Jean Pierre Prudent

France, LEFOREST

L'aube des possibles

A propos de l'artiste

Que dire de JPP : Il se définit avant tout comme un créateur. Faire de la musique c'est d'abord, pour lui, en inventer en travaillant autant sur partition qu'à partir de l'improvisation. Entre autres influences il cite Olivier Messian, Bach, Debussy, ou Franck Zappa, mais aussi le rock progressif, magma ou pink-floyd. Surtout, sa musique se veut multiforme et sans contrainte. On y trouve des accents de musique savante, de jazz moderne, de rock, ou d'atmosphères new-age aux connotations médiévales. L'orgue à tuyau y côtoie la guitare électrique, l'orchestre à corde le synthétiseur. Les morceaux baignent souvent dans une ambiance mystérieuse, résolument avant-gardiste, ou strictement classique, où l'oreille voyage sans cesse entre consonance et dissonance. Bref, l'invention a lieu hors de tout sens obligatoire pour produire une musique d'... (la suite en ligne)

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A propos de la pièce

Titre : L'aube des possibles

Compositeur : Prudent, Jean Pierre

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Instrumentation : Quintette à cordes : 2 Violons, Alto, Violoncelle, Basse

Style : Classique moderne

Jean Pierre Prudent sur free-scores.com

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- commenter la partition
- contacter l'artiste

L'aube des possibles

pour quintette à cordes et quatuor de flûtes à bec.

Jean-pierre Prudent

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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.

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SACEM

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

La musique se traduit par un ordre, une cohérence, établis entre des événements sonores. Tout comme la vie pourrait être vue sous la forme d'un cheminement issu d'interactions dans la matière s'établissant selon les lois de la nature et de l'interprétation qu'en fait la conscience, la musique peut être comprise, elle aussi, comme un chemin suivant une logique relationnelle que l'auditeur, réel ou supposé, pourra s'approprier.

Comme la matière dans l'univers, les choses sonores vont s'agencer selon des règles établies fixant un ordre entre les événements qui définira le temps. Mais tout comme dans la vie, les règles ne sont pas données ; tant le compositeur que l'auditeur peuvent choisir de les connaître ou non. La compréhension de la musique ou la perception d'une éventuelle beauté, comme la participation au monde, pourra se faire naturellement, empiriquement, sans nécessité absolue d'en percer la mathématique sous-jacente. Le chemin, la logique, le déterminisme structural d'une musique peuvent alors être produits de différentes façons.

Aussi, la musique peut-elle être définie comme une sculpture de l'espace-temps. Espace, car les éléments sonores y prennent place via la hauteur, l'intensité et le timbre, ces notions fussent-elles floues. Temps, car aucun élément sonore n'existe sans durée. Le sens ne s'établira que par l'agencement des éléments sonores entre eux au fil du temps. Se dessine alors un premier grand principe, qui sera défini plus loin : la structuration élémentaire. Schématiquement, la musique est vue comme juxtapositions et superpositions d'éléments sonores de différentes nature, une dynamique d'ensemble se créant au fil du temps. Ce mode de structuration, compte tenu de l'hétérogénéité des objets utilisés, peut parfois aboutir à des musiques injouables ou très inesthétiques. Il faut donc lui adjoindre deux autres grands principes permettant de pallier ces inconvénients, à savoir : la géométrie variable et l'improvisation structurée. La géométrie variable autorise la substitution d'instruments ou de timbres par d'autres considérés comme équivalents. De même l'improvisation structurée va respecter le cadre global de l'agencement des éléments sonores, mais en y apportant des couleurs nouvelles pouvant servir de liant à l'ensemble. Apparaîtront alors parmi les objets sonores employés des classes d'équivalence. Une note peut être remplacée si besoin par une note voisine, un timbre par un autre, un rythme par une succession de durées jugée comparable, etc. Il ne s'agit pas lors de l'interprétation de réinventer entièrement la partition, mais de s'autoriser toute adaptation jugée utile pour permettre un jeu fluide et expressif compte tenu des moyens dont on dispose.

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. Le texte (*souvent présent)* donne les indications de caractère. Ici, comme pour le tempo, les indications à l'italienne conviennent assez bien. En effet, elles donnent clairement une indication de ce vers quoi il faut tendre mais dans un cadre suffisamment libre pour permettre le jeu des classes d'équivalences de la structuration élémentaire.
Les nuances sont en principe notée sous la portée concernée.

l'écriture est enharmonique, visant à simplifier la lecture. EX mi b ou Si b préférés à La# ou Ré#, Do# préféré à Ré b, 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.

L'aube des possibles

Je n'aime pas le monde qui semble venir.
Peut-être a-t-il toujours été.
Urbanisé, factice, effréné, compétitif, agressif, rentable, démesuré, prospère, obèse, ravageur.
Je n'y ai plus ma place, ni mes oiseaux,
mes mots s'y dissolvent dans l'incompris et les animaux s'y taisent.
Et pourtant, toujours la force et la beauté de la vie
et les questions à l'infini

Music results in an order, a coherence, established between sound events. Just as life could be seen in the form of a path resulting from interactions in matter established according to the laws of nature and the interpretation made by consciousness, music can also be understood, as a path following a relational logic that the listener, real or supposed, can appropriate.
Like matter in the universe, sound things will arrange themselves according to rules establishing an order between events which will define time. But just like in life, the rules are not given; both the composer and the listener can choose to know them or not. The understanding of music or the perception of possible beauty, like participation in the world, can be done naturally, empirically, without the absolute necessity of unraveling the underlying mathematics.
The path, the logic, the structural determinism of music can then be produced in different ways. Also, music can be defined as a sculpture of space-time. Space, because the sound elements take place there via pitch, intensity and timbre, even if these notions are vague. Time, because no sound element exists without duration. The meaning will only be established by the arrangement of the sound elements together over time. A first major principle then emerges, which will be defined later: elementary structuring. Schematically, music is seen as juxtapositions and overlays of sound elements of different nature, an overall dynamic being created over time. This method of structuring, given the heterogeneity of the objects used, can sometimes result in unplayable or very unaesthetic music.
It is therefore necessary to add two other major principles to overcome these disadvantages, namely: variable geometry and structured improvisation. Variable geometry allows the substitution of instruments or timbres by others considered equivalent. Likewise, structured improvisation will respect the overall framework of the arrangement of the sound elements, but by bringing new colors that can serve as a link to the whole. Equivalence classes will then appear among the sound objects used. A note can be replaced if necessary by a neighboring note, a timbre by another, a rhythm by a succession of durations deemed comparable, etc. When performing, it is not a question of completely reinventing the score, but of allowing any adaptation deemed useful to enable fluid and expressive playing taking into account the means at our disposal.

the dynamics (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. The text (often present) gives character indications. Here, as with the tempo, the Italian indications work quite well. Indeed, they clearly give an indication of what we must aim for but in a sufficiently free framework to allow the play of equivalence classes of elementary structuring.
The nuances are in principle noted under the relevant staff.

the writing is enharmonic, aiming to simplify reading. EX E b or B b preferred to A# or D#, C# preferred to D b, etc. Unless otherwise stated, the written score is always the score to be obtained (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

The dawn of possibilities

I don't like the world that seems to be coming.
Maybe it always was.
Urbanized, artificial, frantic, competitive, aggressive, profitable, excessive, prosperous, obese, pest.
I no longer have my place there, nor my birds,
my words dissolve into the misunderstood and the animals become silent.
And yet, still the strength and beauty of life
and endless questions

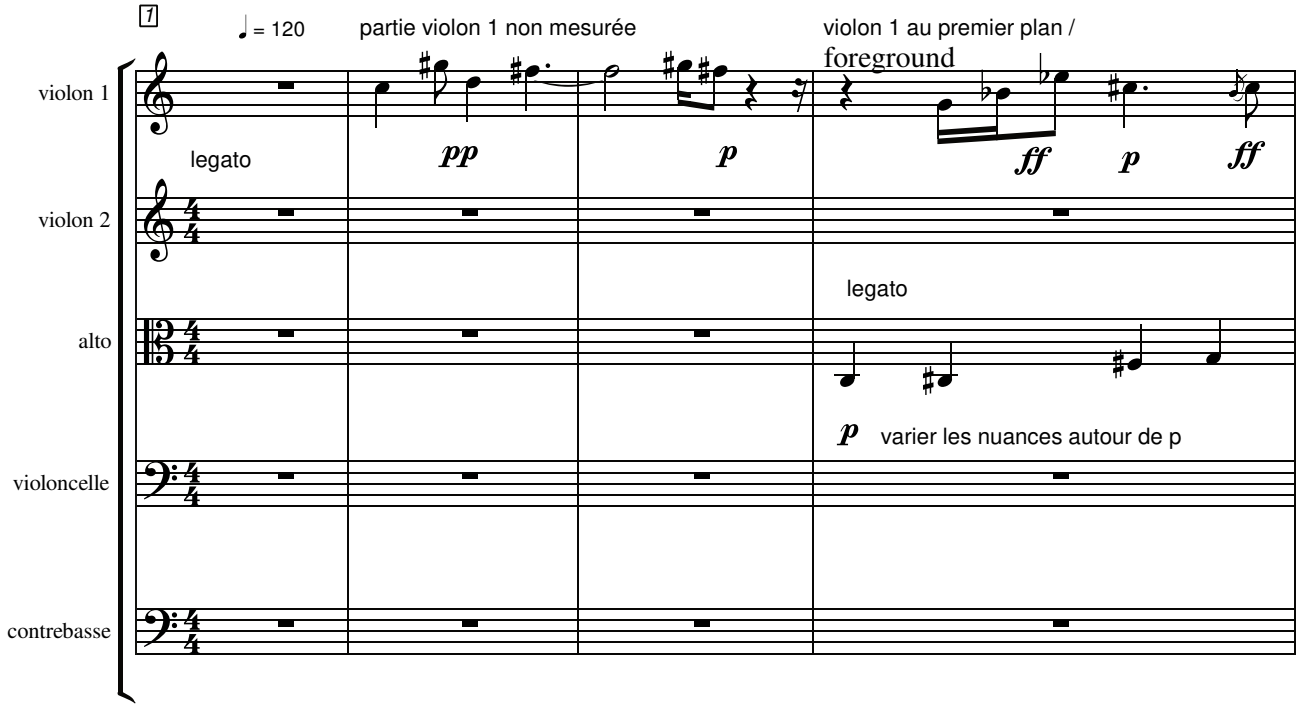
L'aube des possibles

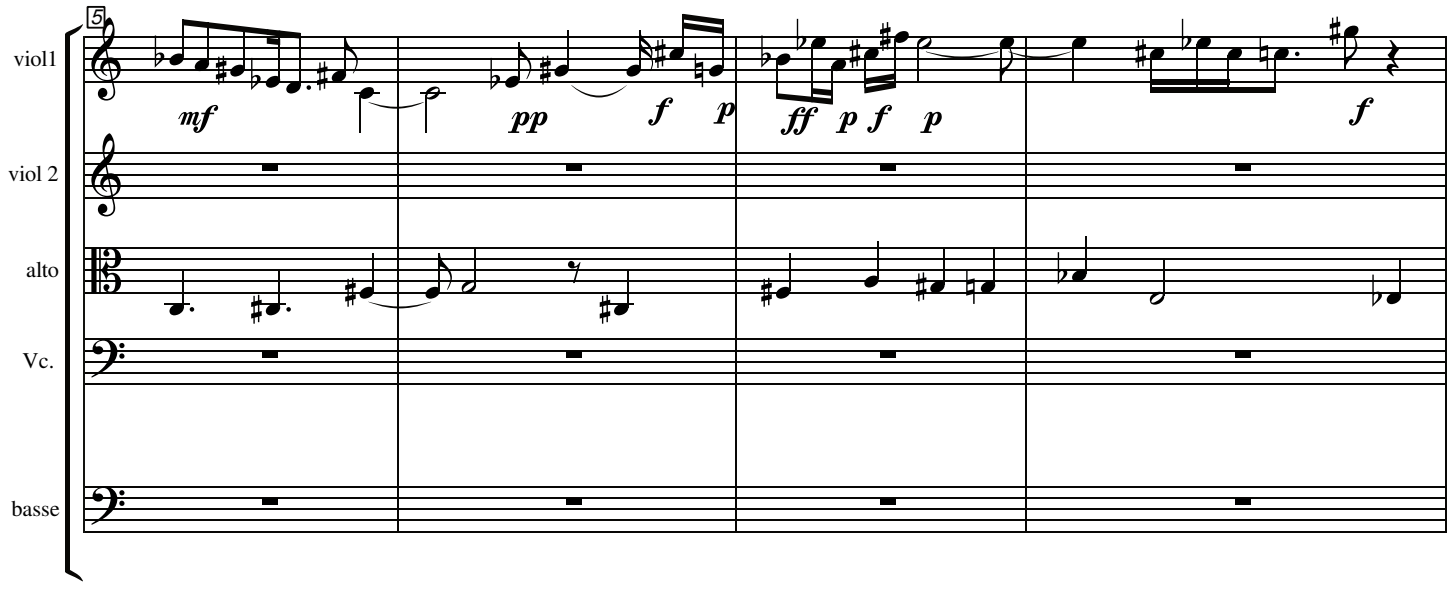
mouvement 1

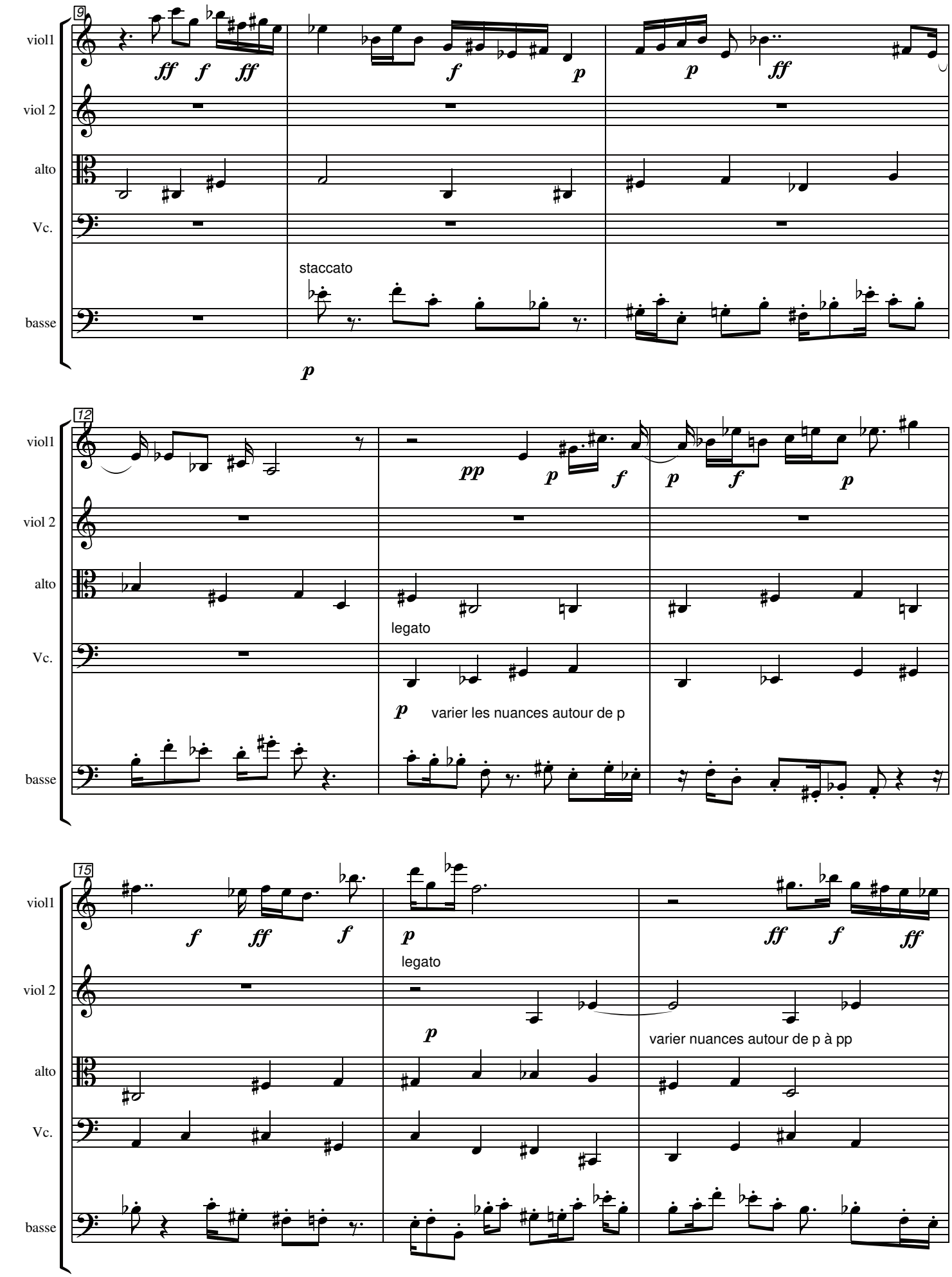
Jean-pierre Prudent

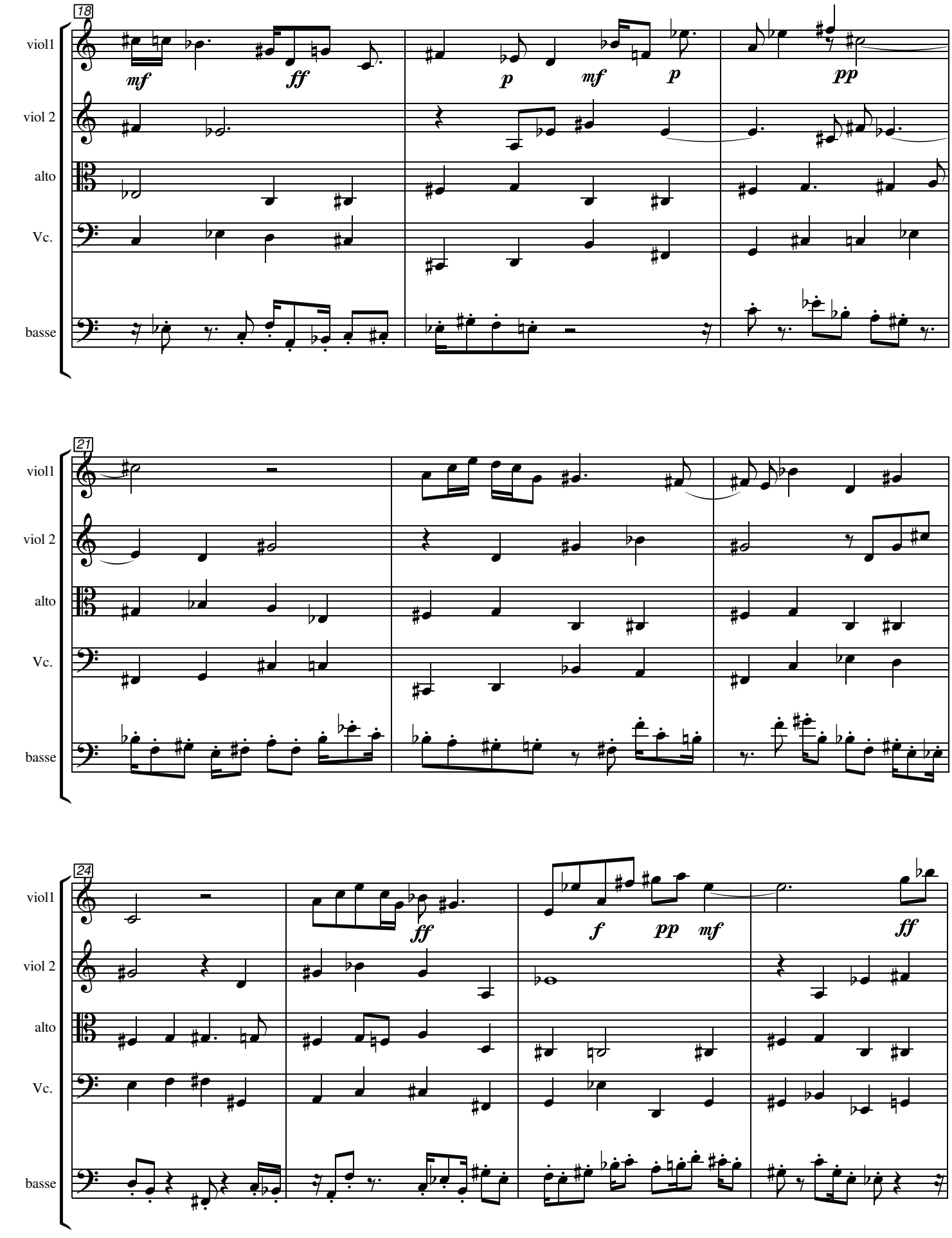
la contrebasse écrite à l'octave supérieure
les nuances sont indicatives
le staccato peut être un détaché net, un martelé ou un marcato

the double bass written at the higher octave
dynamics are indicative
staccato can be a sharp detached, a hammered or a marcato






9
viol1
viol 2
alto
Vc.
basse
staccato
12
legato
varier les nuances autour de p
15
legato
varier nuances autour de p à pp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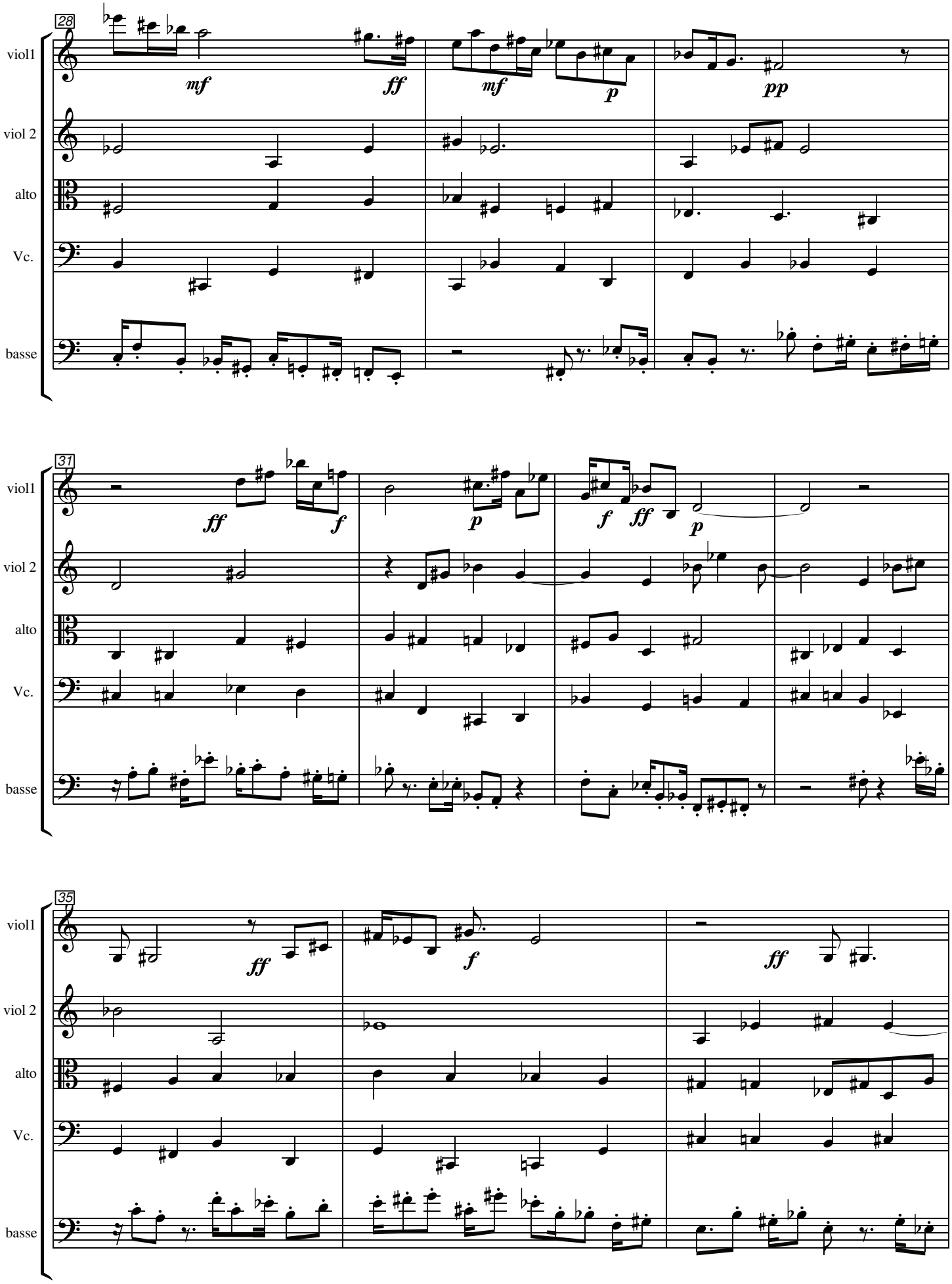
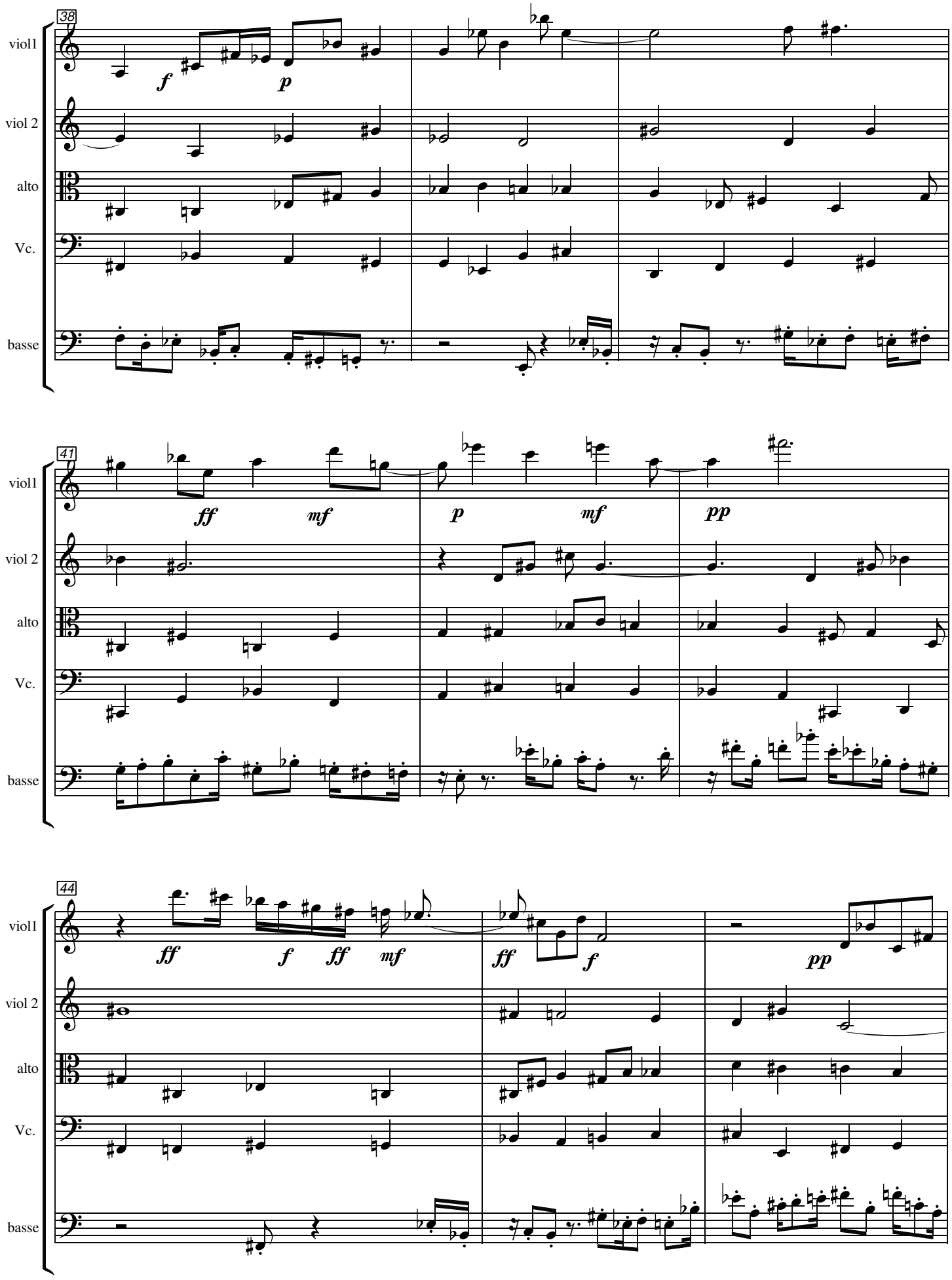
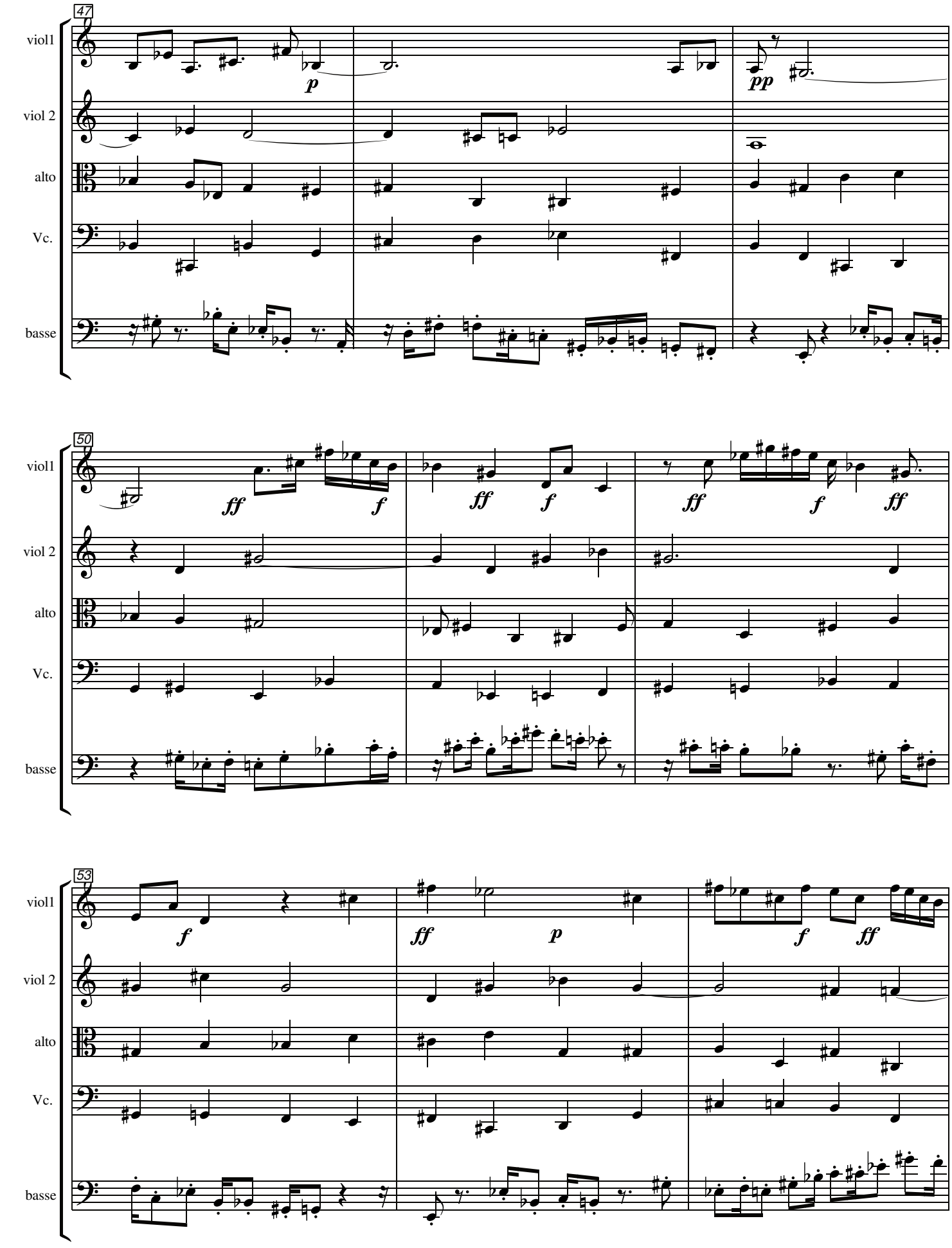
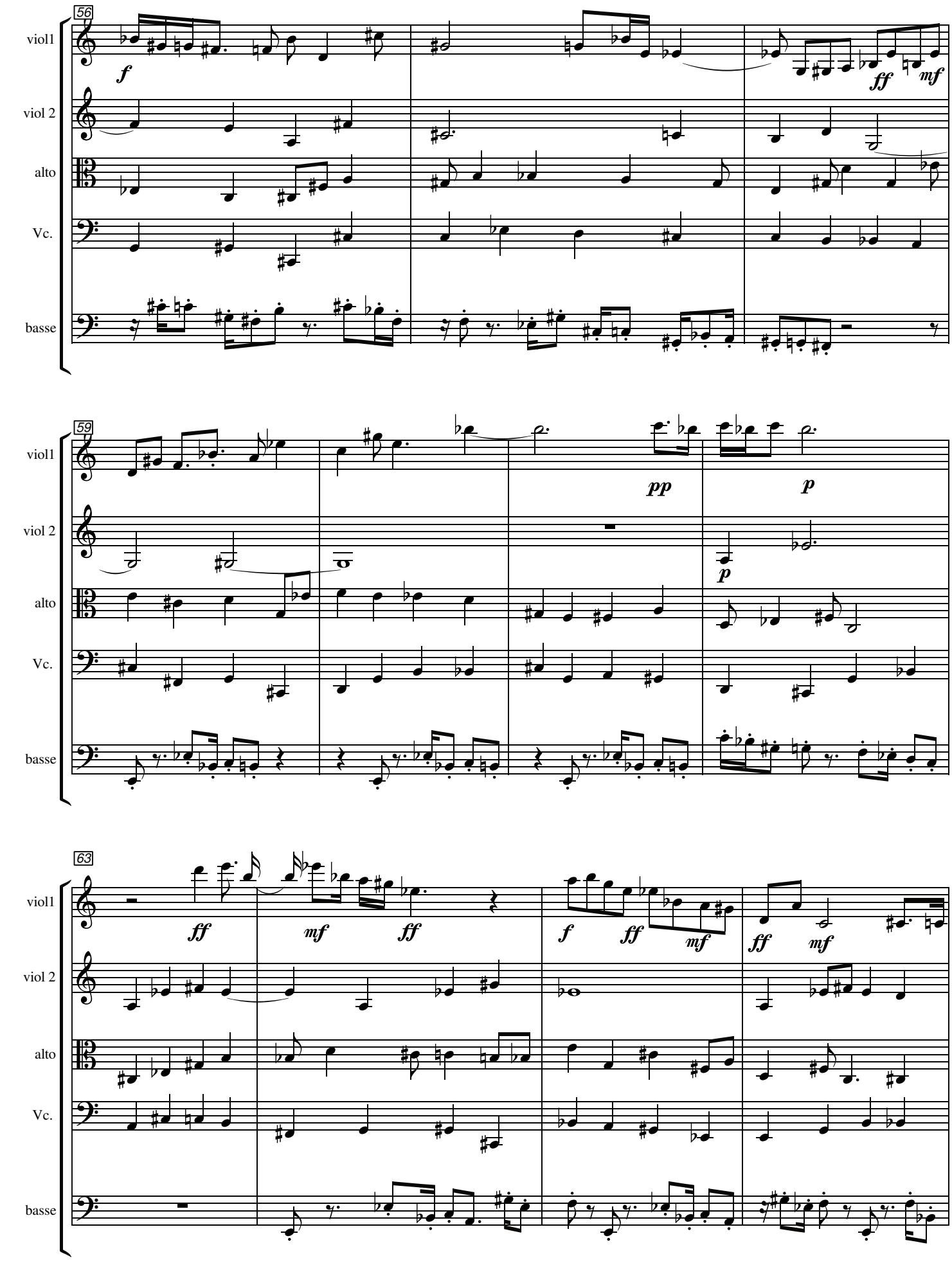
viol1
viol 2
alto
Vc.
basse
mf
ff
p
mf
p
pp
21
viol1
viol 2
alto
Vc.
basse
24
viol1
viol 2
alto
Vc.
basse
ff
f
pp
mf
ff


28
viol1
viol 2
alto
Vc.
basse
mf
ff
mf
p
pp
31
viol1
viol 2
alto
Vc.
basse
ff
f
p
f
ff
p
35
viol1
viol 2
alto
Vc.
basse
ff
f
ff


