



François-Xavier JEAN

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A propos de la pièce

Titre : La rivière tranquille
[opus 79, No.08]
Compositeur : JEAN, François-Xavier
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Instrumentation : Piano seul
Style : 20eme siecle

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François-Xavier Jean

La rivière tranquille
op. 79. No. 08

dédié au musicien et ami, Jean Benoît Missoffe

La rivière tranquille,
op. 01. No. 1, est
construite sur le
principe de l'imitation

deux procédés permettent en musique l'imitation , l'imitation conjointe en fragment de gamme (do ré mi fa ...) et l'imitation sur antécédent (do ré do si = do2/do2\ - do mi do la - do fa do si). Bien sûr les permutations, inversions et tout autre procédé mathématique sont applicables (do fa mi ré pour do ré mi fa) ...

Chacun des deux procédés d'imitation peut être ou non altéré selon le chemin harmonique souhaité. Toute la musique depuis la fin des âges utilise l'imitation (peuplades, grégorien, organum ... Bach ... contemporain).

La rivière tranquille

Op. 79, No. 08

François-Xavier Jean

Andante

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system begins with a treble clef staff containing a whole rest, and a bass clef staff starting with a piano (*pp*) dynamic. The bass line features a series of eighth-note triplets, with some notes marked with accents (>). A fermata is placed over the first triplet. Below the first system, the instruction "Ped. sempre" is written with a line extending to the end of the system. The second system continues the piece, with the treble staff featuring a melodic line of eighth and sixteenth notes, and the bass staff continuing with eighth-note triplets. A fermata is placed over the first measure of the second system. The piece concludes with a final triplet in the bass staff.

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3

6 *cresc.* *dim.*

p *p* *p*

9 *a tempo*

mf

s9|2|9| + s2|2|2|=imitation

12

pp

14

Musical notation for measures 14 and 15. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with a trill in measure 15. The left hand plays a steady eighth-note triplet accompaniment. A dynamic marking of *mp* is present at the start of measure 14.

16

Musical notation for measures 16 and 17. The right hand has a melodic line with a trill in measure 17. The left hand continues with eighth-note triplets. A *cresc.* (crescendo) marking is placed above the first measure of this system.

18

Musical notation for measures 18 and 19. The right hand has a melodic line with a trill in measure 19. The left hand continues with eighth-note triplets. A dynamic marking of *f* is placed above the first measure of this system. A hairpin crescendo is shown below the left hand, starting at *mp* and ending at *pp*.

5

20 *p*

23

meno mosso

D.C. al Fine

a tempo