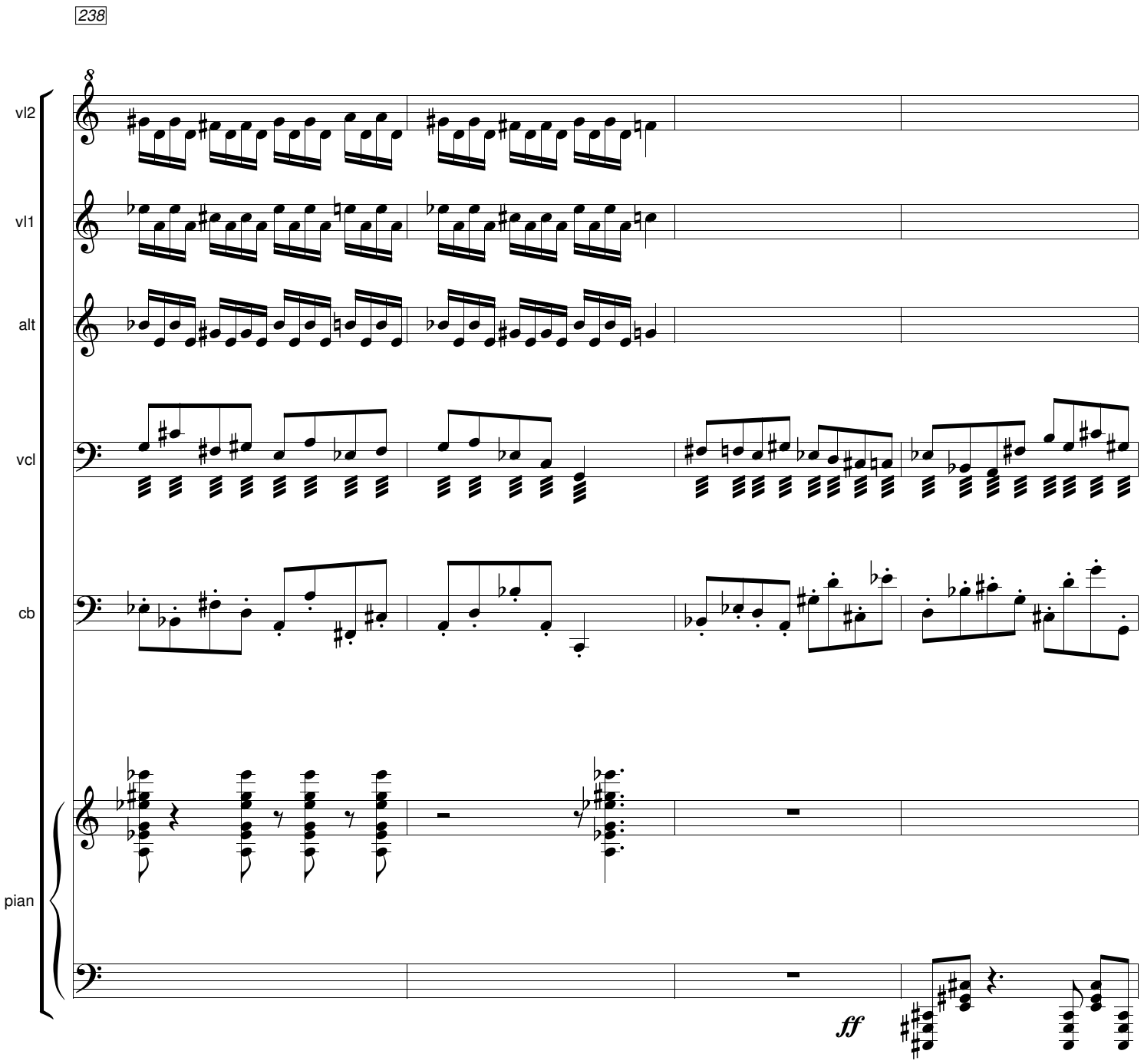
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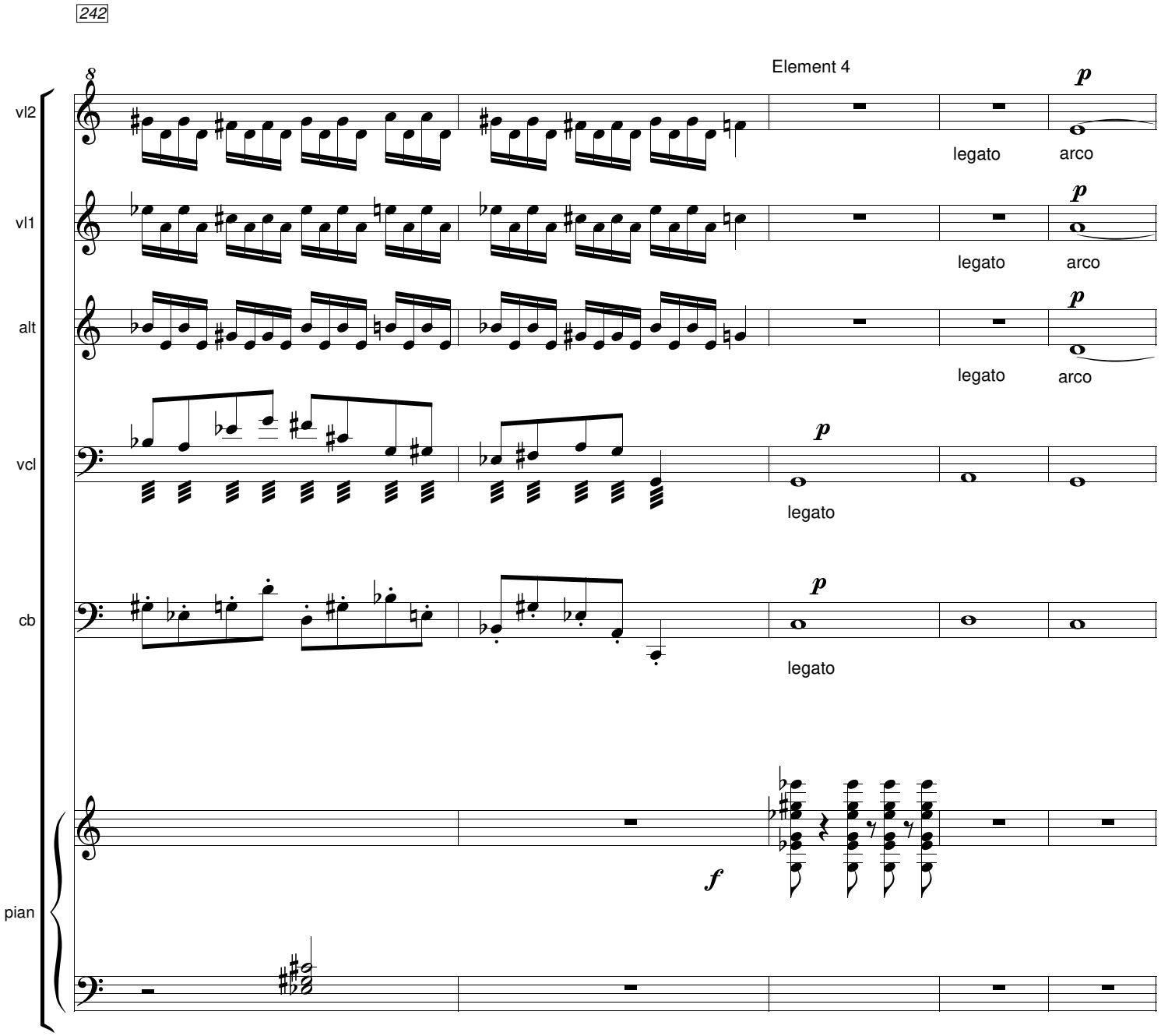
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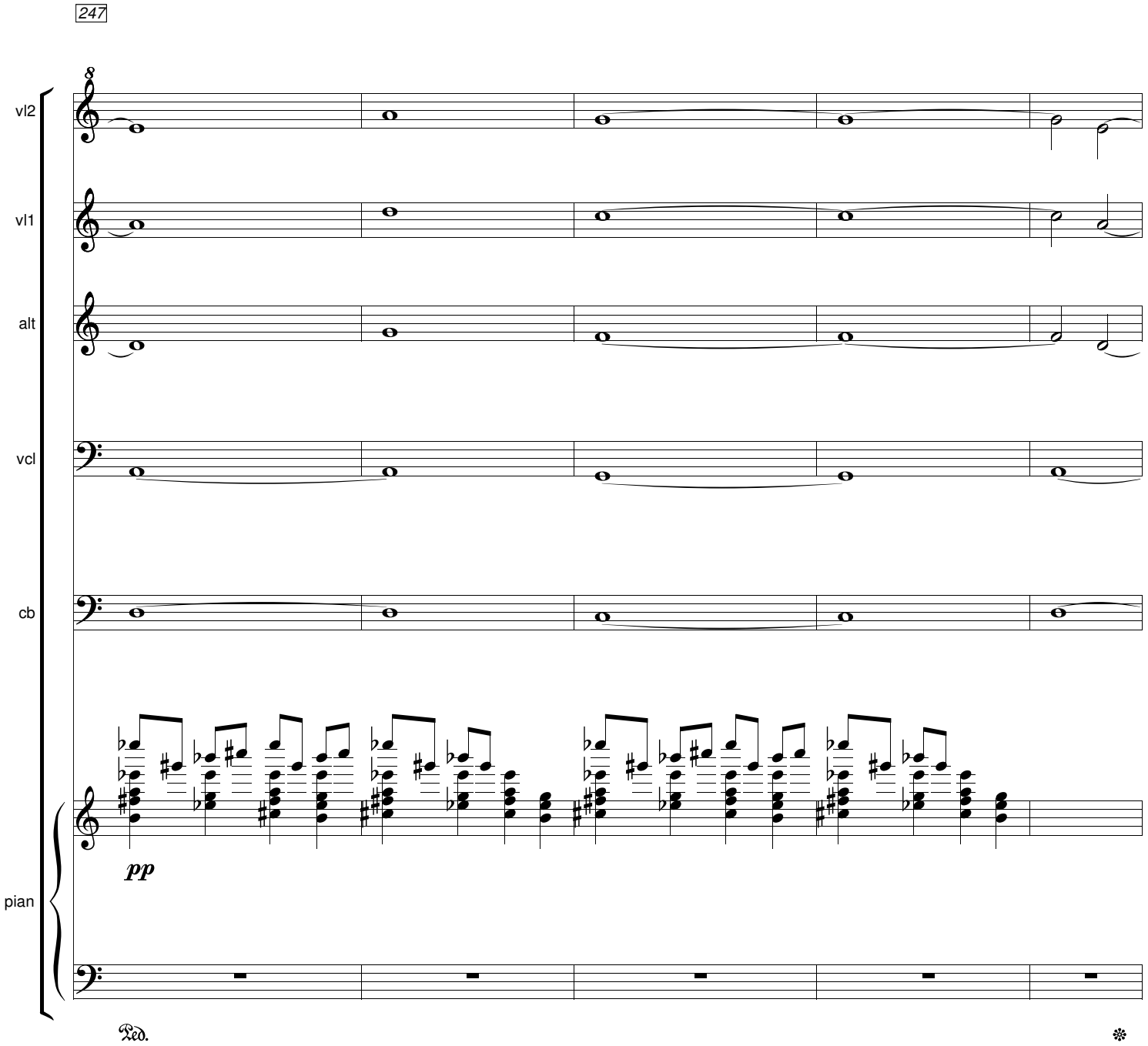
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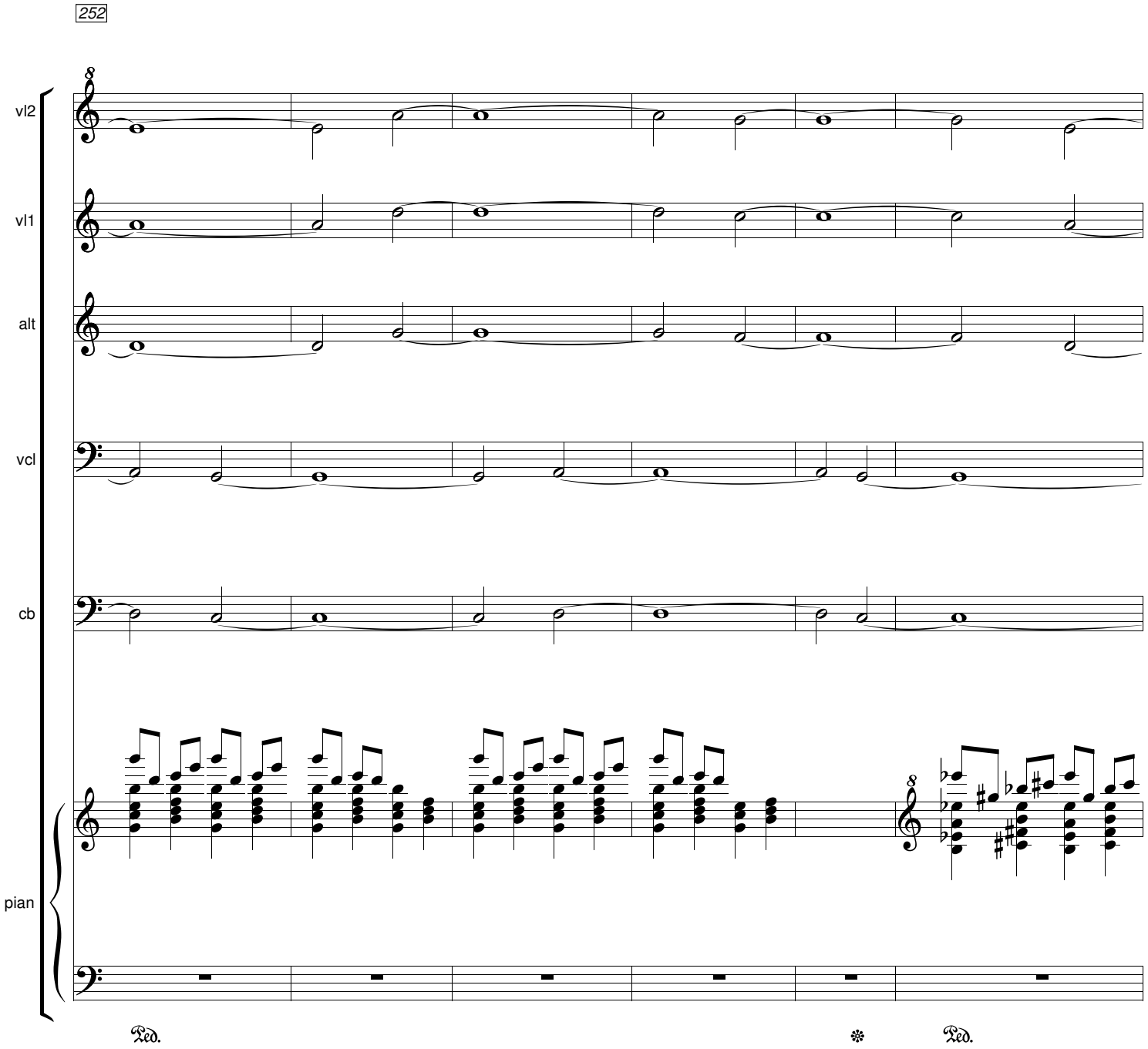
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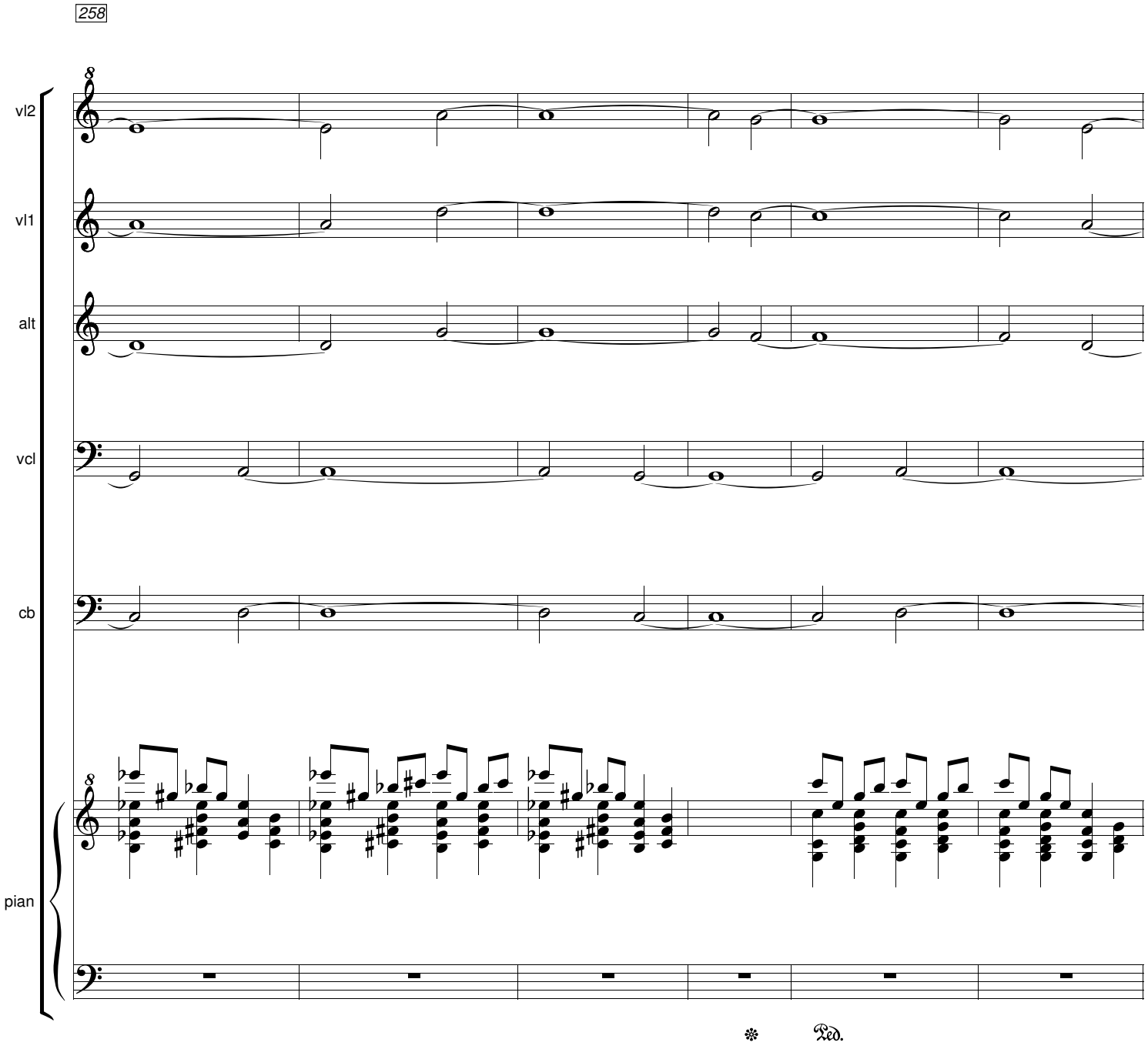