38
viol1
viol 2
alto
Vc.
basse
f
p
41
ff
mf
p
mf
pp
44
ff
f
ff
mf
ff
f
pp


47
viol1
viol 2
alto
Vc.
basse
p
pp
50
viol1
viol 2
alto
Vc.
basse
ff
f
ff
f
ff
f
ff
53
viol1
viol 2
alto
Vc.
basse
f
ff
p
f
ff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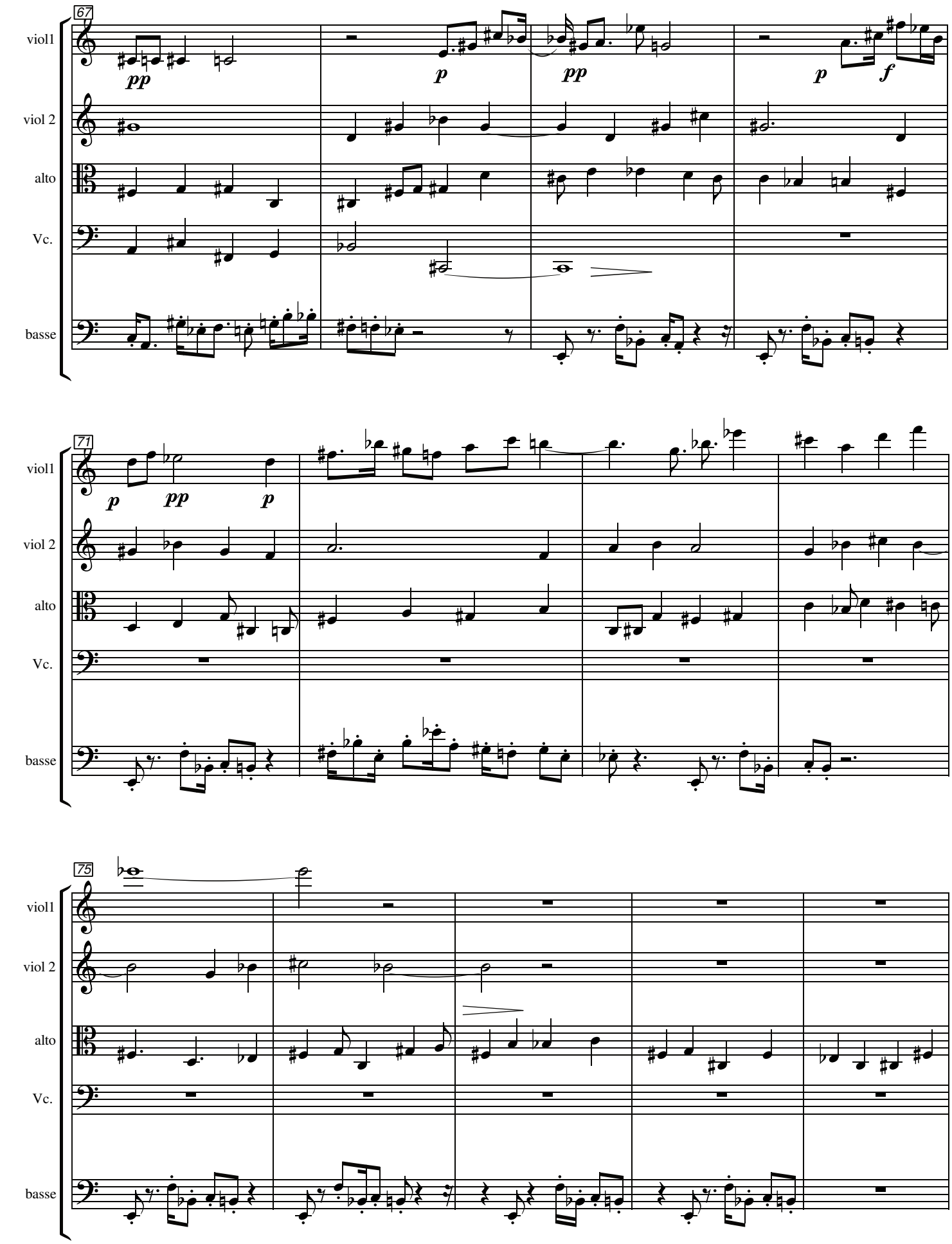
viol1
viol 2
alto
Vc.
basse
f
ff
mf
59
pp
p
63
mf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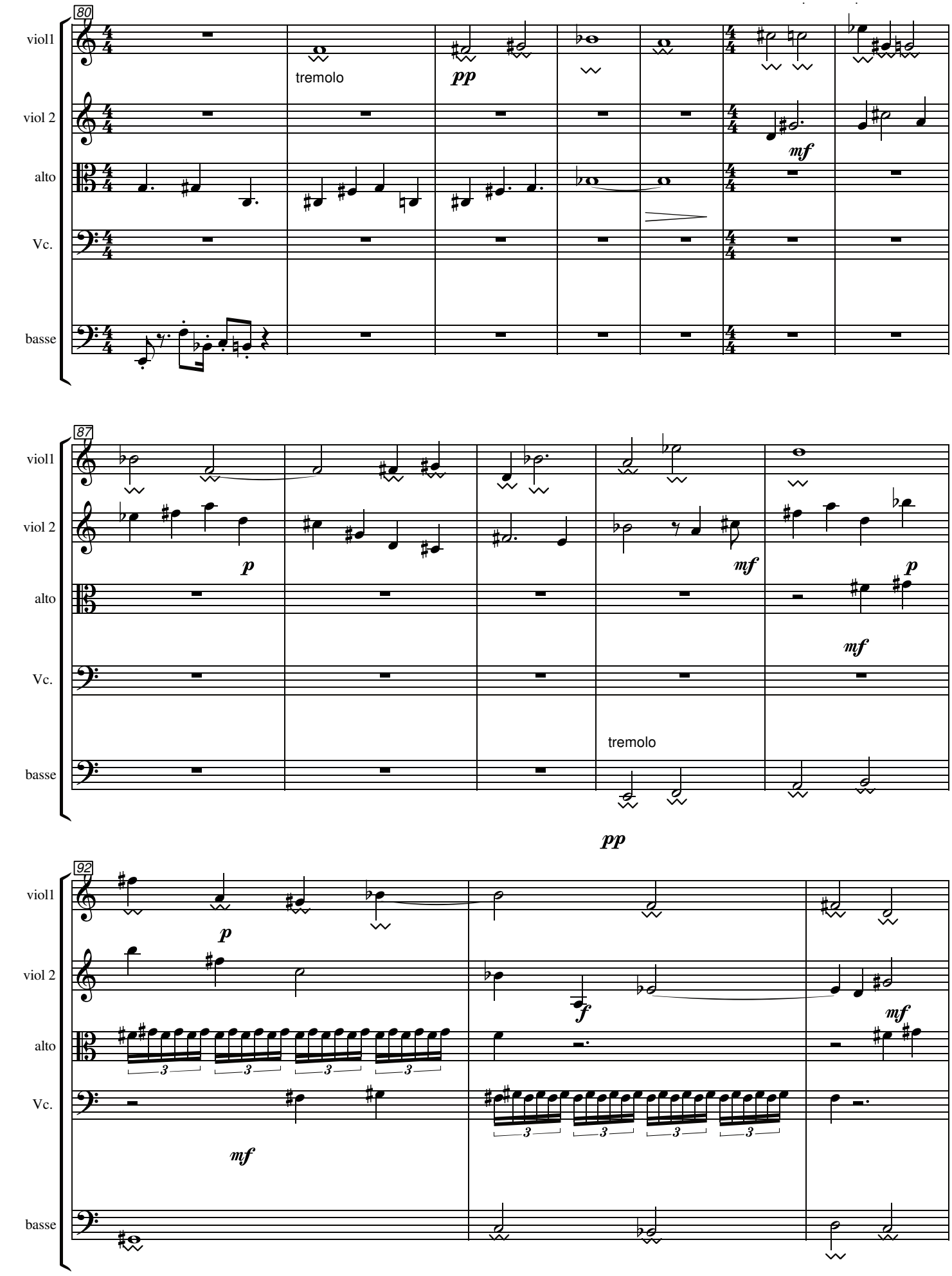
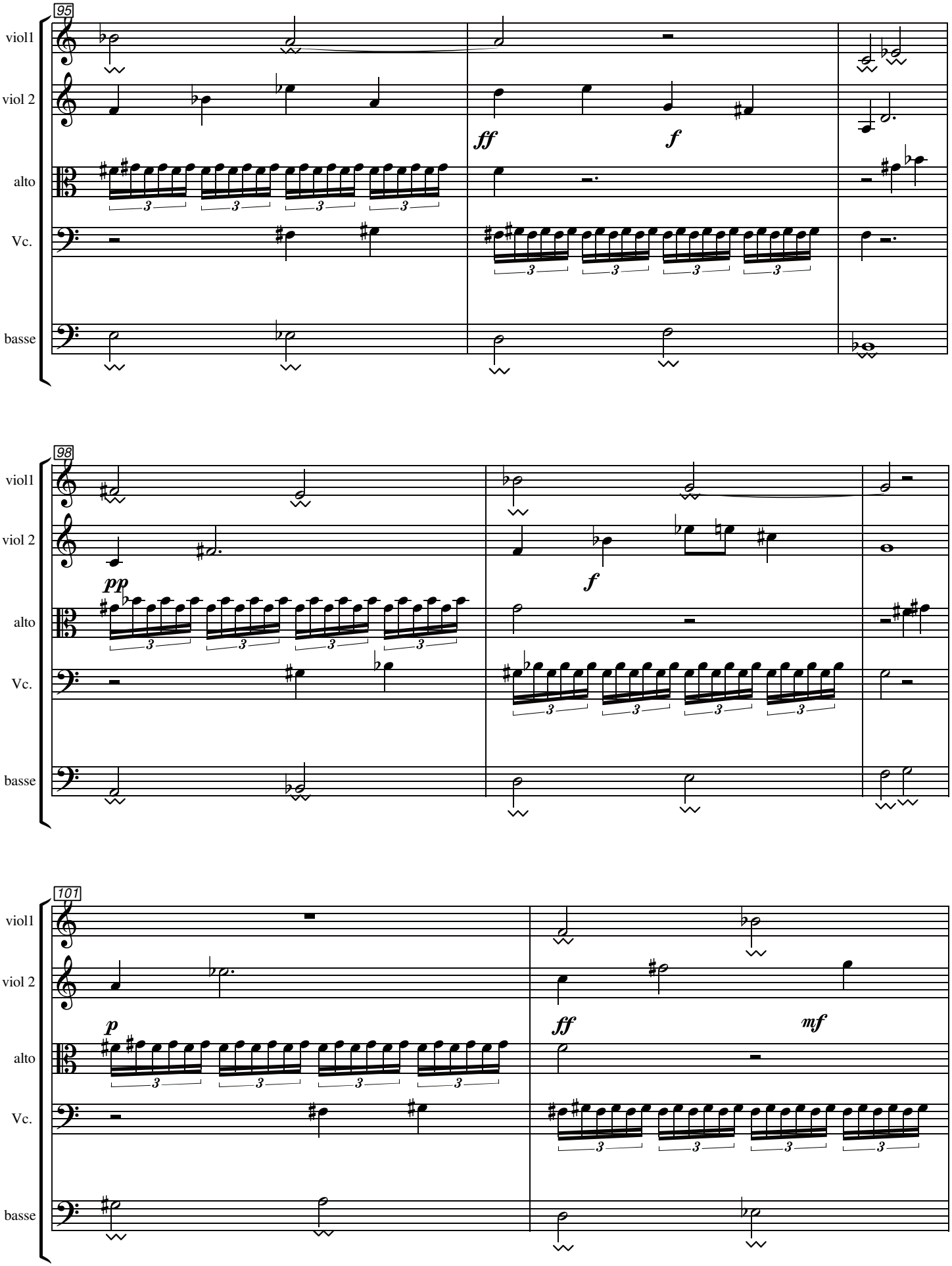
viol1
viol 2
alto
Vc.
basse
pp
p
pp
p
f
71
viol1
viol 2
alto
Vc.
basse
p
pp
p
75
viol1
viol 2
alto
Vc.
basse


80
viol1
viol 2
alto
Vc.
basse
tremolo
pp
mf
87
p
mf
p
mf
tremolo
pp
92
p
f
mf
mf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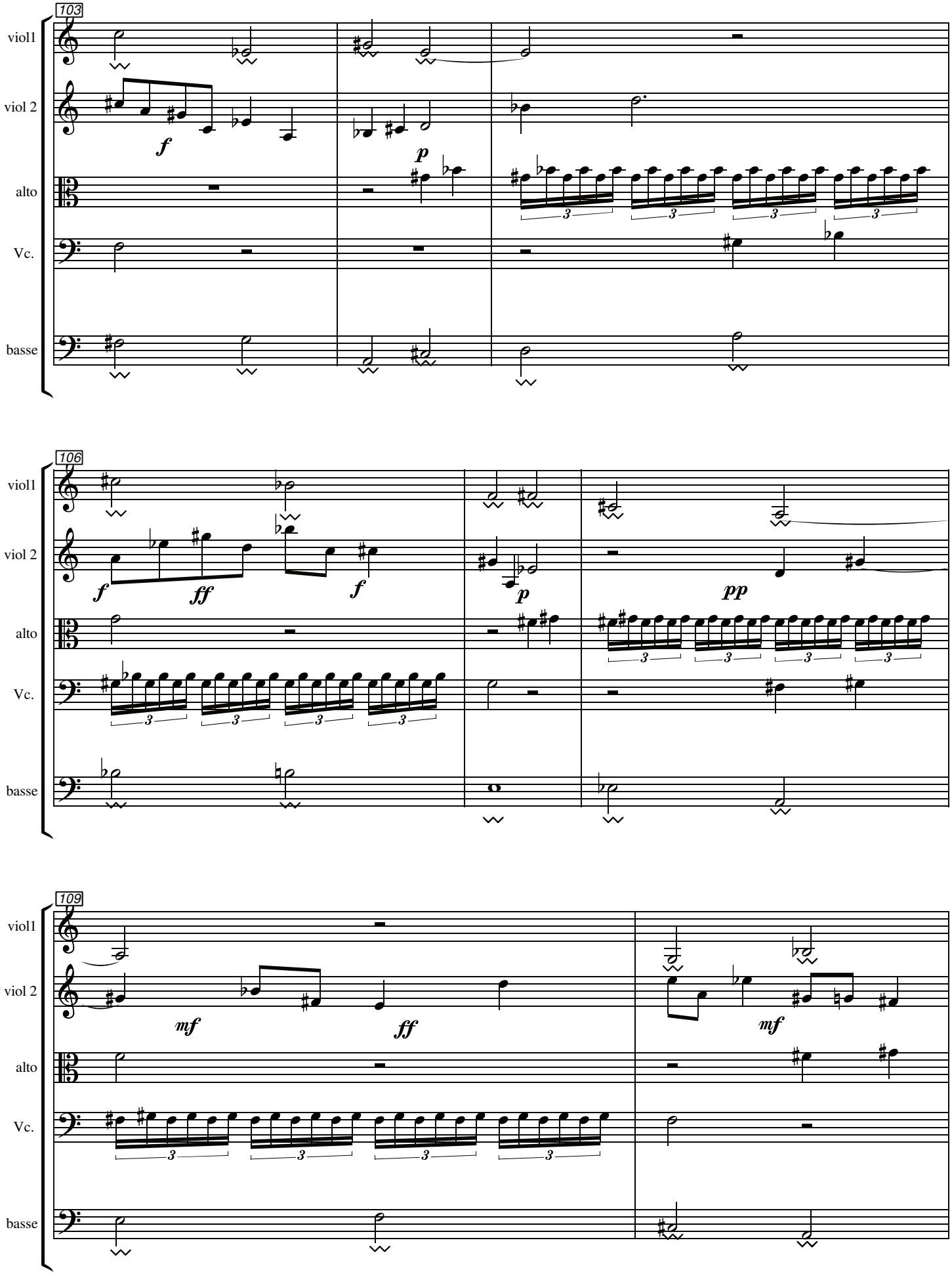
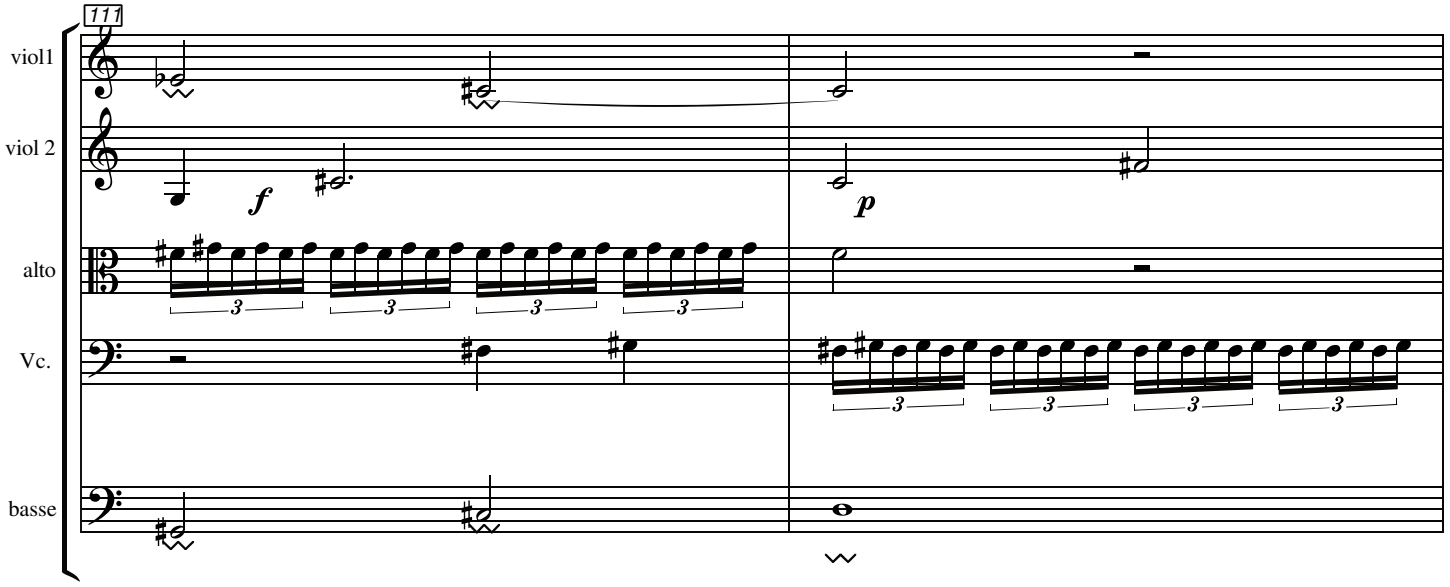
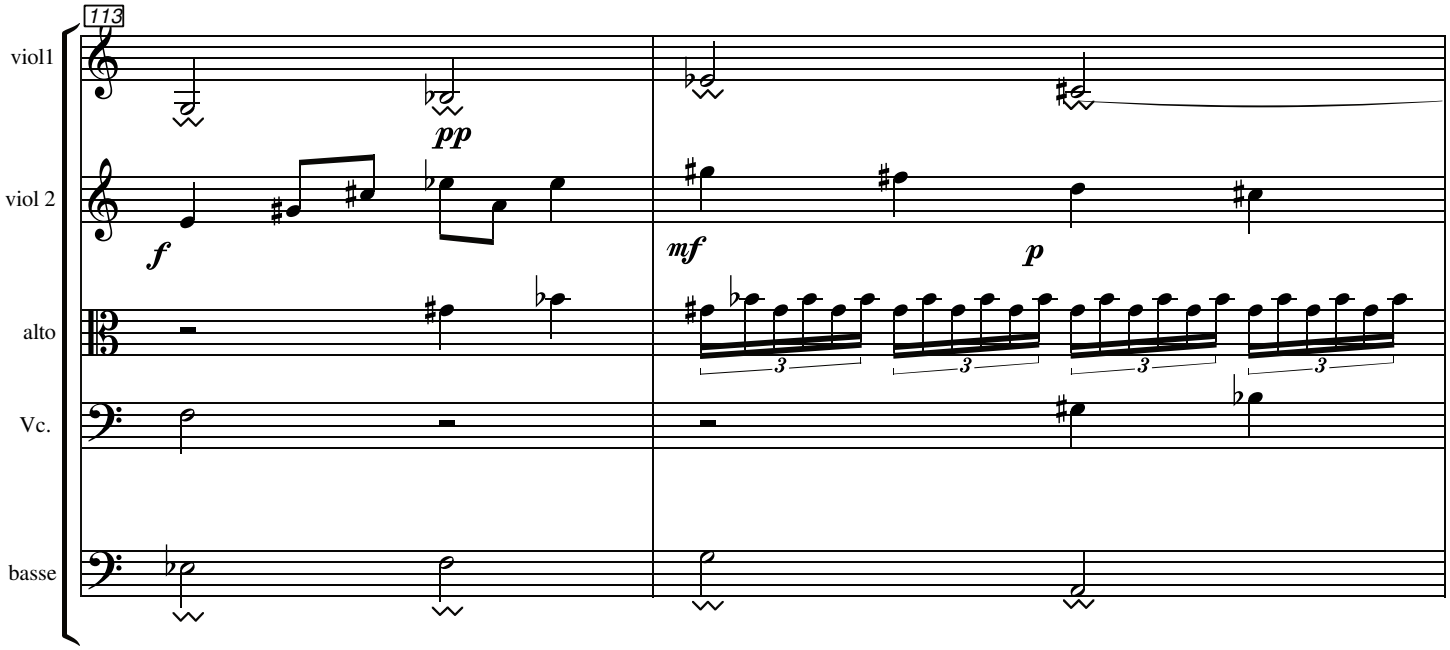
viol1
viol 2
alto
Vc.
basse
ff
f
98
viol1
viol 2
alto
Vc.
basse
pp
f
101
viol1
viol 2
alto
Vc.
basse
p
ff
mf


103
viol1
viol 2
alto
Vc.
basse
f
p
106
viol1
viol 2
alto
Vc.
basse
f
ff
f
p
pp
109
viol1
viol 2
alto
Vc.
basse
mf
ff
mf


111
viol1
viol 2
alto
Vc.
basse
f
p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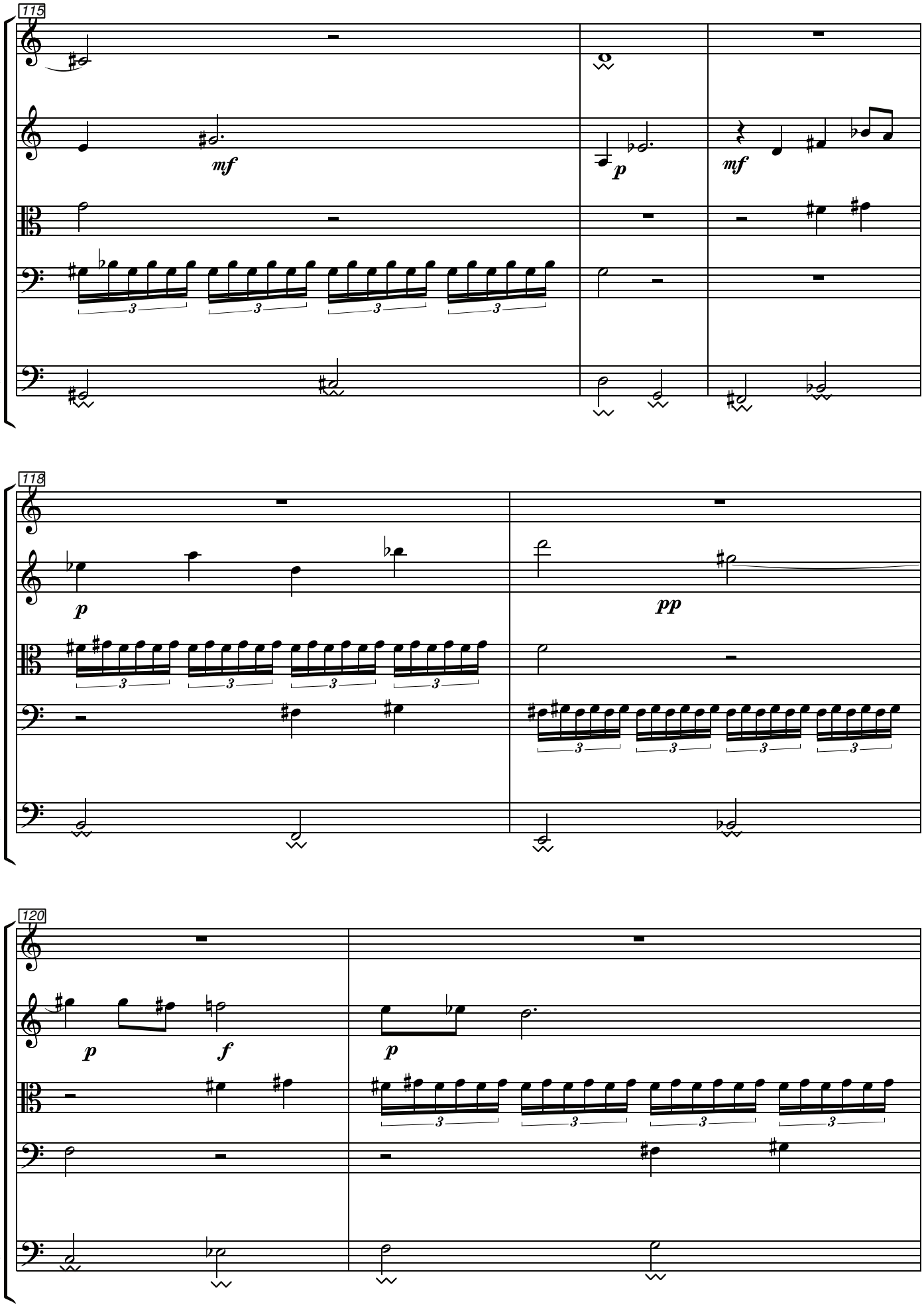
viol1
viol 2
alto
Vc.
basse
pp
f
mf
p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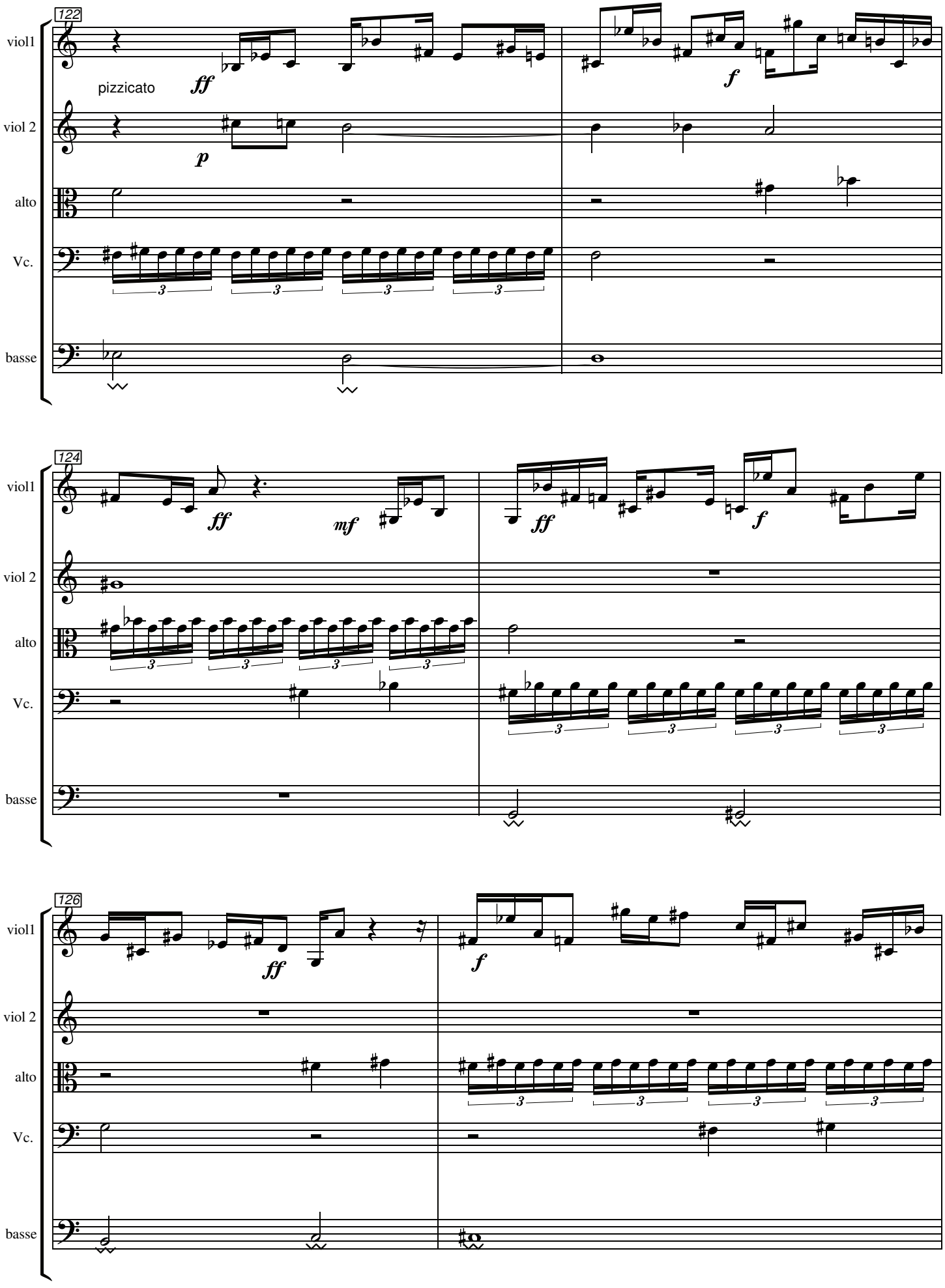
viol1
viol 2
alto
Vc.
basse
mf
p
mf
118
viol1
viol 2
alto
Vc.
basse
p
pp
120
viol1
viol 2
alto
Vc.
basse
p
f
p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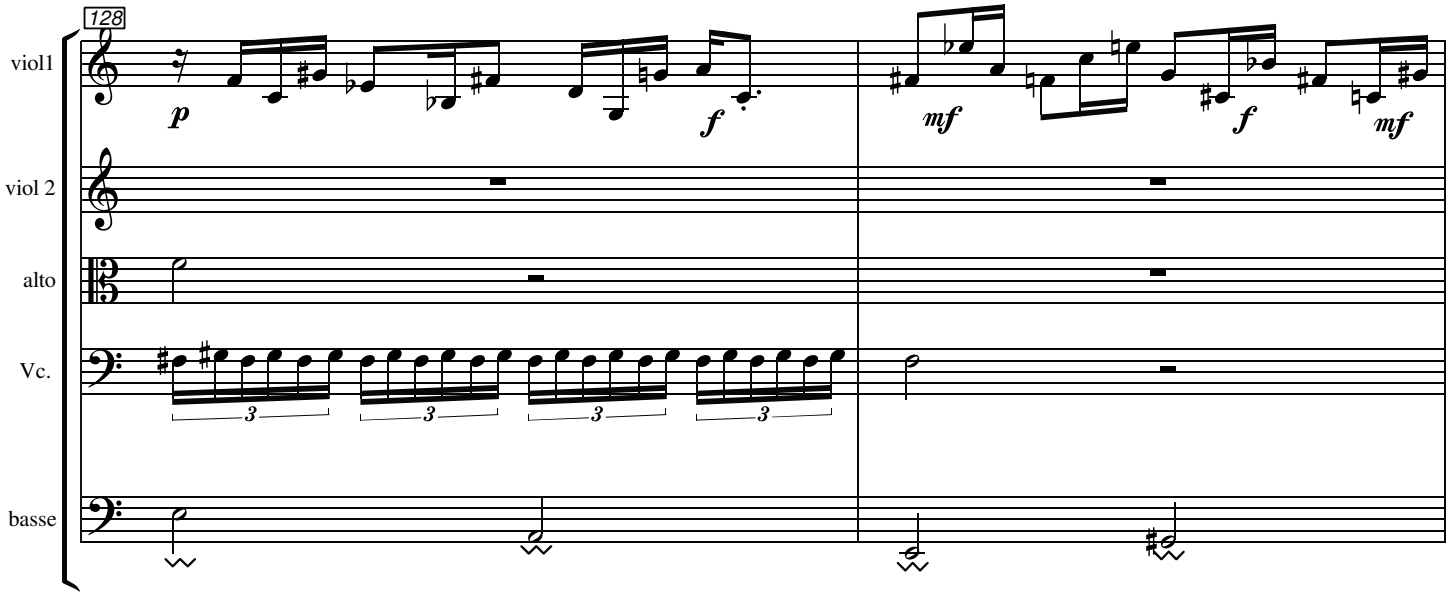
viol1
pizzicato
ff
f
viol 2
p
alto
Vc.
basse
124
viol1
ff
mf
ff
f
viol 2
alto
Vc.
basse
126
viol1
ff
f
viol 2
alto
Vc.
basse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viol1
viol 2
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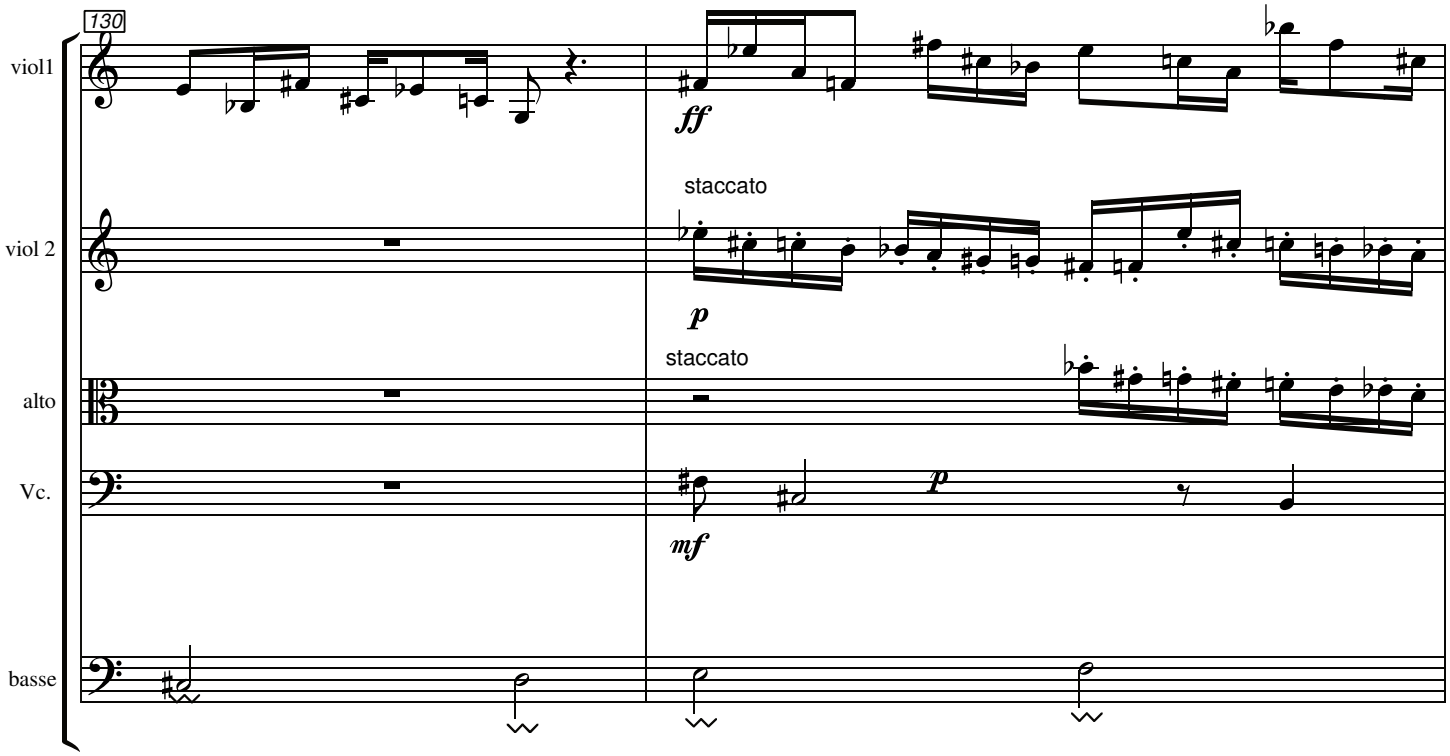
Vc.
basse
p
f
mf
f
mf
3
3
3
3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viol1
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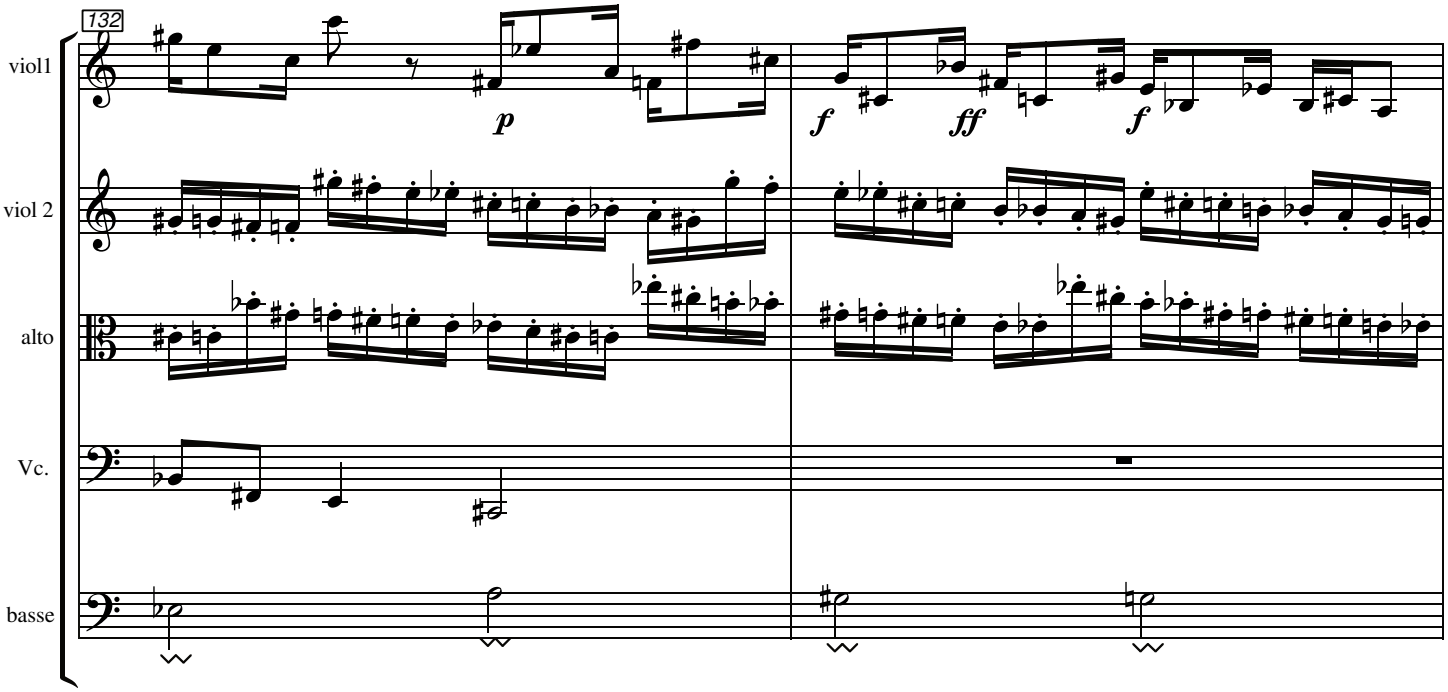
alto
Vc.
basse
ff
staccato
p
staccato
mf
p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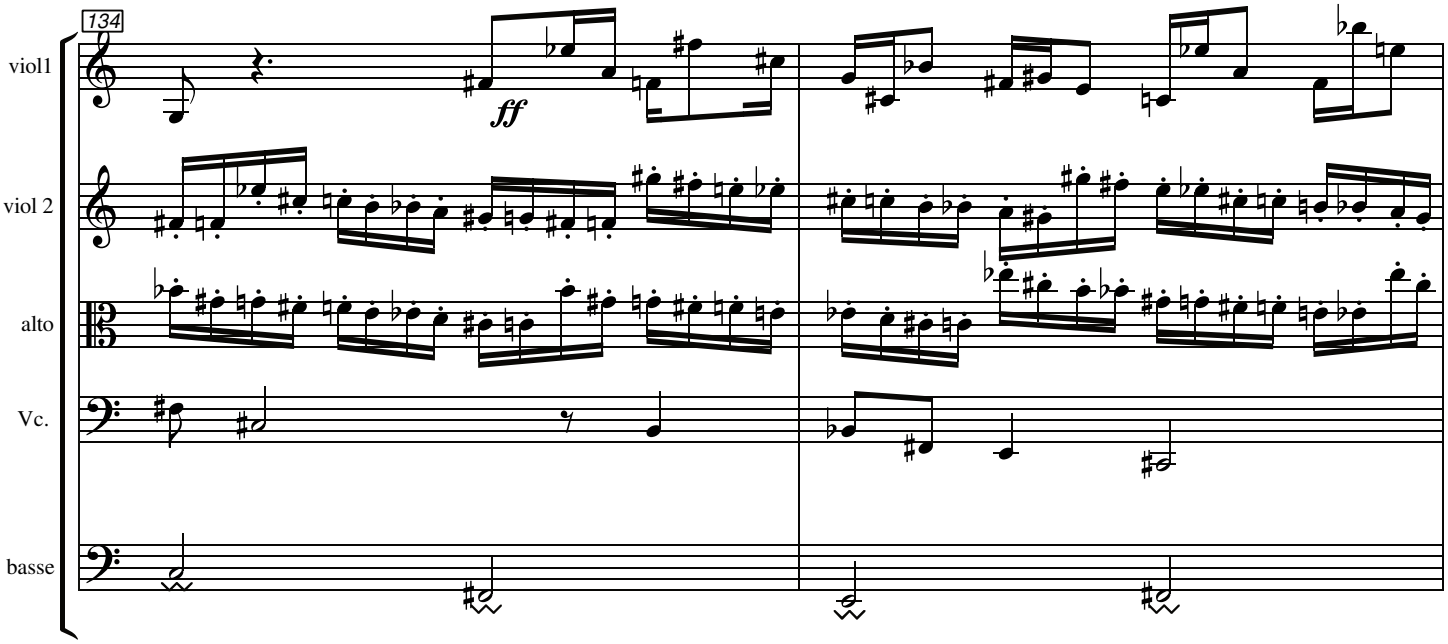
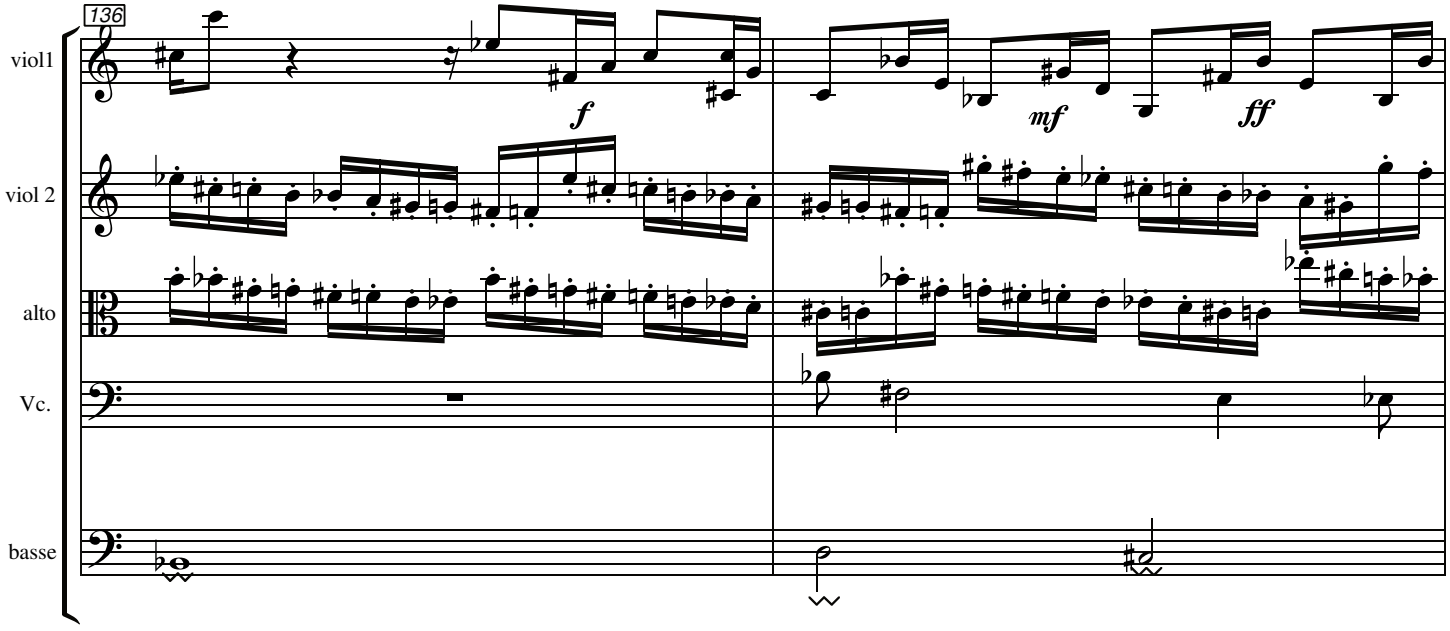
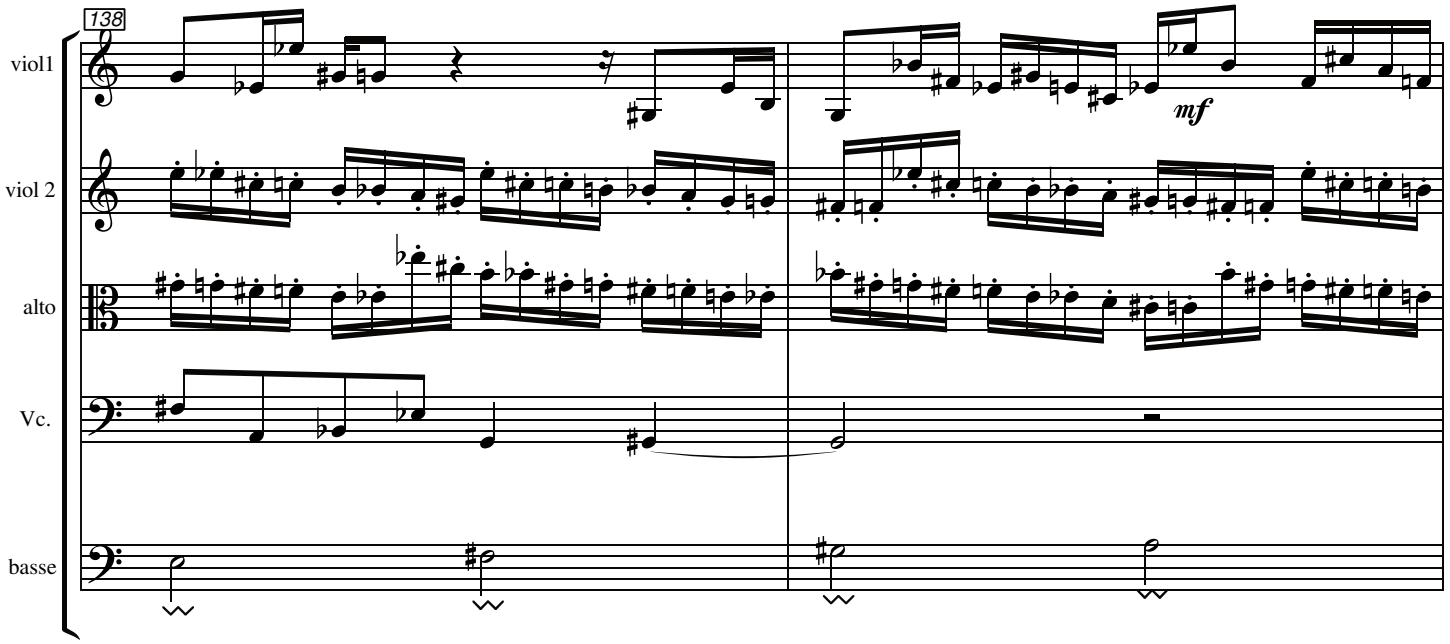
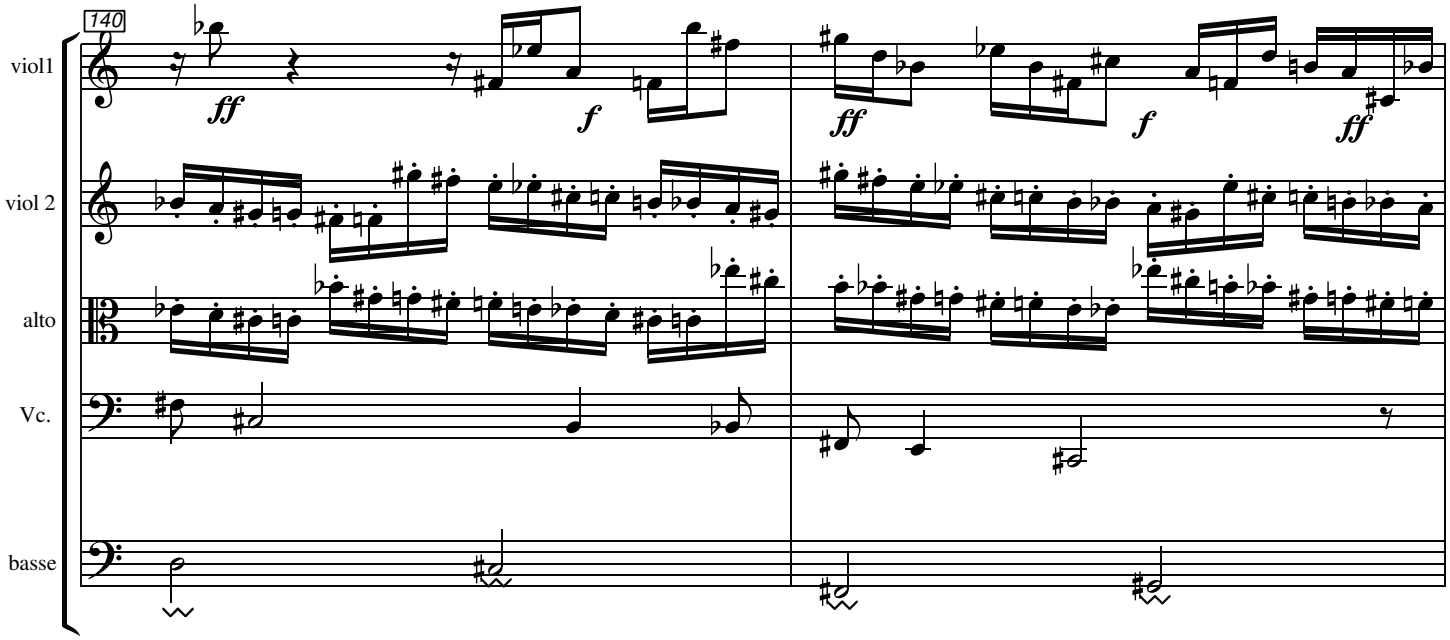
viol1
viol 2
alto
Vc.
basse
p
f
ff
f