Ped.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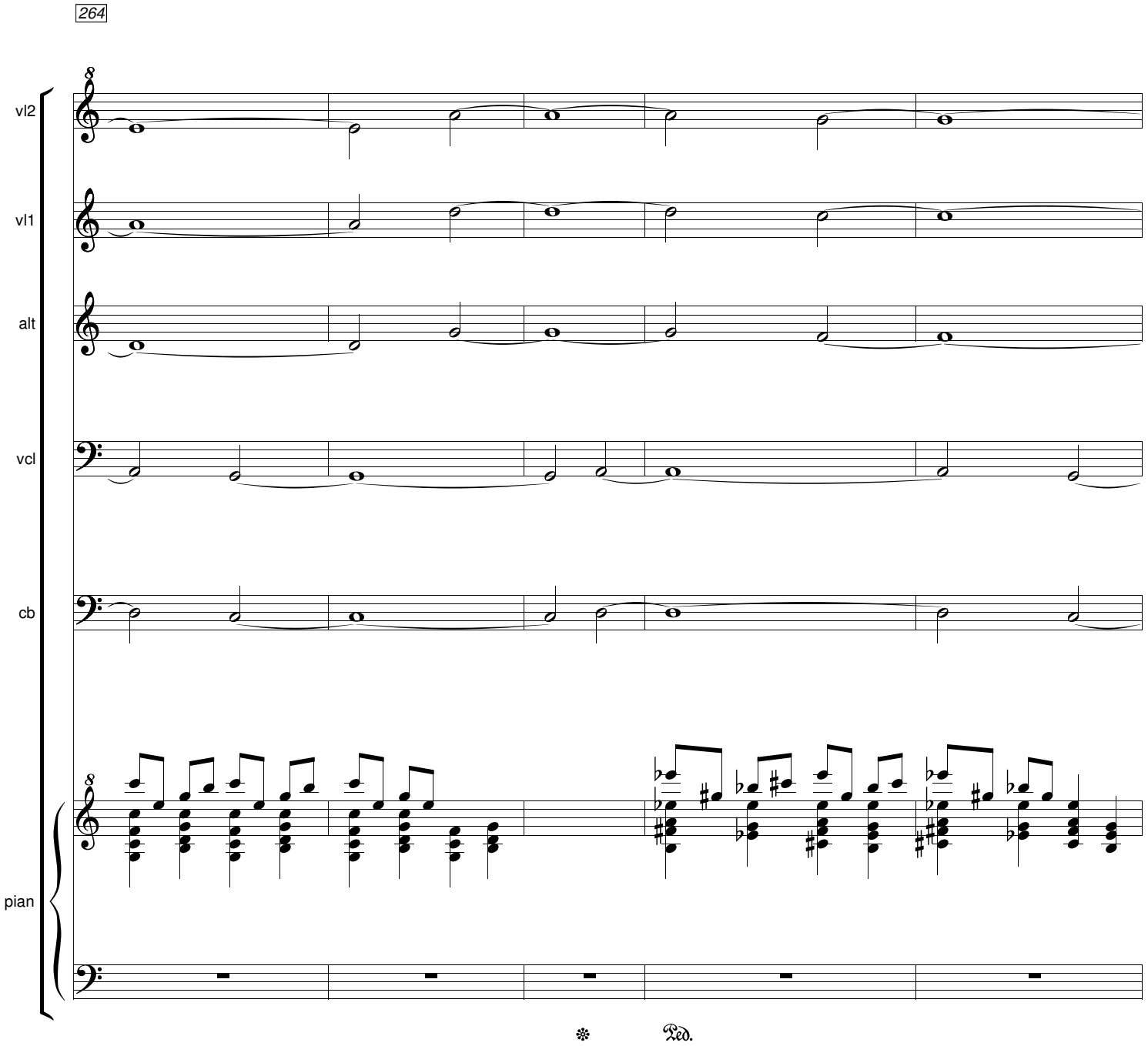
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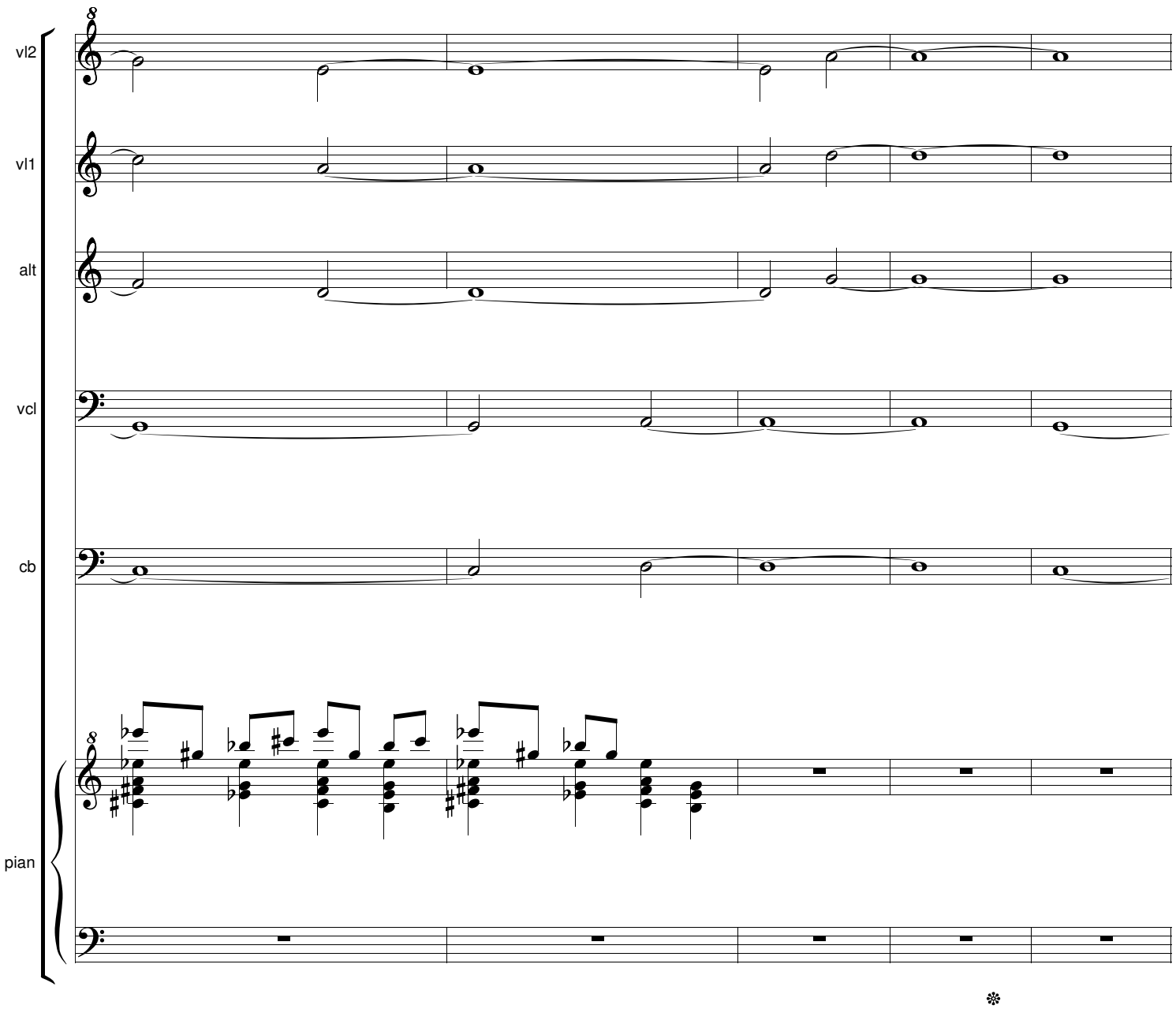
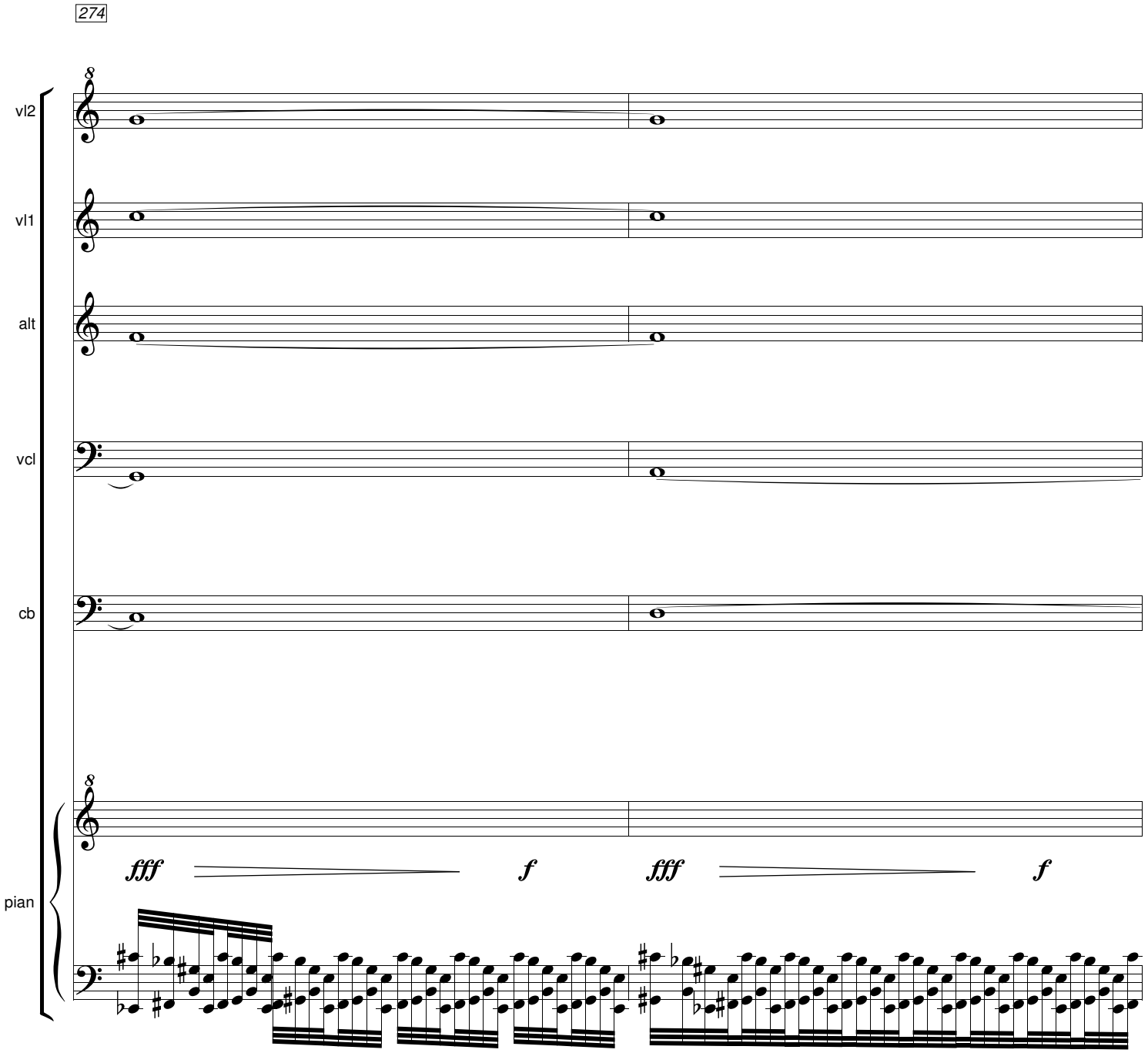
269

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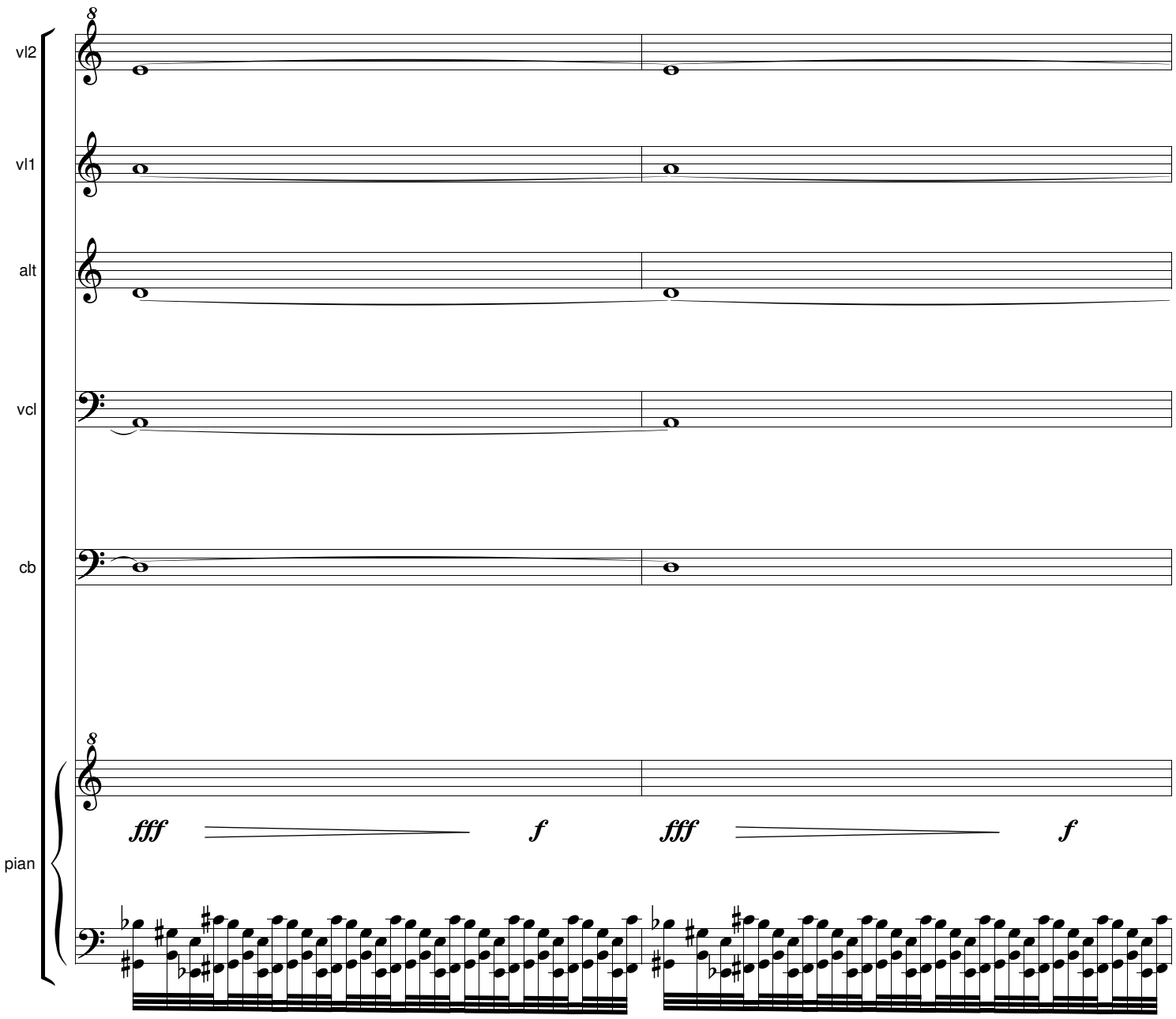
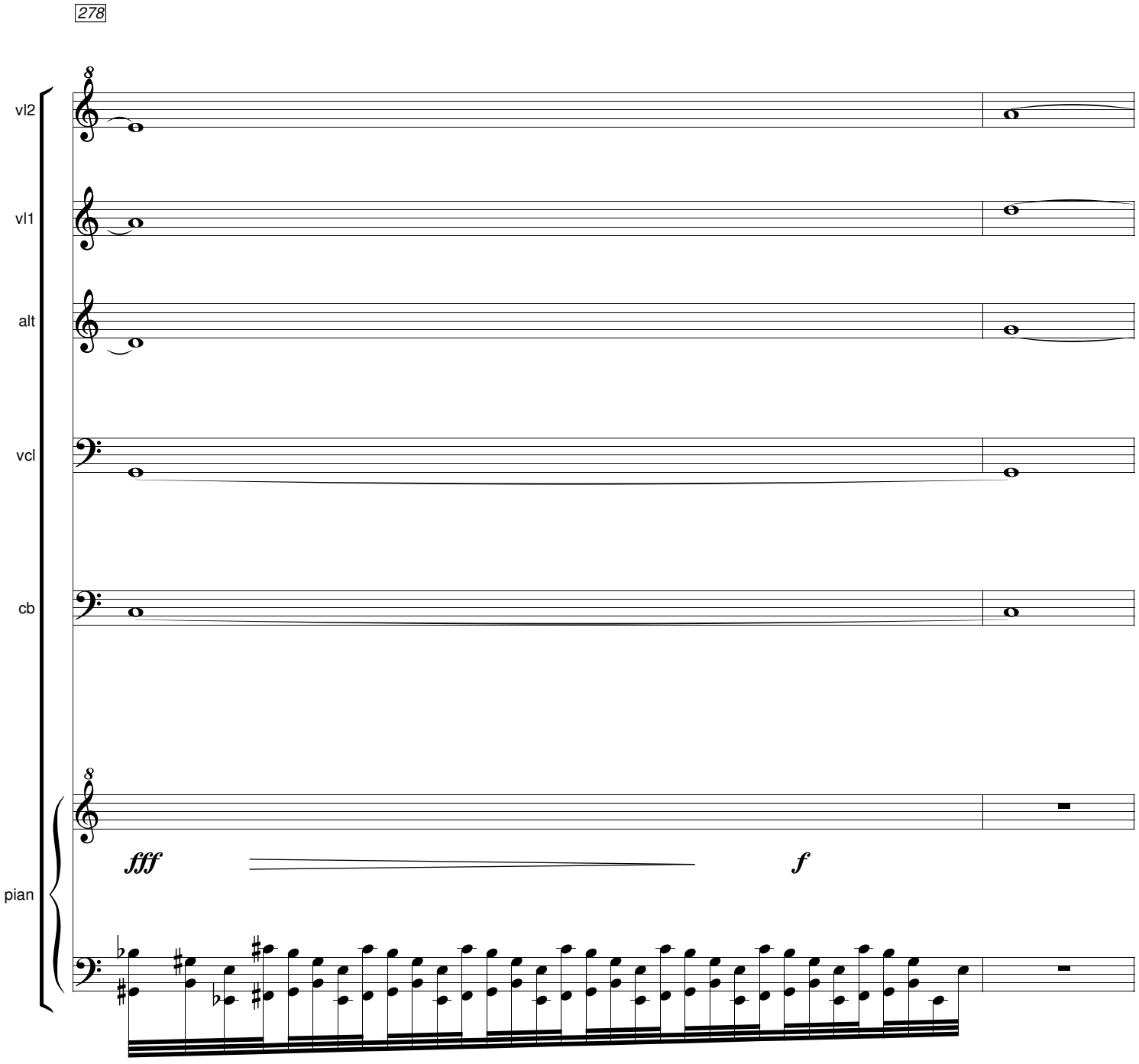
276