134
viol1
viol 2
alto
Vc.
basse
ff


136
viol1
viol 2
alto
Vc.
basse
f
mf
ff


138
viol1
viol 2
alto
Vc.
basse
mf


140
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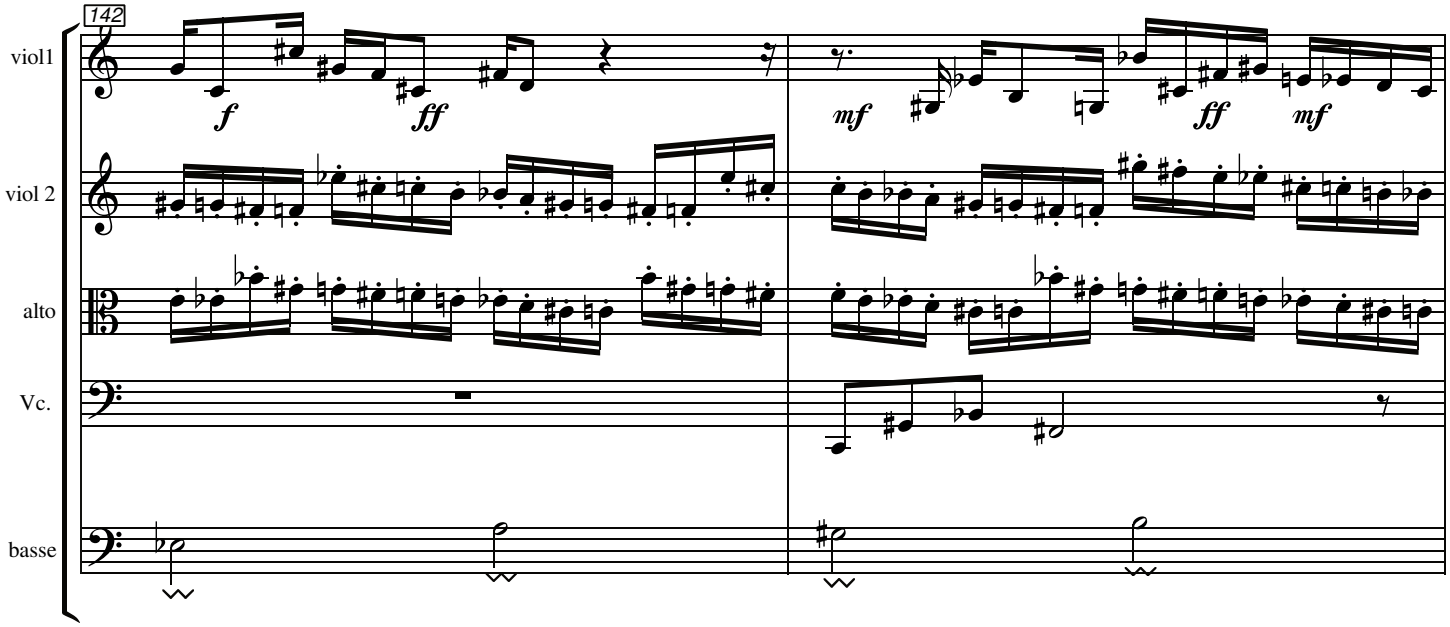
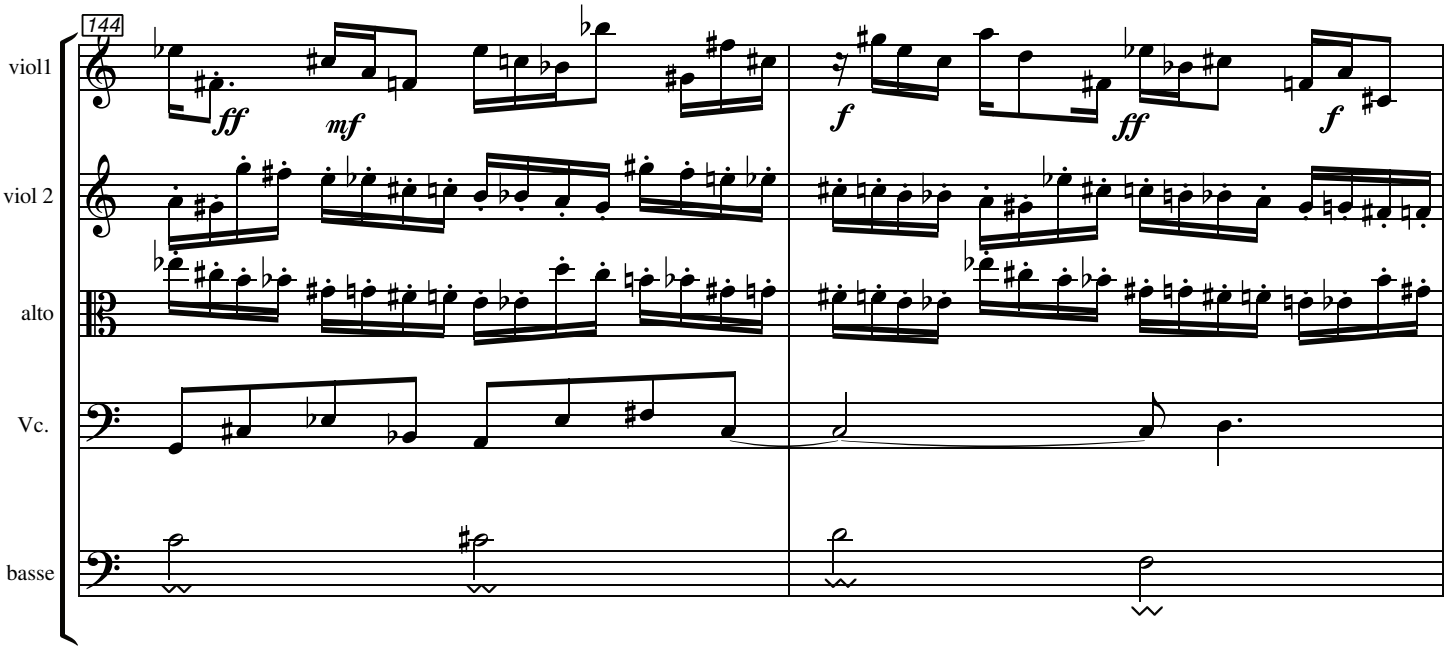
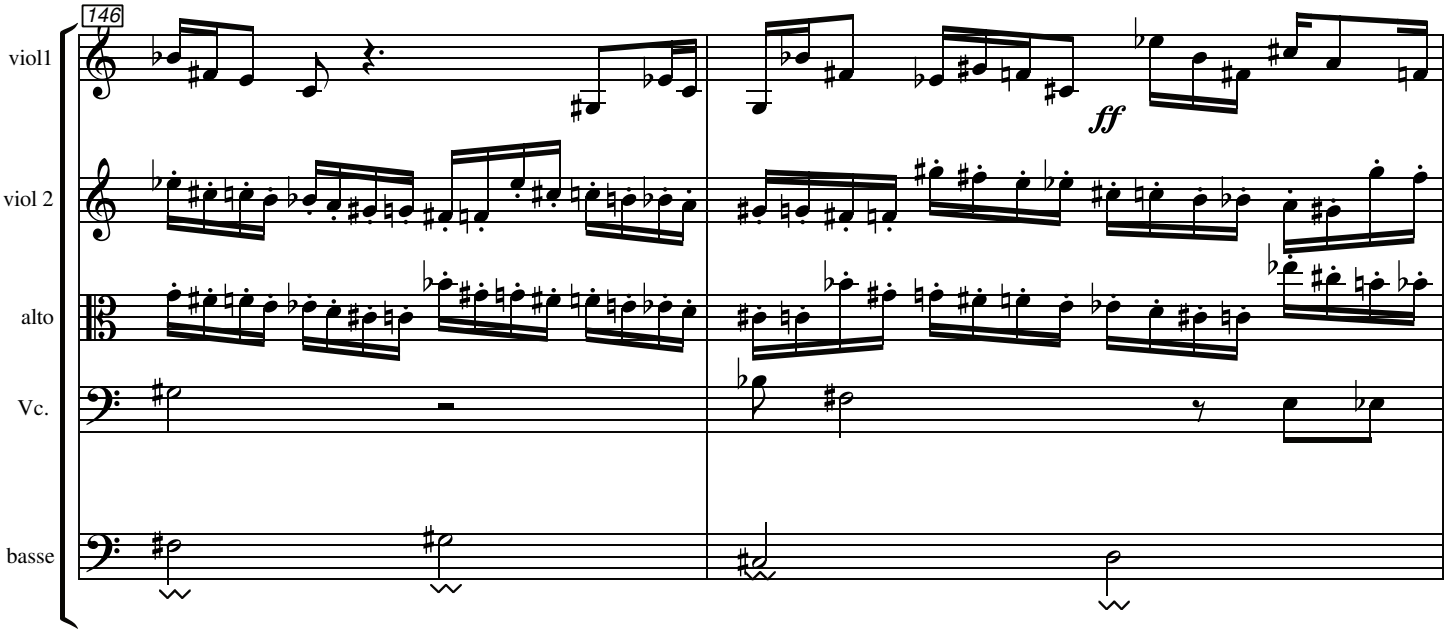
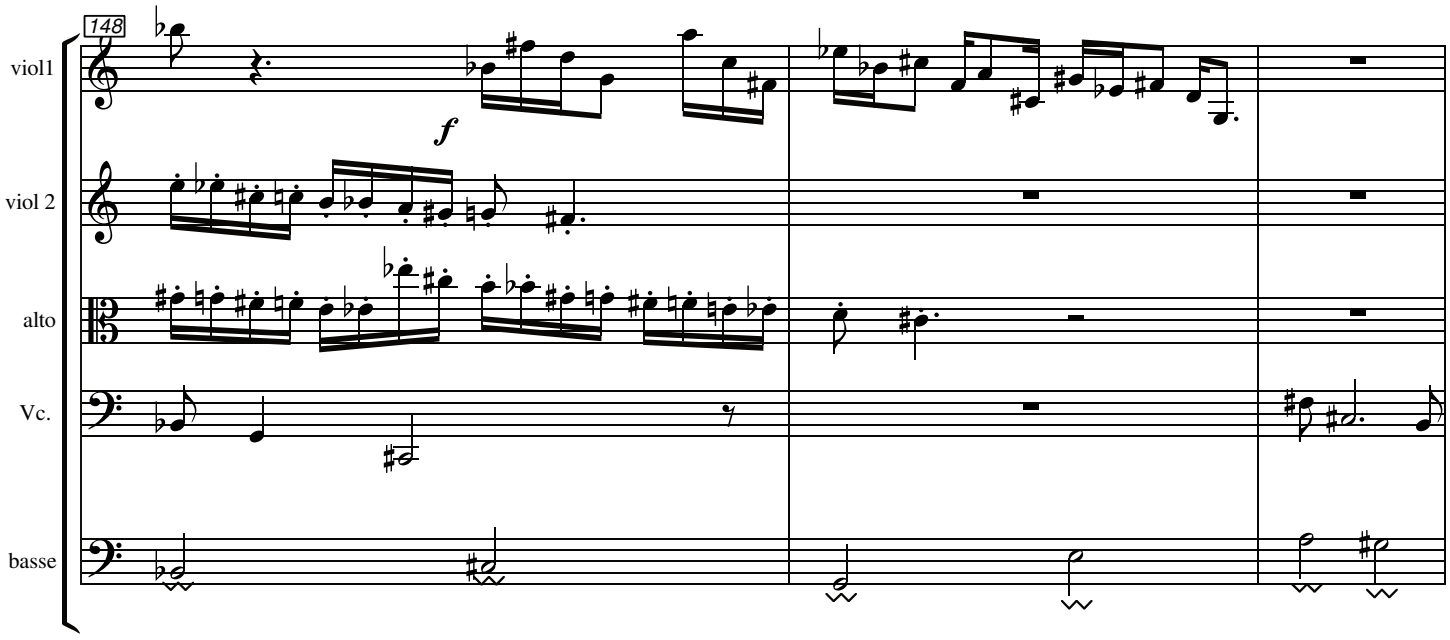
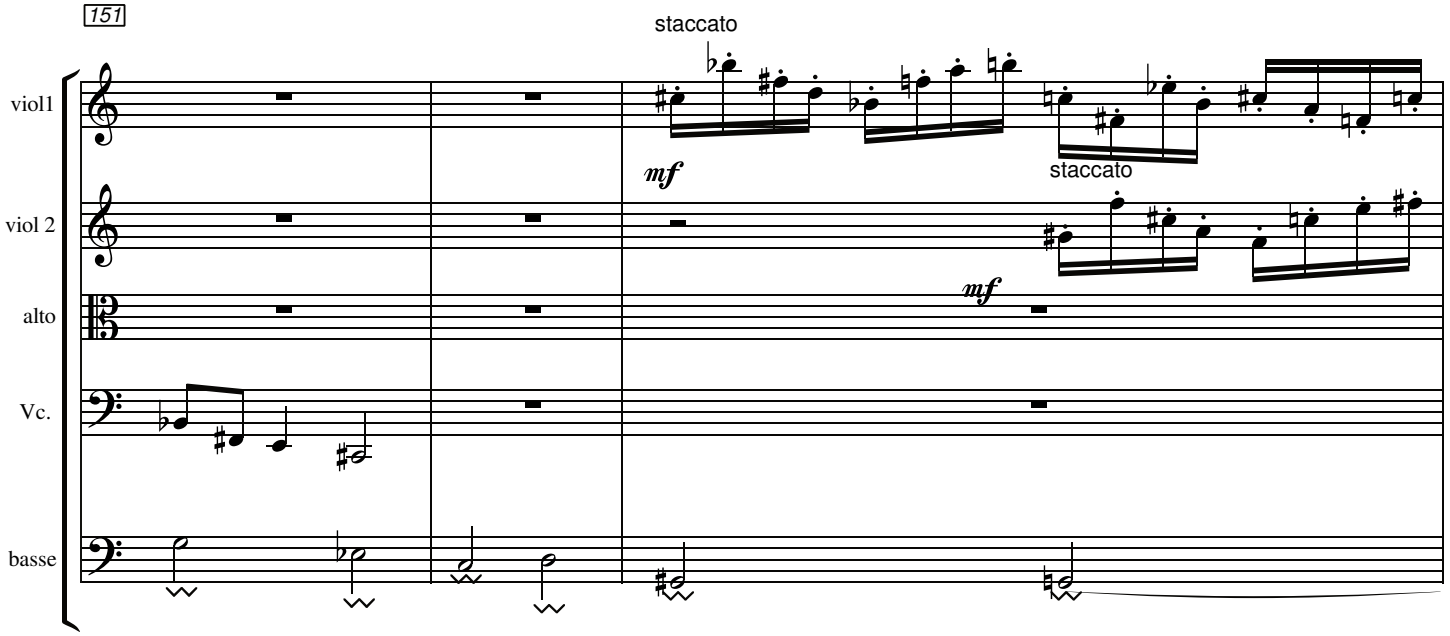
viol 2
alto
Vc.
basse
ff
f
ff
f
ff

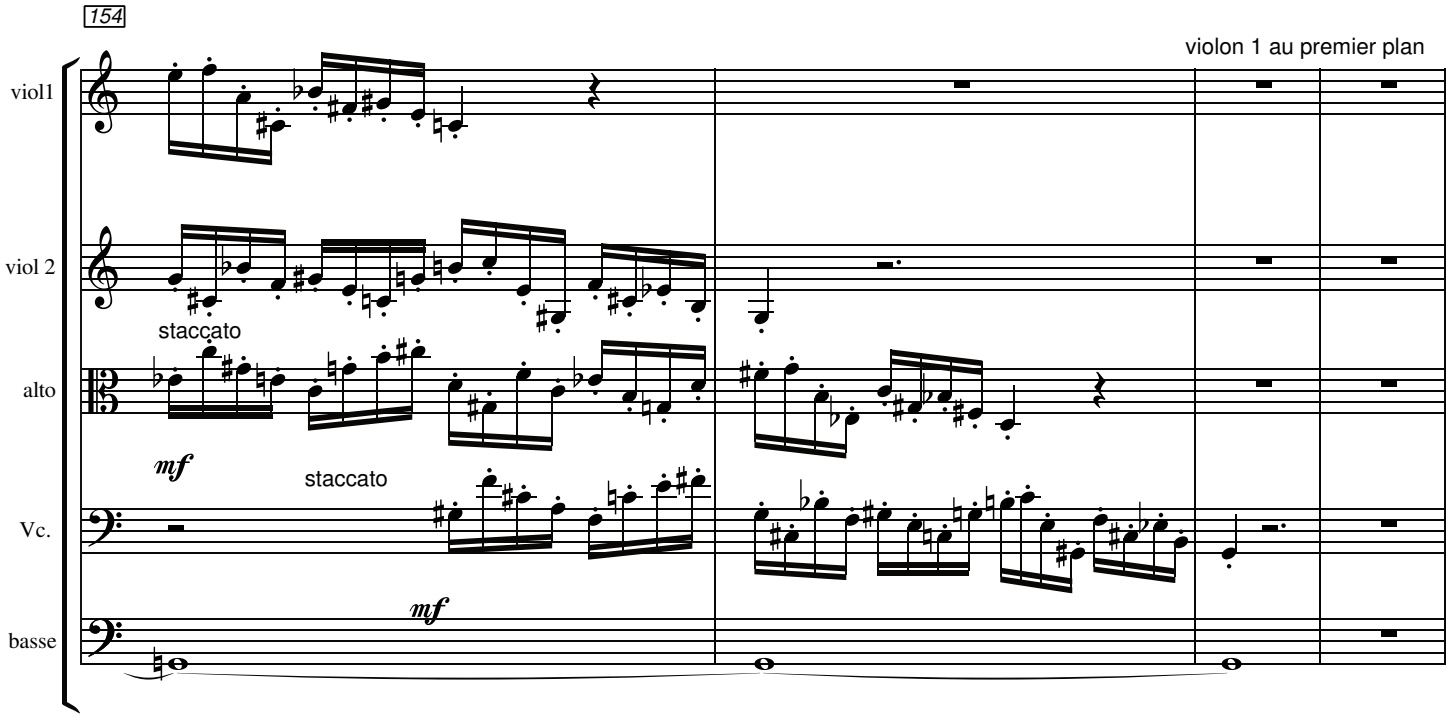

142
viol1
viol 2
alto
Vc.
basse
f
ff
mf
ff
mf

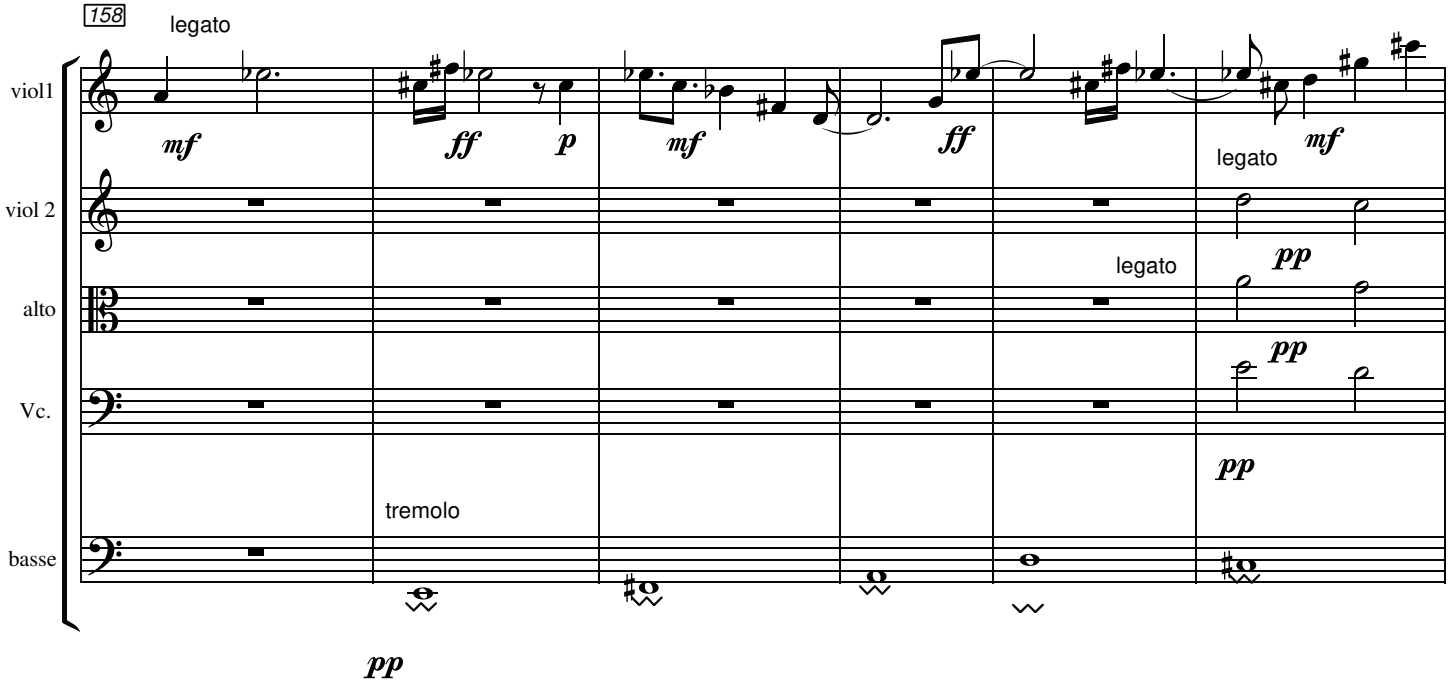

144
viol1
viol 2
alto
Vc.
basse
ff
mf
f
ff
f

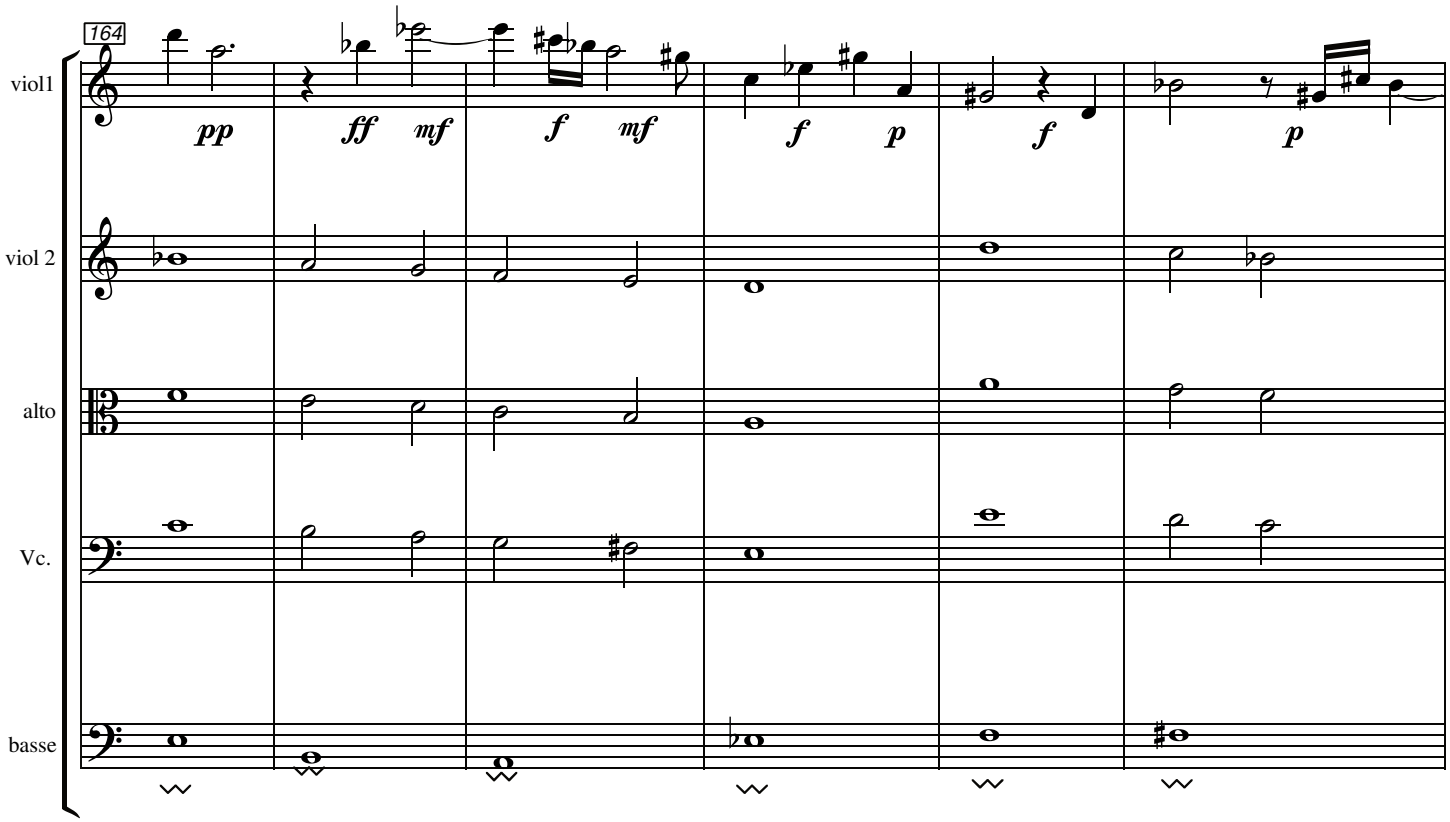

146
viol1
viol 2
alto
Vc.
basse
ff

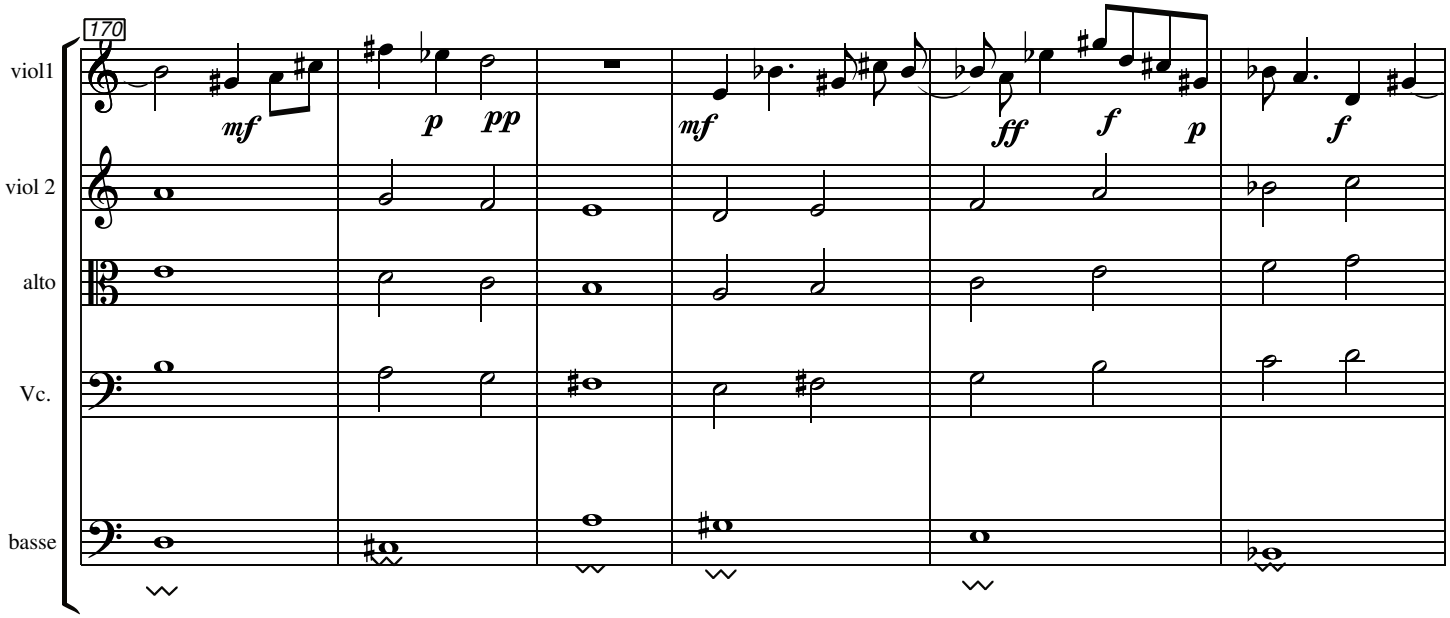

148
viol1
viol 2
alto
Vc.
basse
f

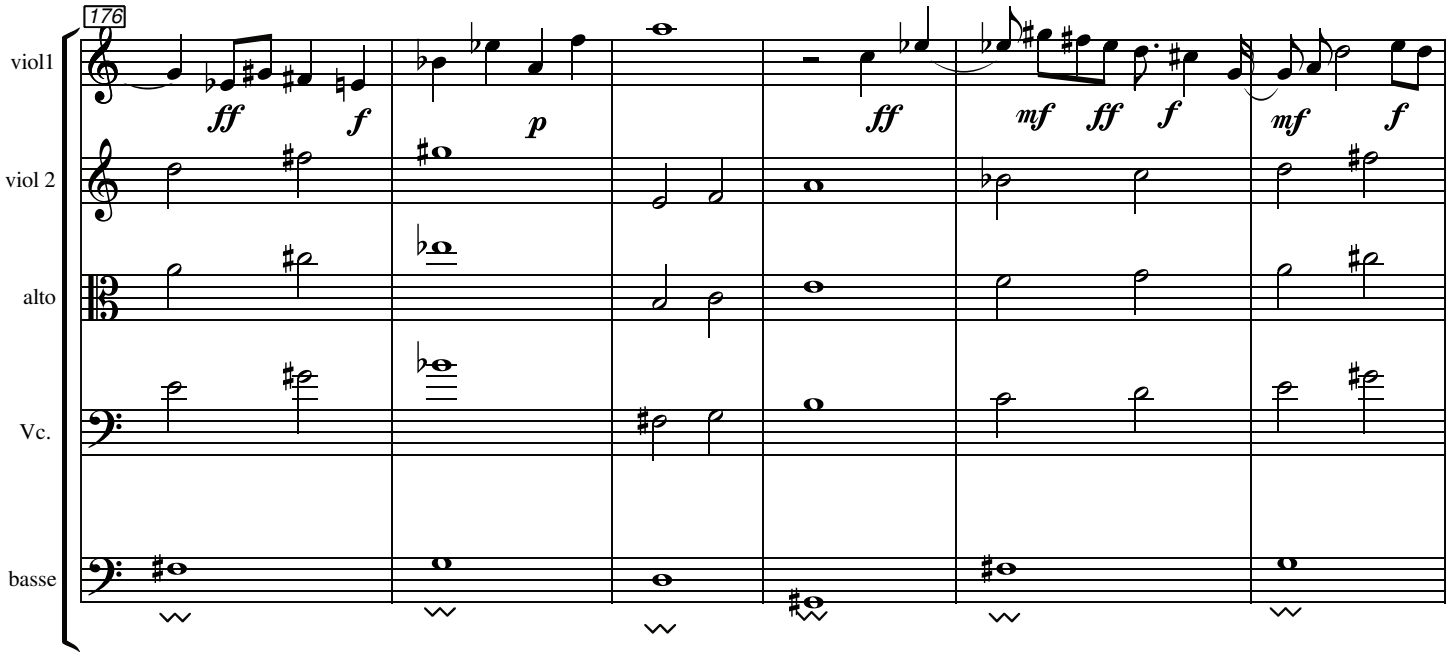

151
staccato
viol1
mf
staccato
viol 2
mf
alto
Vc.
basse

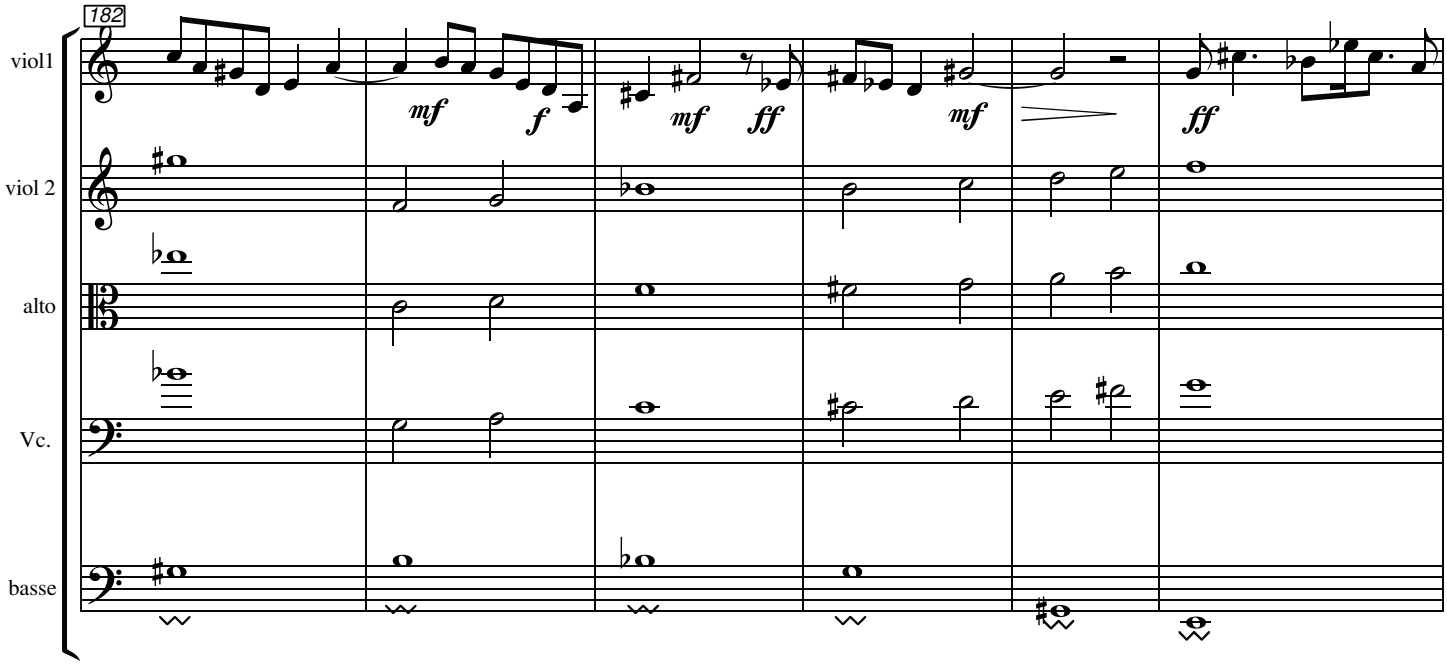

154
violon 1 au premier plan
viol1
viol 2
staccato
alto
mf
staccato
Vc.
mf
basse

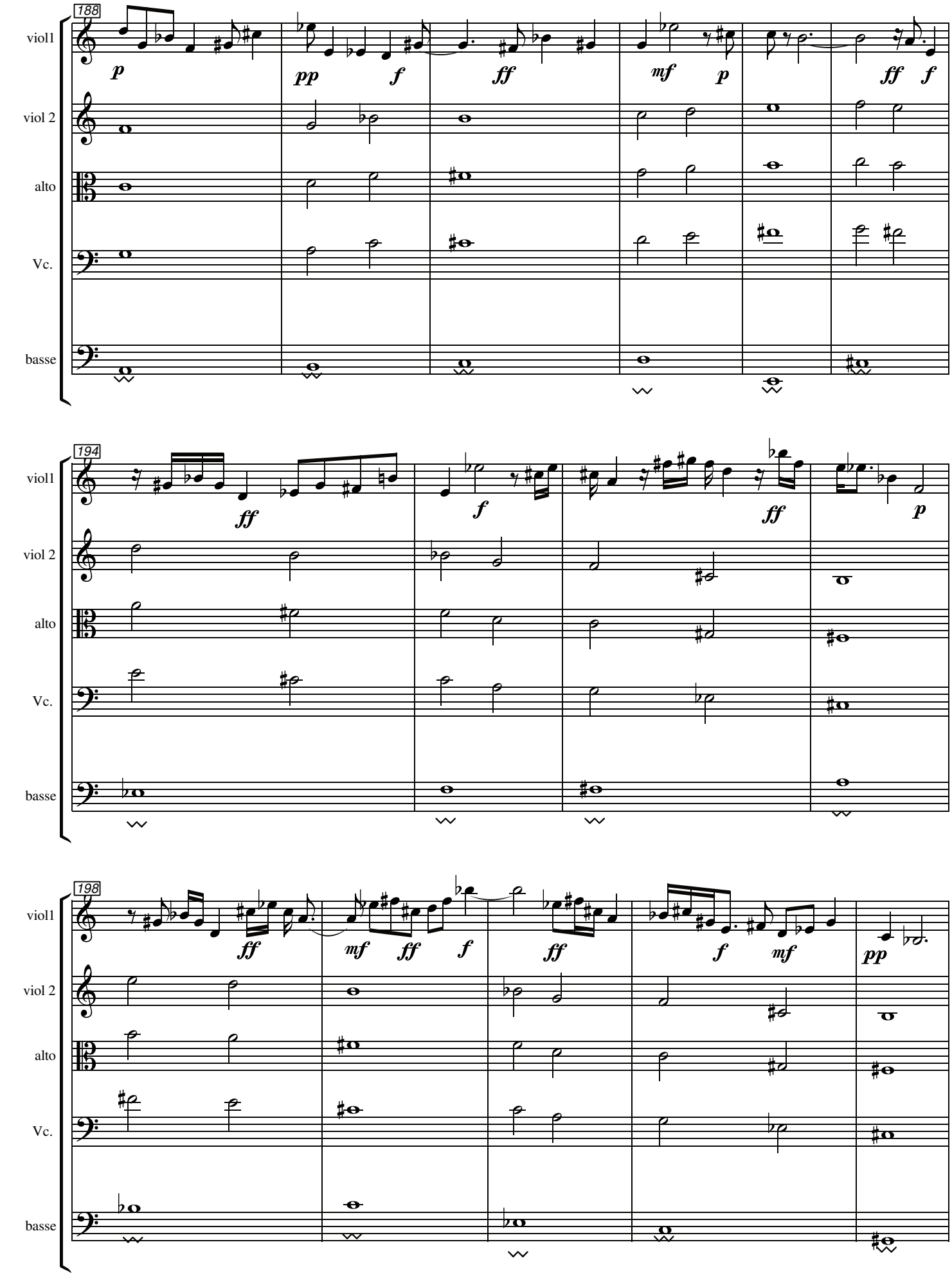

158
legato
viol1
mf
ff
p
mf
ff
legato
mf
viol 2
legato
pp
alto
pp
Vc.
pp
tremolo
basse
pp