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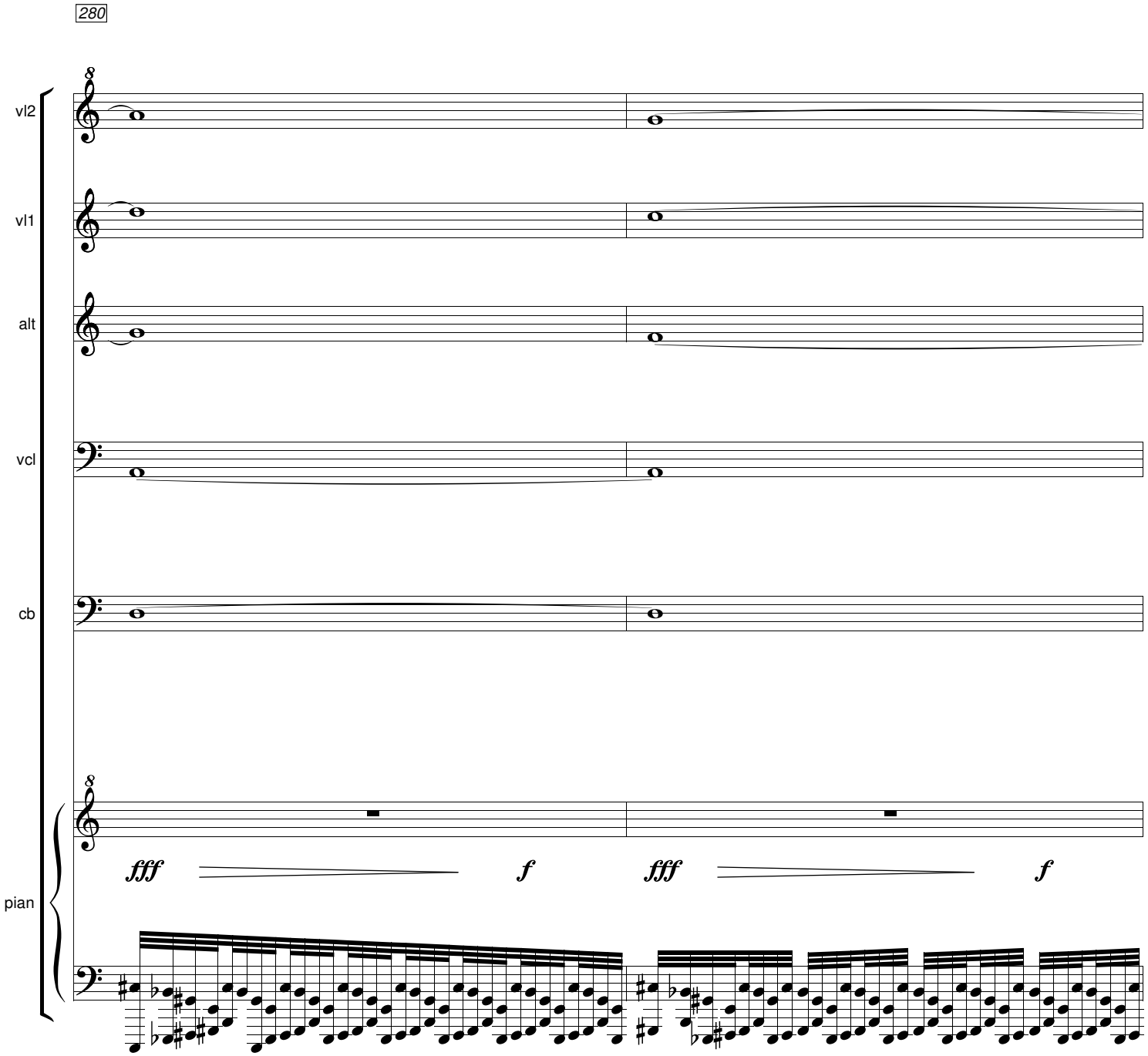
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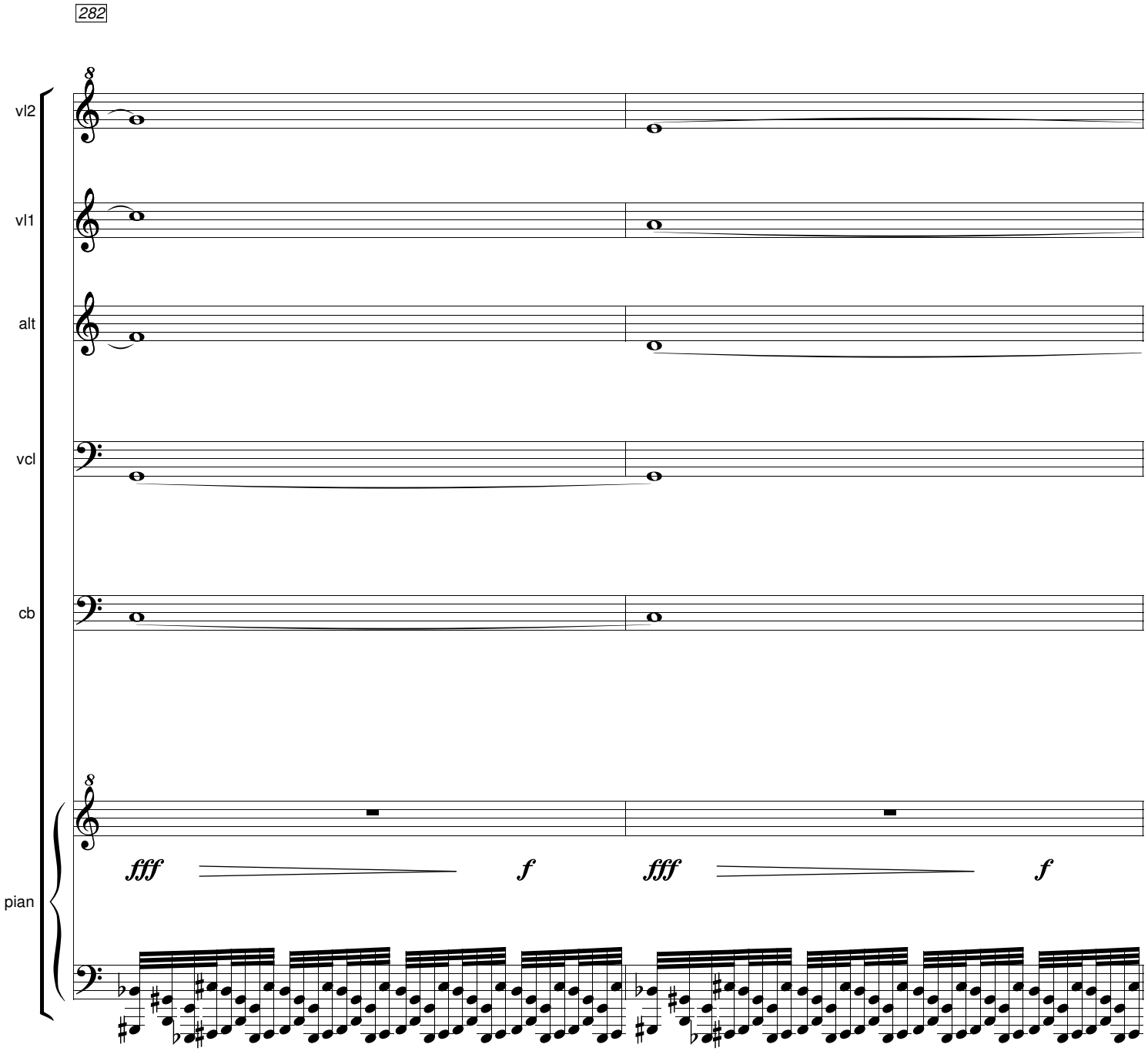
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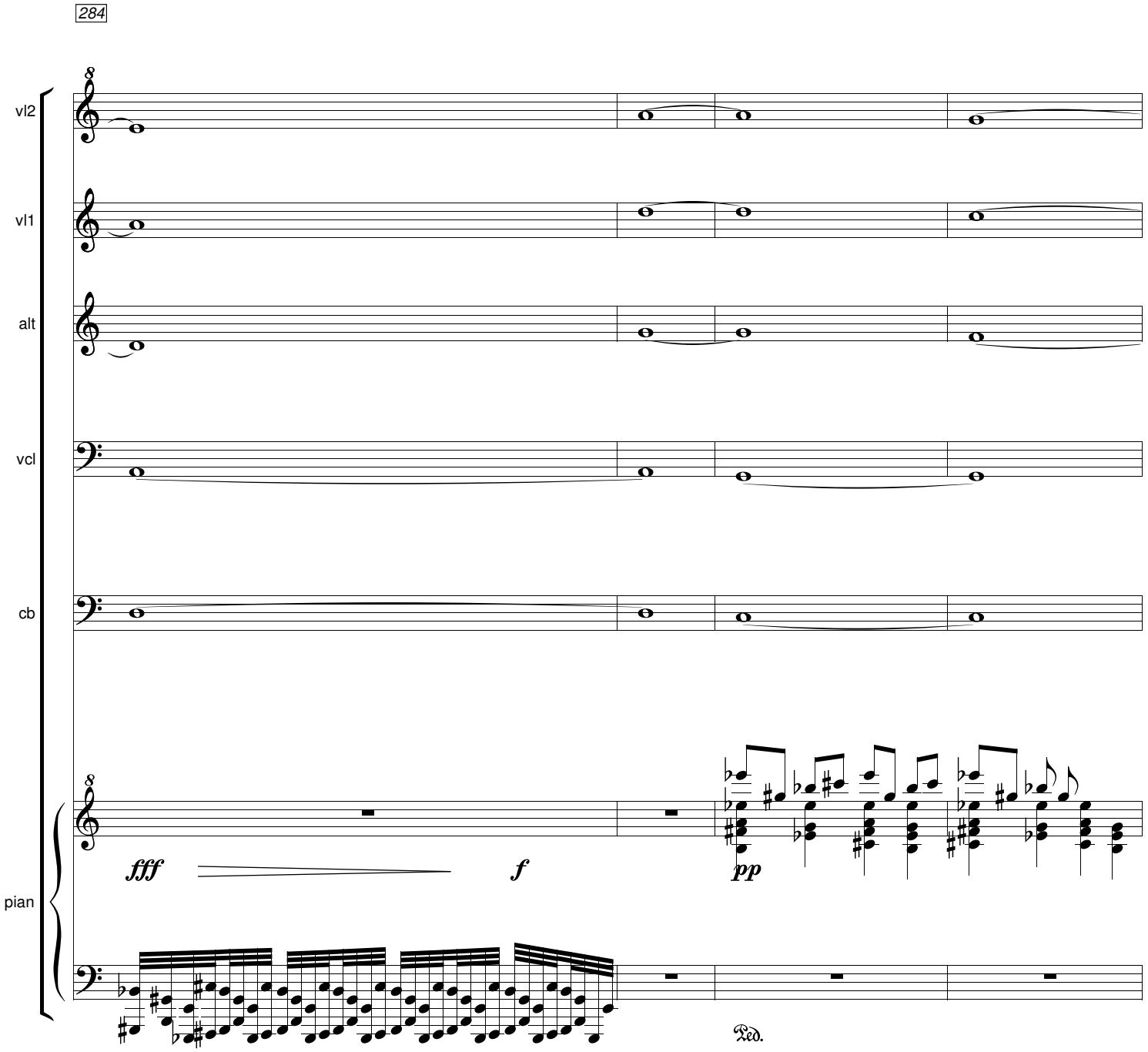
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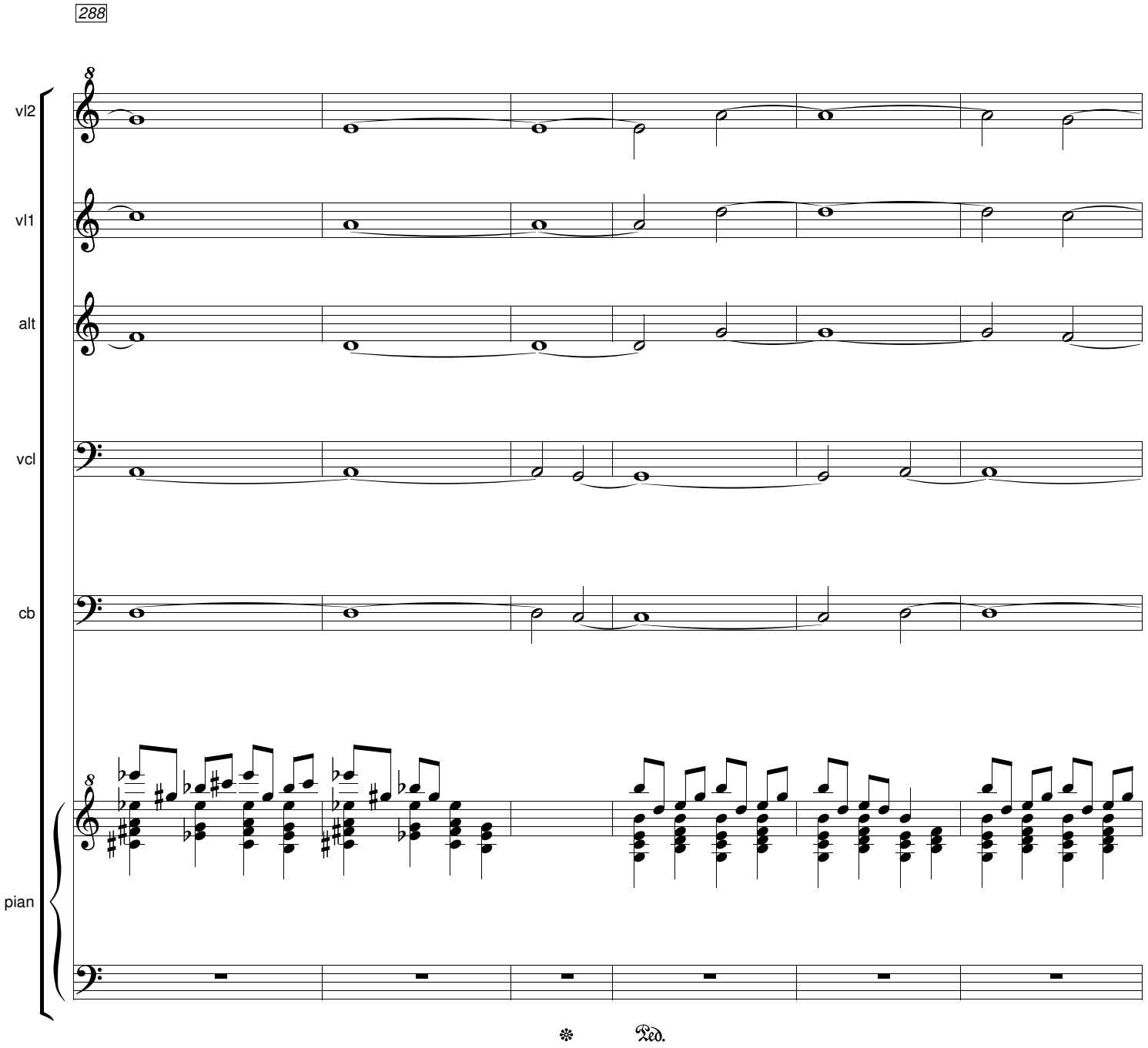