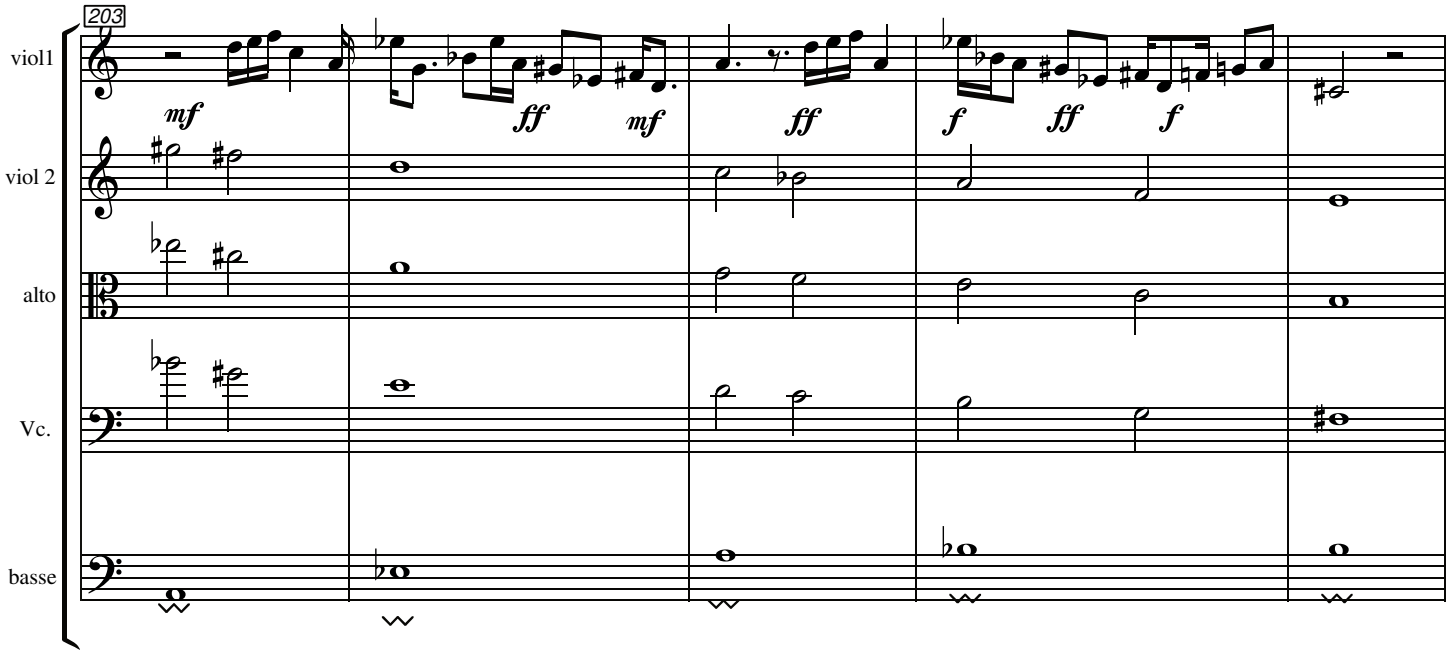

164
viol1
viol 2
alto
Vc.
basse
pp
ff
mf
f
mf
f
p
f
p

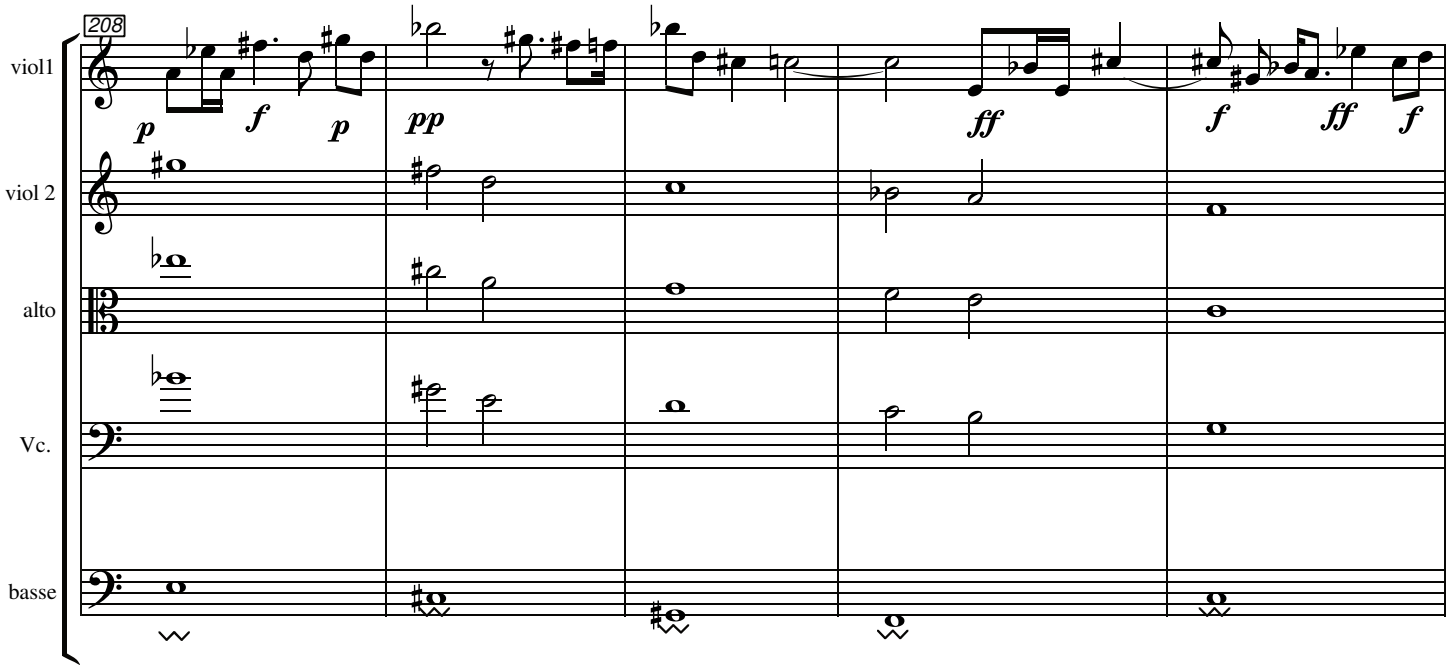

170
viol1
viol 2
alto
Vc.
basse
mf
p
pp
mf
ff
f
p
f

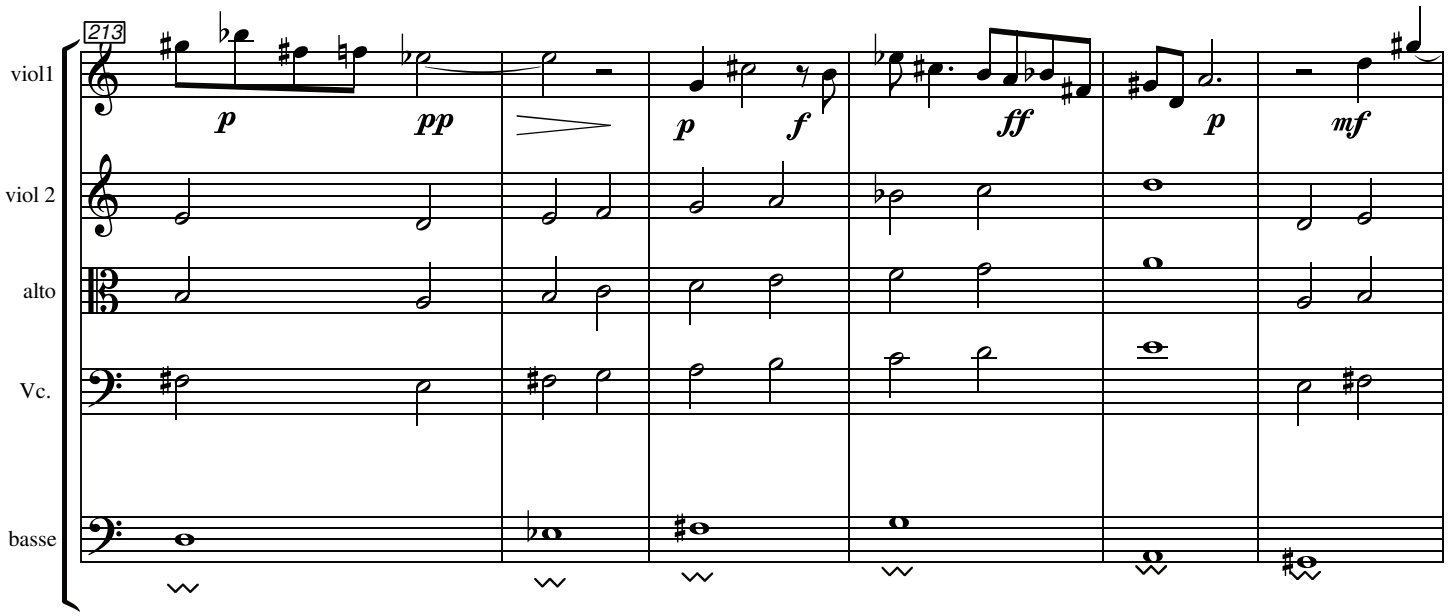

176
viol1
viol 2
alto
Vc.
basse
ff
f
p
ff
mf
ff
f
mf
f

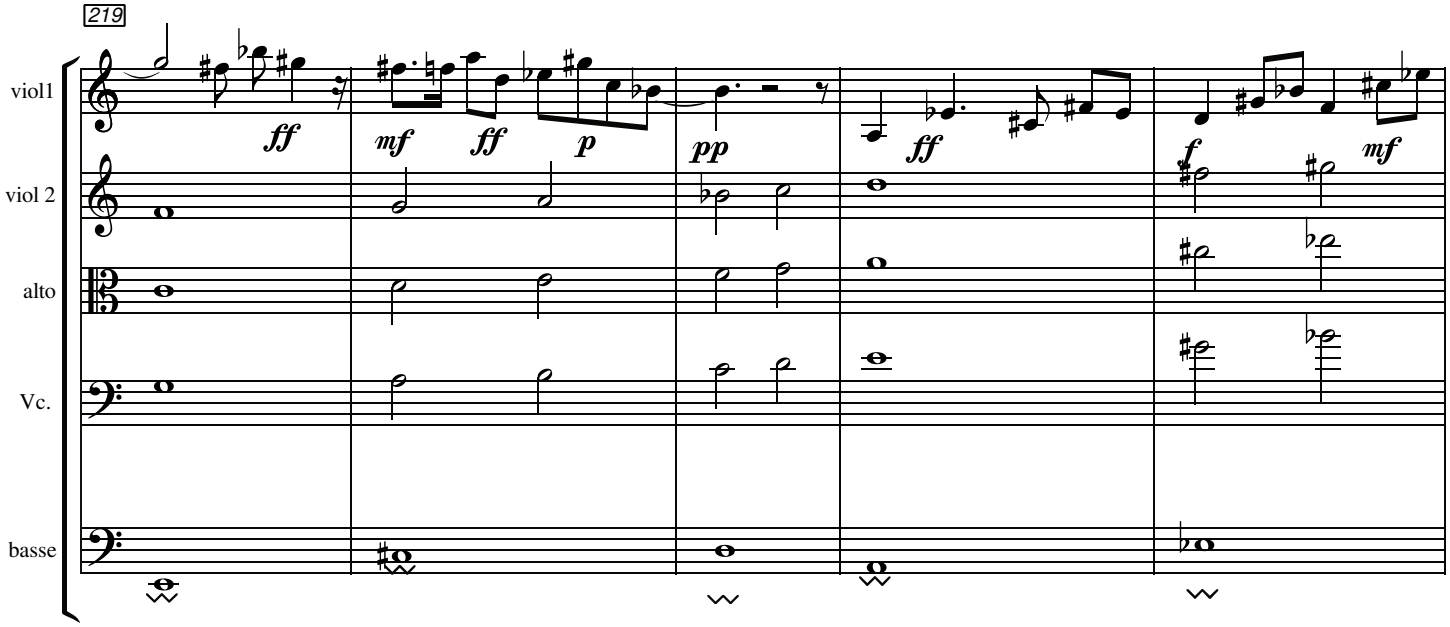

182
viol1
viol 2
alto
Vc.
basse
mf
f
mf
ff
mf
ff

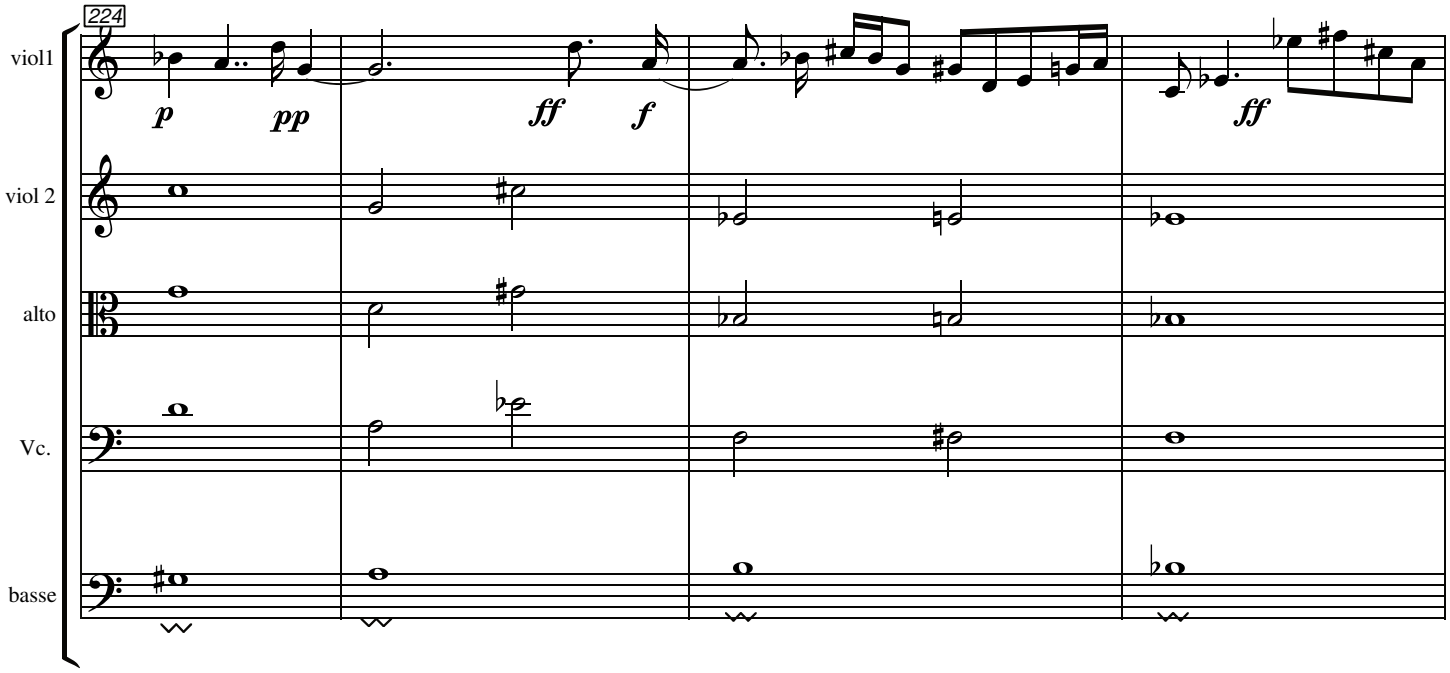

188
viol1
viol 2
alto
Vc.
basse
p
pp
f
ff
mf
p
ff
f
194
viol1
viol 2
alto
Vc.
basse
ff
f
ff
p
198
viol1
viol 2
alto
Vc.
basse
ff
mf
ff
f
ff
f
mf
pp

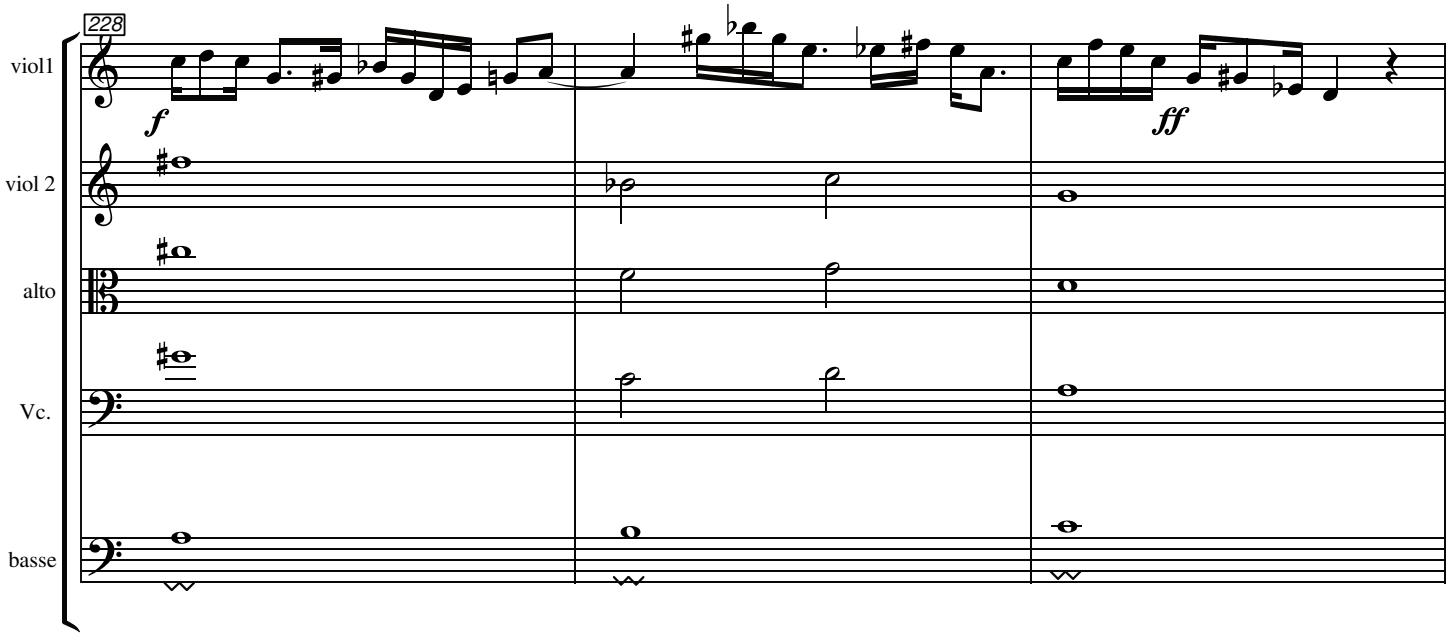

203
viol1
viol 2
alto
Vc.
basse
mf
ff
mf
ff
f
ff
f

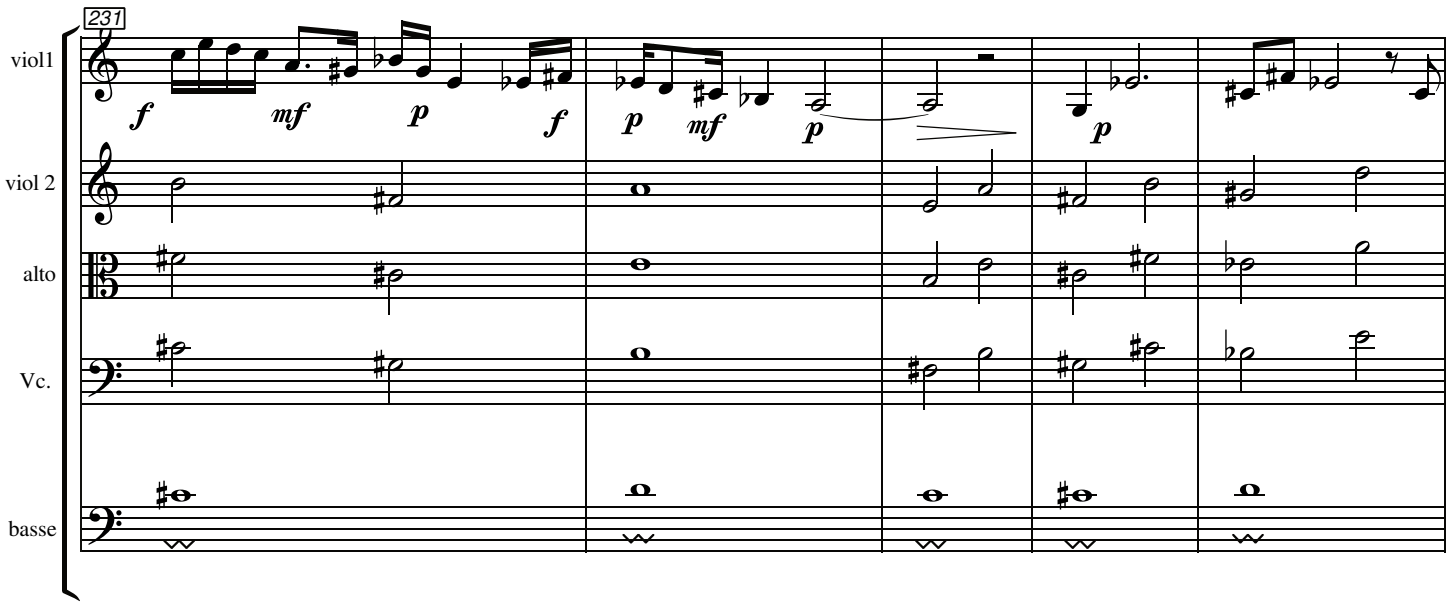

208
viol1
viol 2
alto
Vc.
basse
p
f
p
pp
ff
f
ff
f

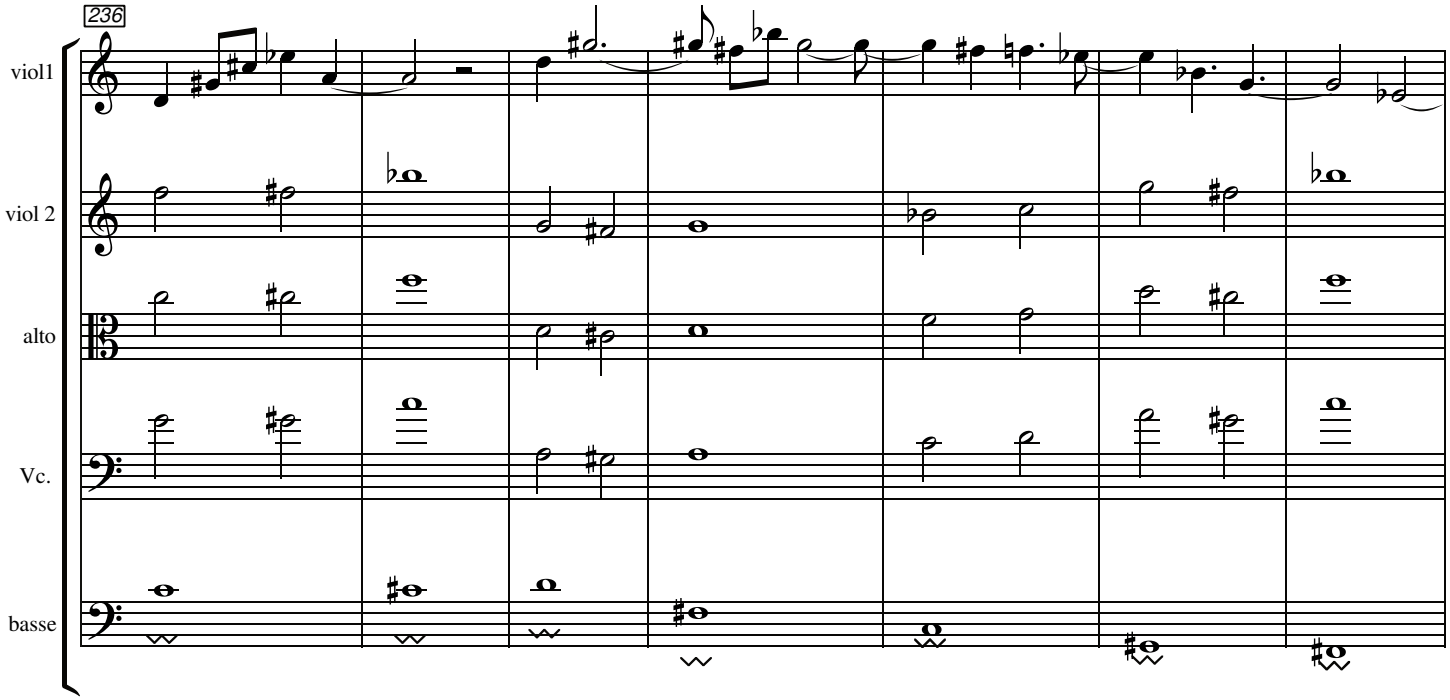

213
viol1
viol 2
alto
Vc.
basse
p
pp
p
f
ff
p
mf

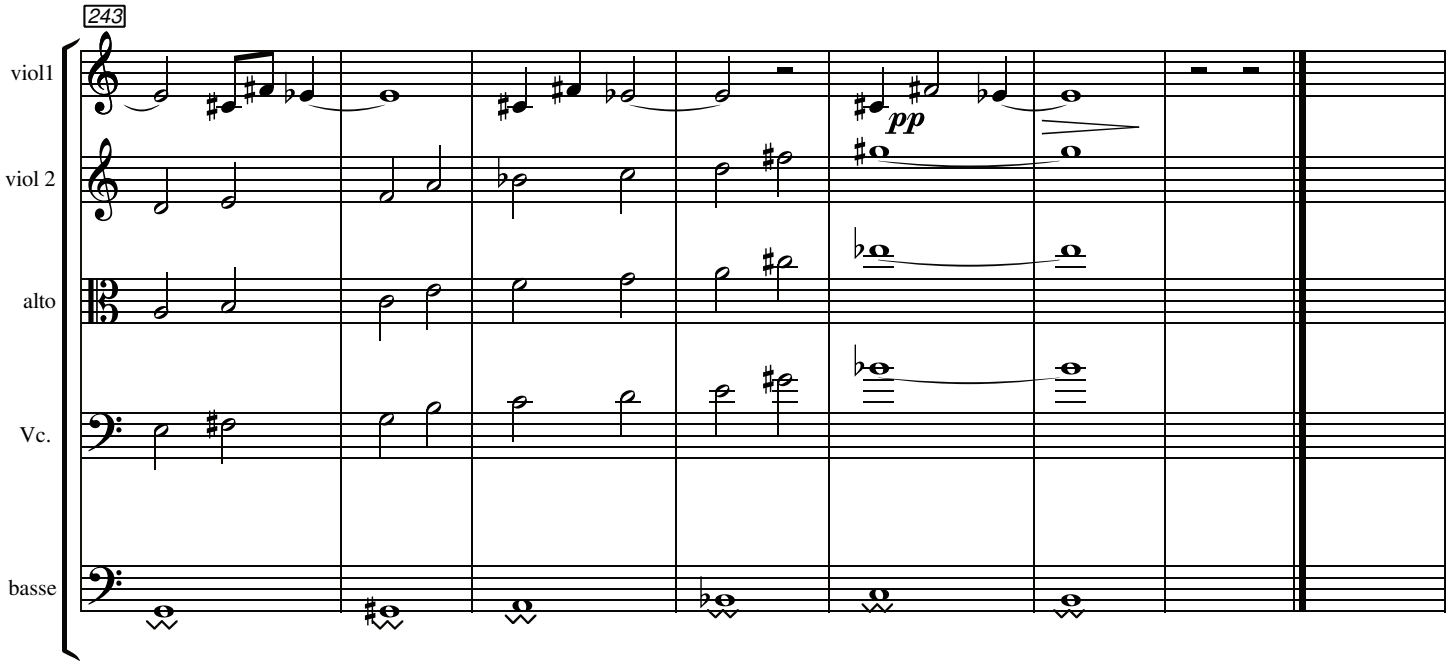

219
viol1
viol 2
alto
Vc.
basse
ff
mf
ff
p
pp
ff
f
mf


224
viol1
viol 2
alto
Vc.
basse
p
pp
ff
f
ff


228
viol1
viol 2
alto
Vc.
basse
f
ff


231
viol1
viol 2
alto
Vc.
basse
f
mf
p
f
p
mf
p
p


236
viol1
viol 2
alto
Vc.
basse


243
viol1
viol 2
alto
Vc.
basse
pp

L'aube des possibles
mouvement 2

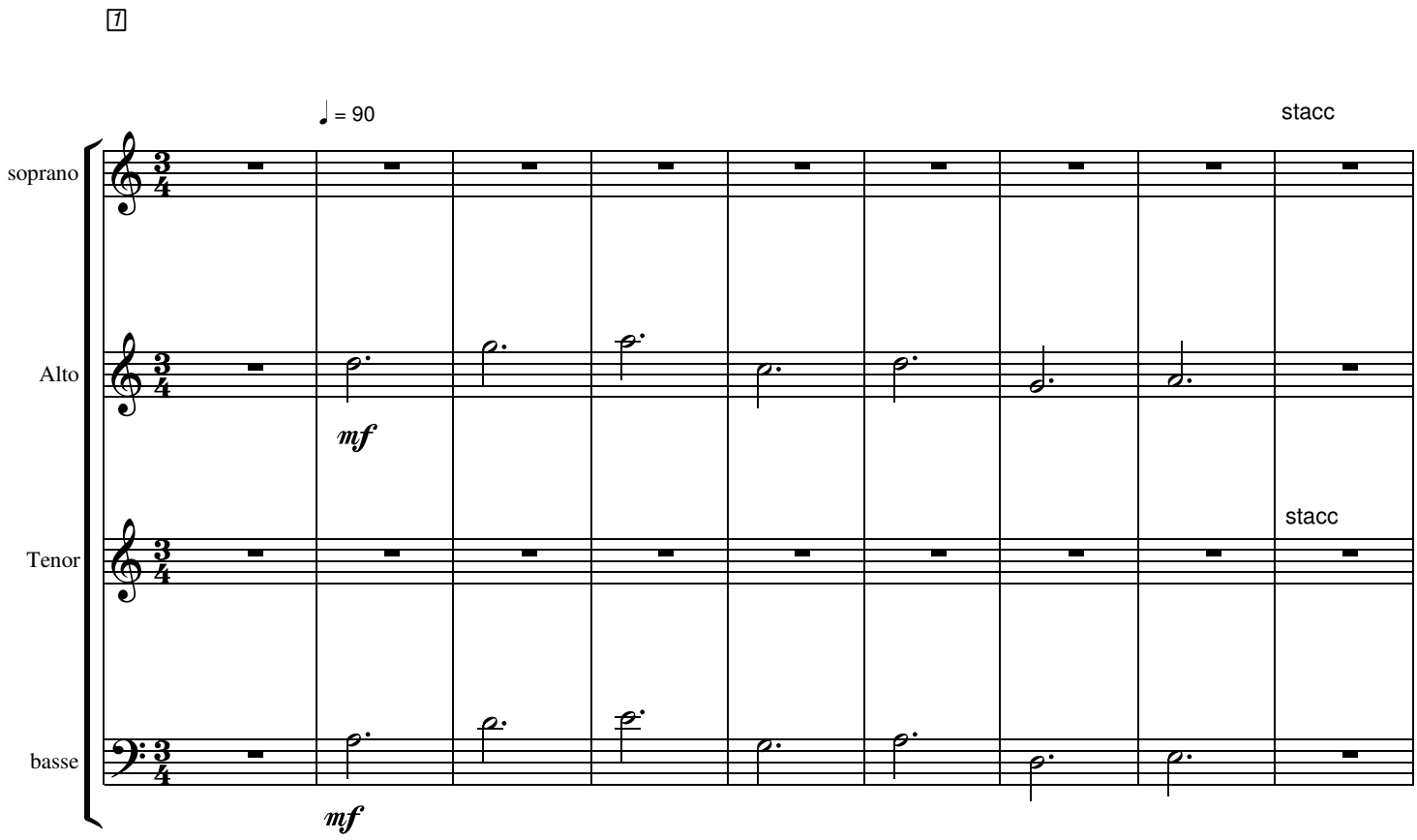
Jean-pierre Prudent

Flûtes à bec

la flûte soprano est notée une octave au dessous
ce n'est pas le cas de la basse où les notes écrites sont les notes à obtenir.

Recorders

the soprano flute is noted one octave lower
this is not the case with bass where the written notes are the notes to be obtained.



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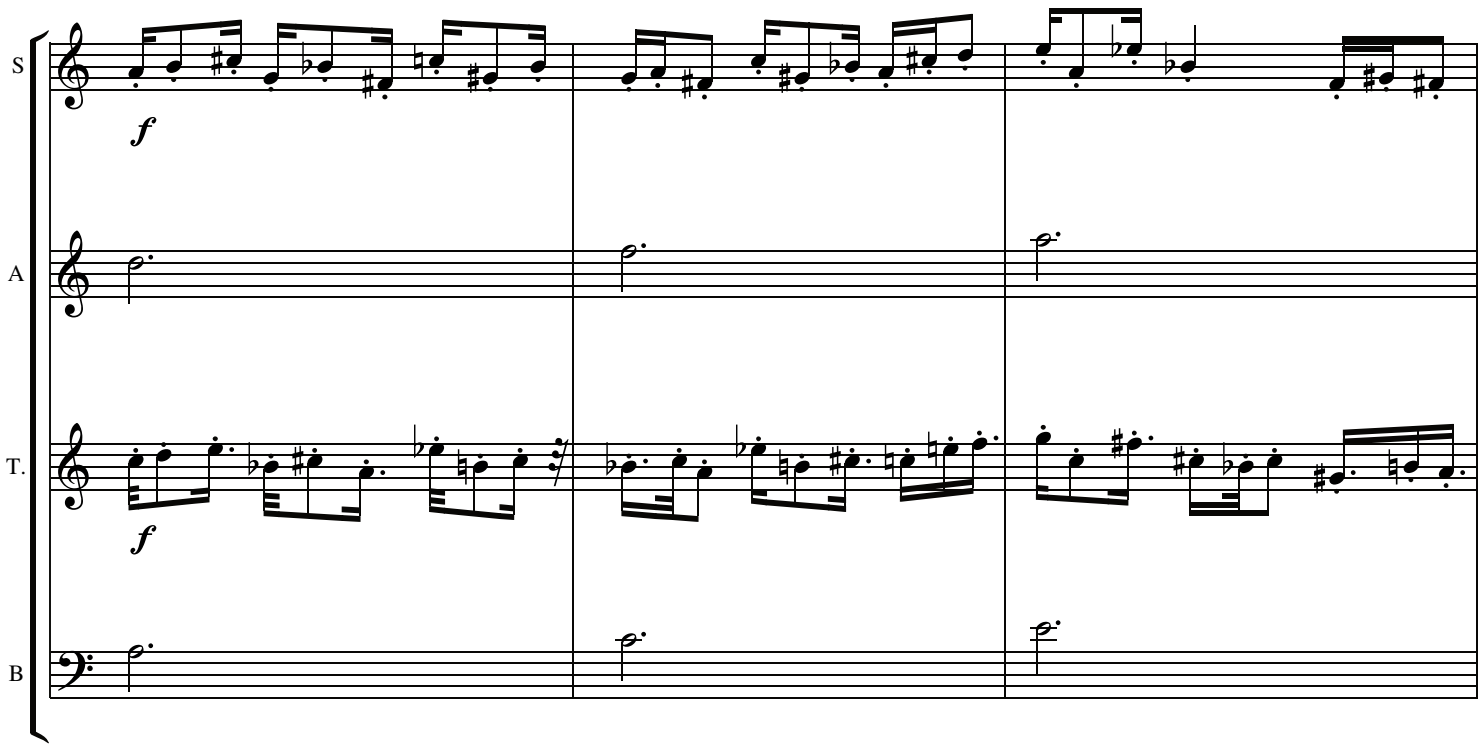

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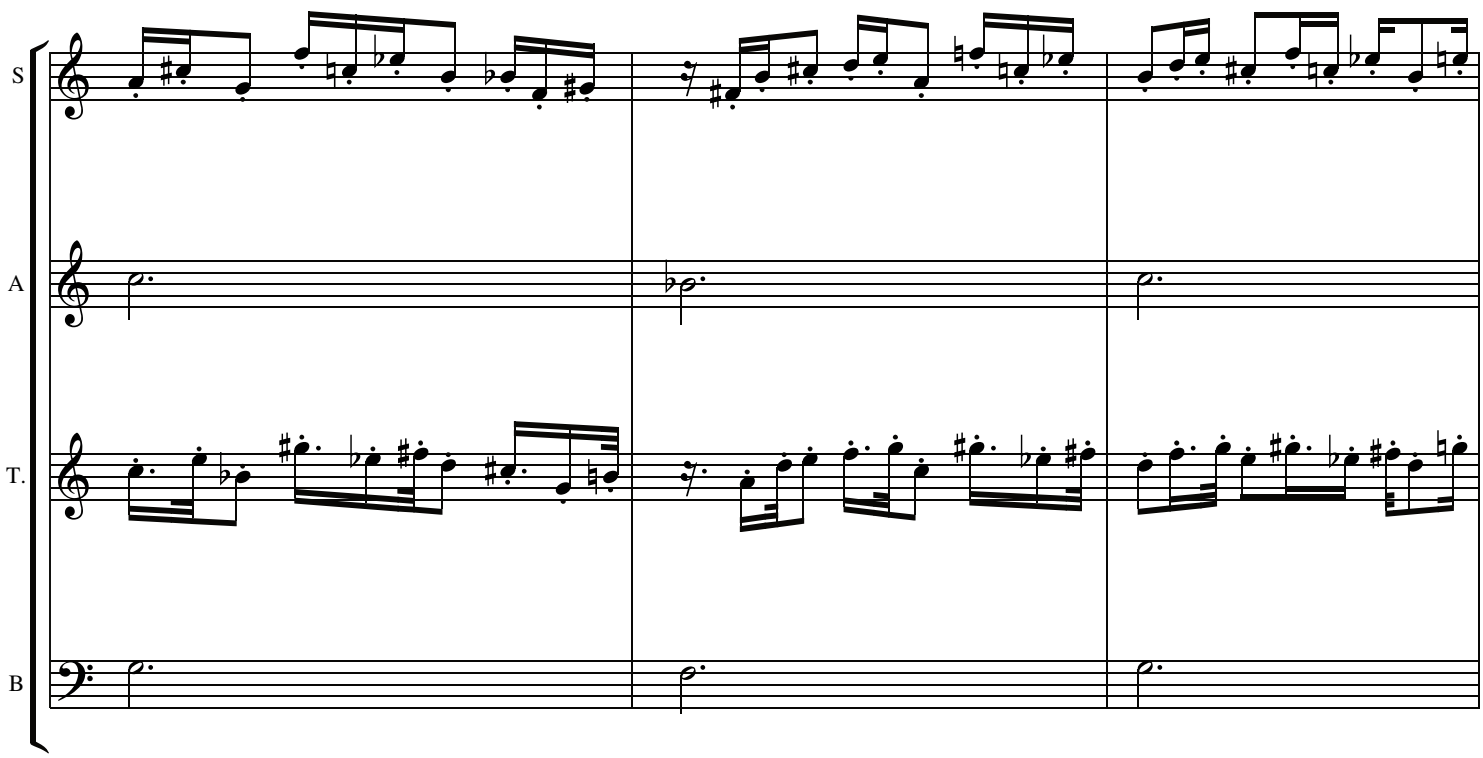

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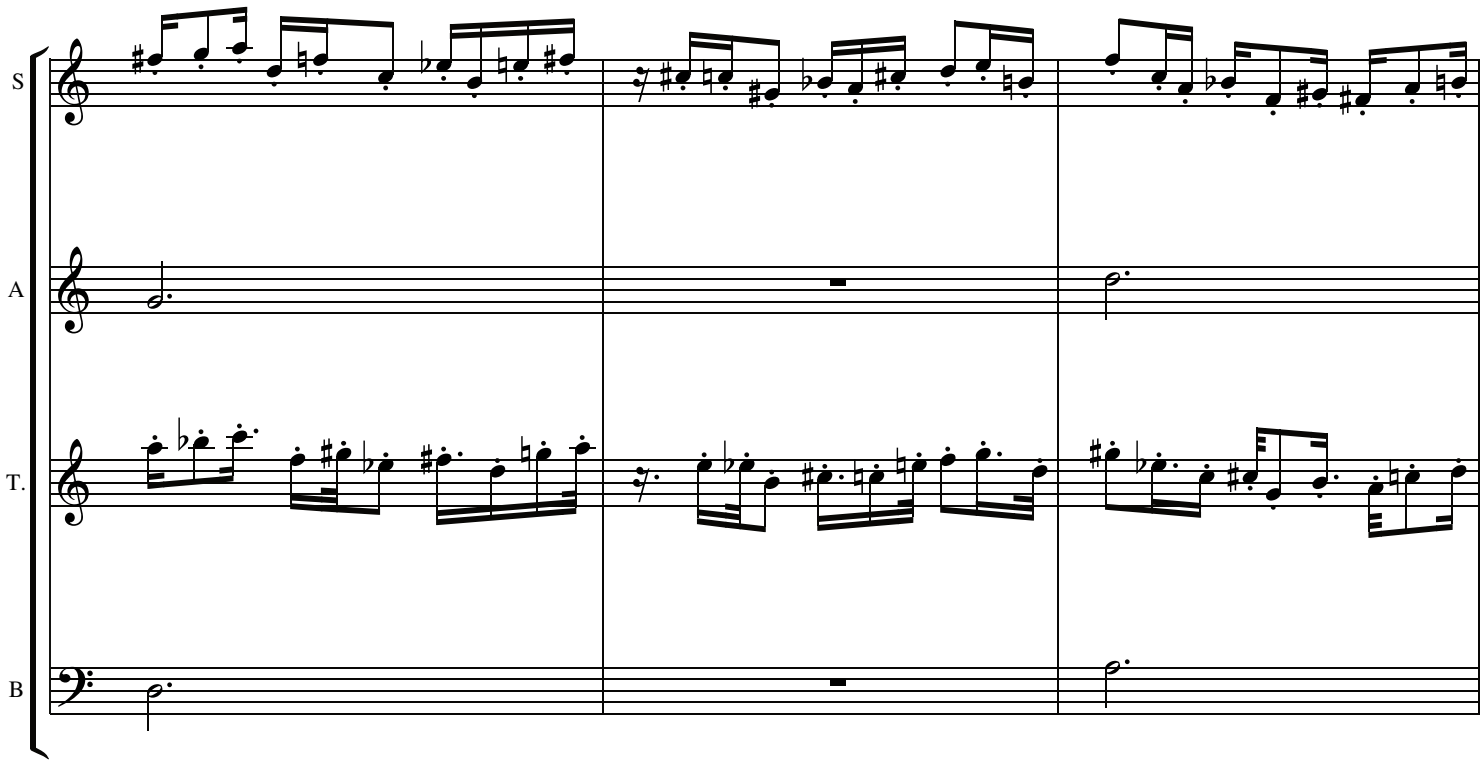