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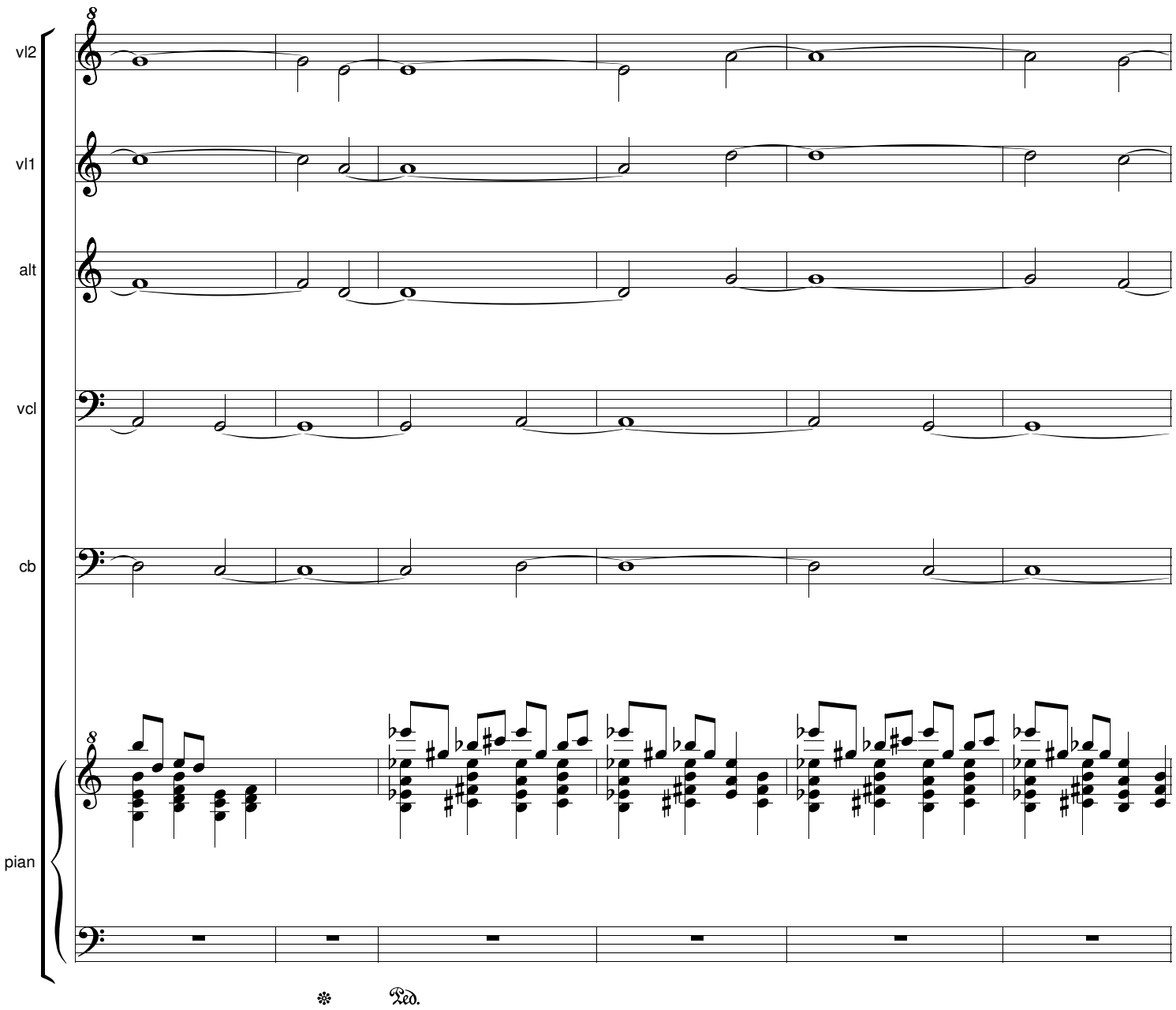

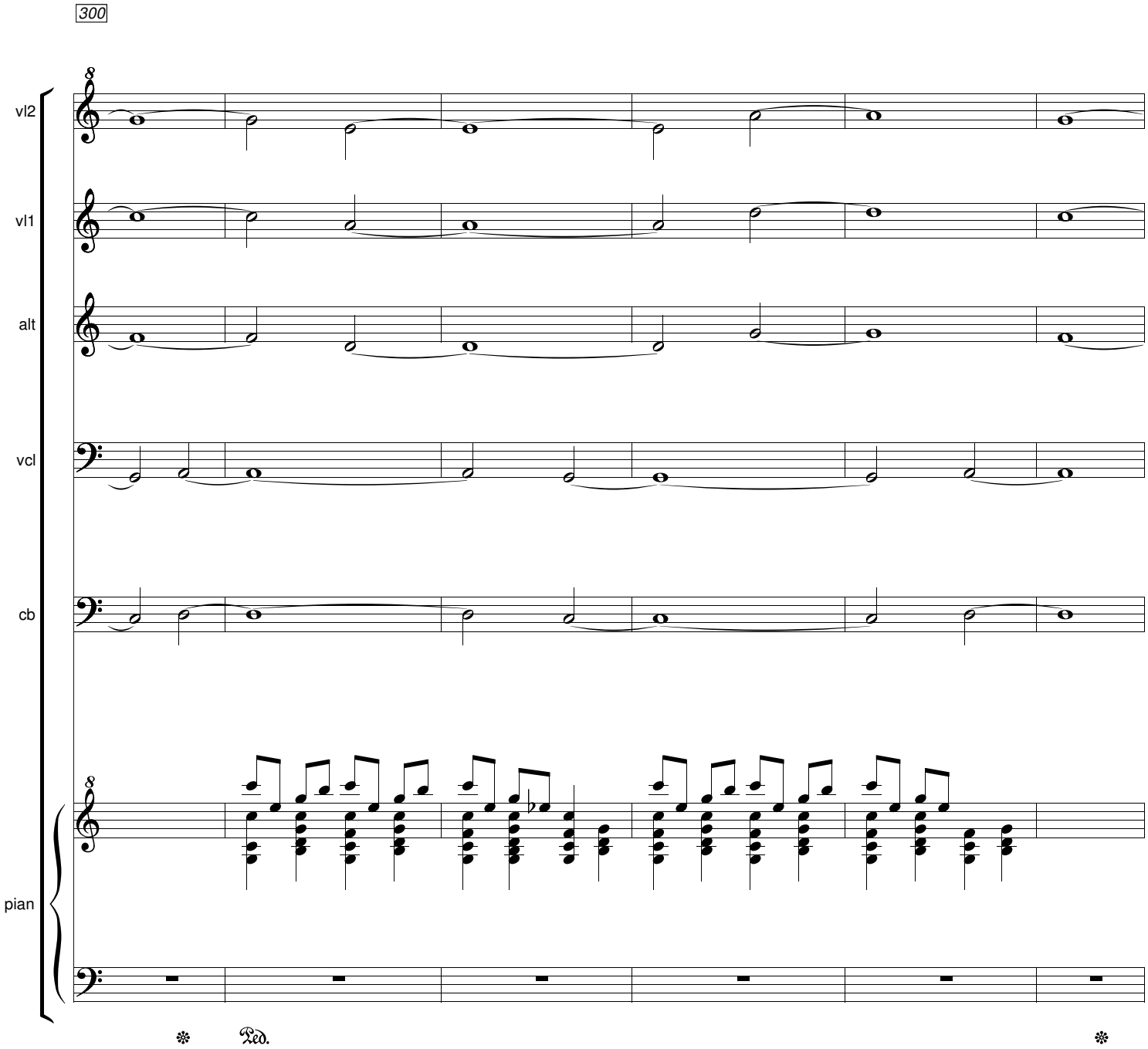
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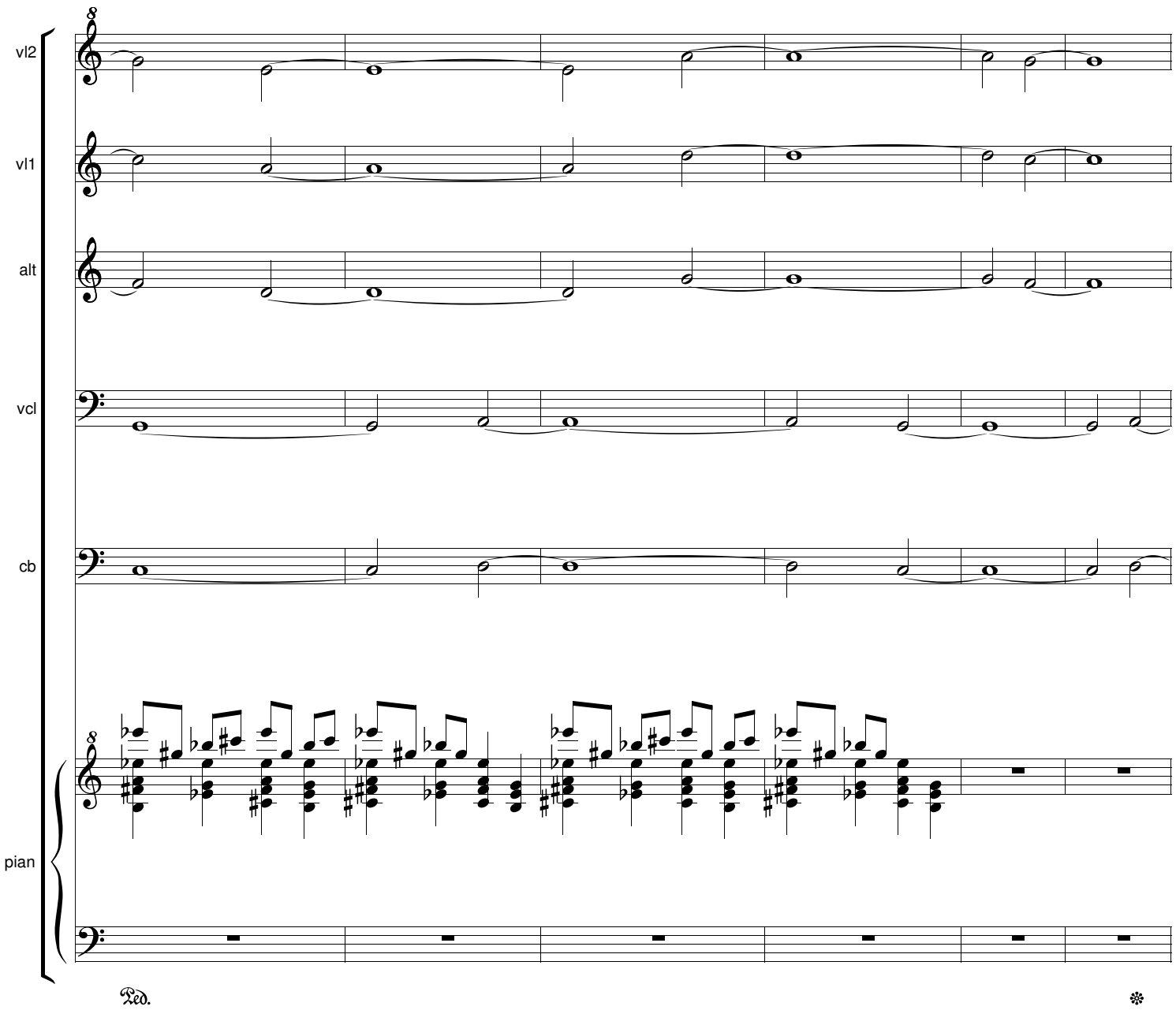
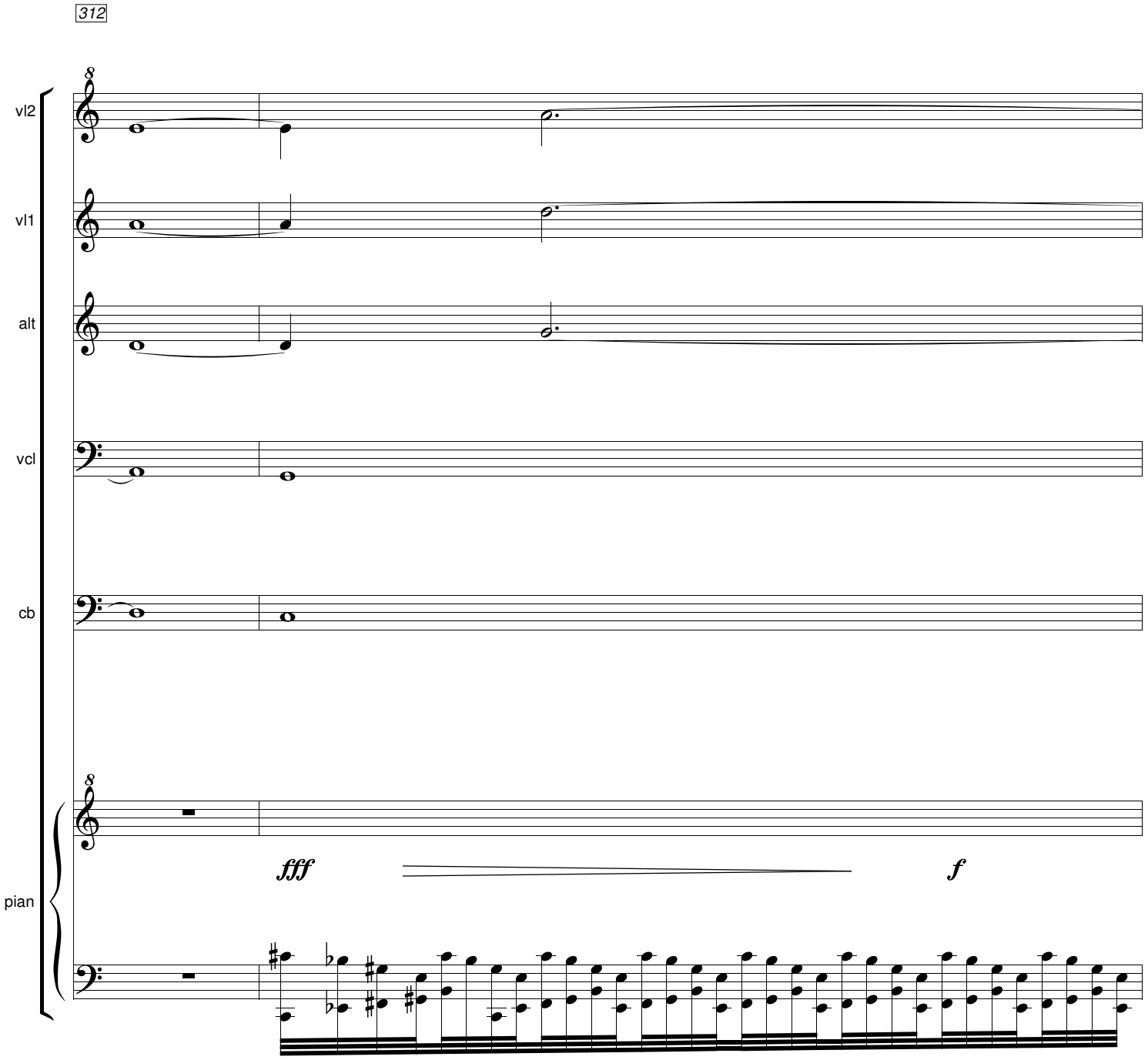
306

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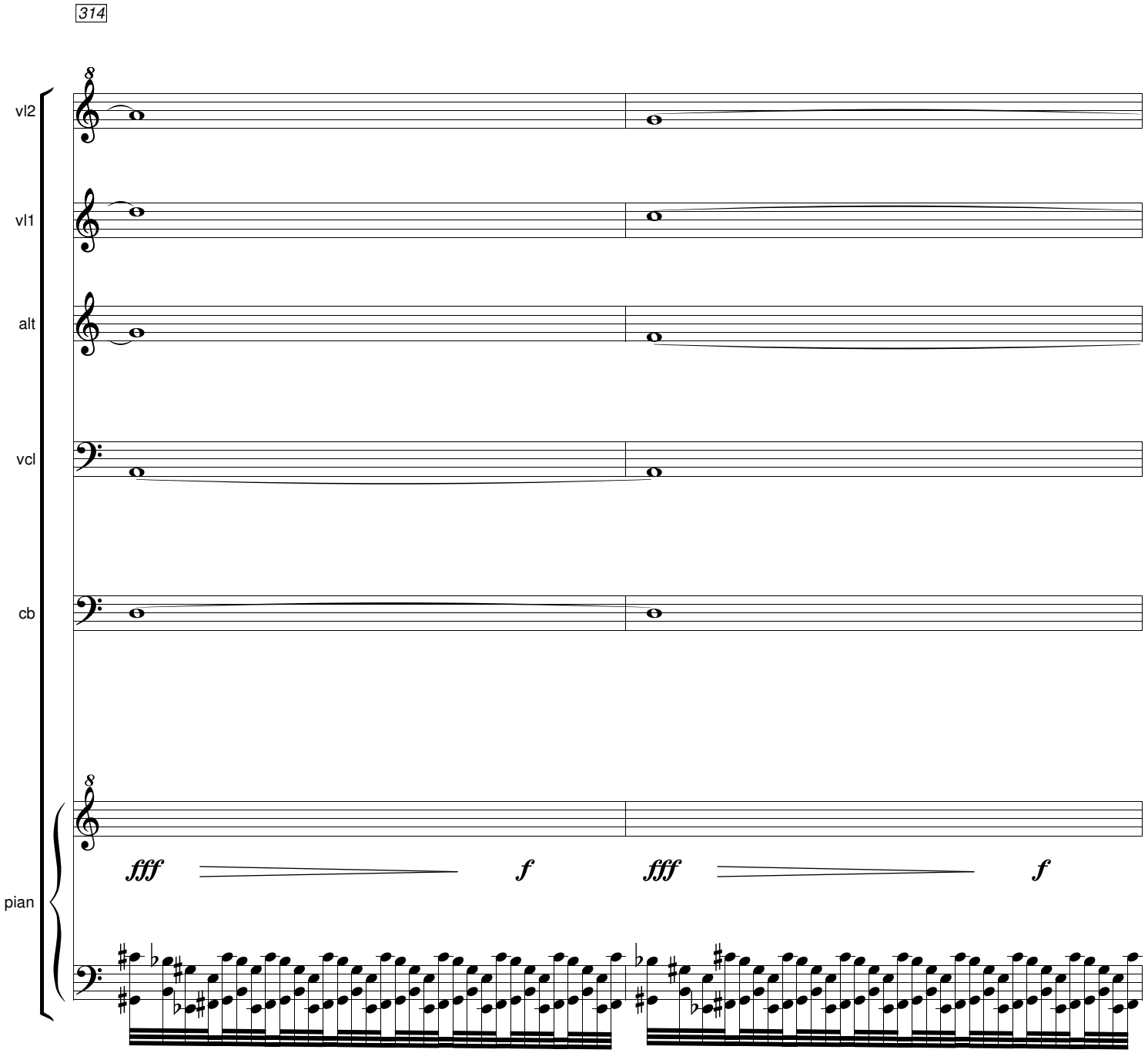
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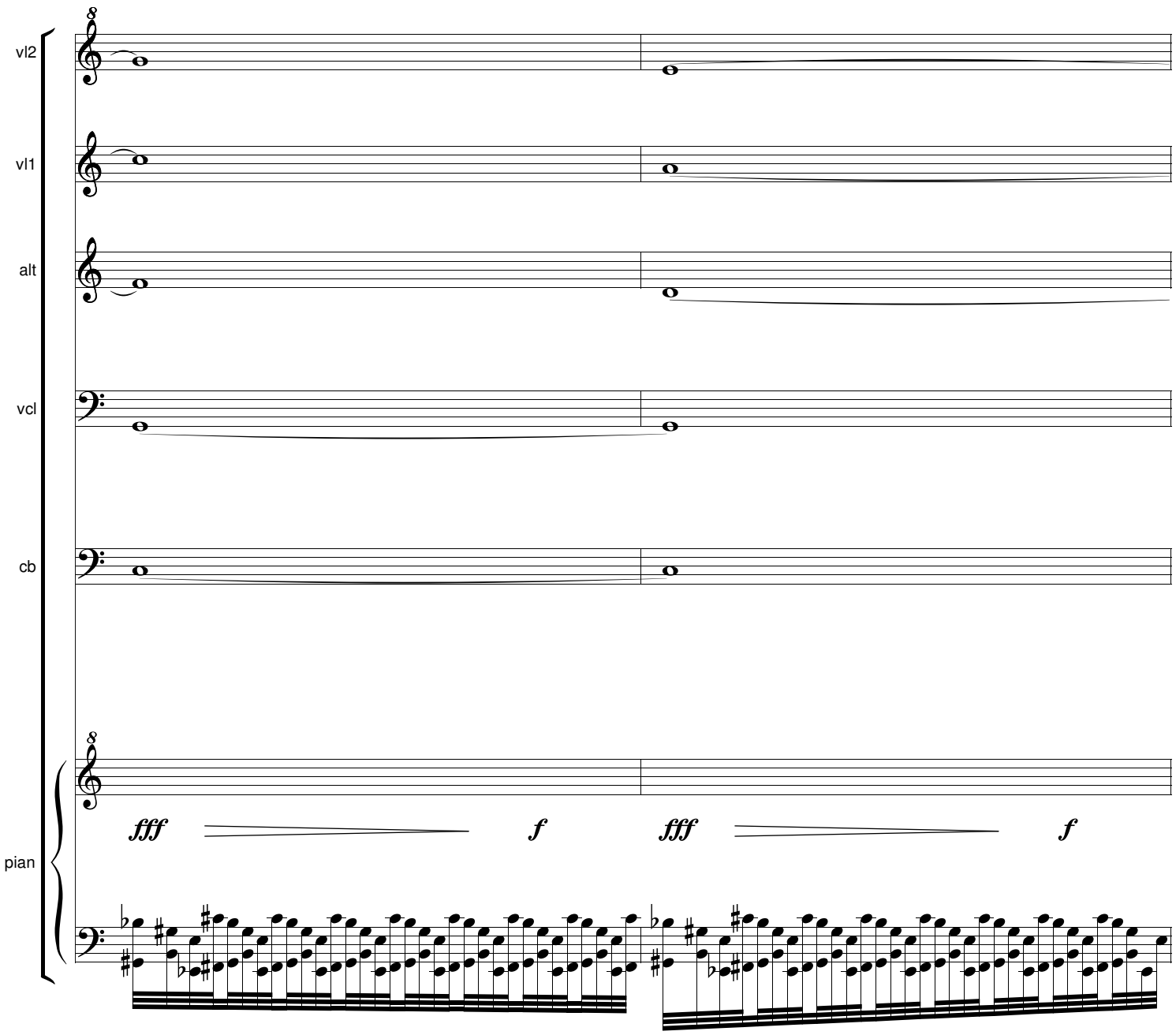
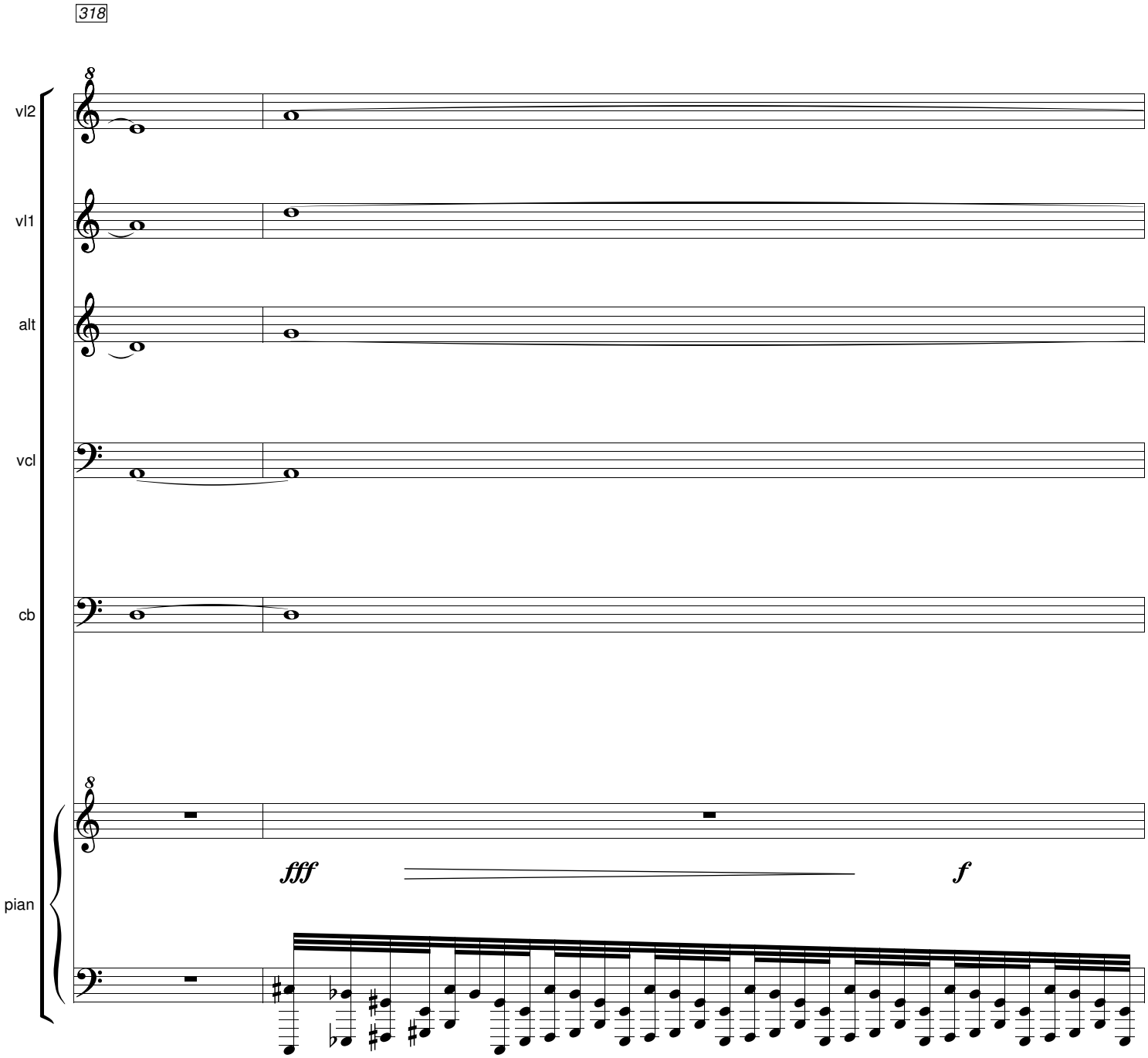
316

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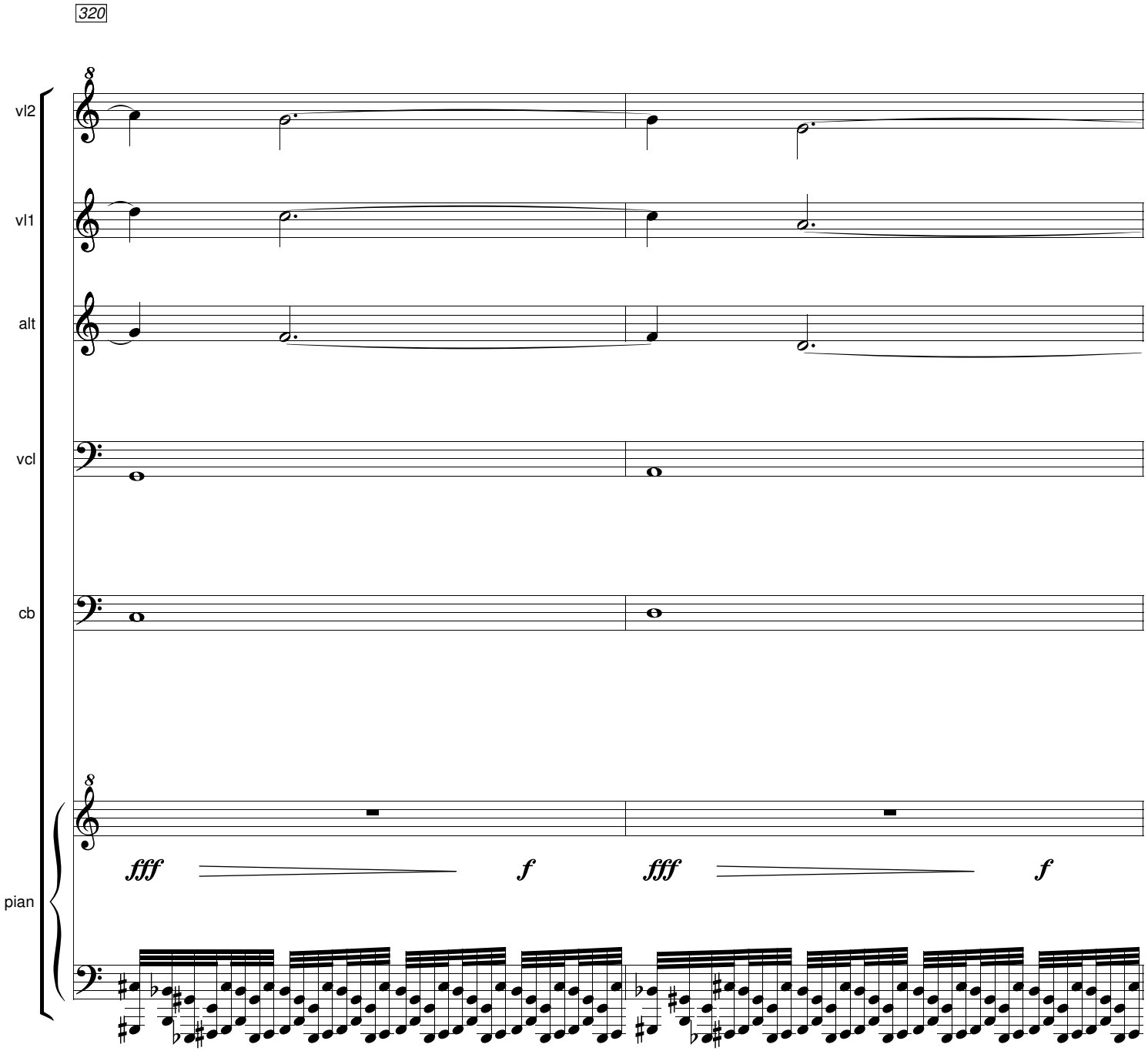
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vl1
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vcl
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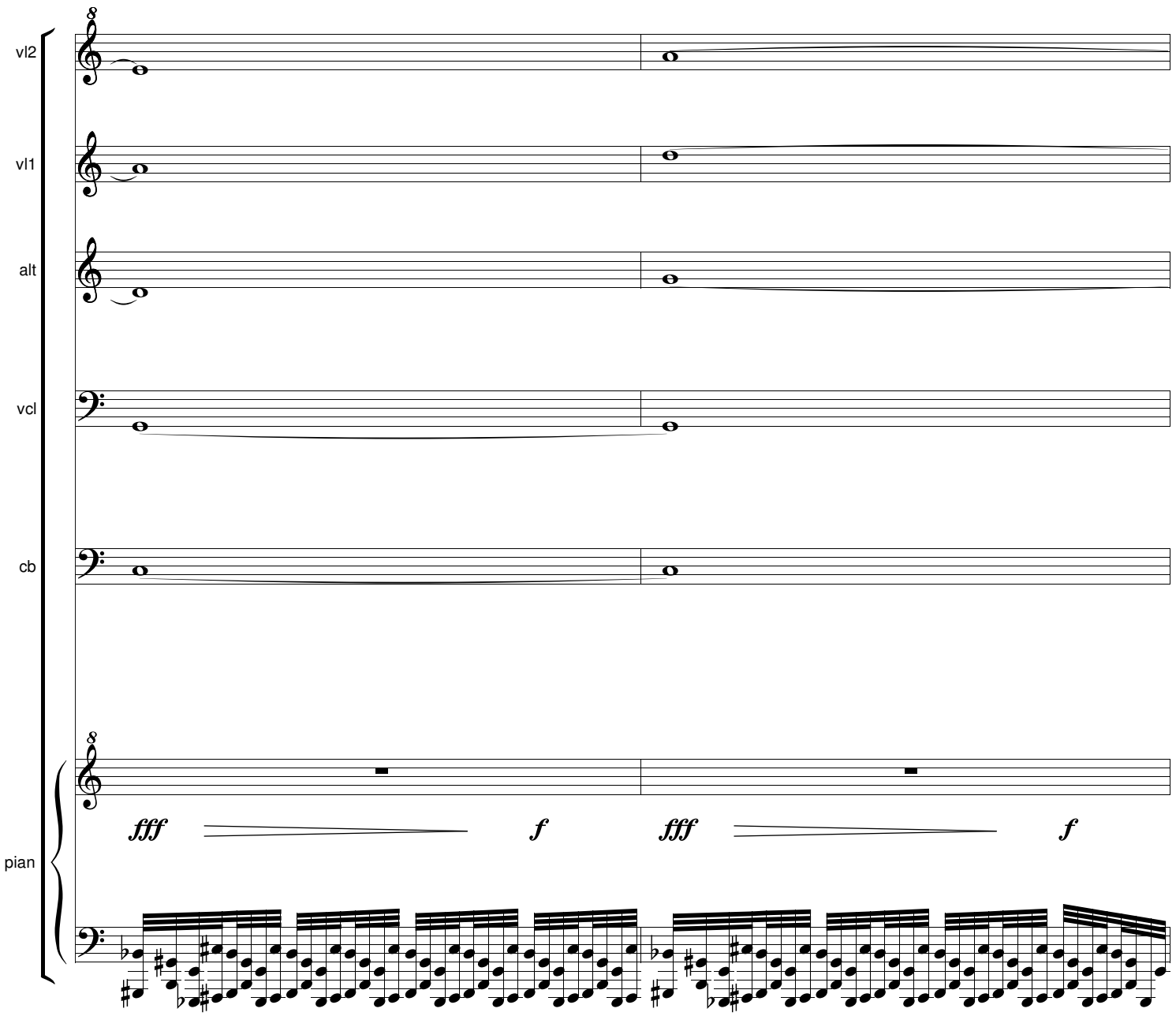