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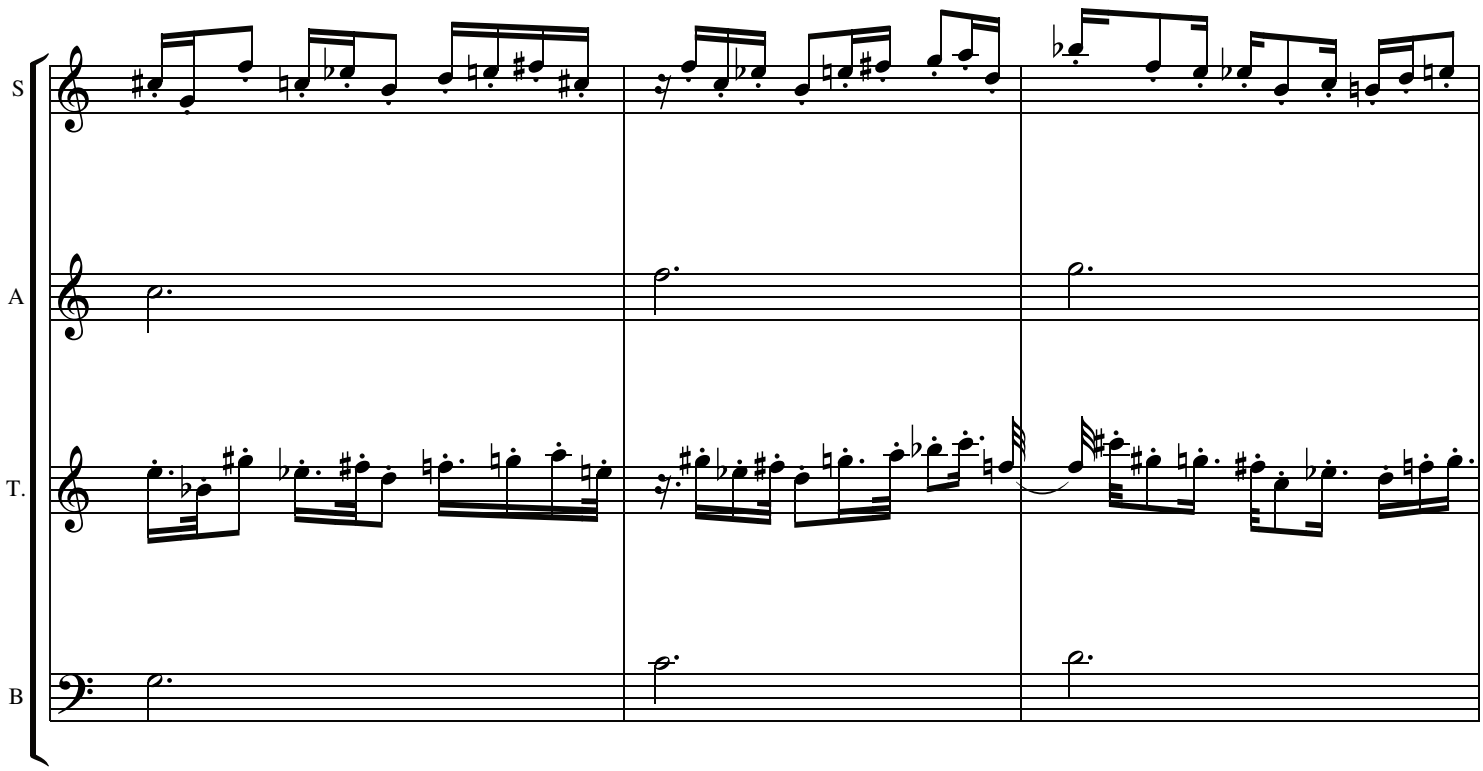

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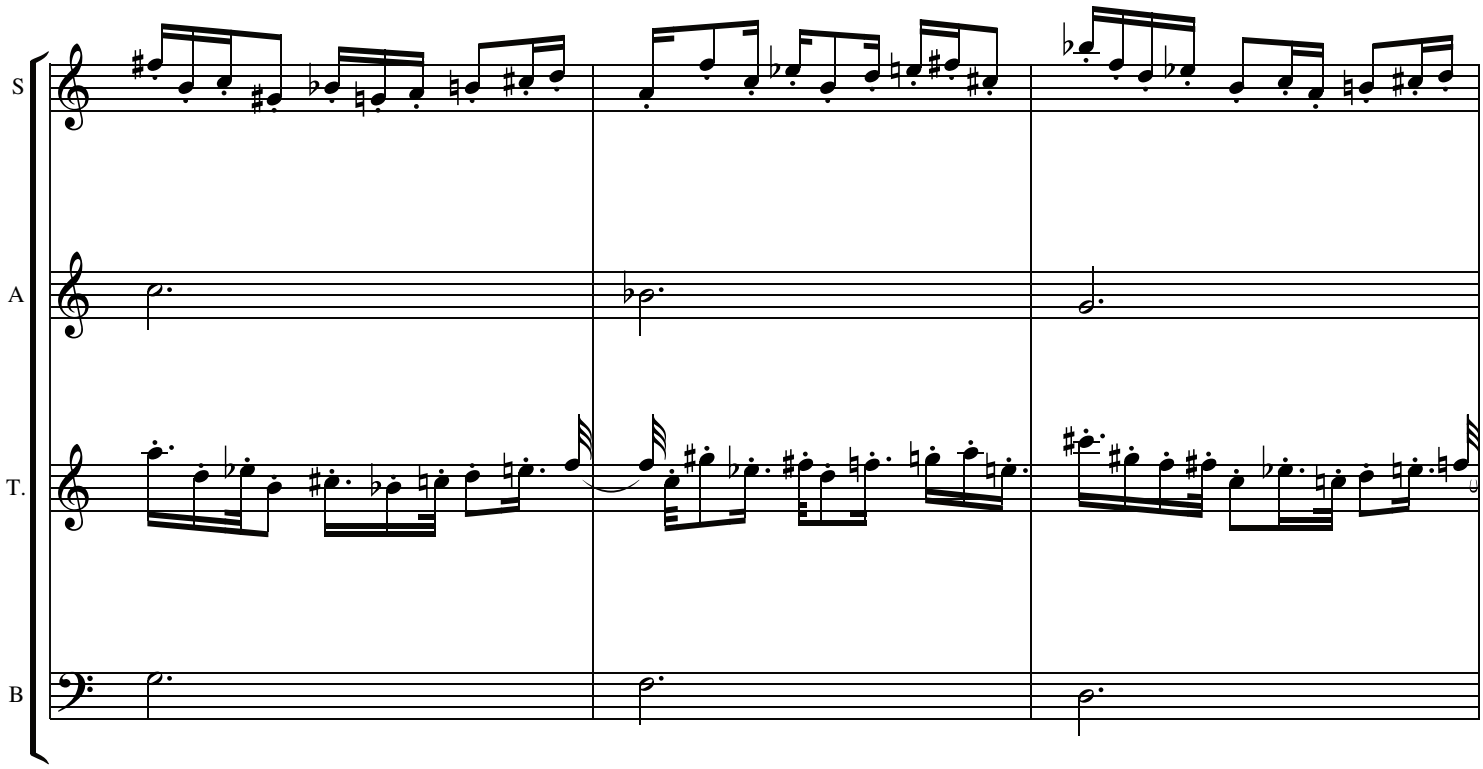

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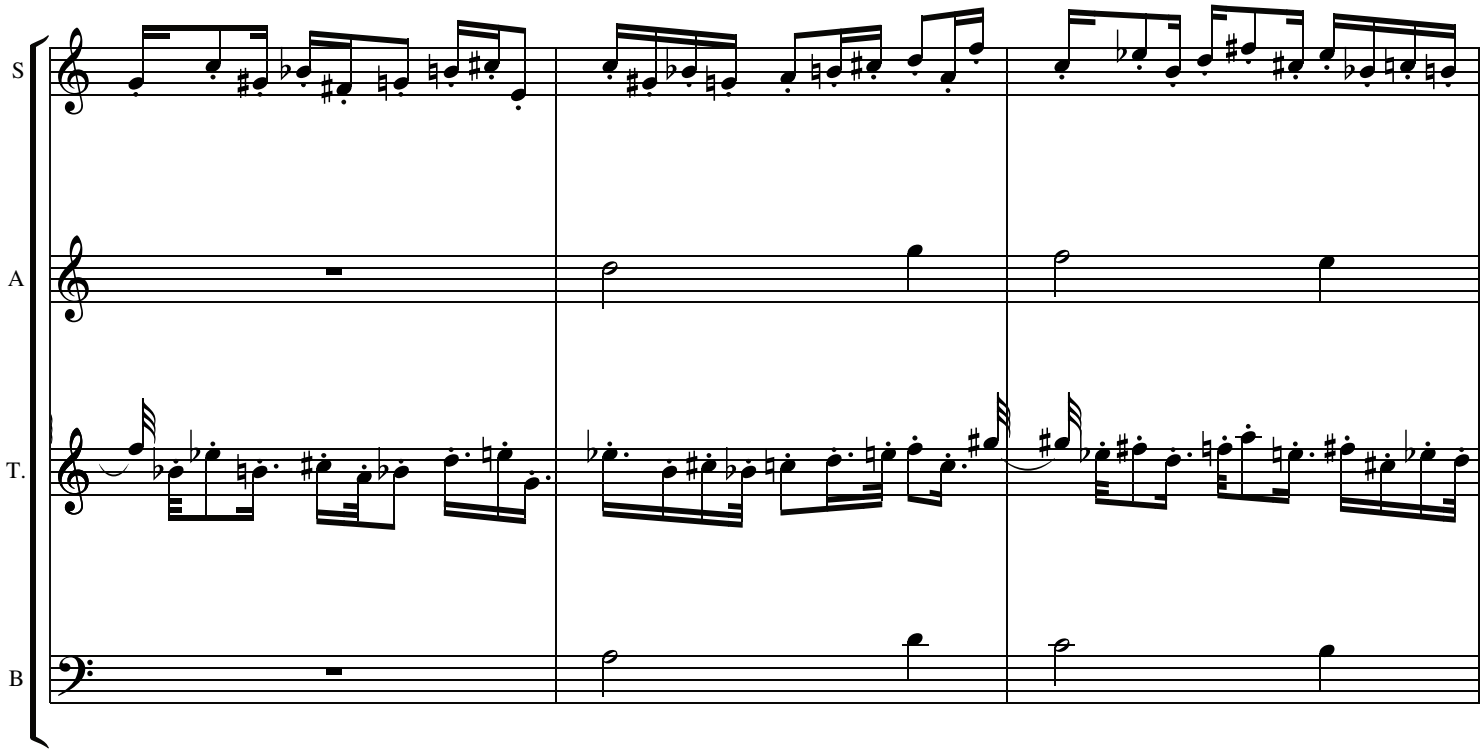

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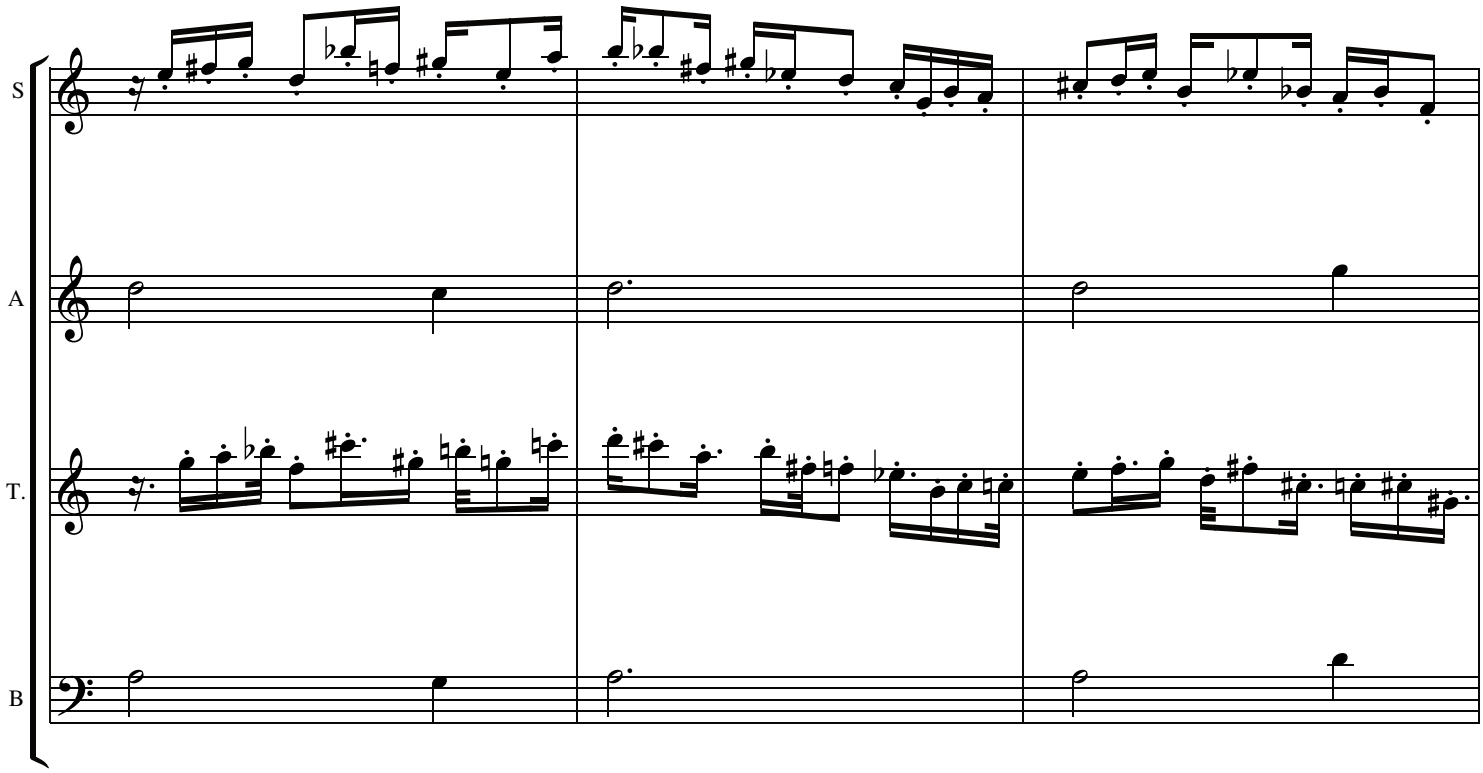

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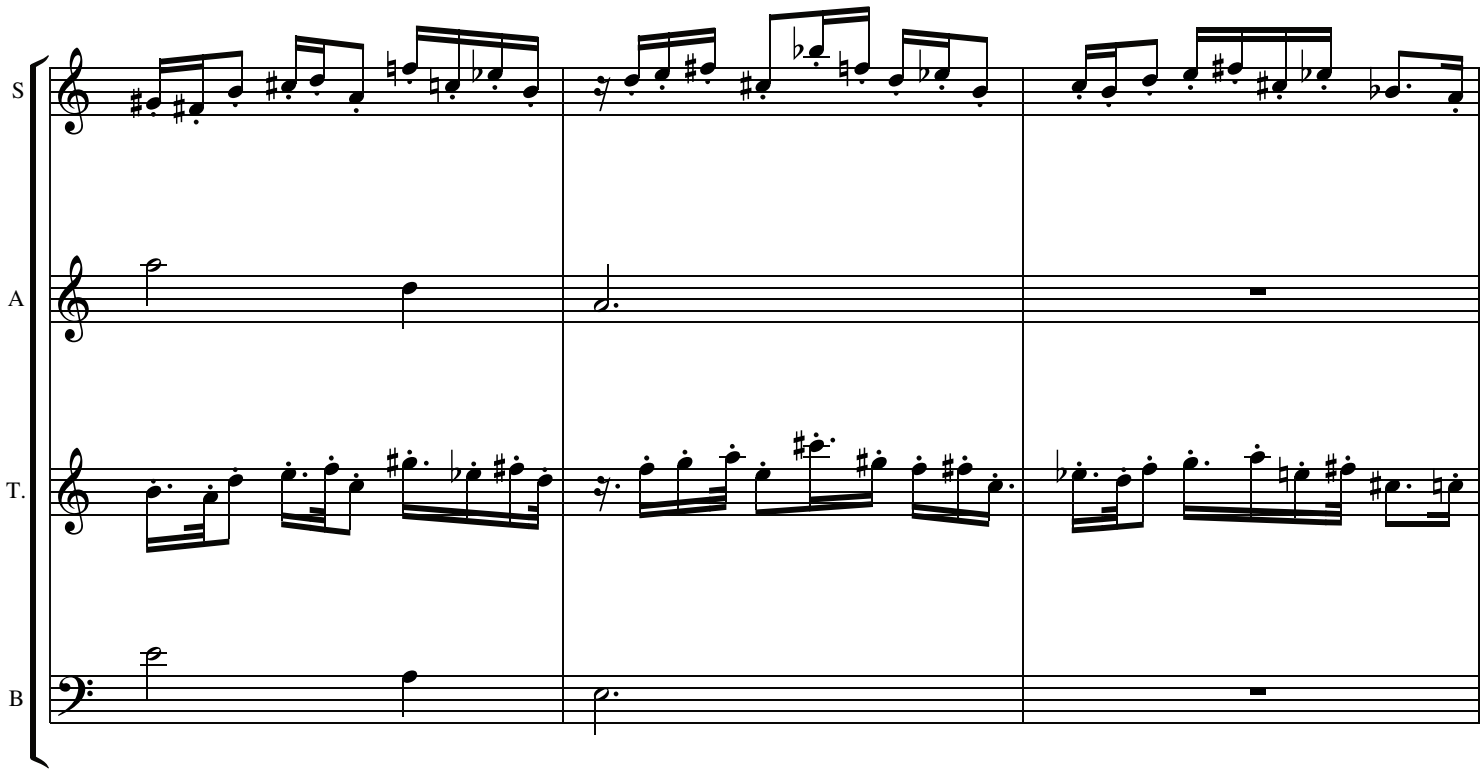

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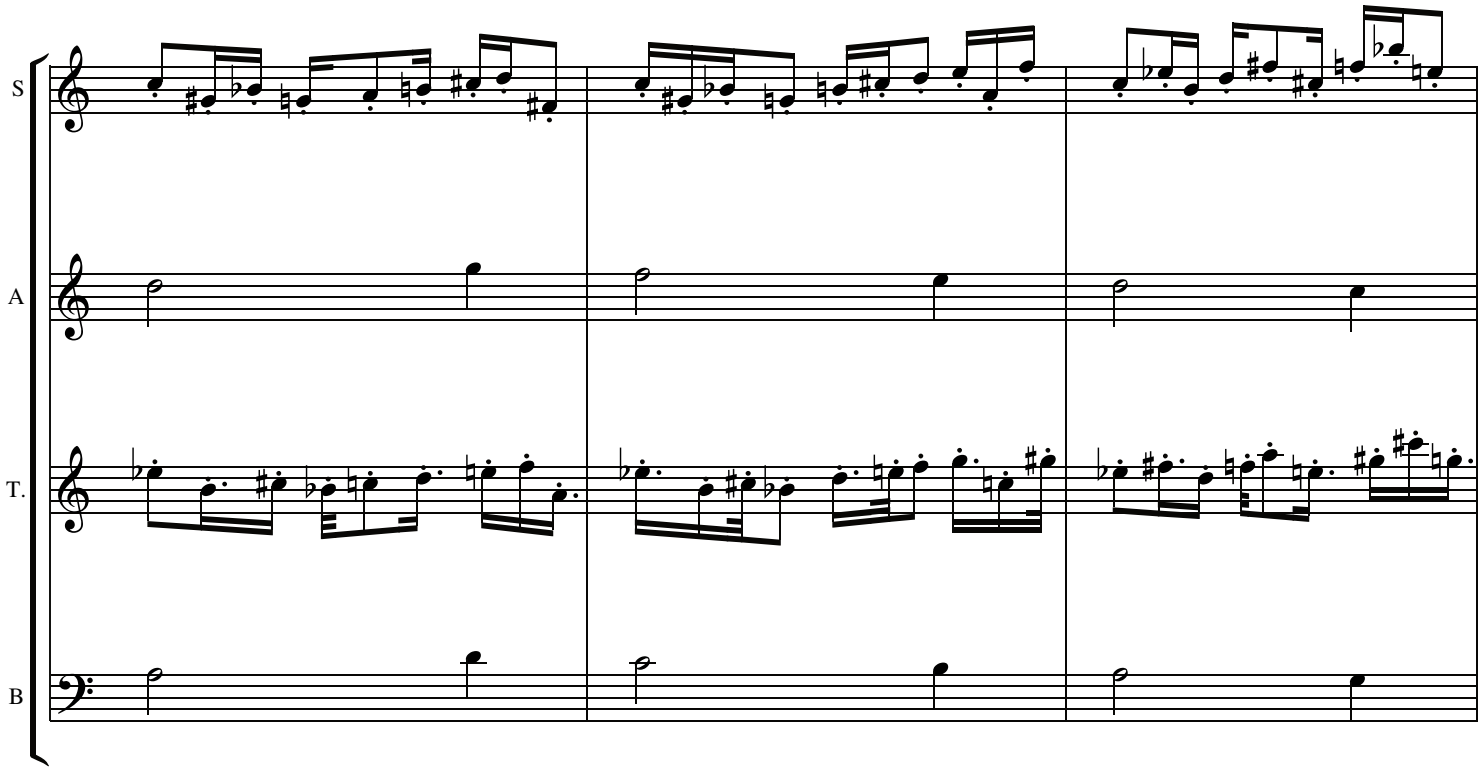

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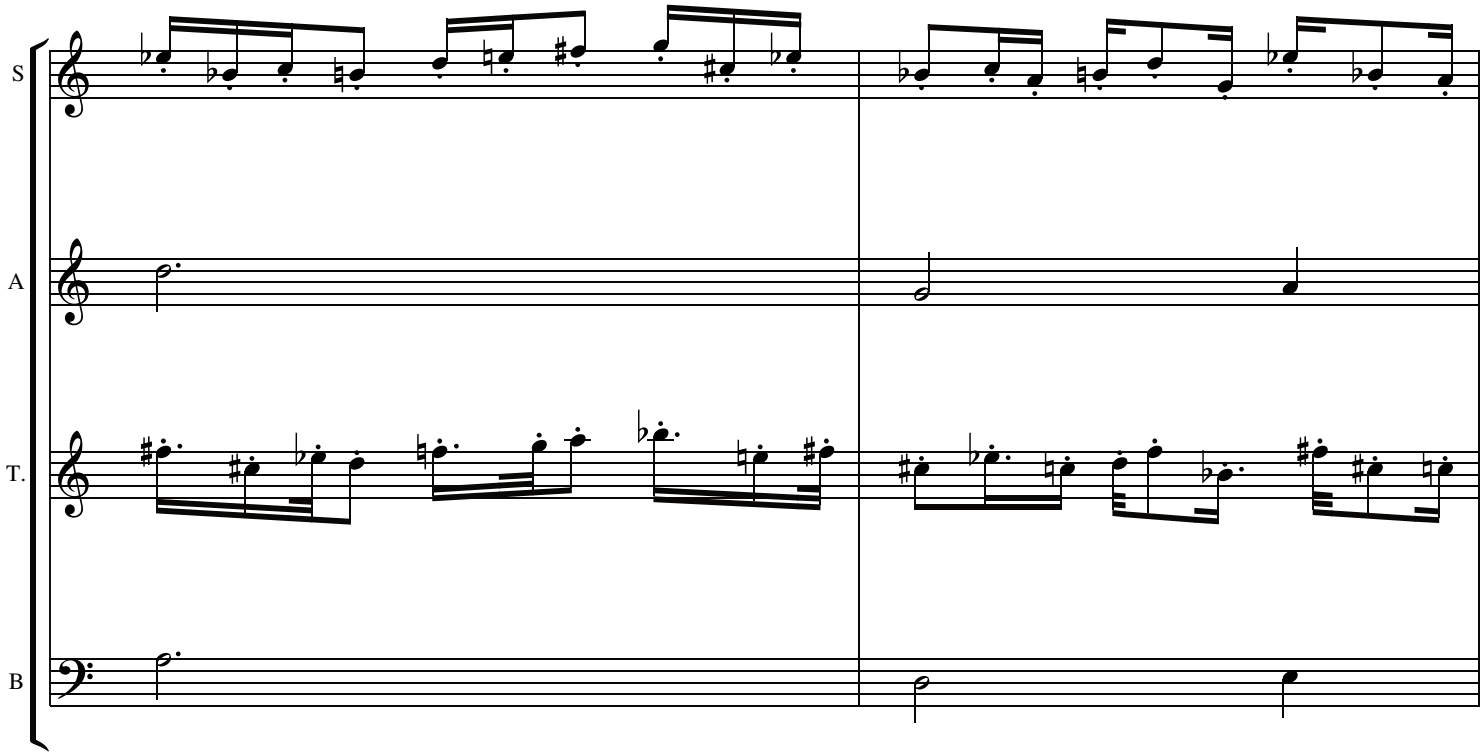

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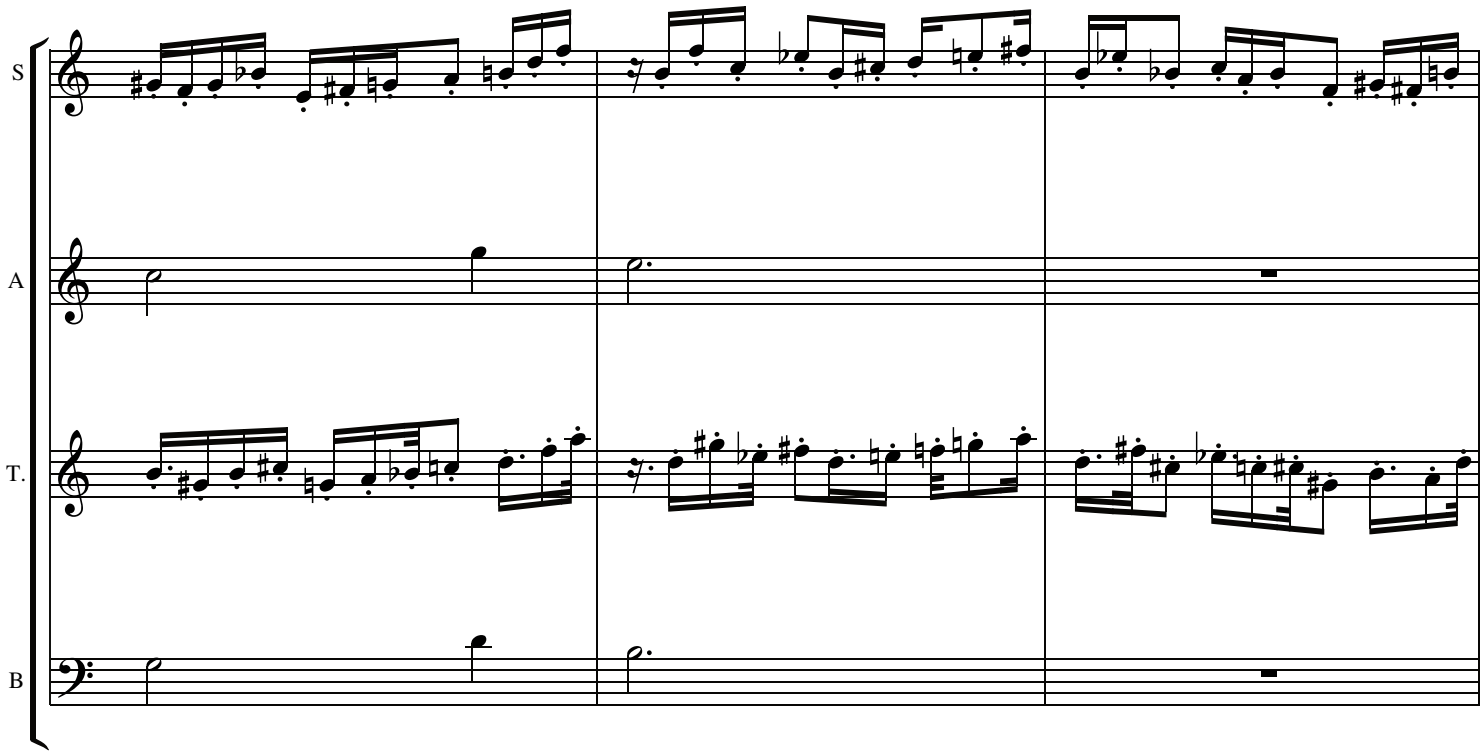

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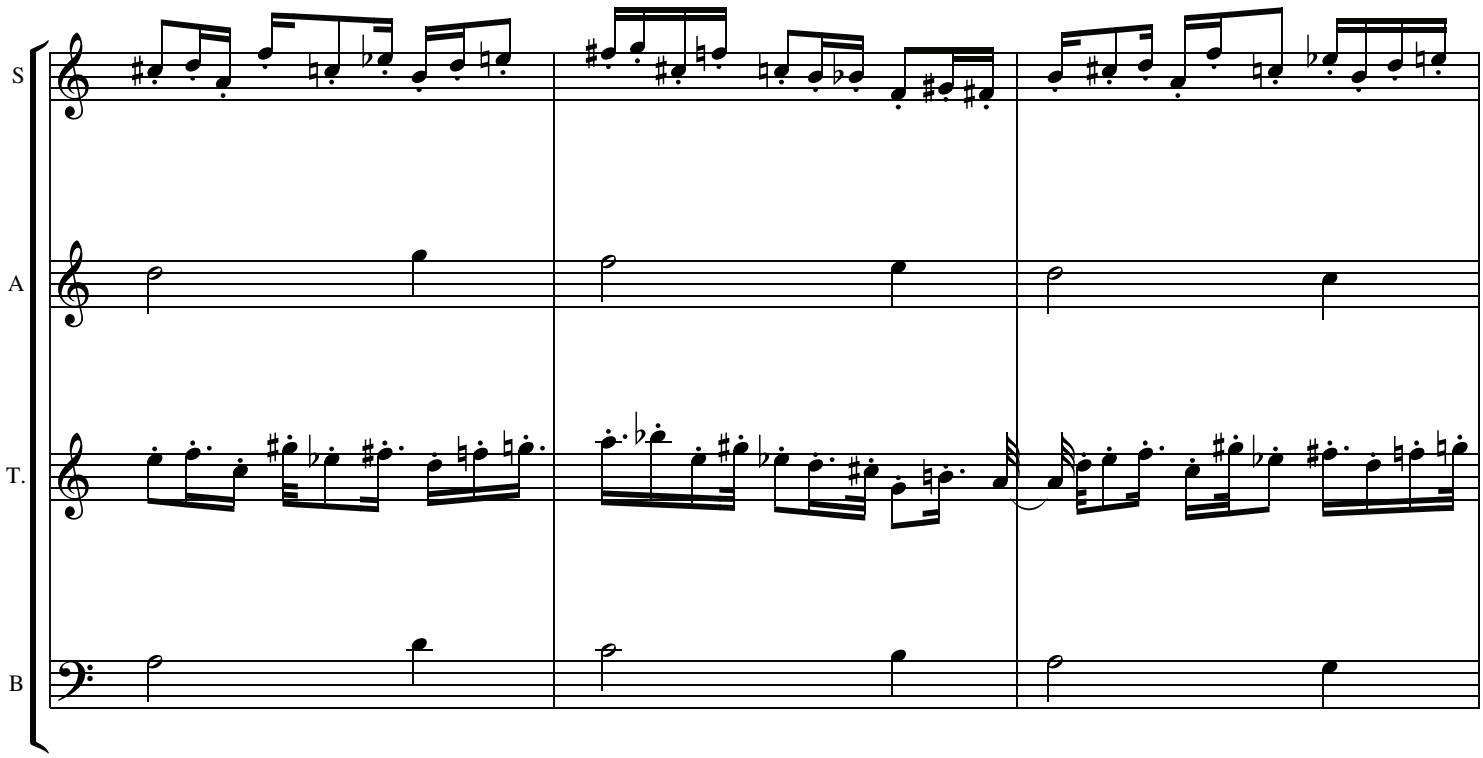

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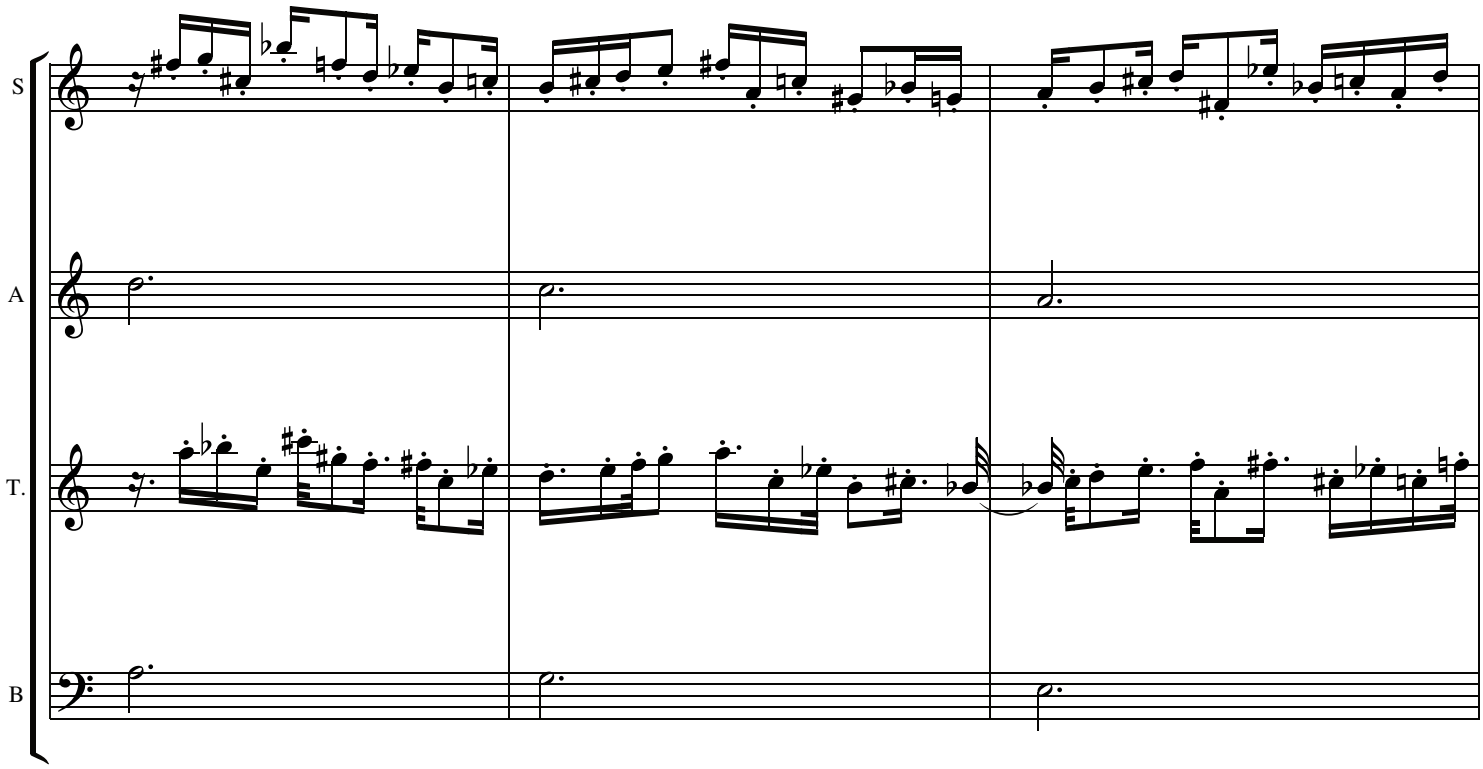

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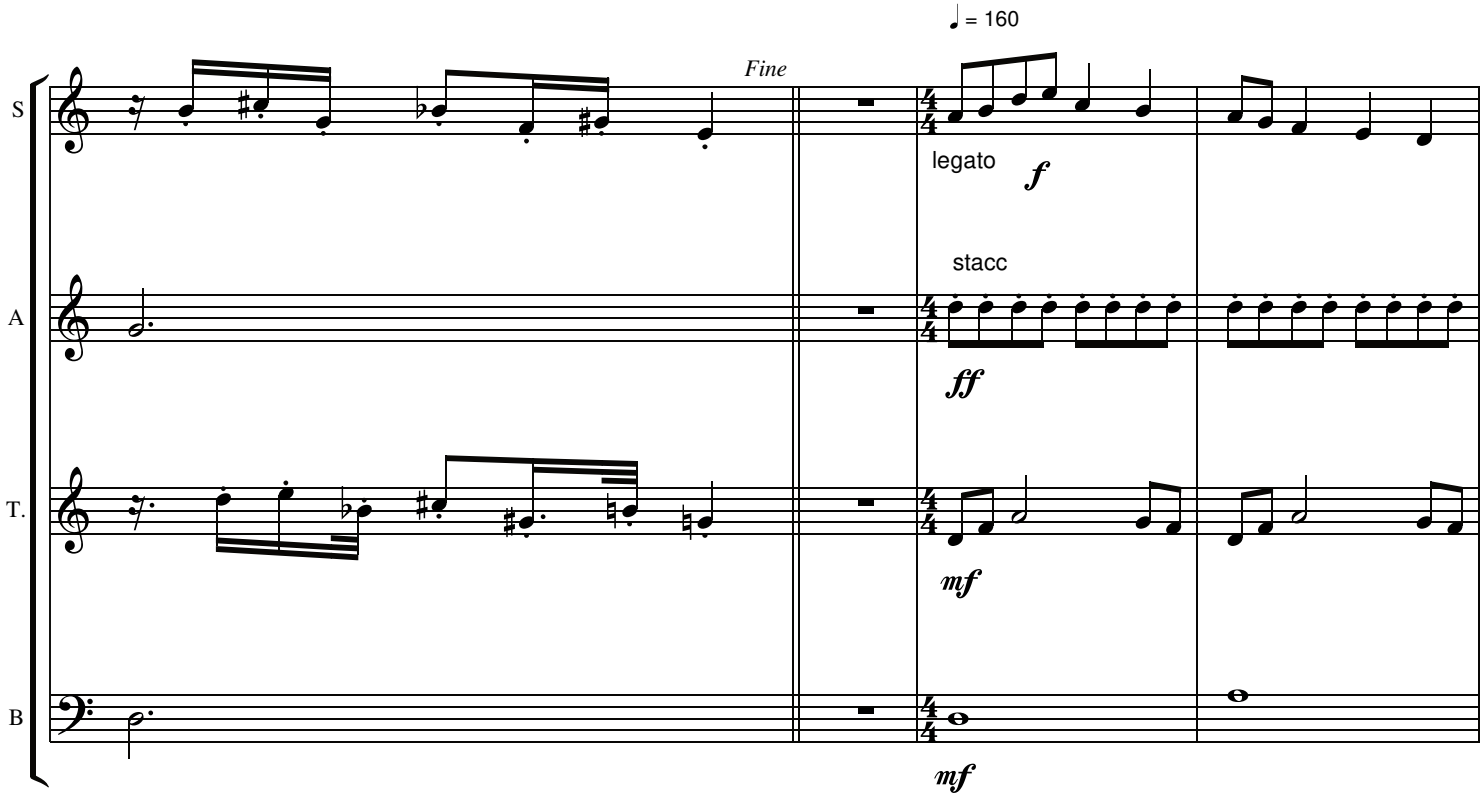

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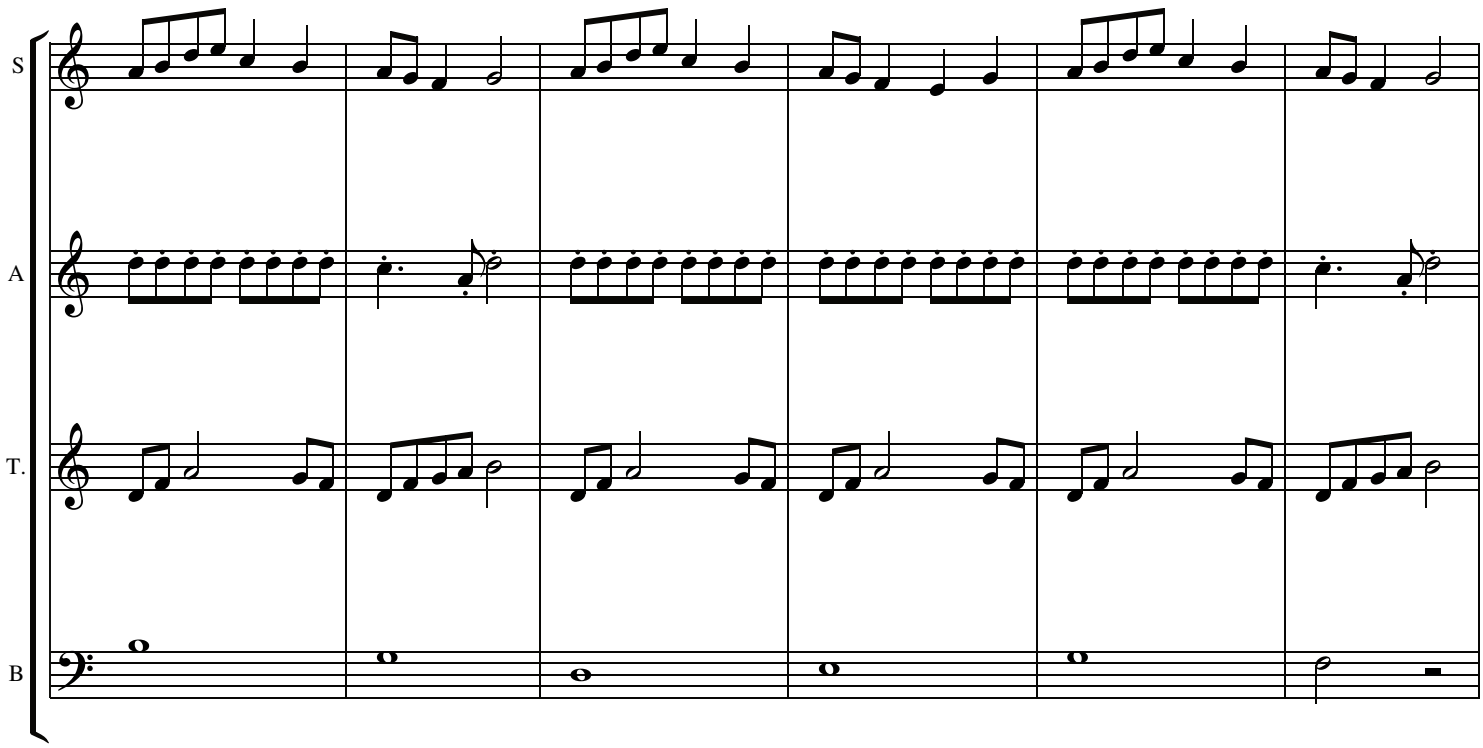