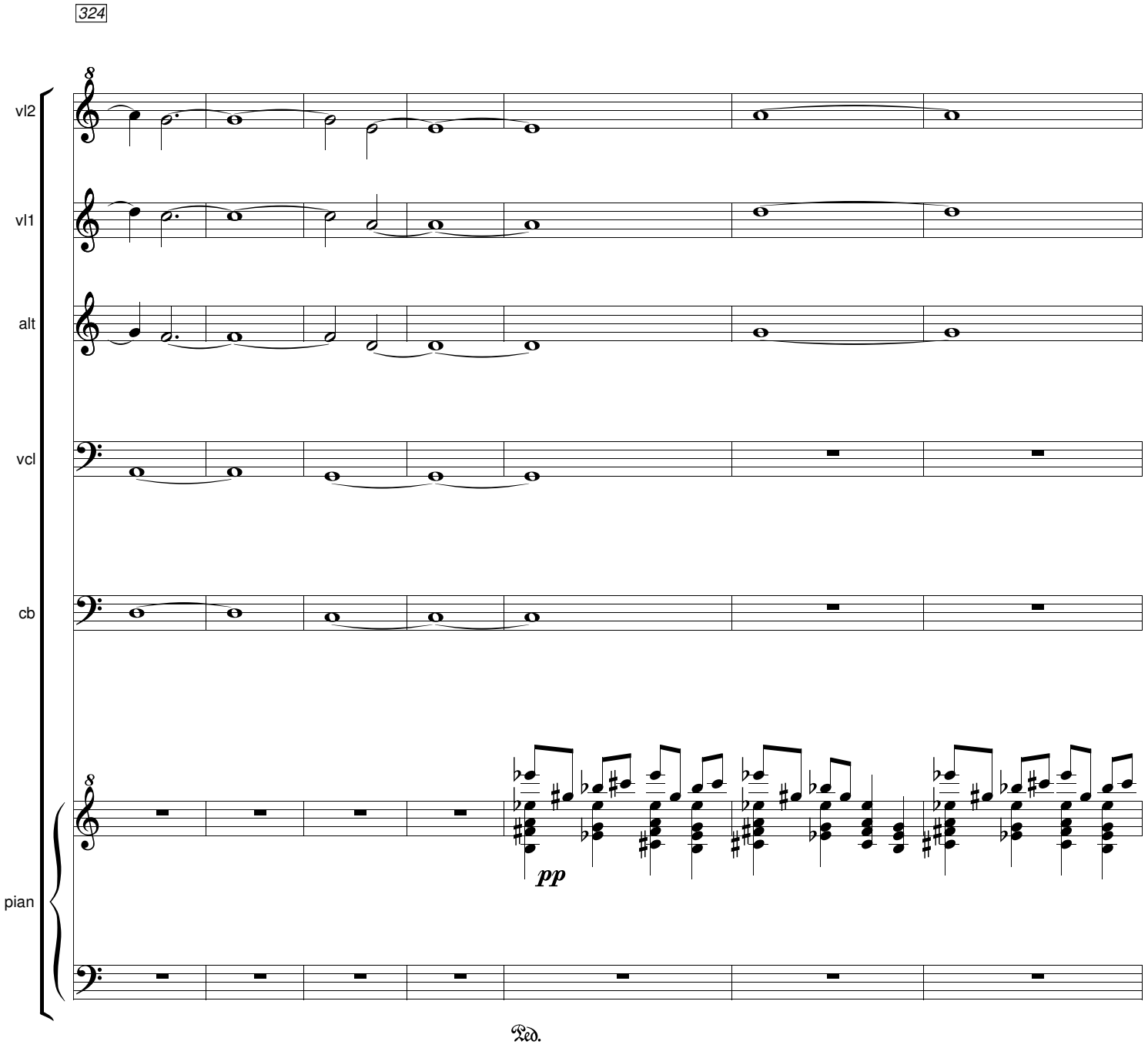
322




324
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vl1
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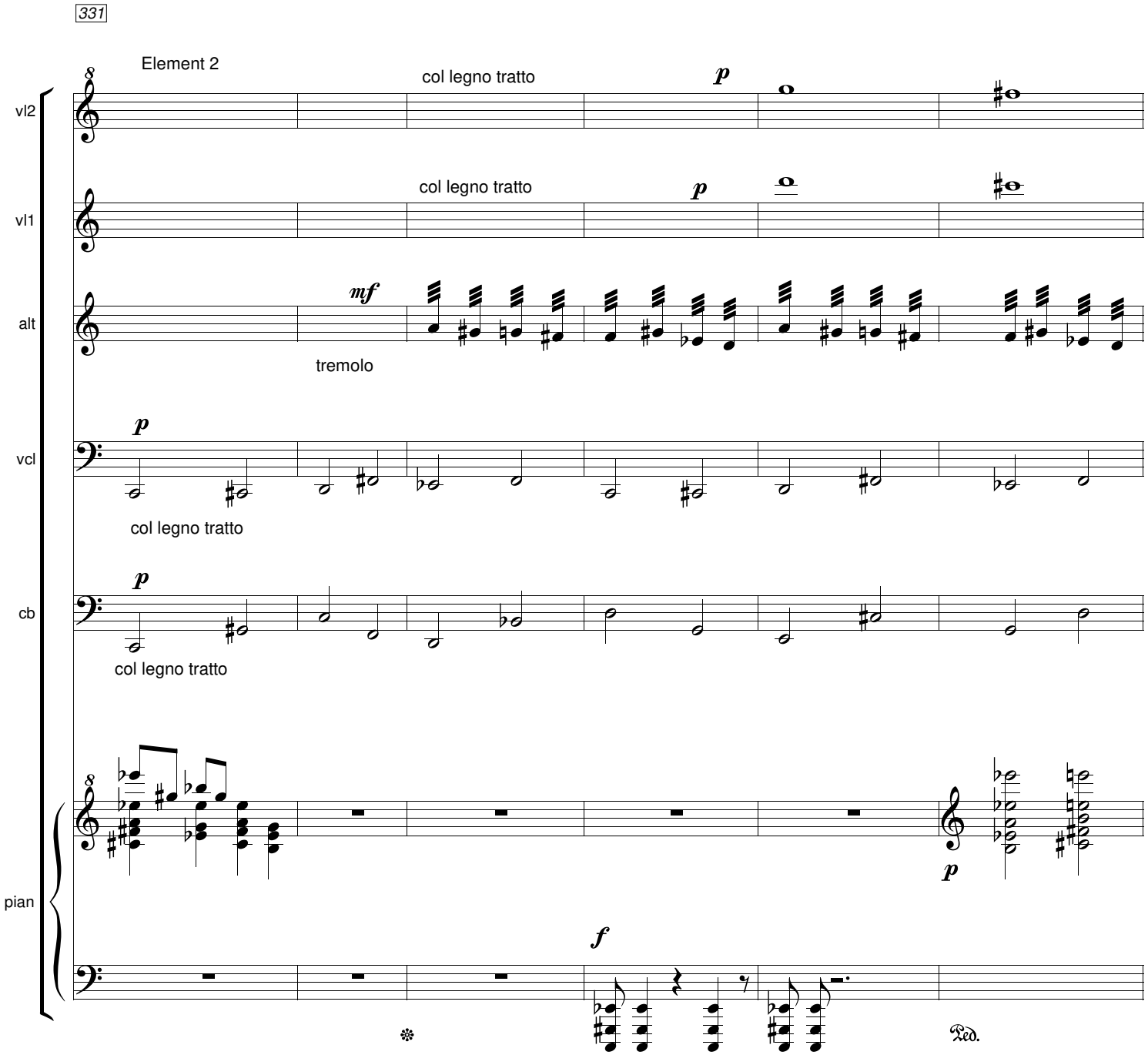
331
Element 2
vl2
col legno tratto
p
vl1
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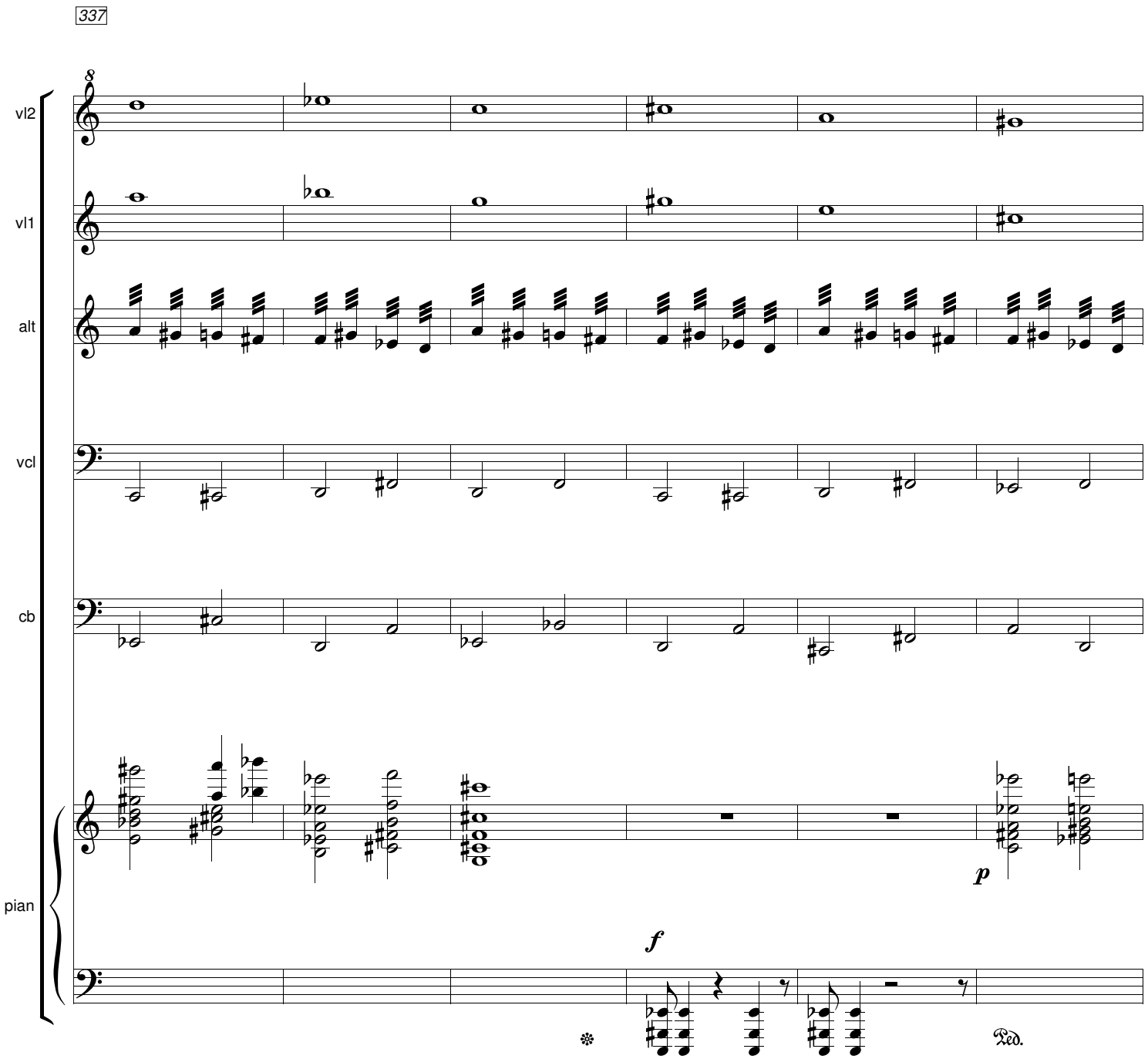
alt
mf
tremolo
vcl
p
col legno tratto
cb
p
col legno tratto
pian
p
f
Ped.


337
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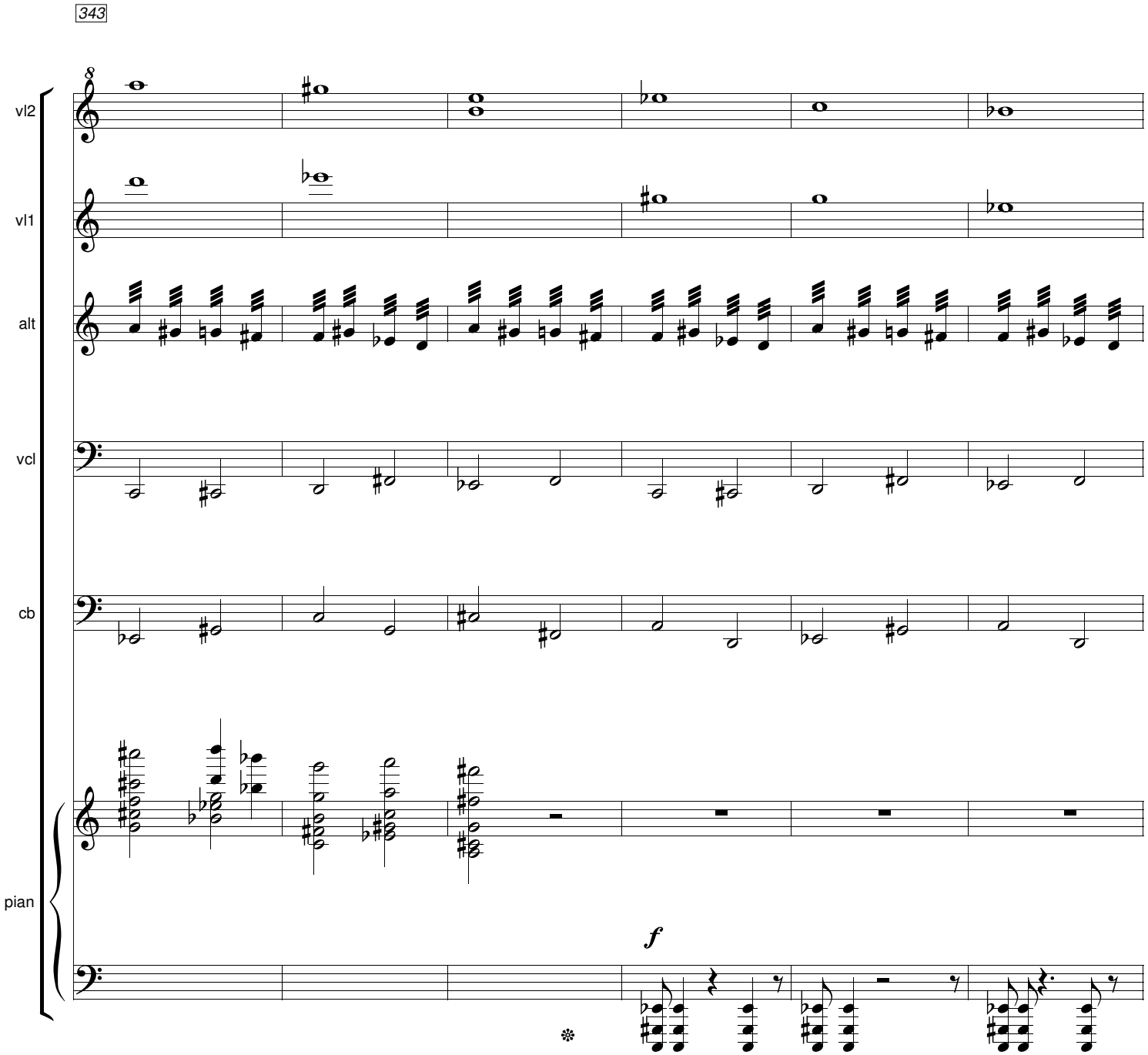
vl1
alt
vcl
cb
pian
f
p
Ped.


343
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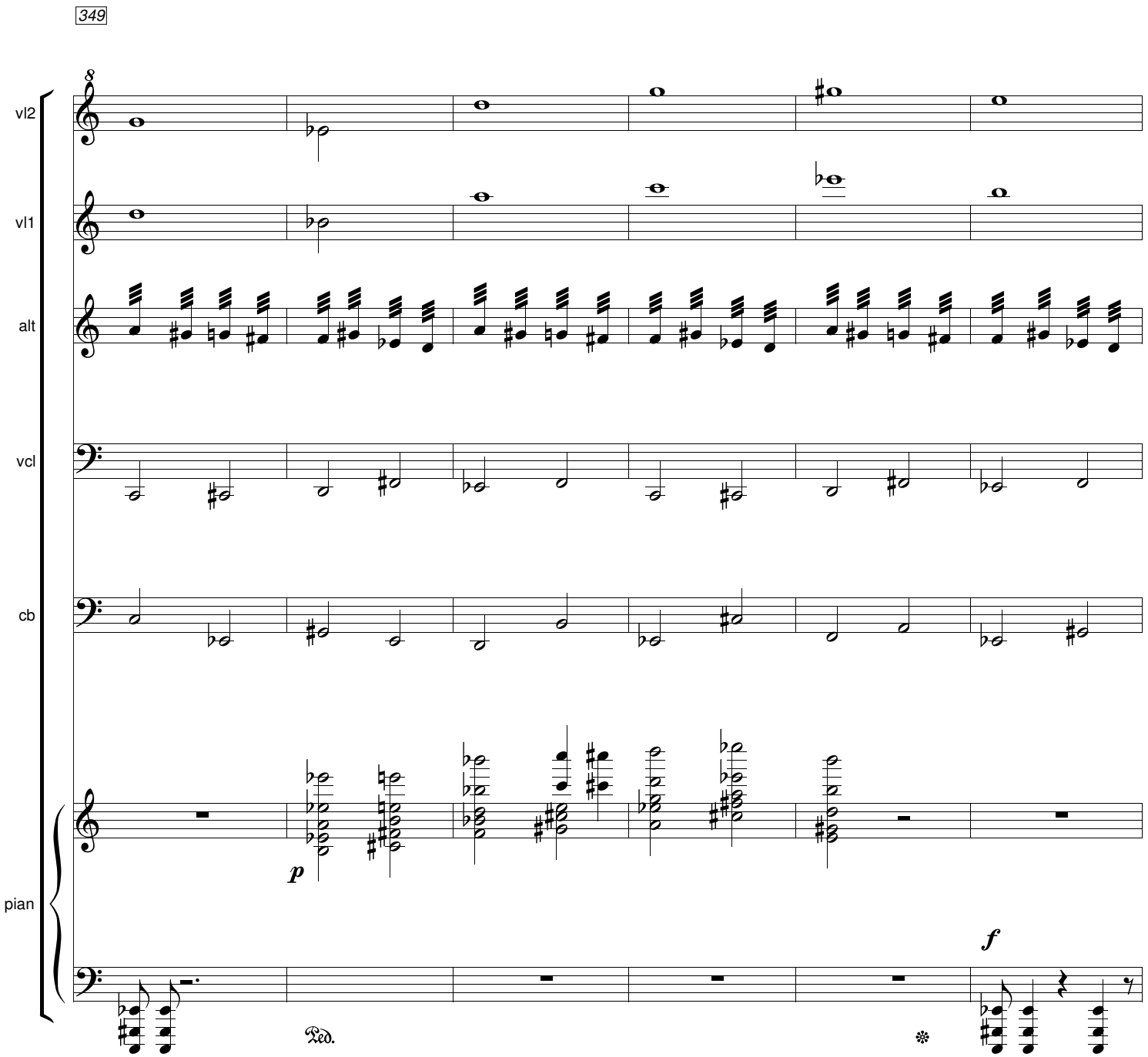
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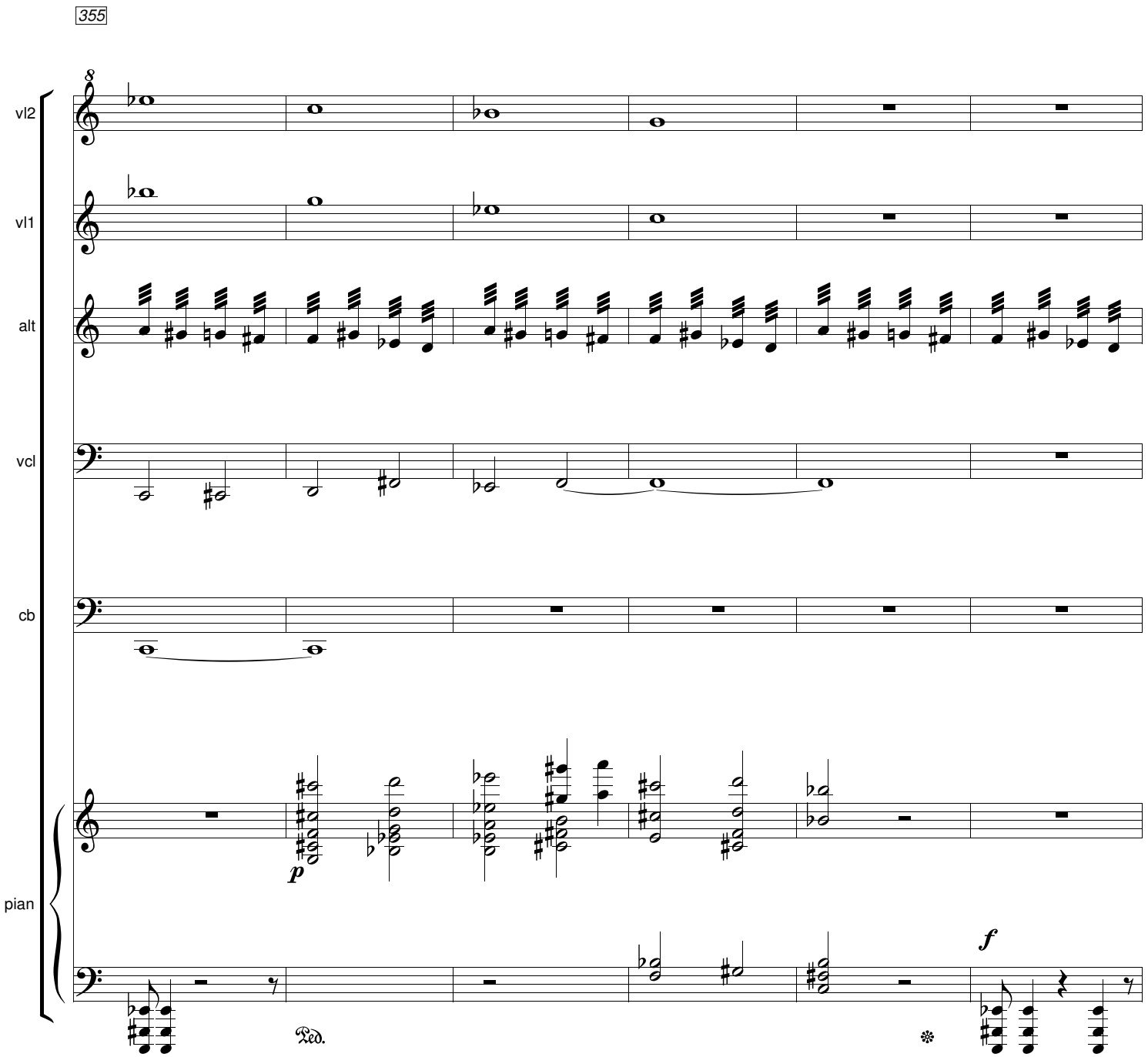
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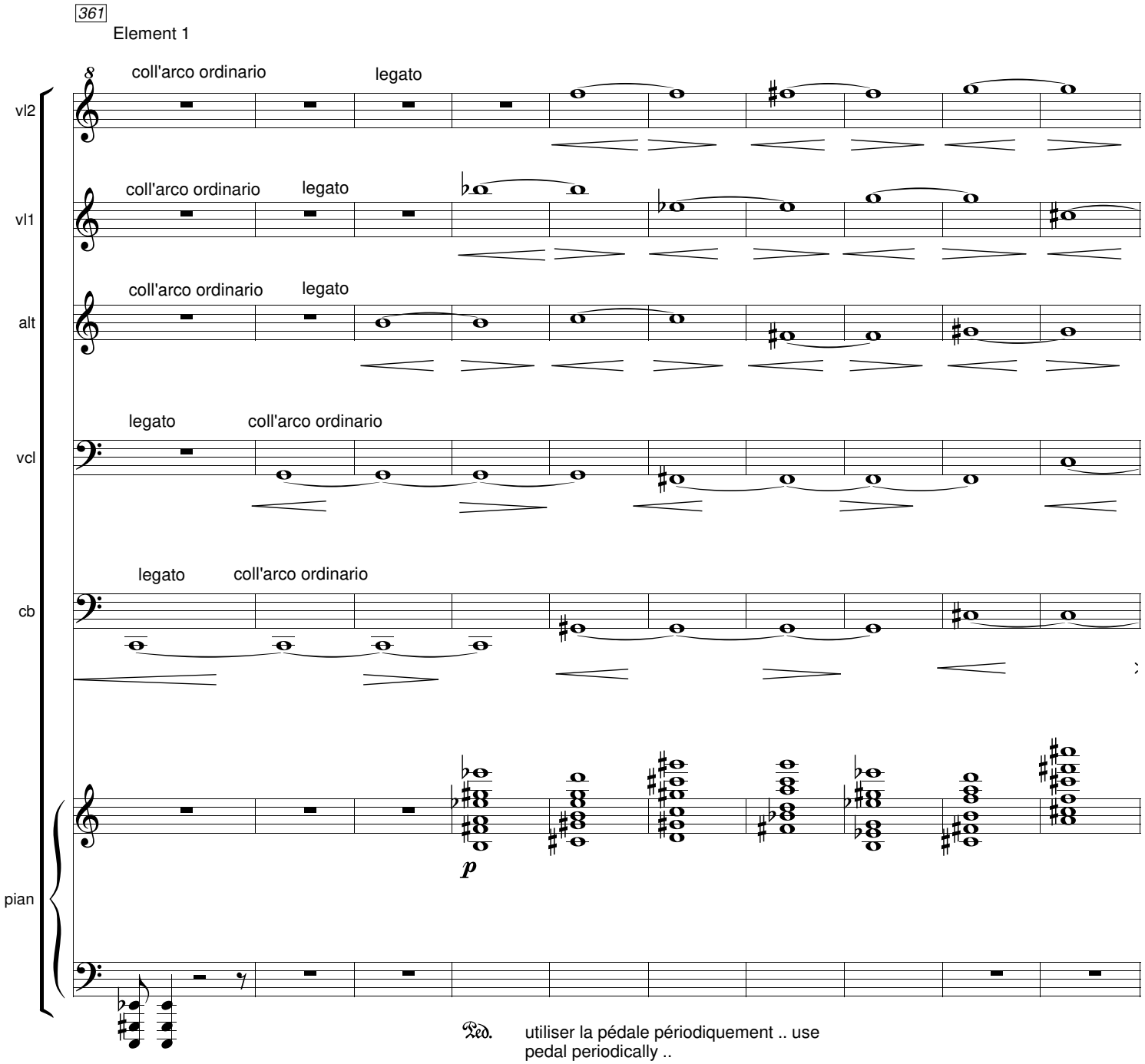
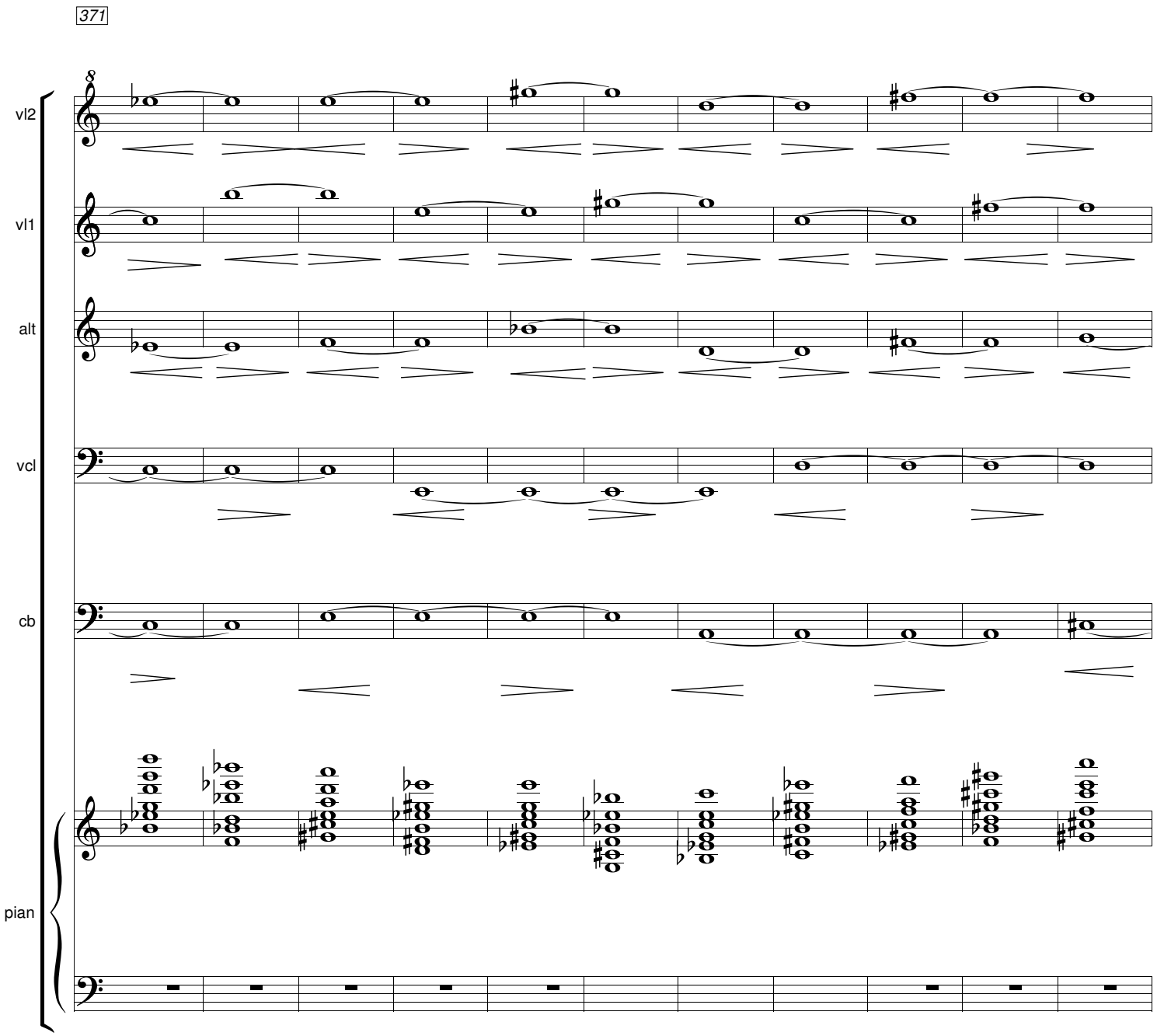

361
Element 1
vl2
coll'arco ordinario
legato
vl1
coll'arco ordinario
legato
alt
coll'arco ordinario
legato
vcl
legato
coll'arco ordinario
cb
legato
coll'arco ordinario
pian
p
Ped.