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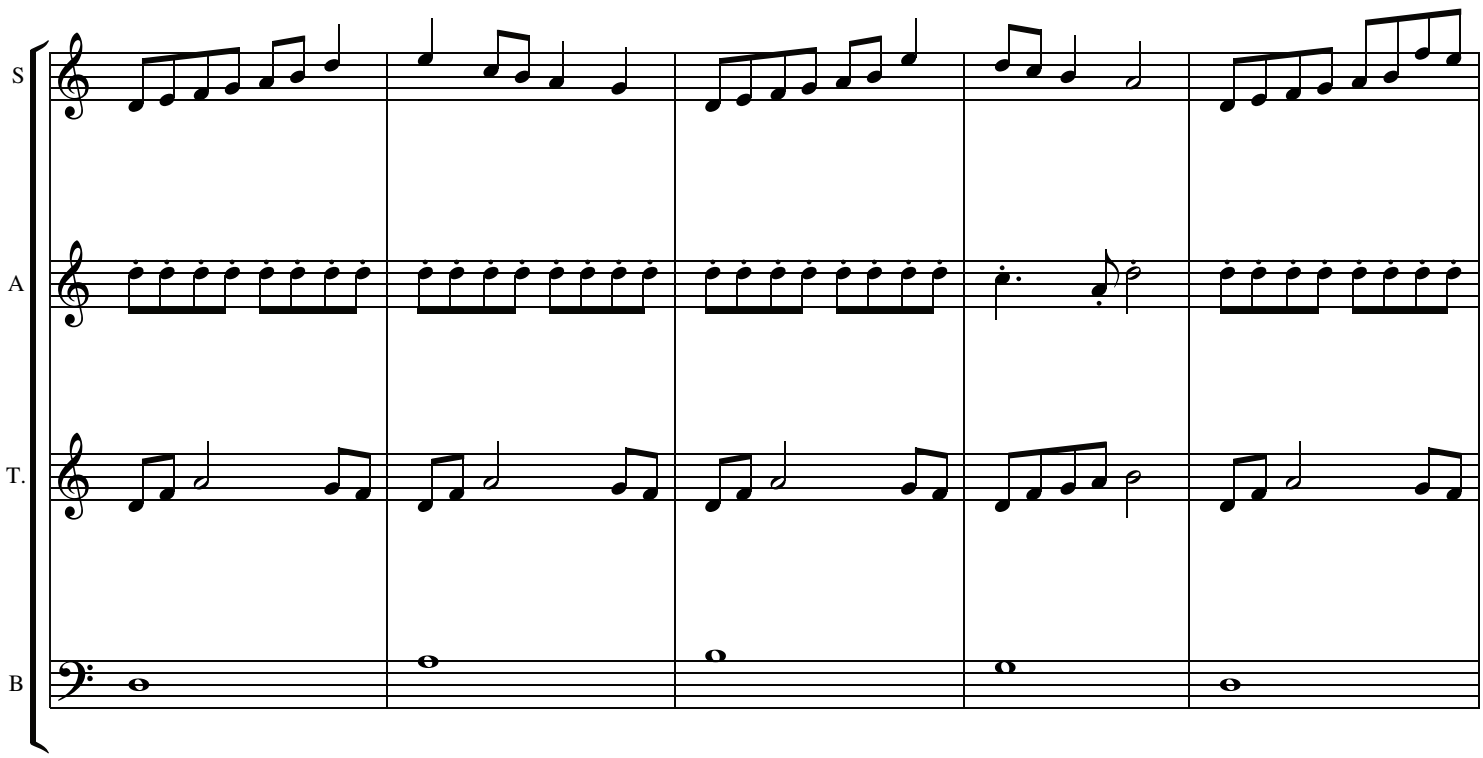

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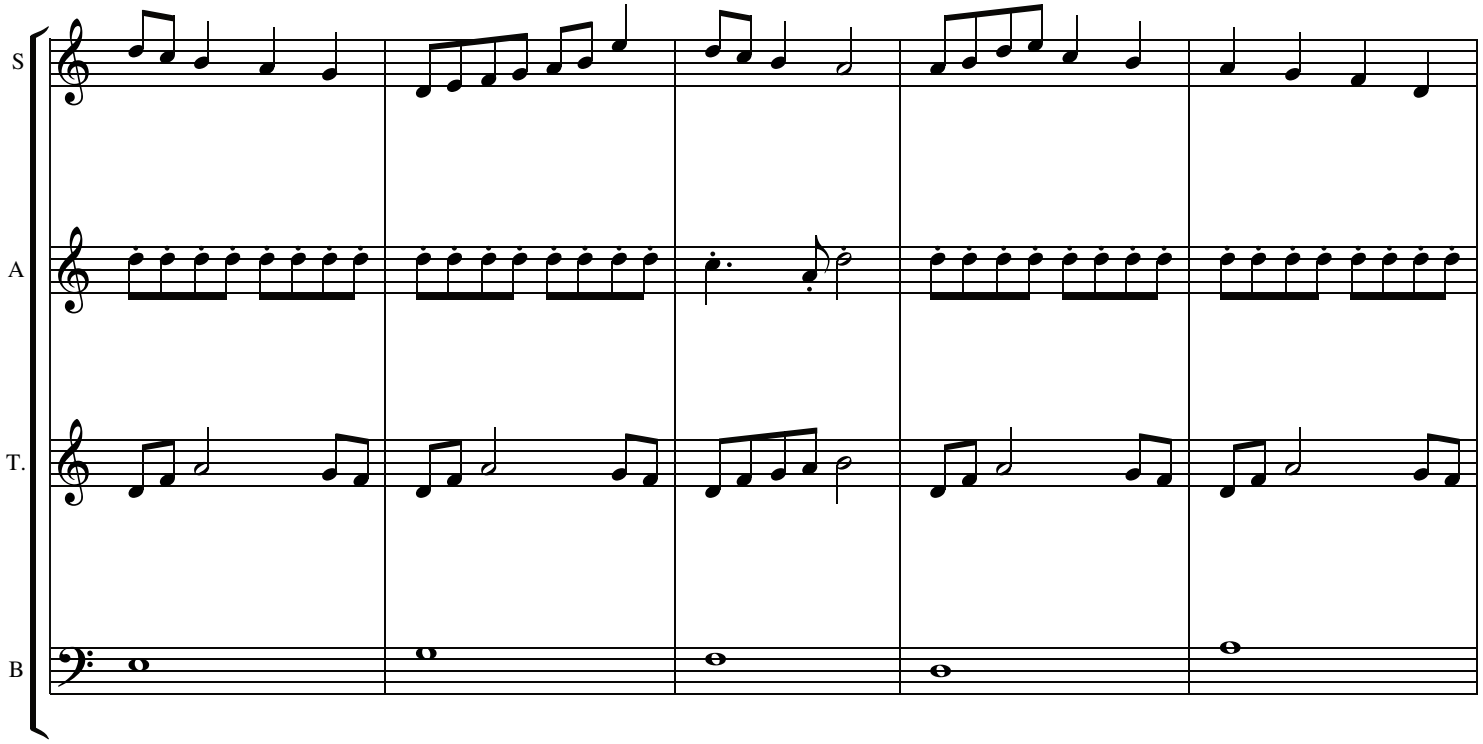

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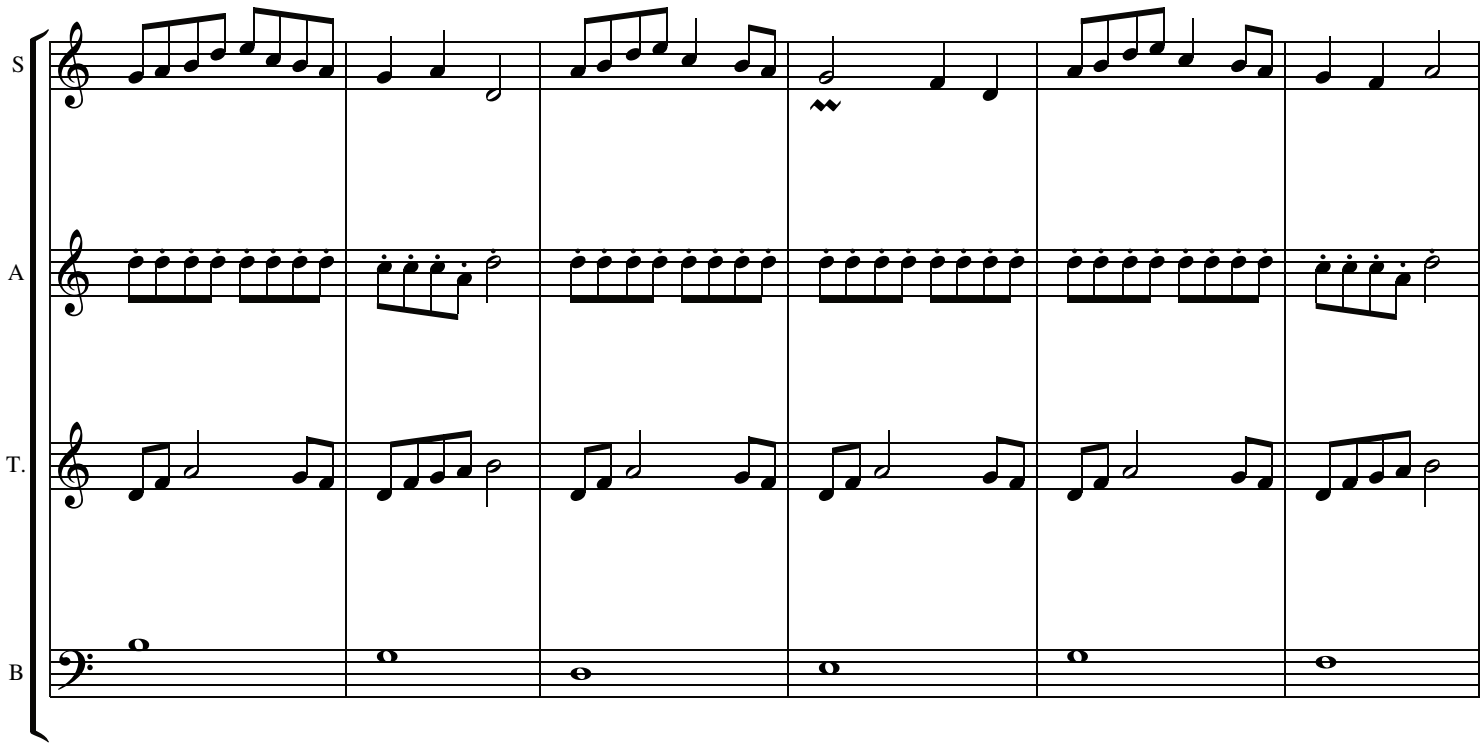

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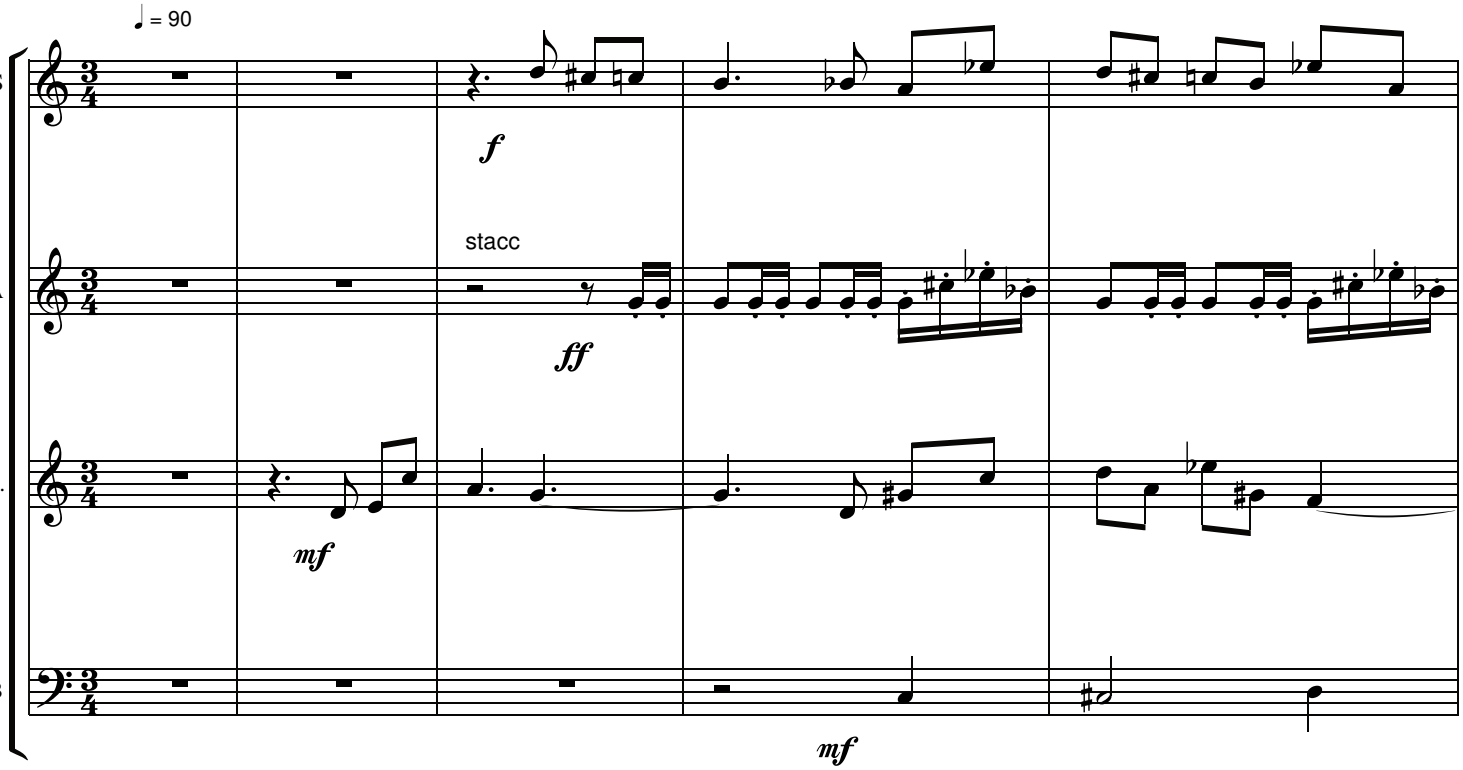

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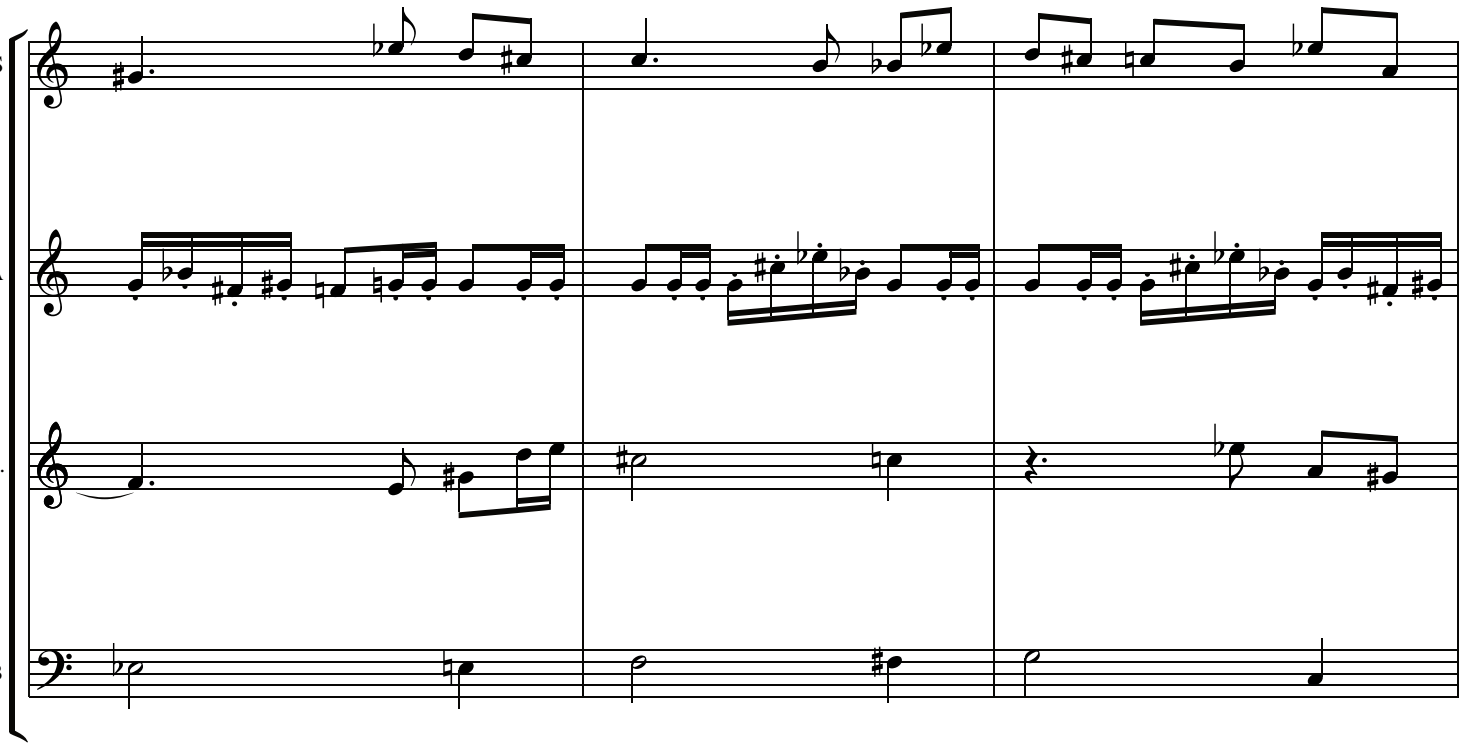

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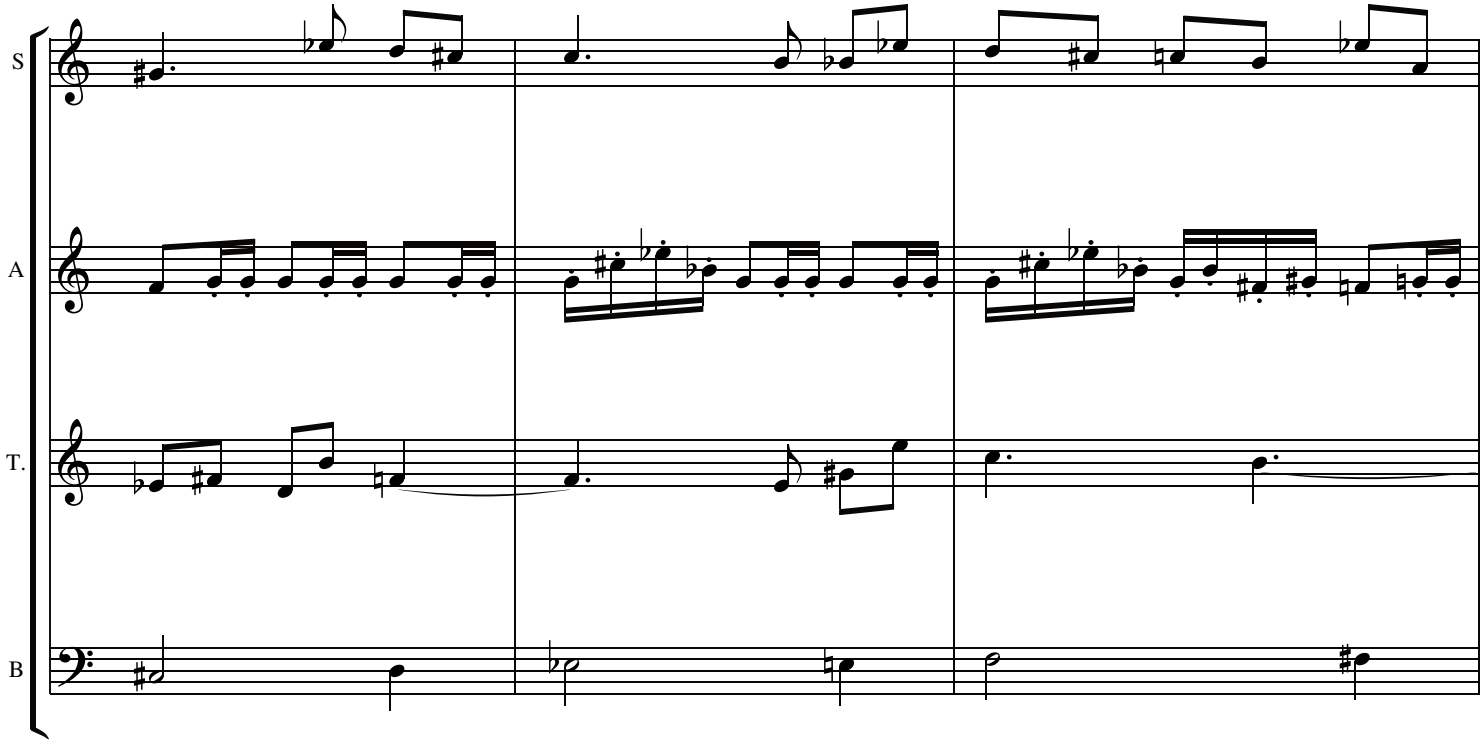

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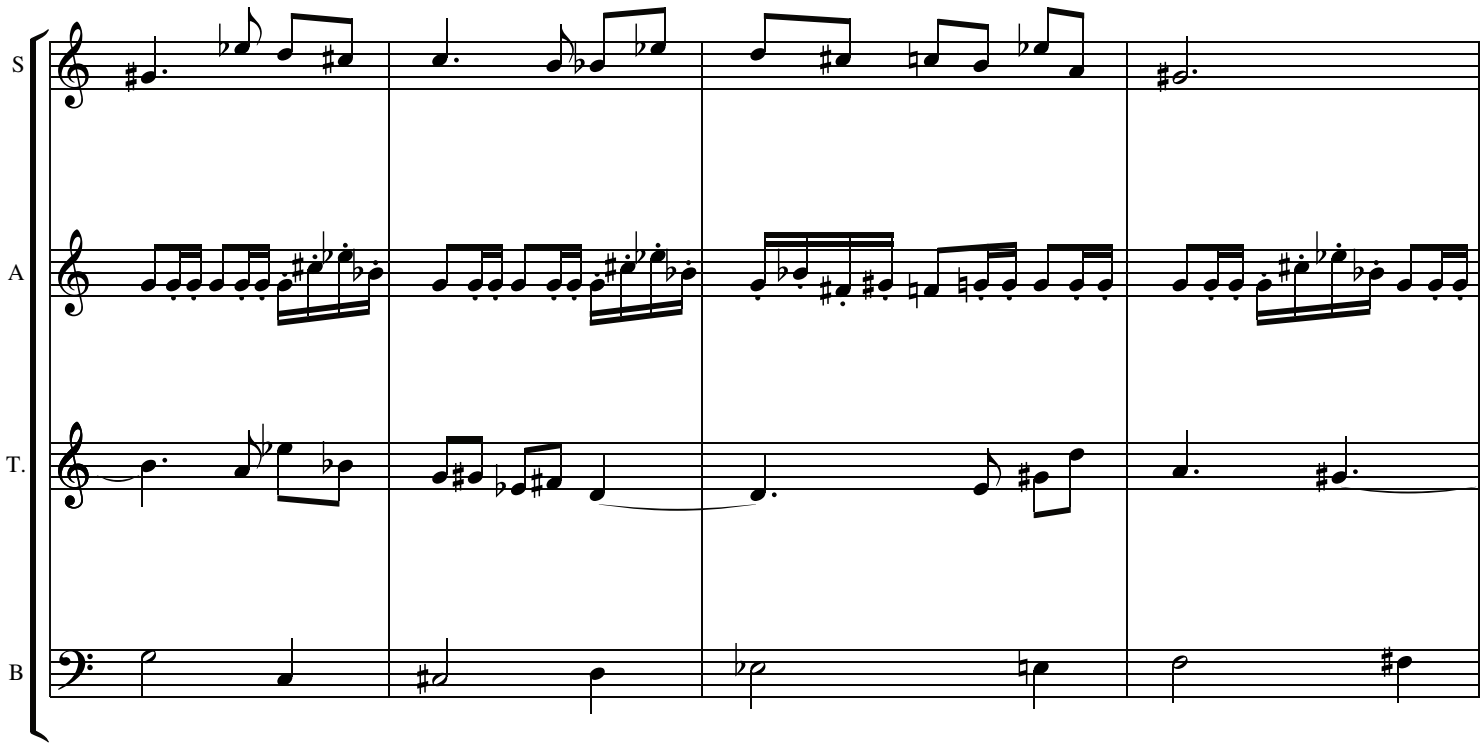

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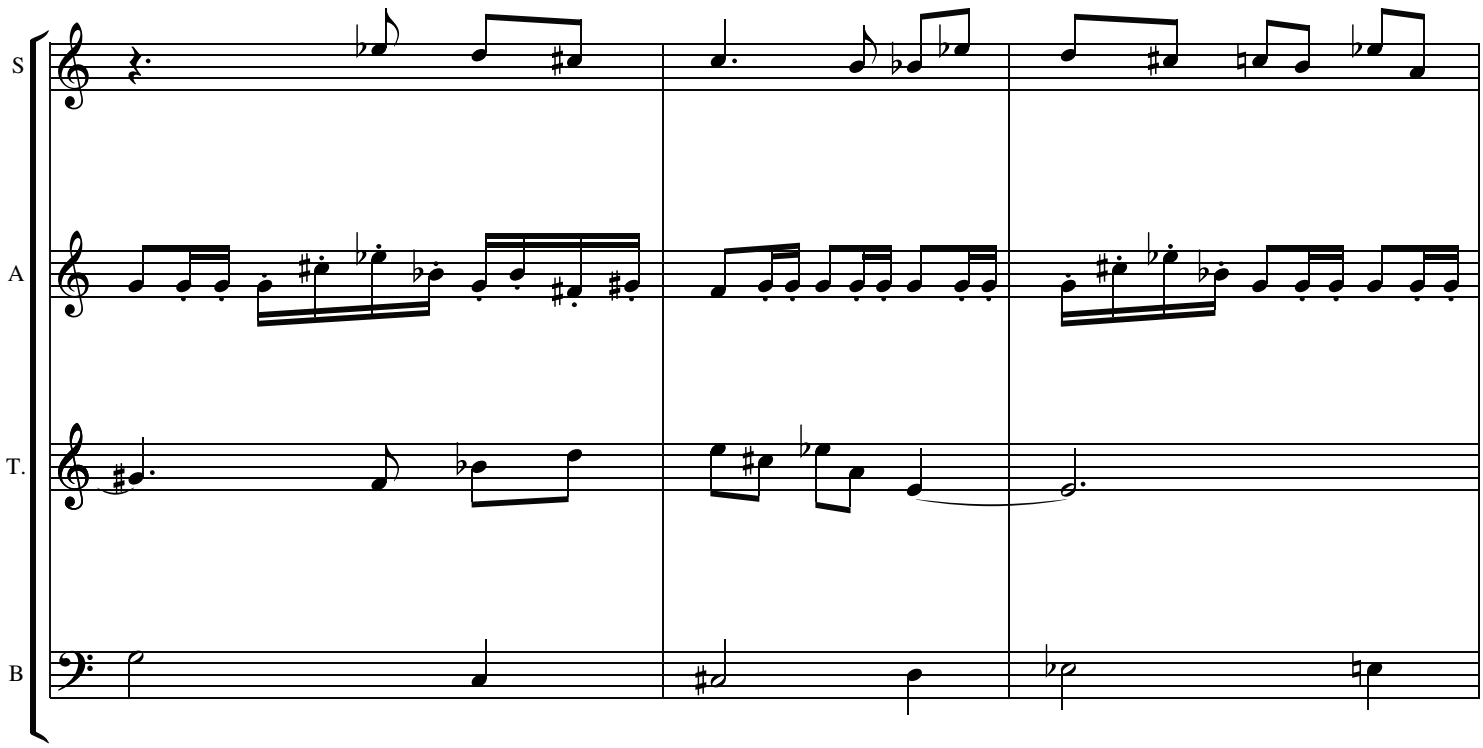

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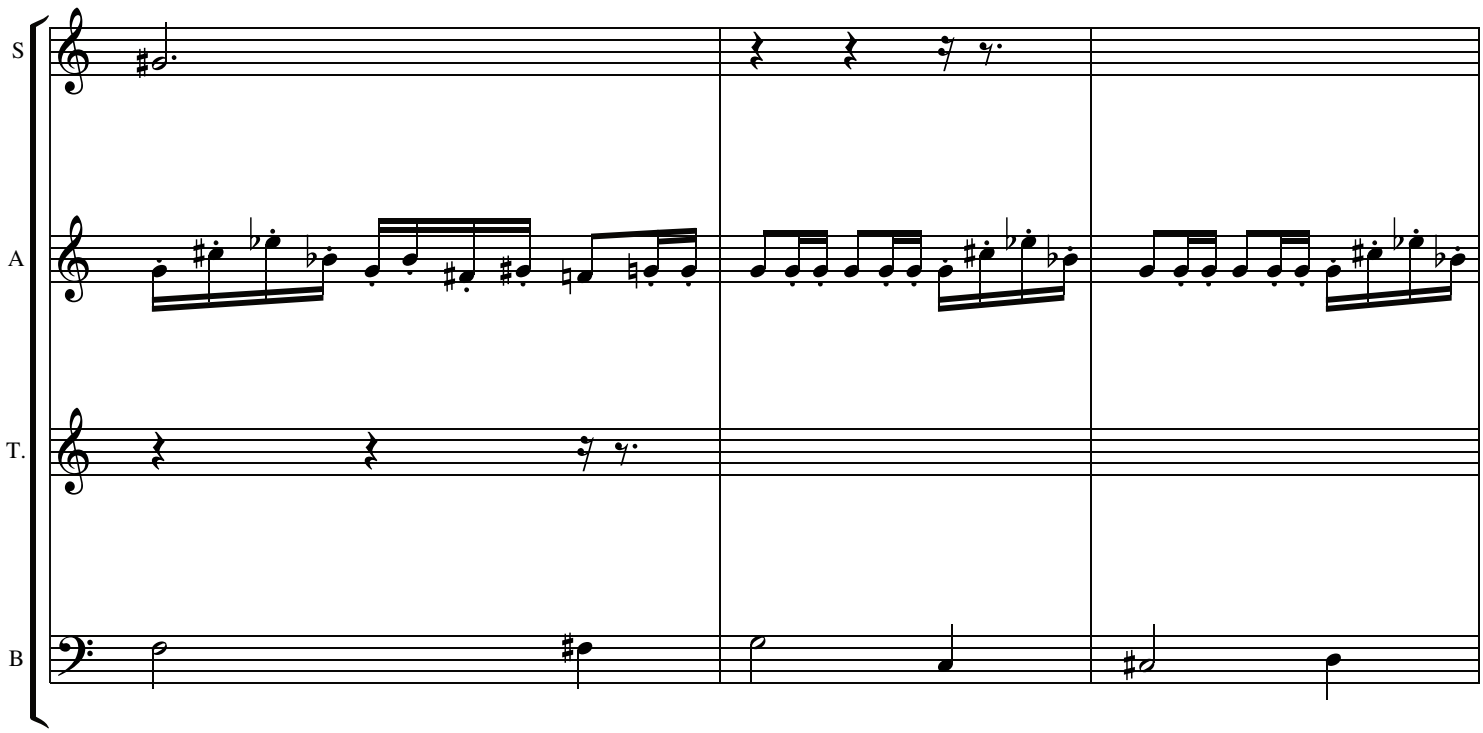

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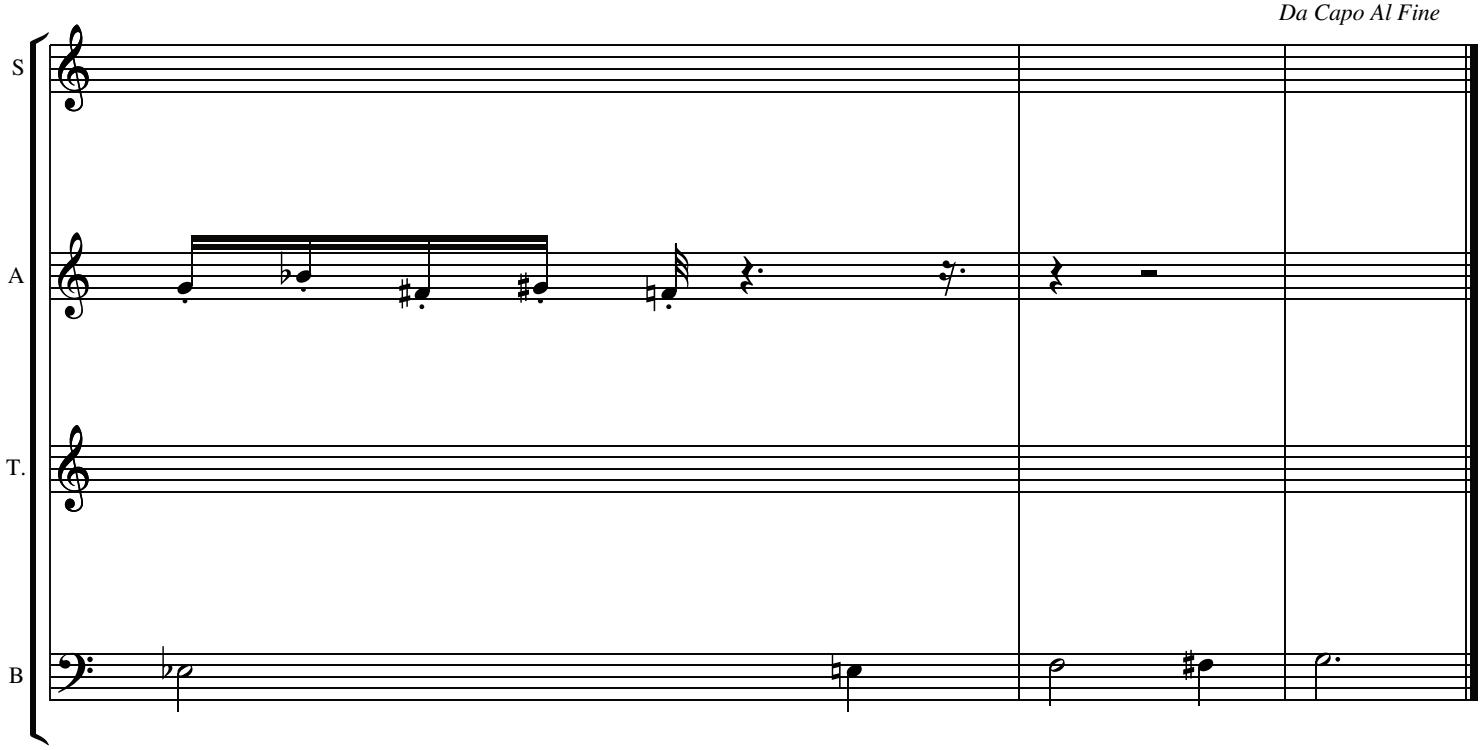
Da Capo Al Fine

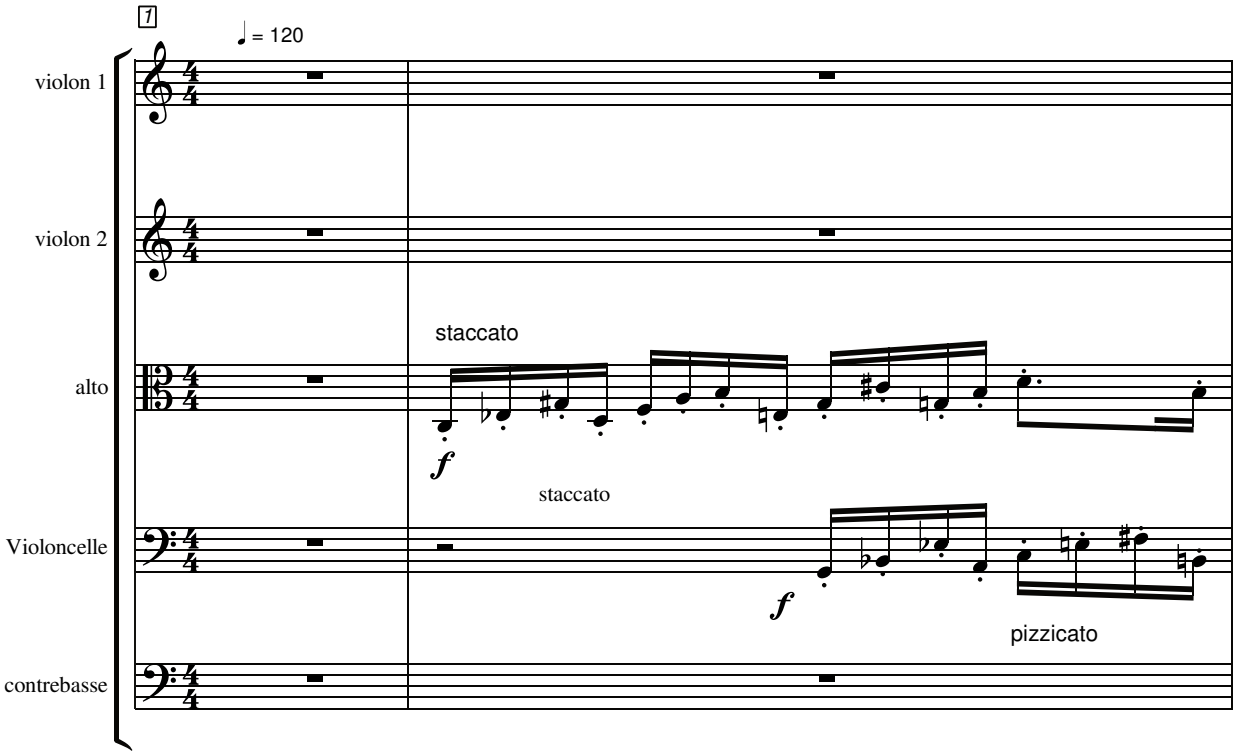


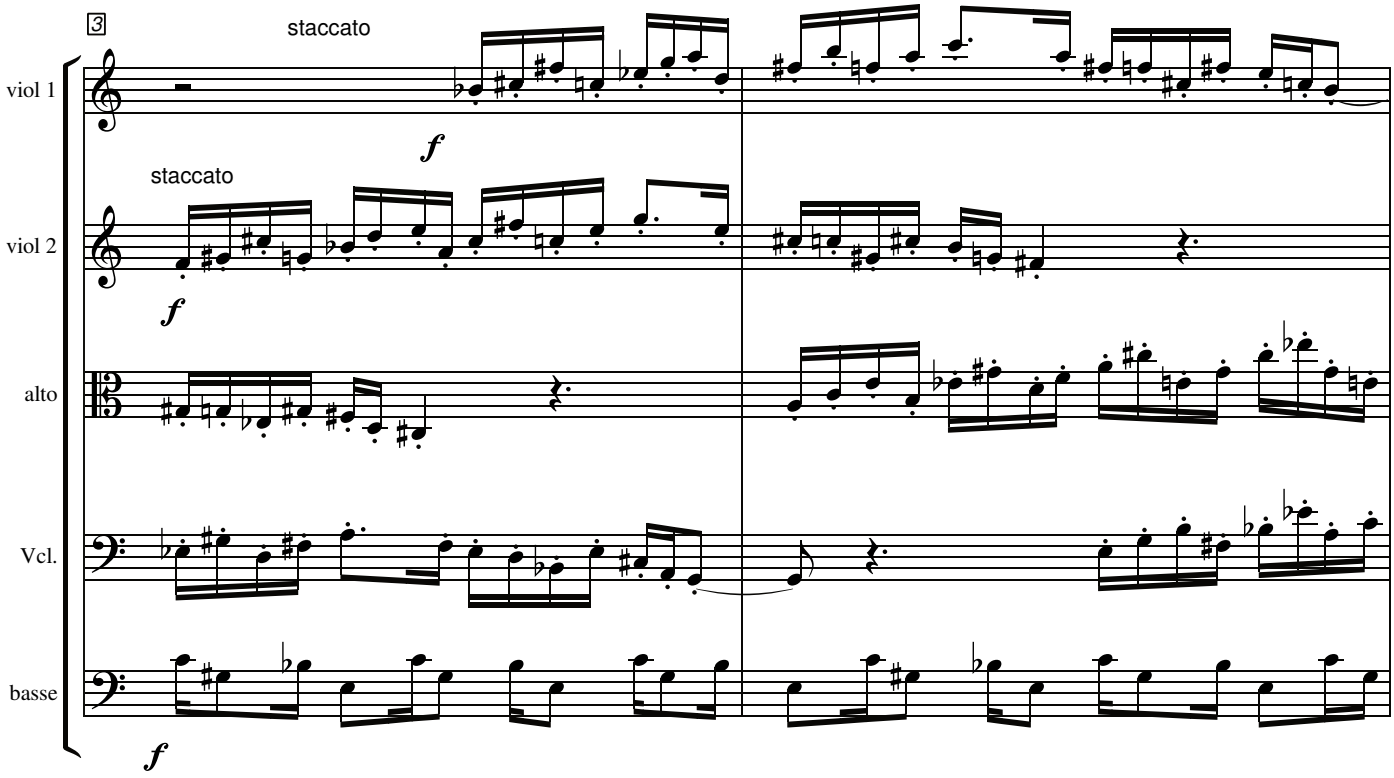
L'aube des possibles
mouvement 3

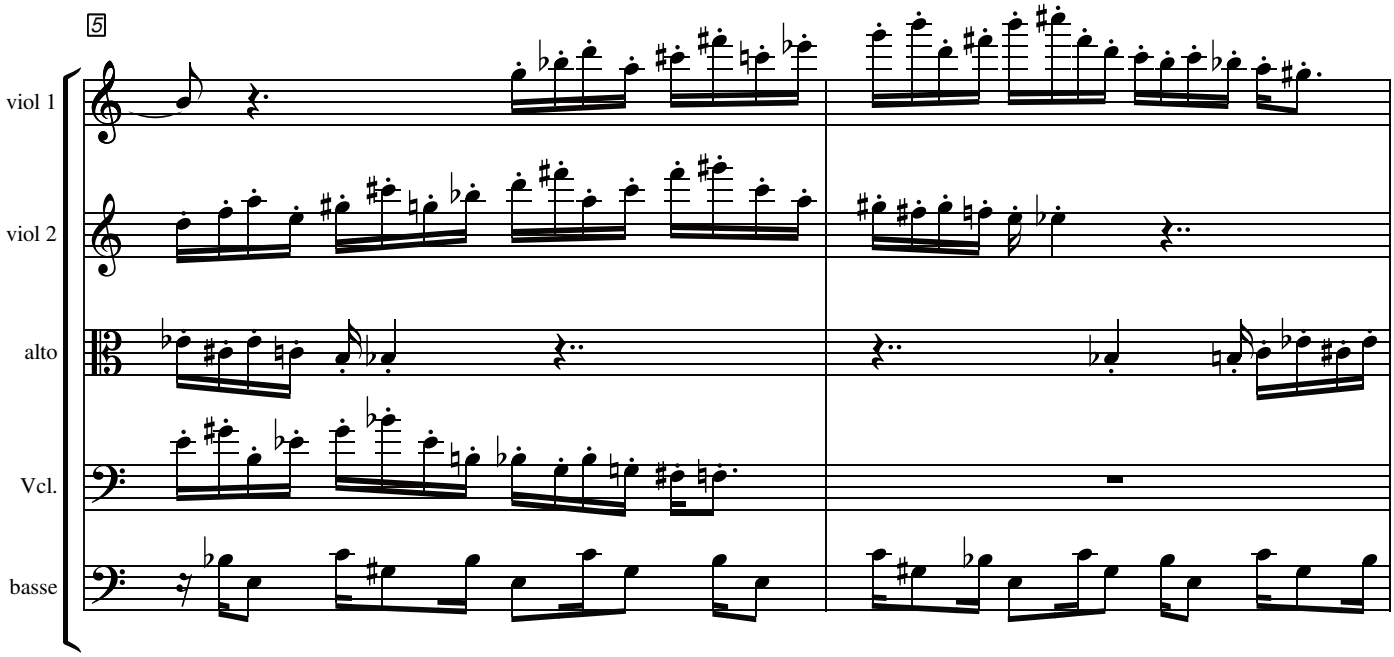
Jean-pierre Prudent

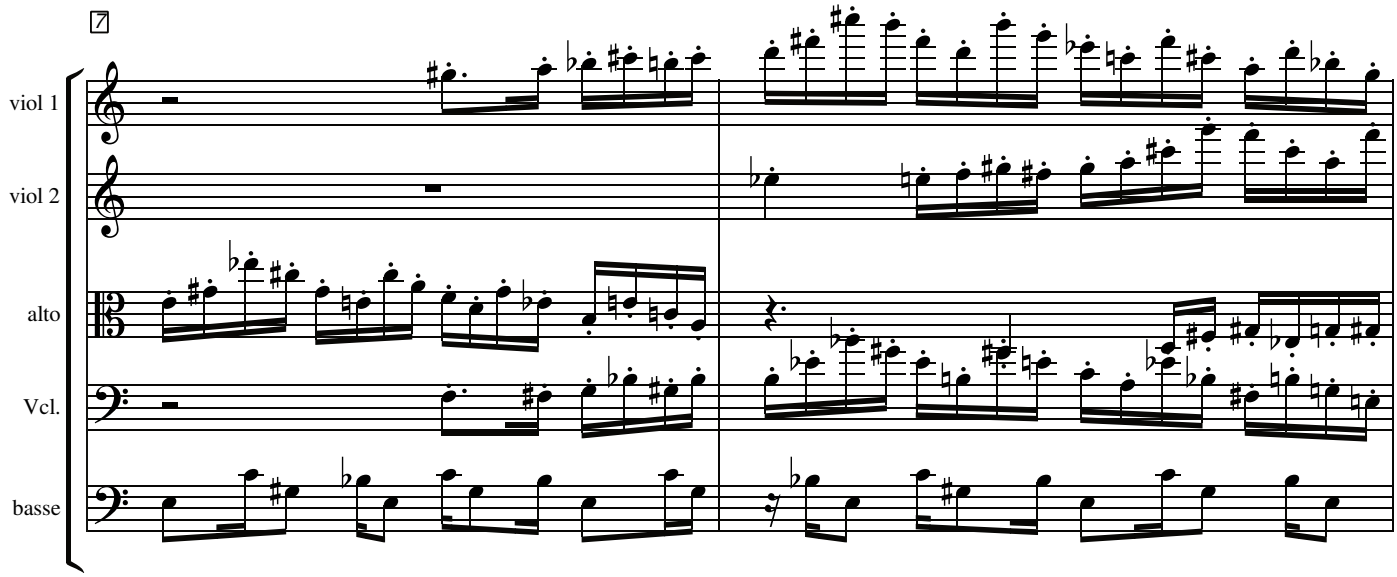
la contrebasse écrite à l'octave supérieure
les nuances sont indicatives
le staccato peut être un détaché net, un martelé, ou un marcato