utiliser la pédale périodiquement .. use pedal periodically ..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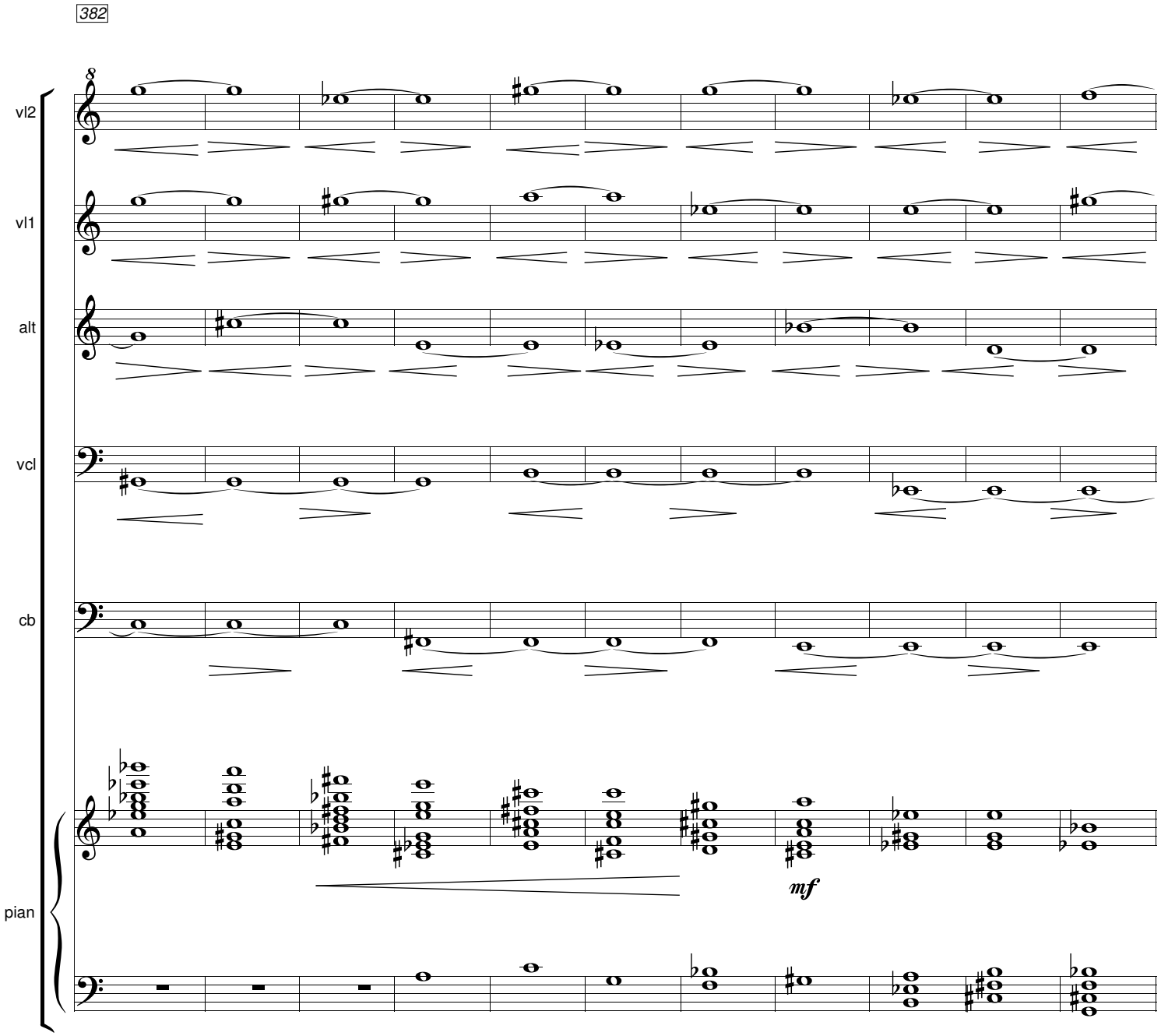
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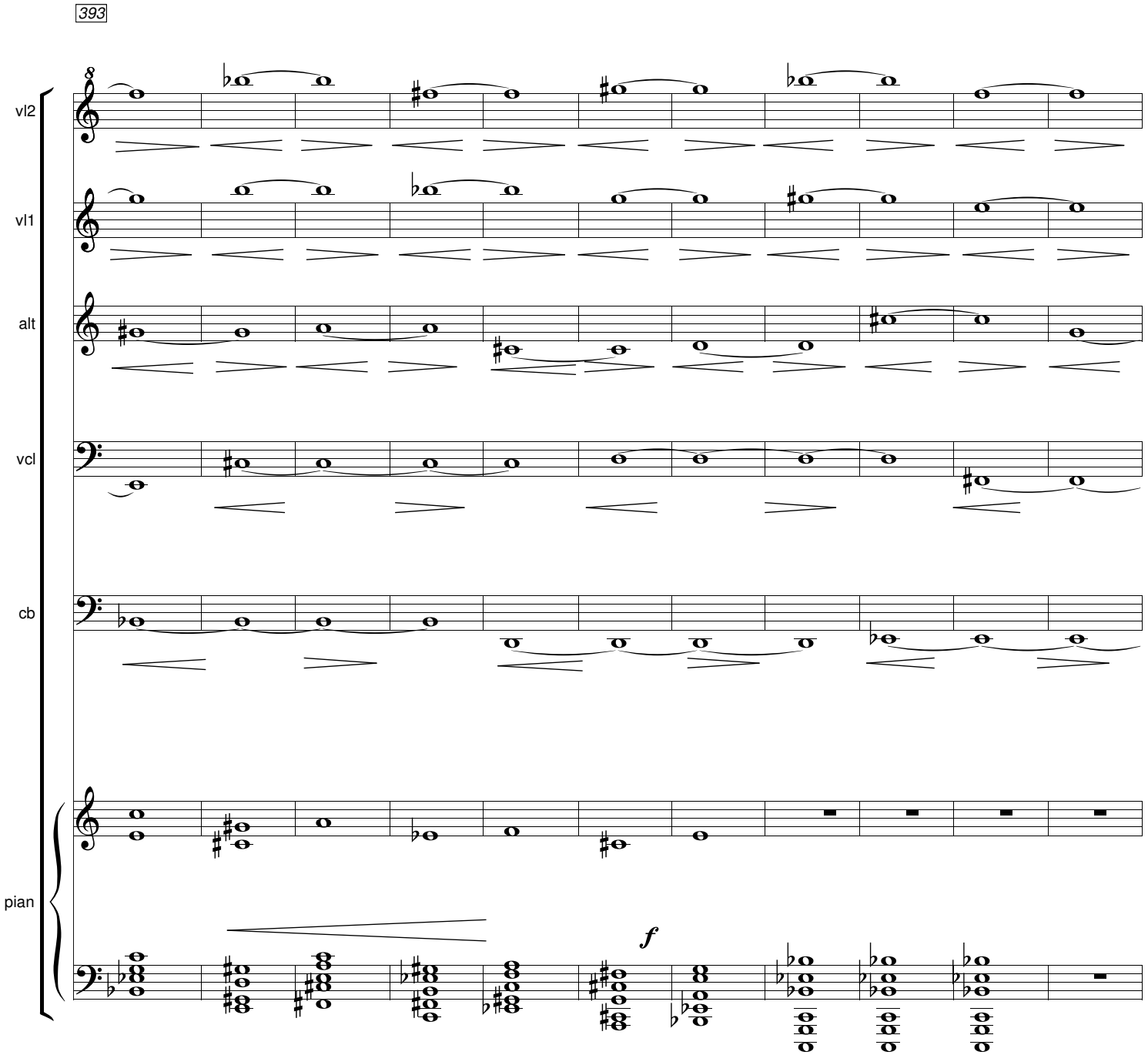
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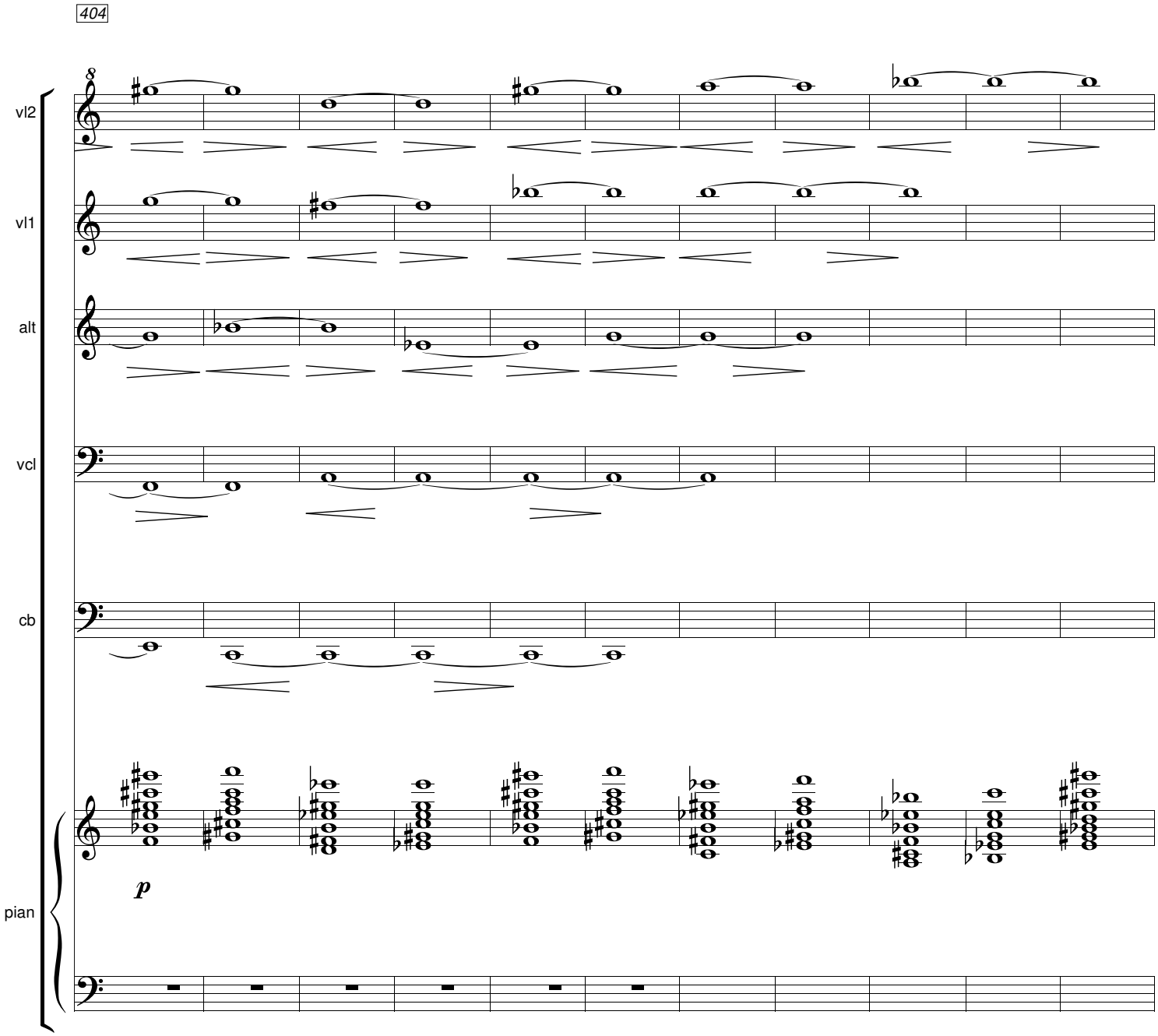
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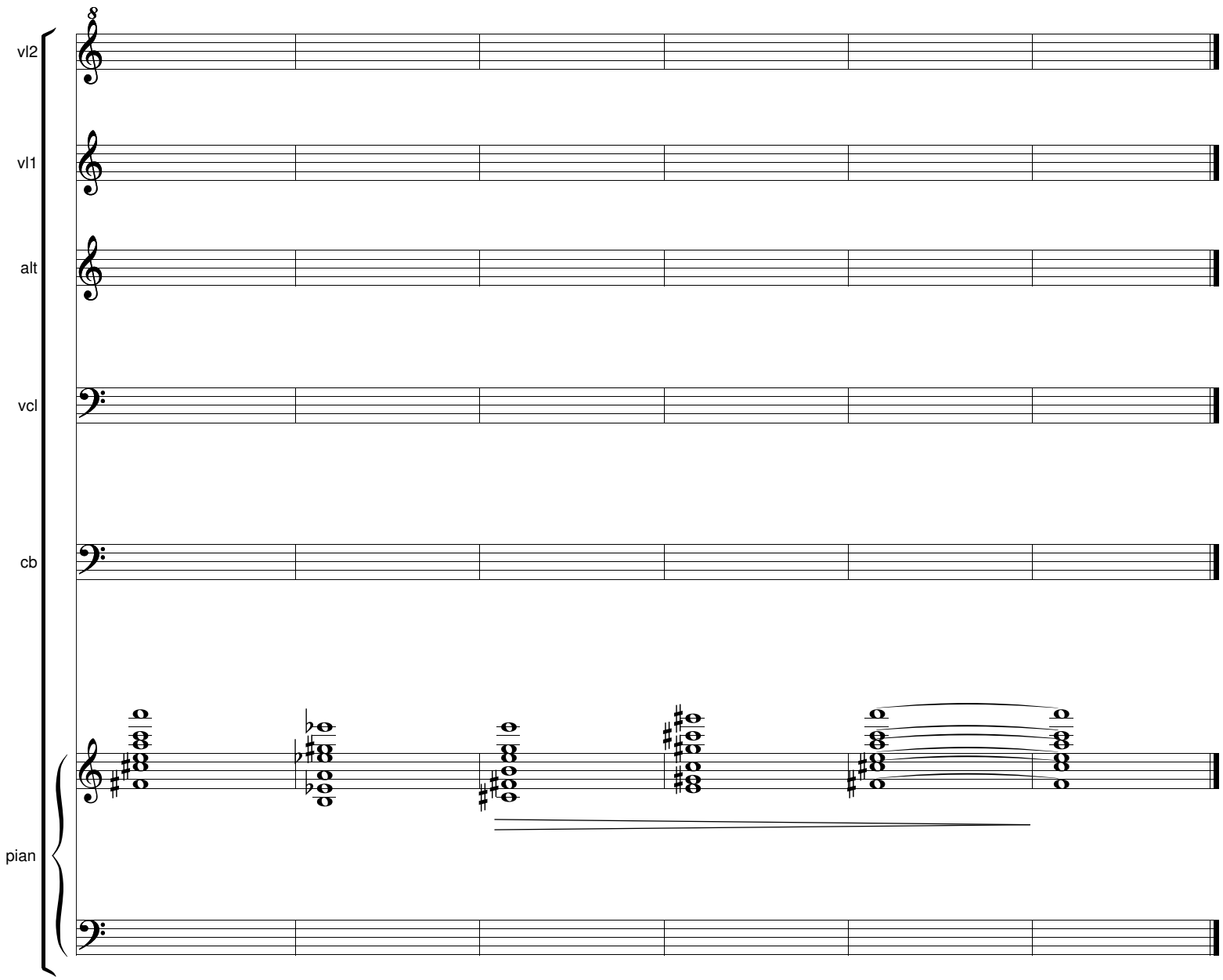
415



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