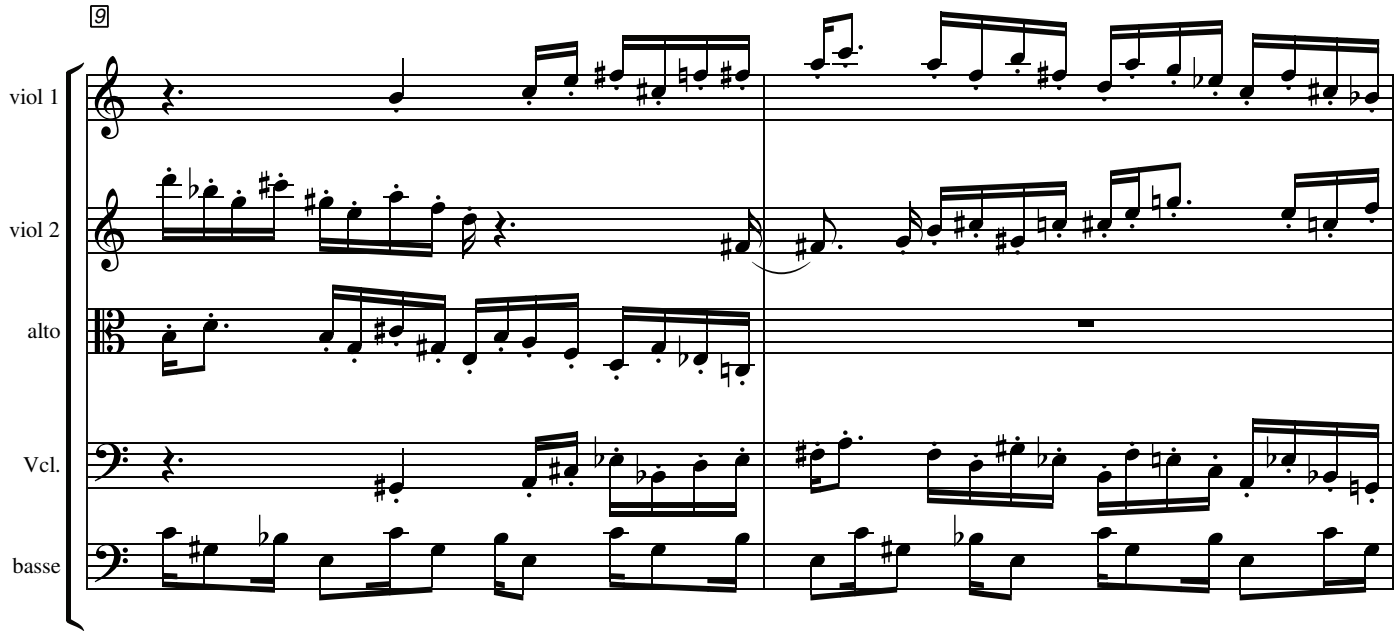
the double bass written at the higher octave
dynamics are indicative
staccato can be a sharp detached, a hammered or a marcato




3
staccato
viol 1
f
staccato
viol 2
f
alto
Vcl.
basse
f


5
viol 1
viol 2
alto
Vcl.
basse


7
viol 1
viol 2
alto
Vcl.
basse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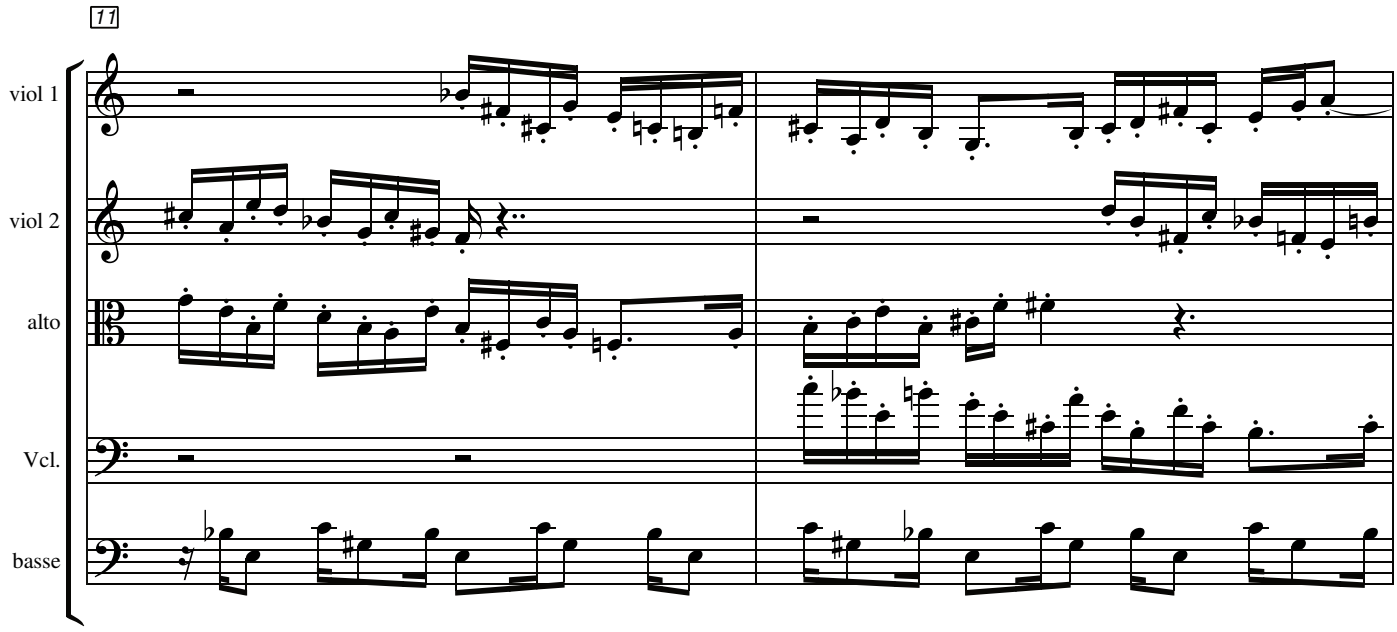
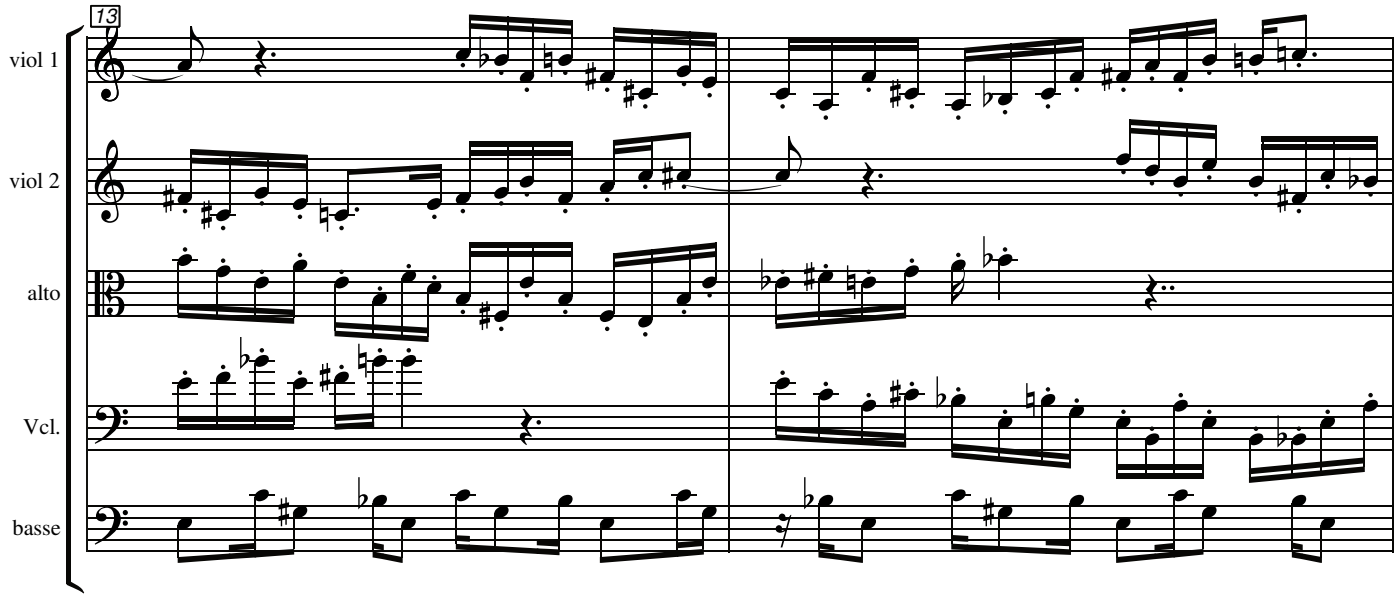
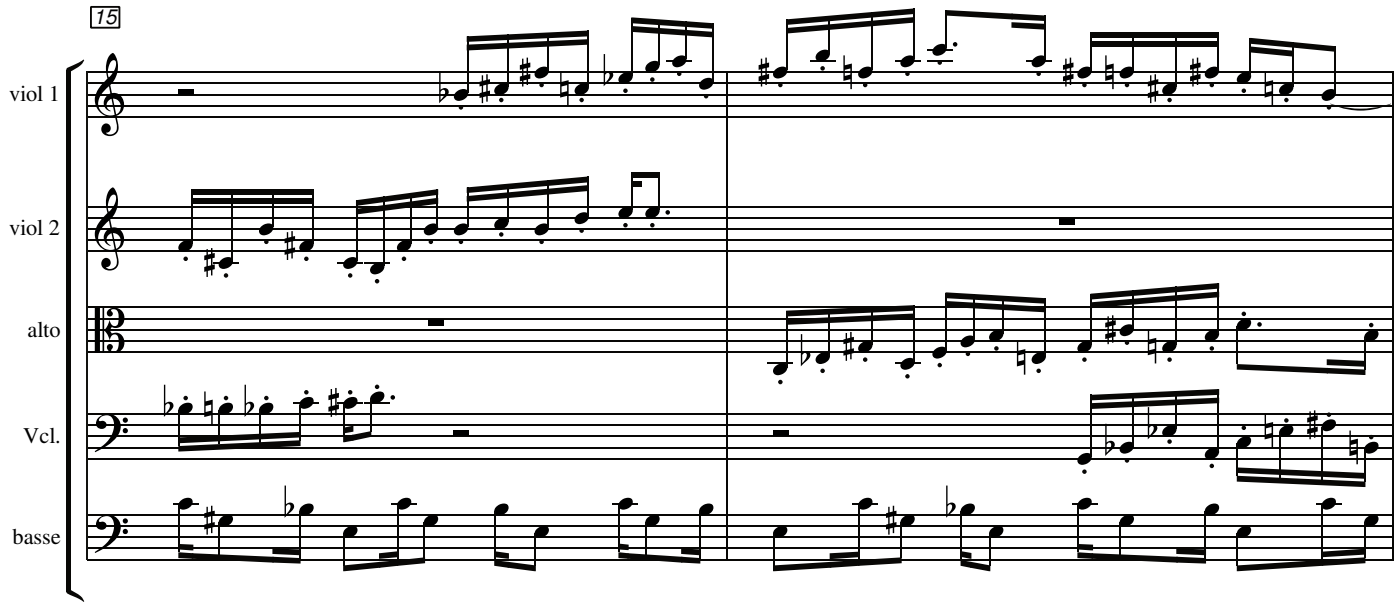
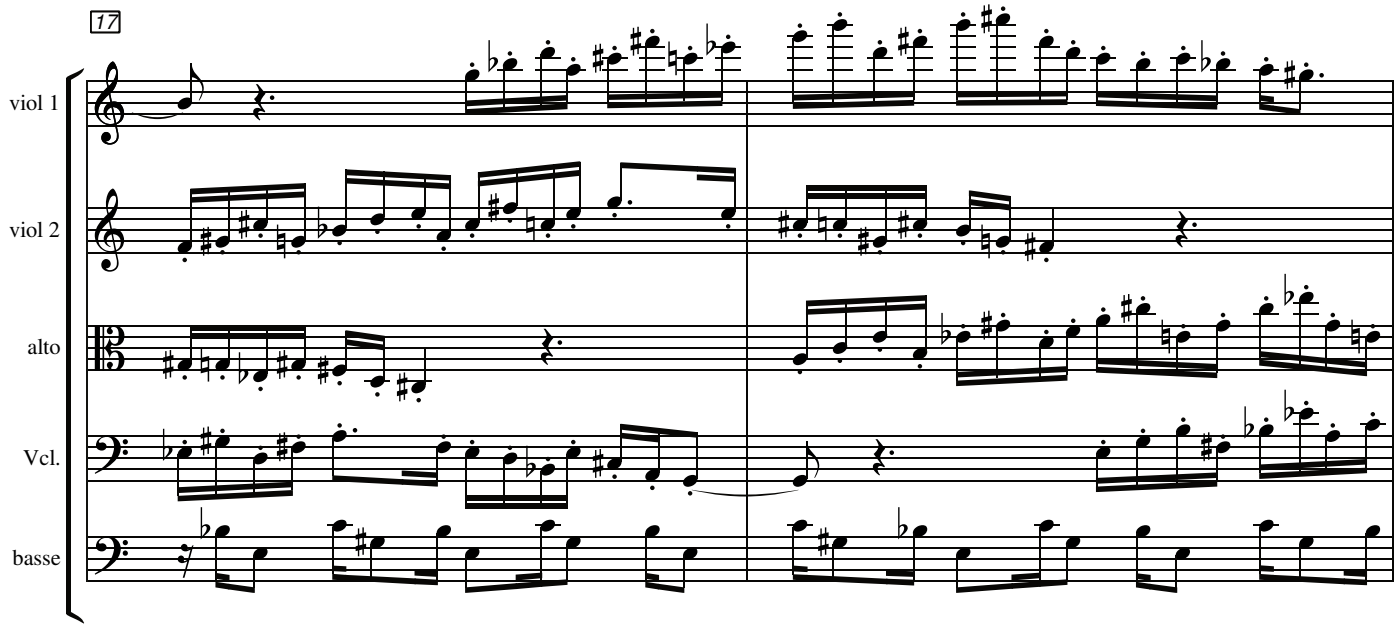
viol 1
viol 2
alto
Vcl.
basse


11
viol 1
viol 2
alto
Vcl.
basse


13
viol 1
viol 2
alto
Vcl.
basse


15
viol 1
viol 2
alto
Vcl.
basse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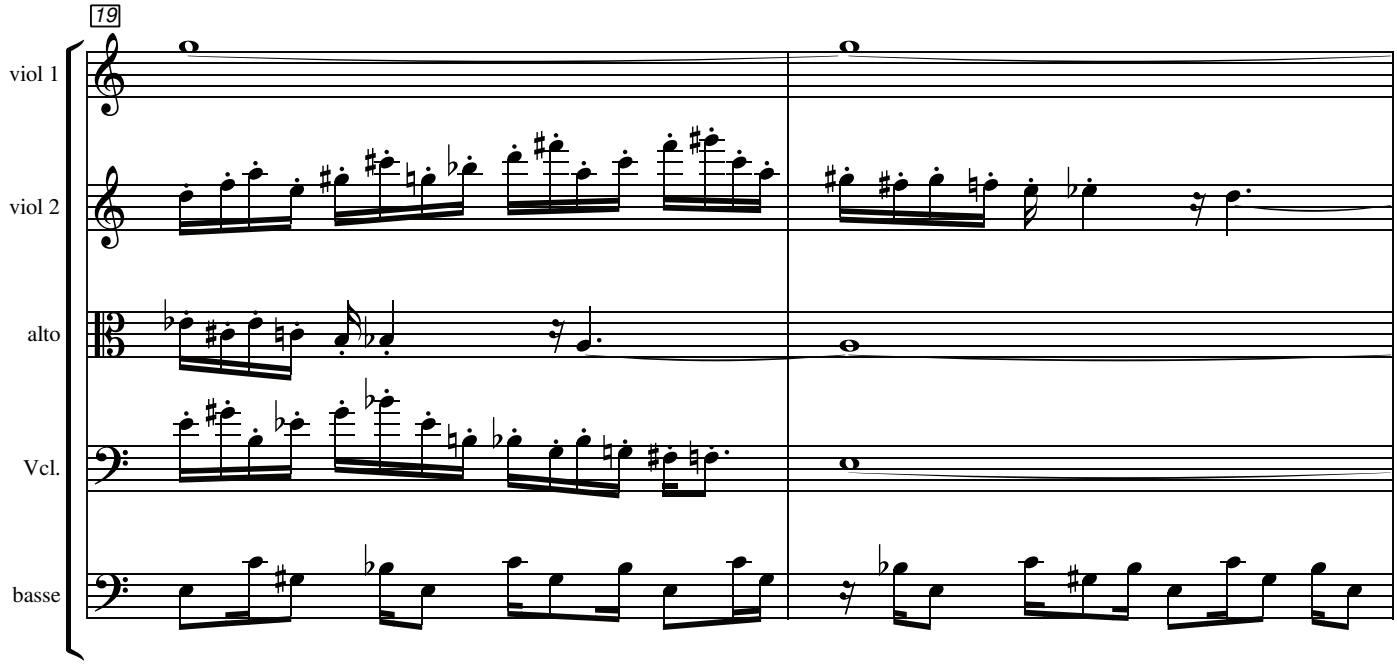
viol 1
viol 2
alto
Vcl.
basse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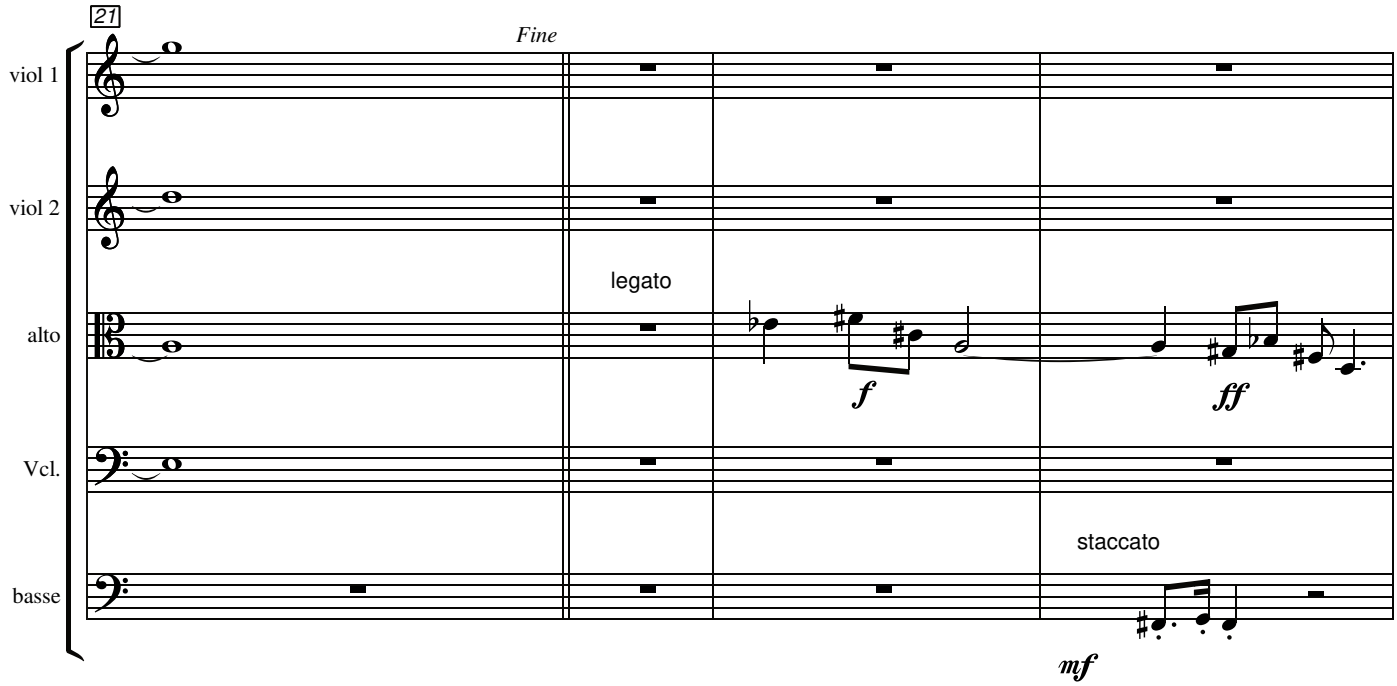
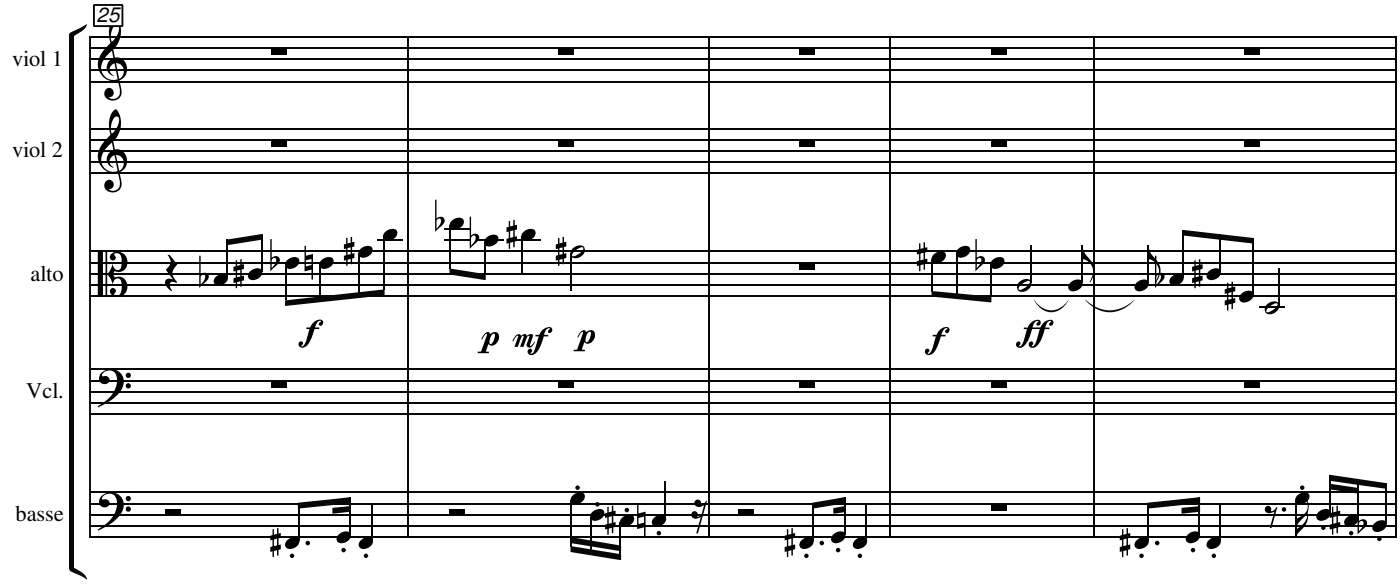
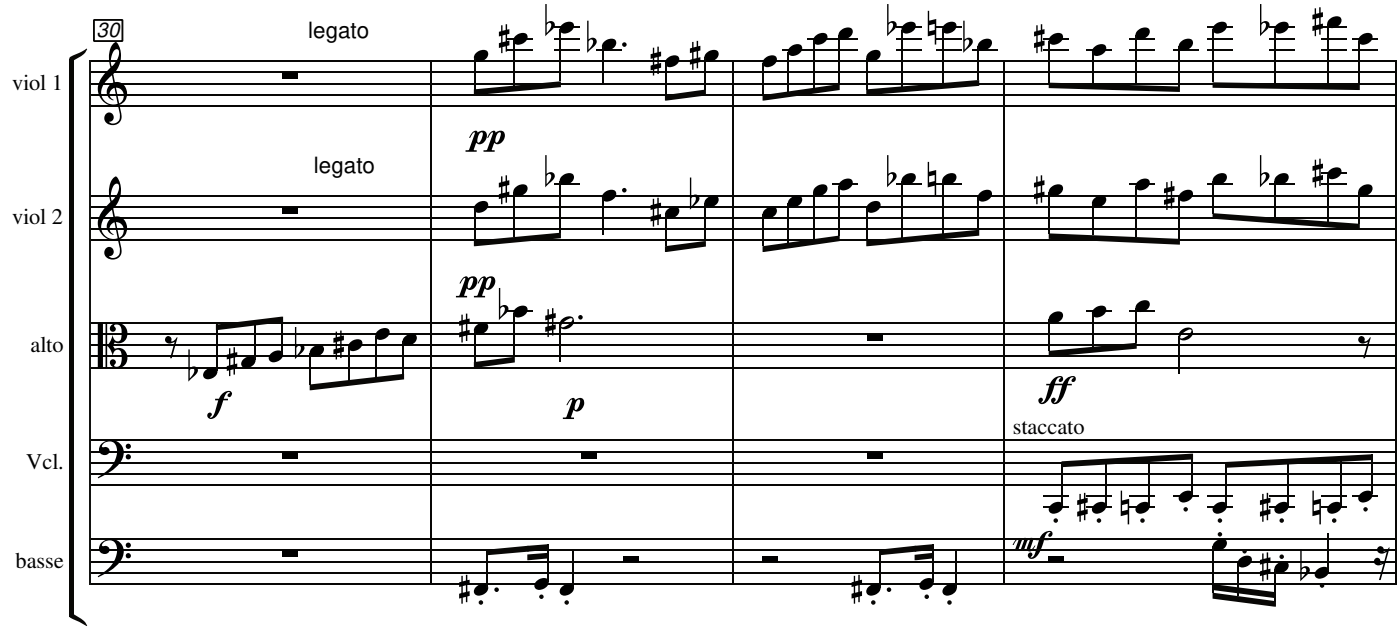
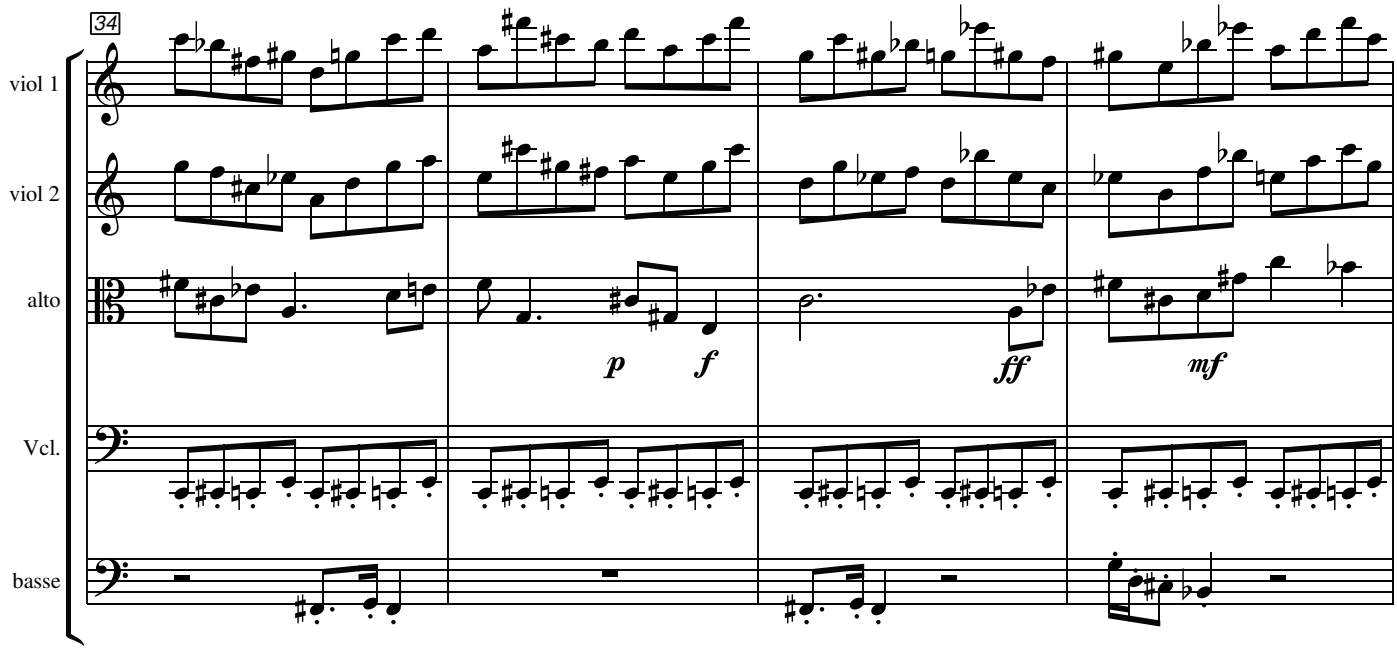
viol 1
viol 2
alto
Vcl.
basse


21
Fine
viol 1
viol 2
legato
alto
f
ff
Vcl.
staccato
basse
mf


25
viol 1
viol 2
alto
Vcl.
basse
f
p mf p
f
ff


30
legato
legato
viol 1
viol 2
alto
Vcl.
basse
pp
pp
f
p
ff
staccato
mf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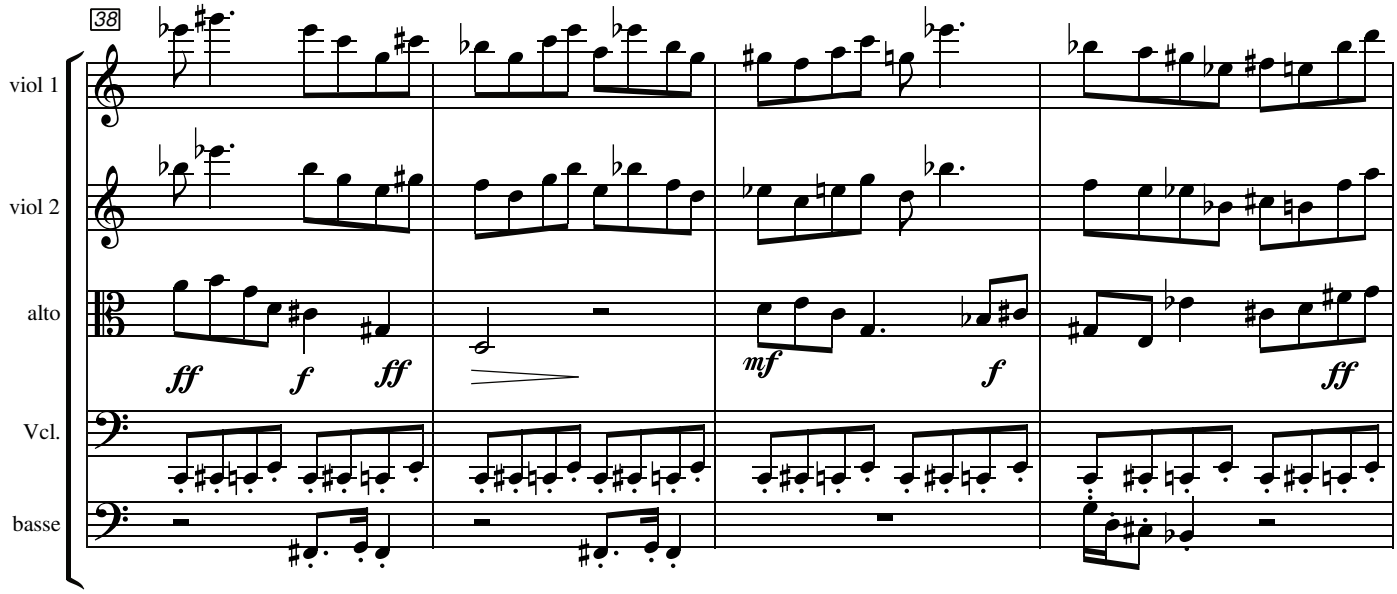
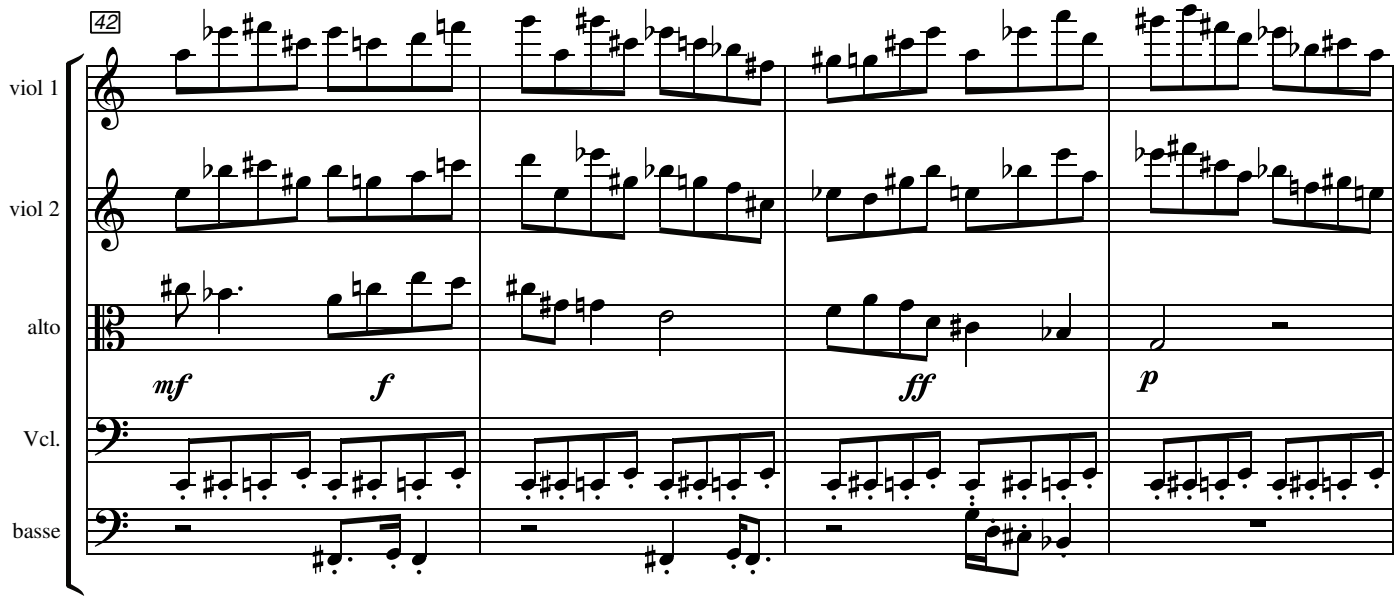
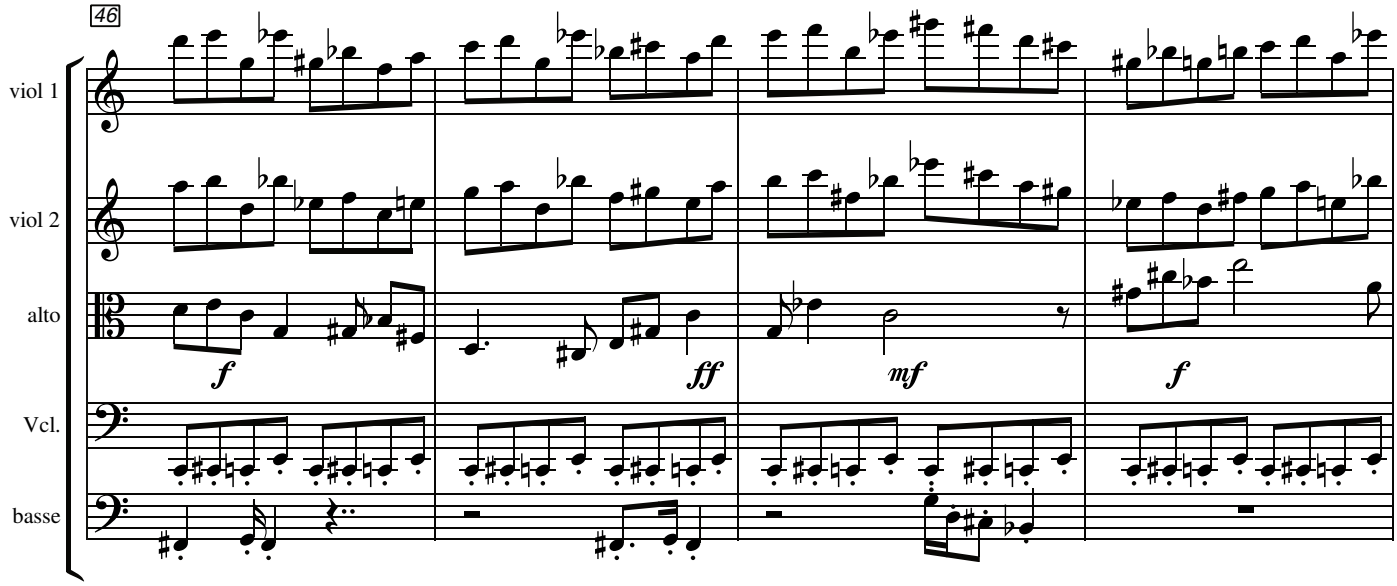
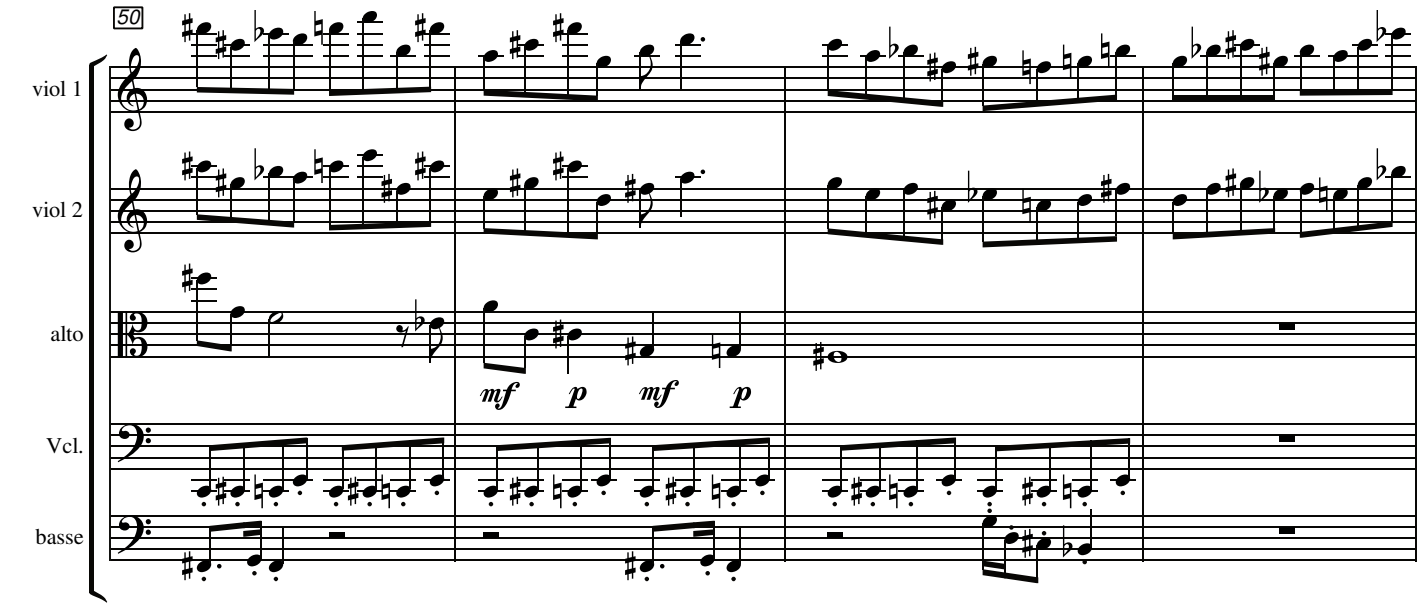
viol 1
viol 2
alto
Vcl.
basse
p
f
ff
mf


38
viol 1
viol 2
alto
Vcl.
basse
ff
f
ff
mf
f
ff


42
viol 1
viol 2
alto
Vcl.
basse
mf
f
ff
p


46
viol 1
viol 2
alto
Vcl.
basse
f
ff
mf
f


50
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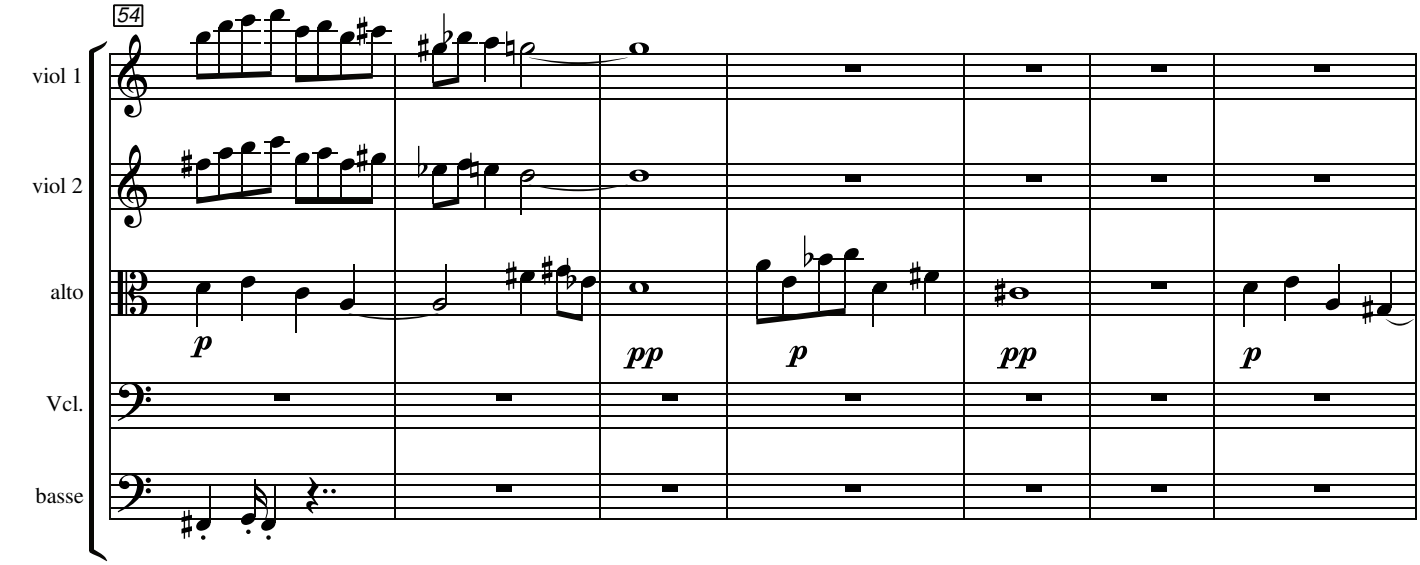
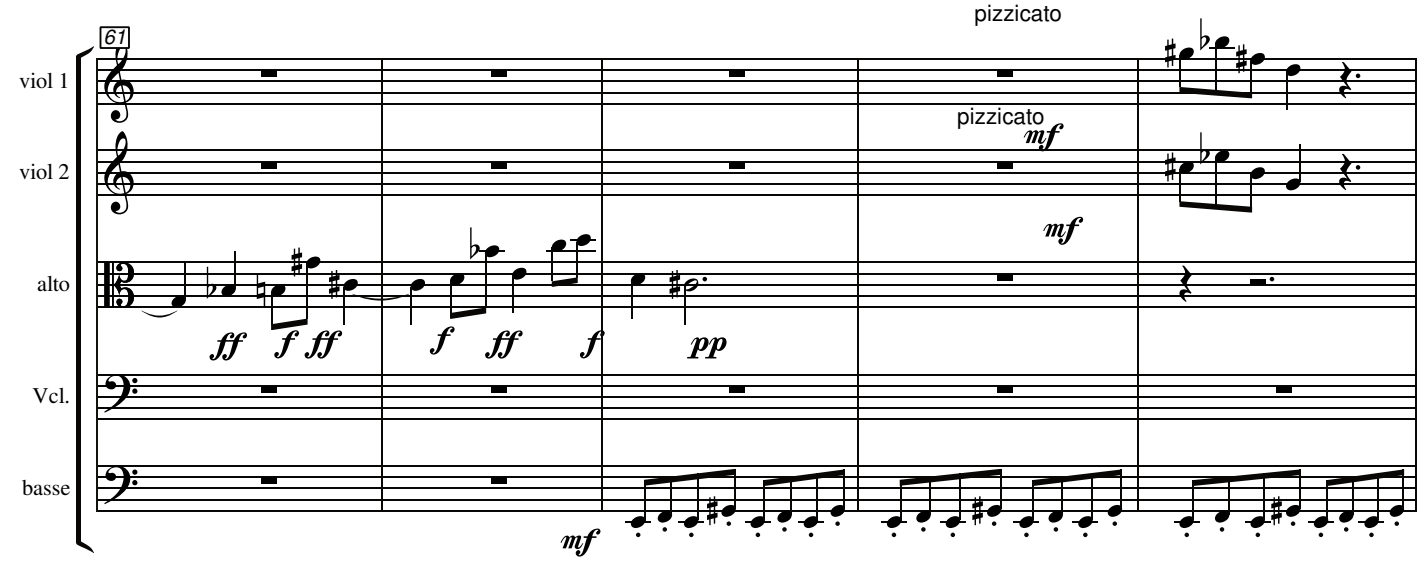
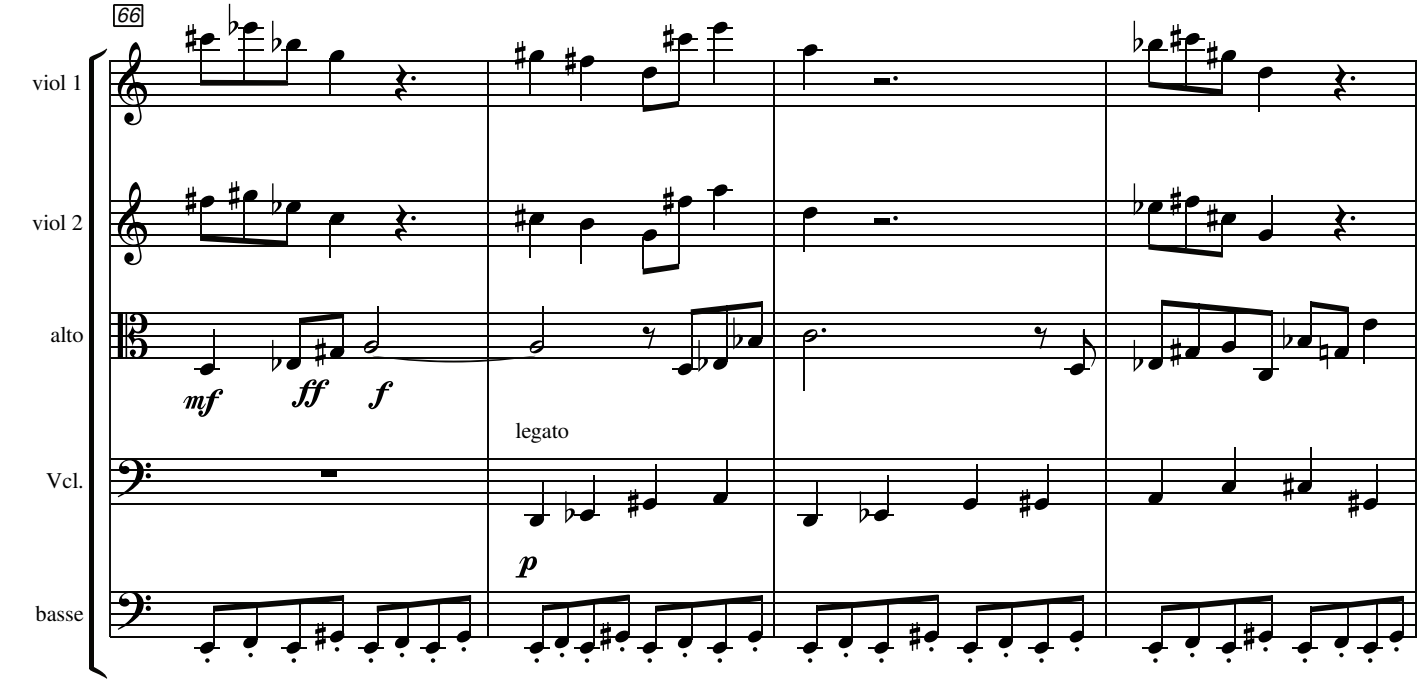
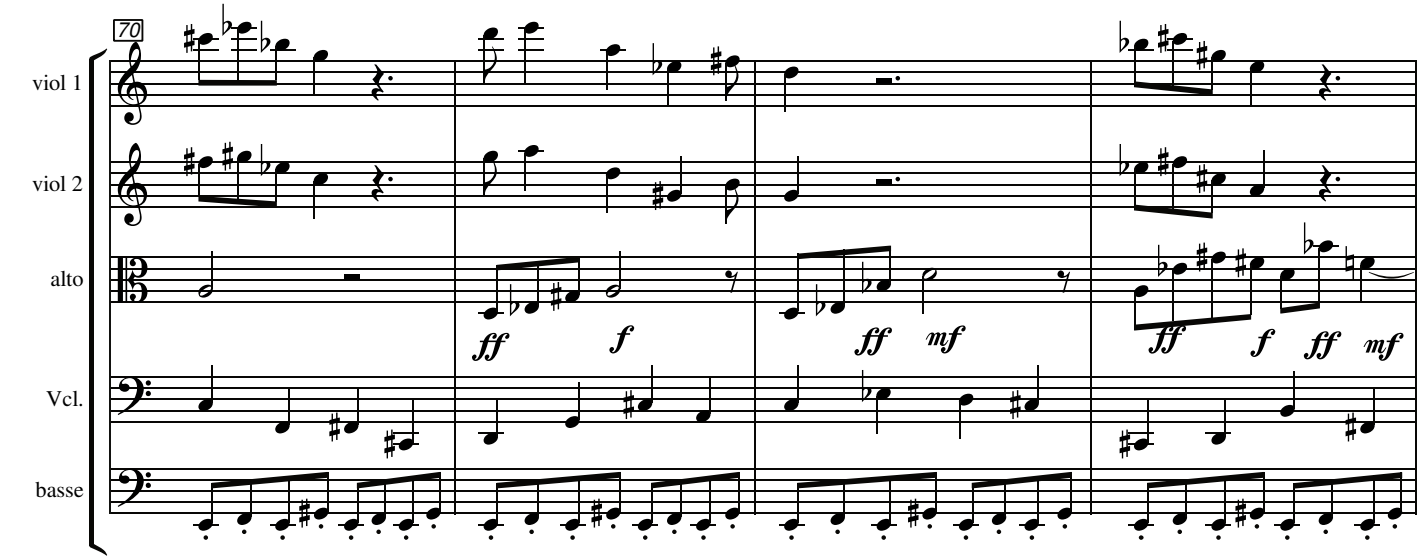
viol 2
alto
Vcl.
basse
mf p mf p


54
viol 1
viol 2
alto
Vcl.
basse
p pp p pp p


61
pizzicato
pizzicato
viol 1
viol 2
alto
Vcl.
basse
mf
mf
ff f ff f ff f pp
mf


66
viol 1
viol 2
alto
Vcl.
basse
mf
ff
f
legato
p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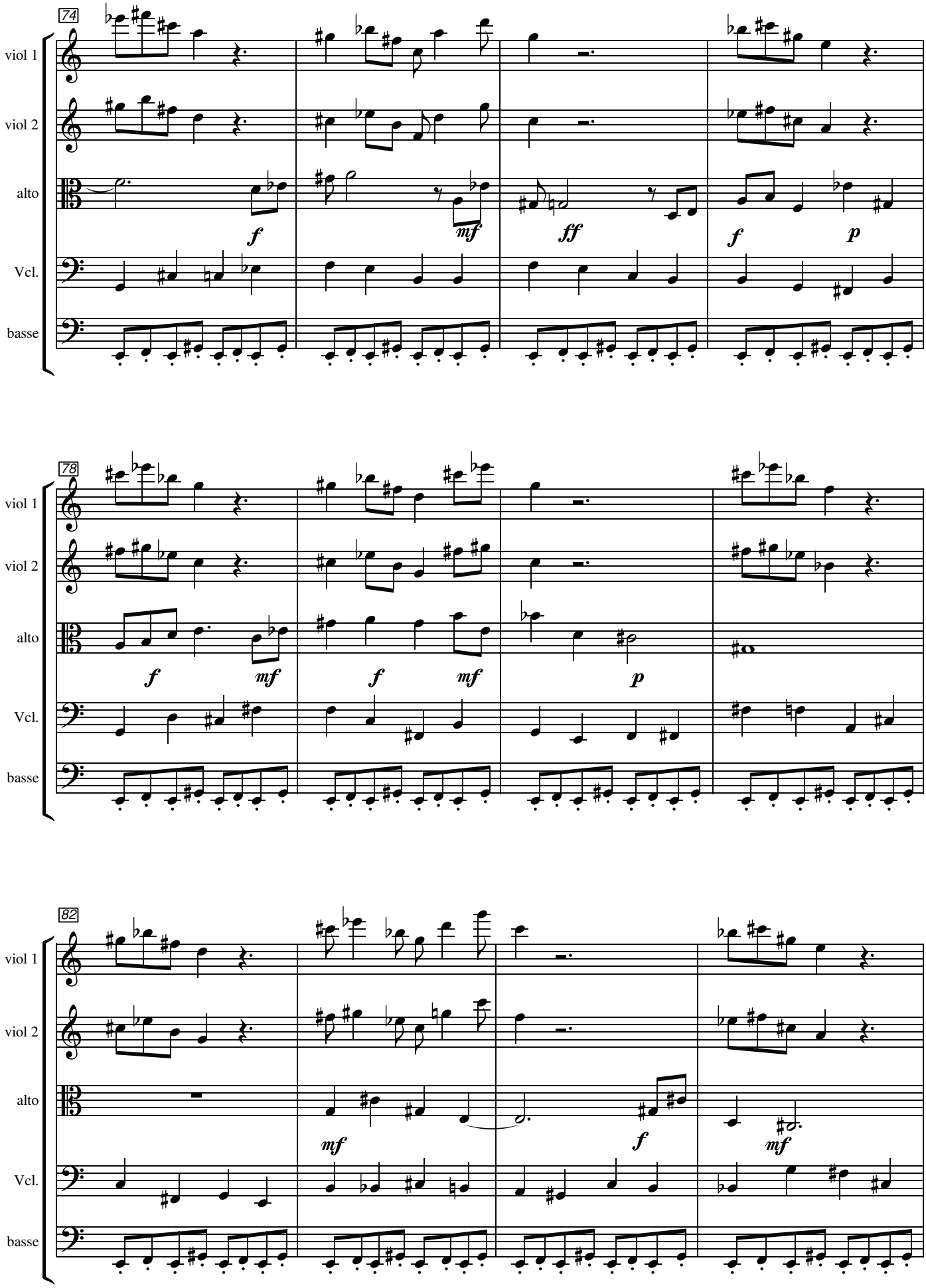
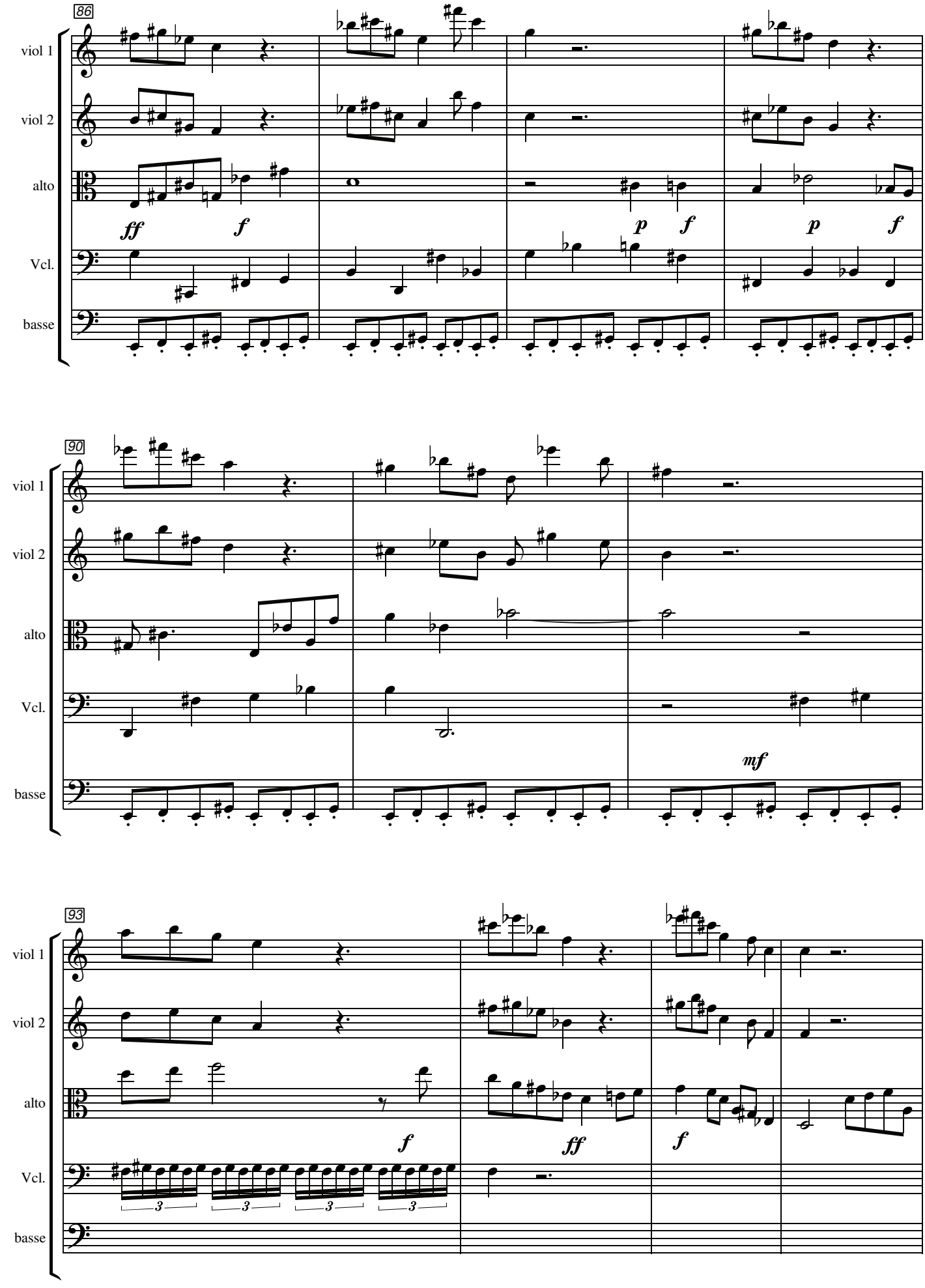
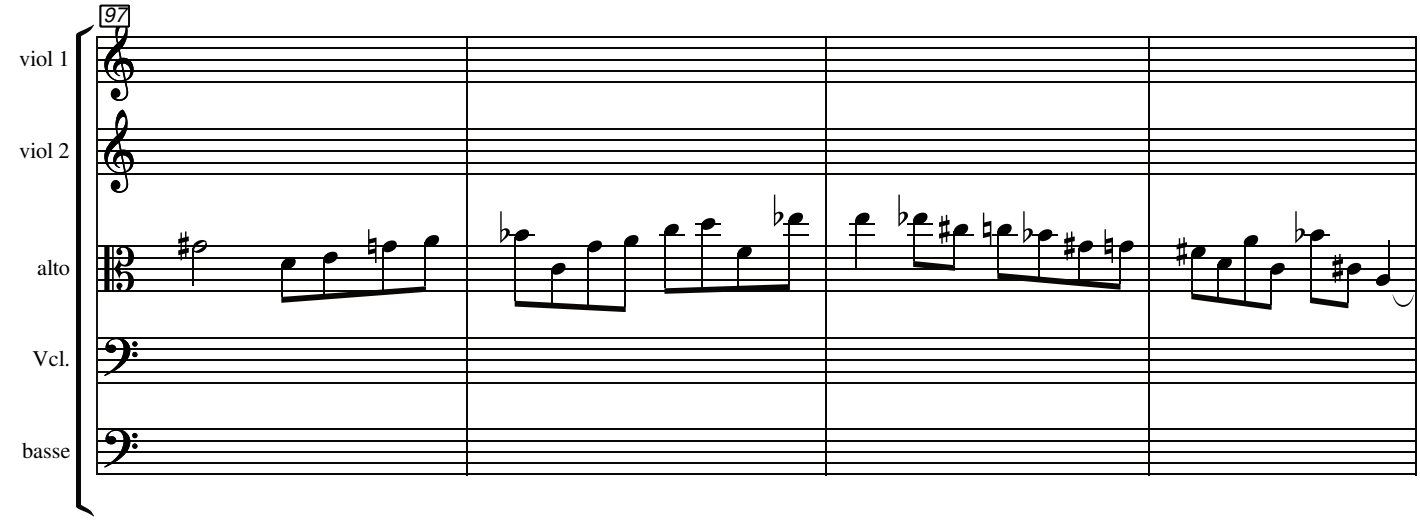
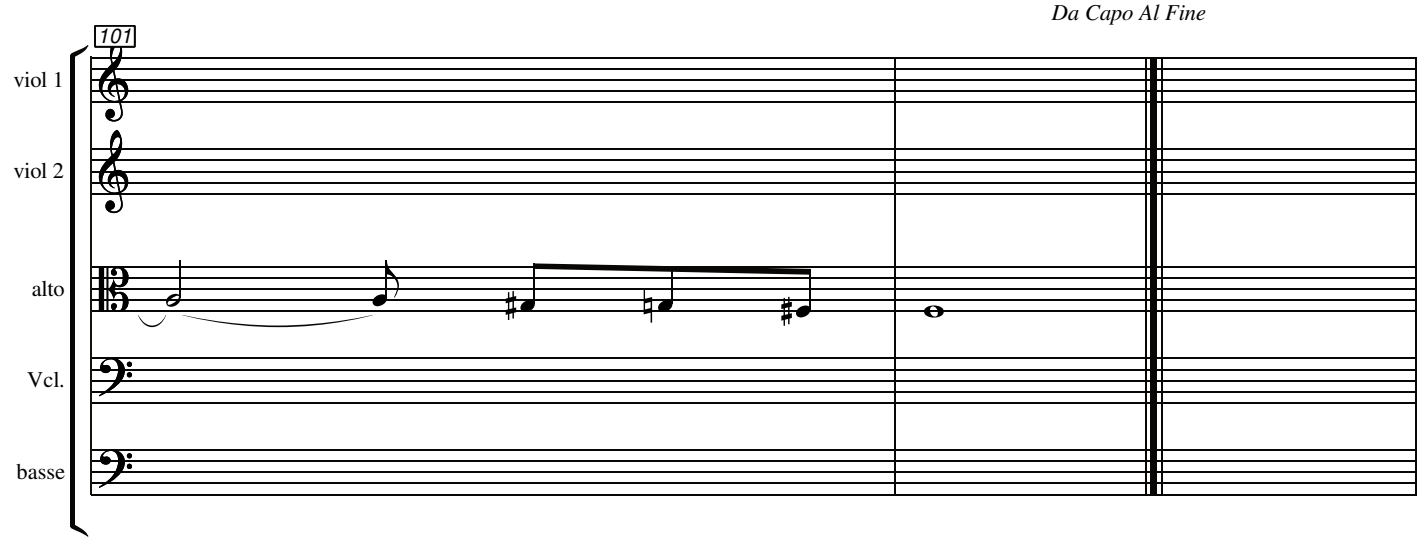
viol 1
viol 2
alto
Vcl.
basse
ff
f
ff
mf
ff
f
ff
mf


74
viol 1
viol 2
alto
Vcl.
basse
f
mf
ff
f
p
78
viol 1
viol 2
alto
Vcl.
basse
f
mf
f
mf
p
82
viol 1
viol 2
alto
Vcl.
basse
mf
f
mf


86
viol 1
viol 2
alto
Vcl.
basse
ff
f
p
f
p
f
90
viol 1
viol 2
alto
Vcl.
basse
mf
93
viol 1
viol 2
alto
Vcl.
basse
f
ff
f
3
3
3
3



Da Capo Al Fine



L'aube des possibles
mouvement 4

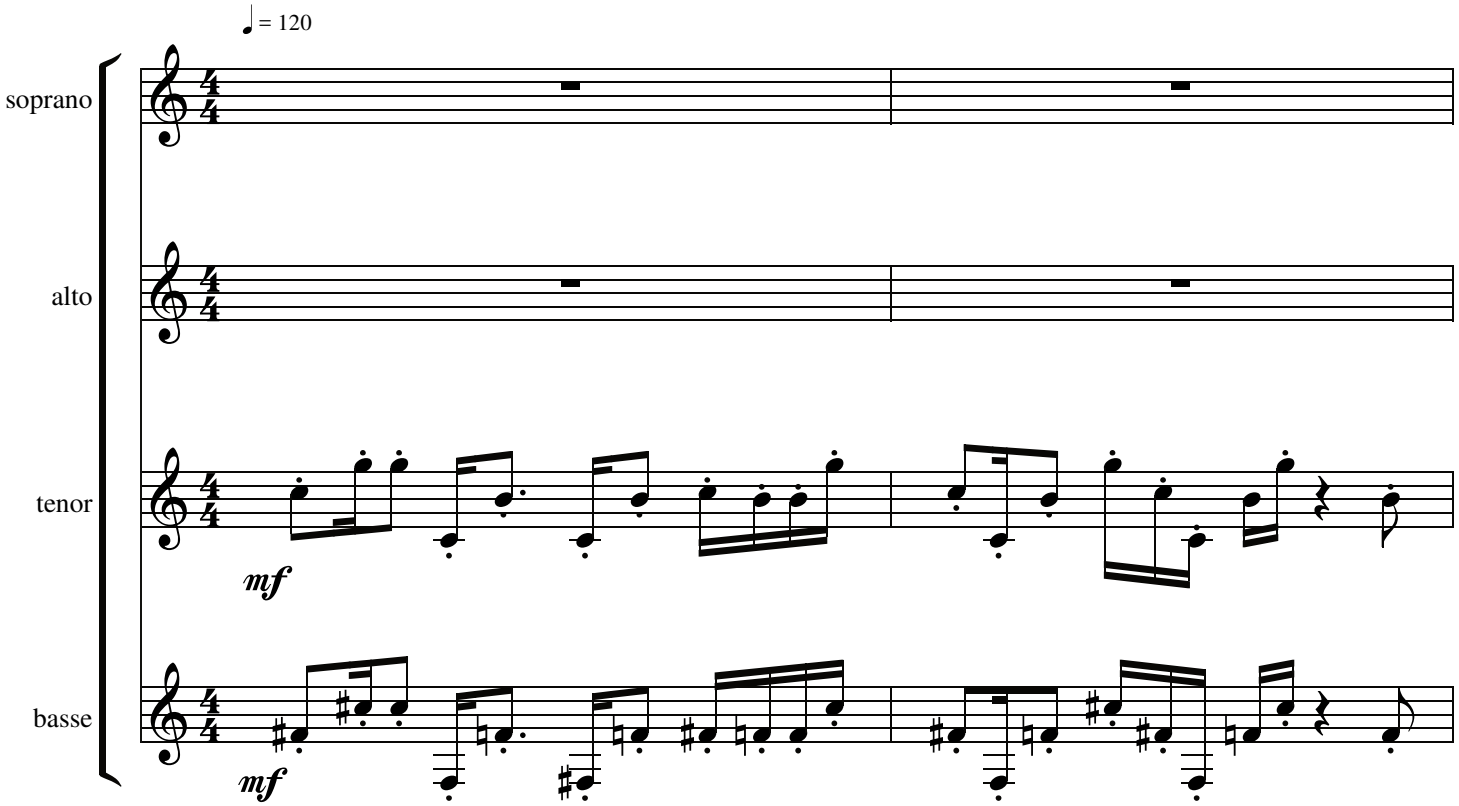
Flûtes à bec

Jean-pierre Prudent

la flûte soprano est notée une octave au dessous
ce n'est pas le cas de la basse où les notes écrites sont les notes à obtenir.

Recorders

the soprano flute is noted one octave lower
this is not the case with bass where the written notes are the notes to be obtained.



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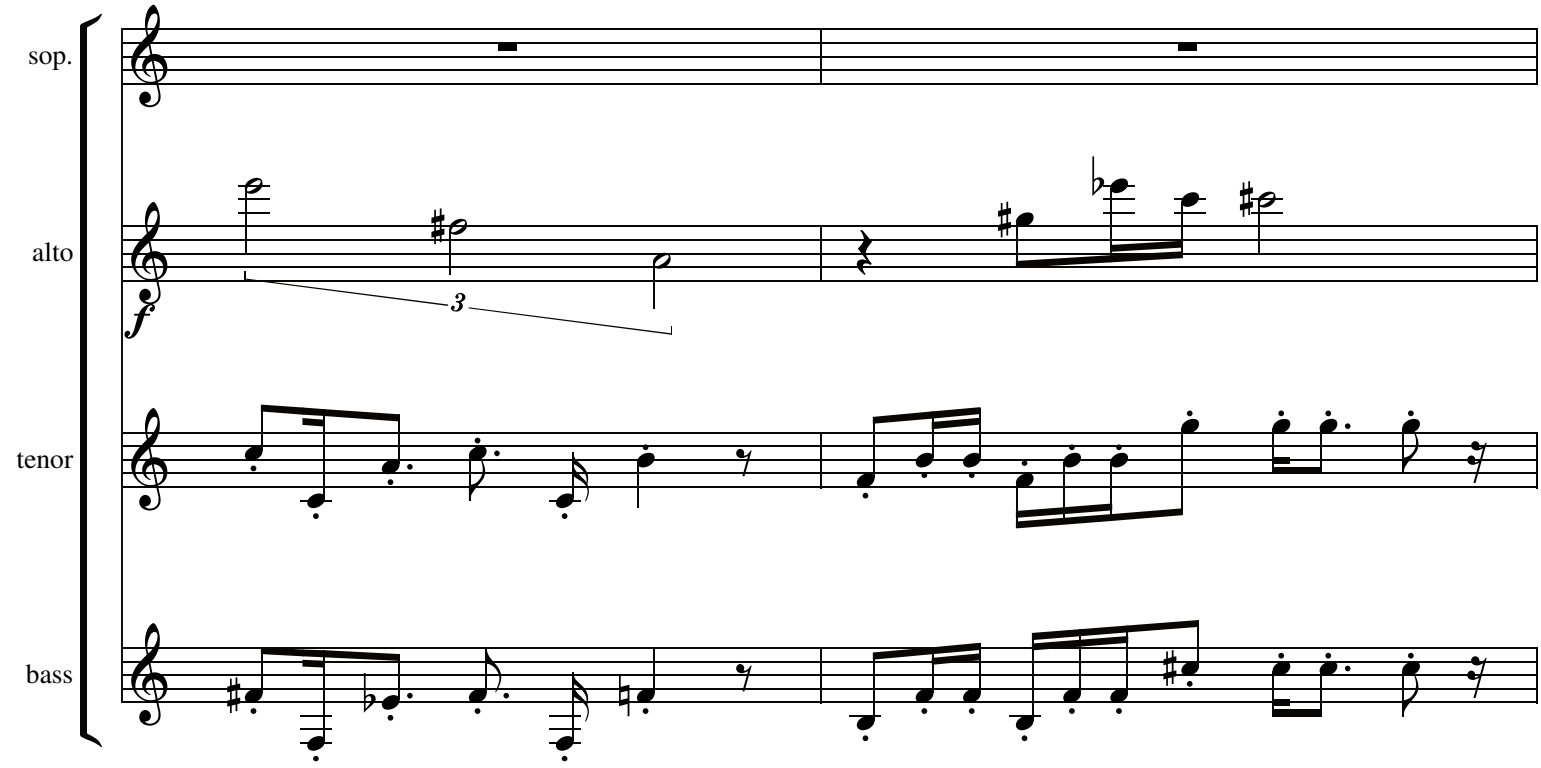

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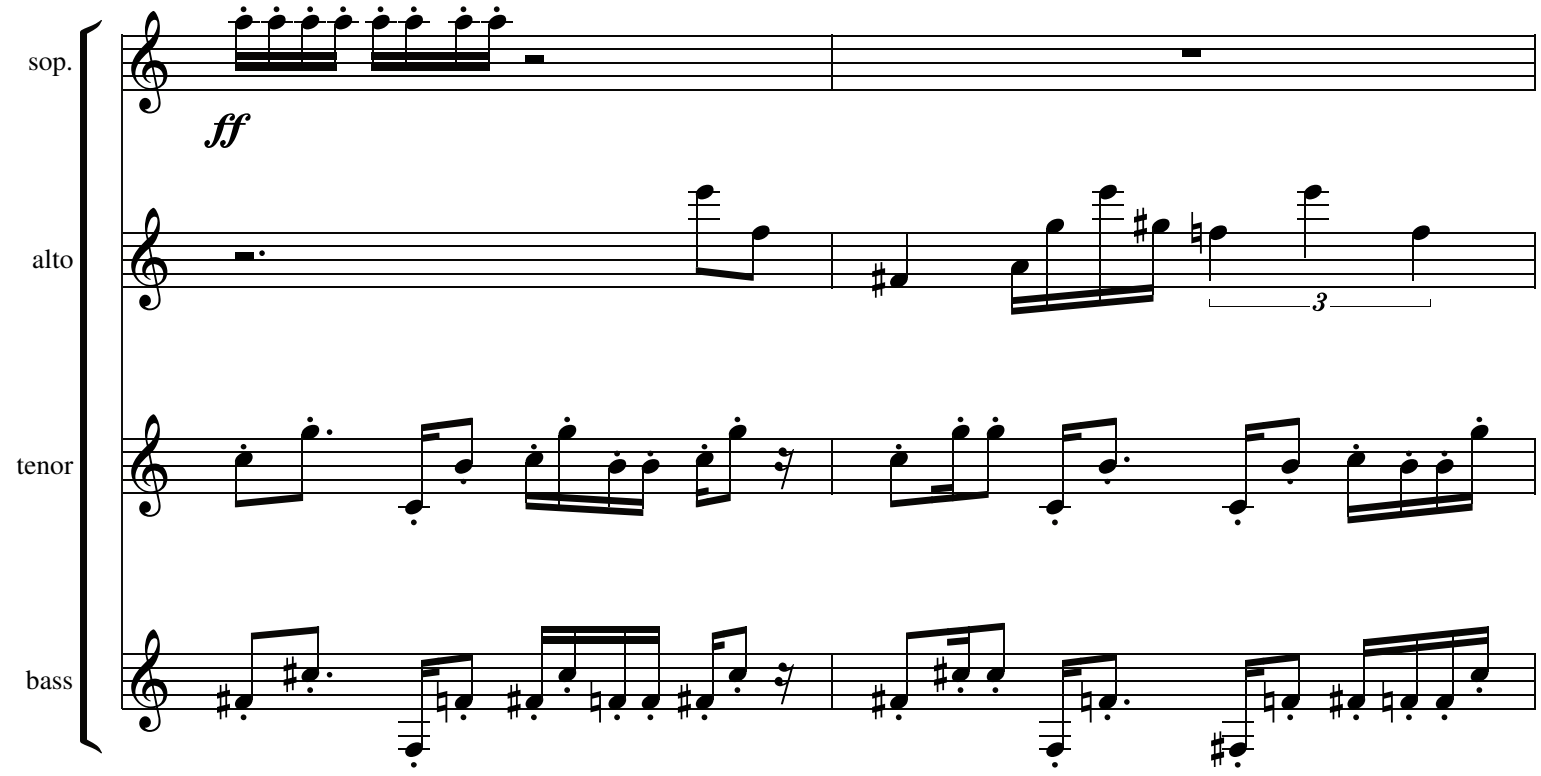

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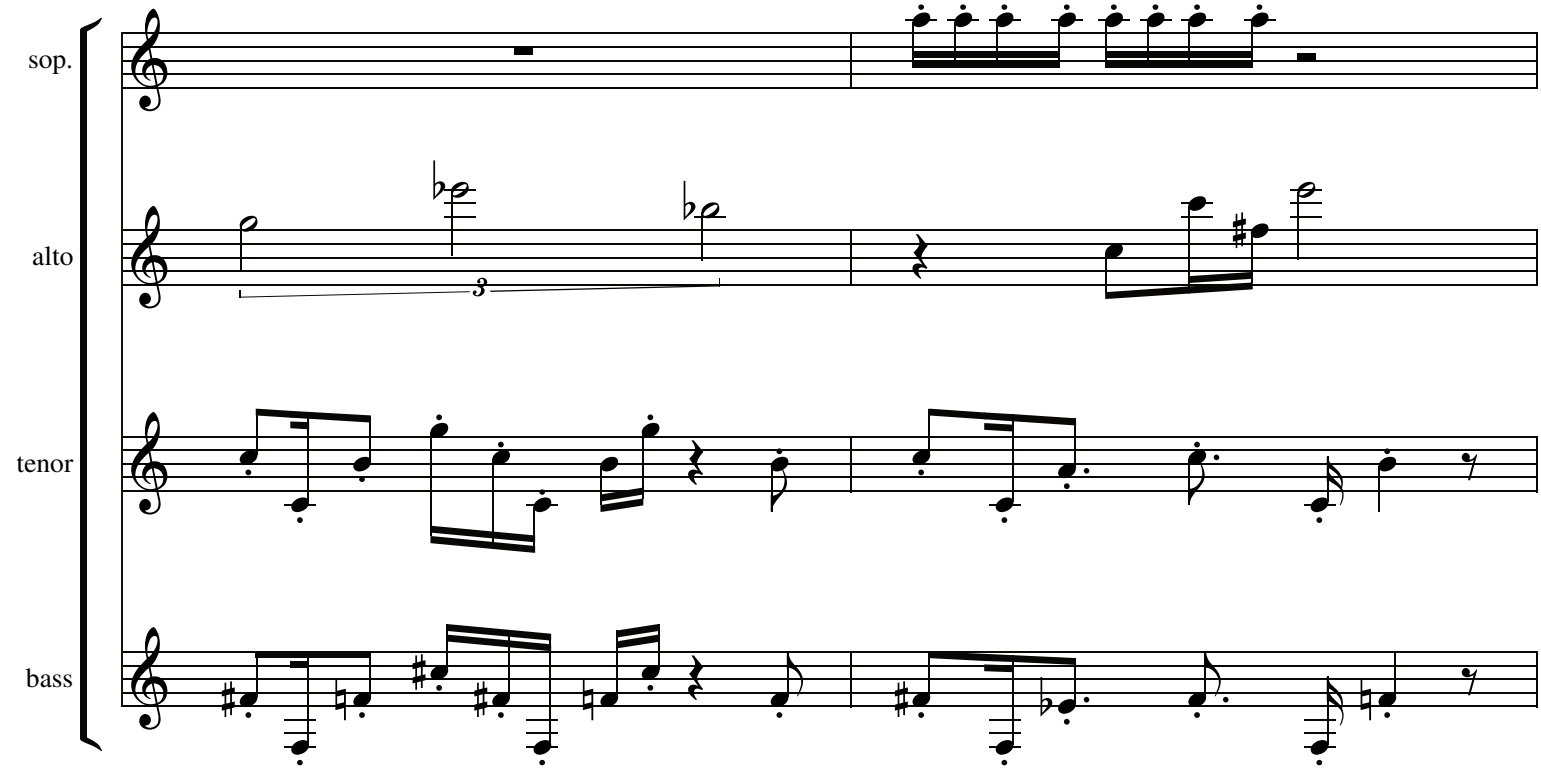

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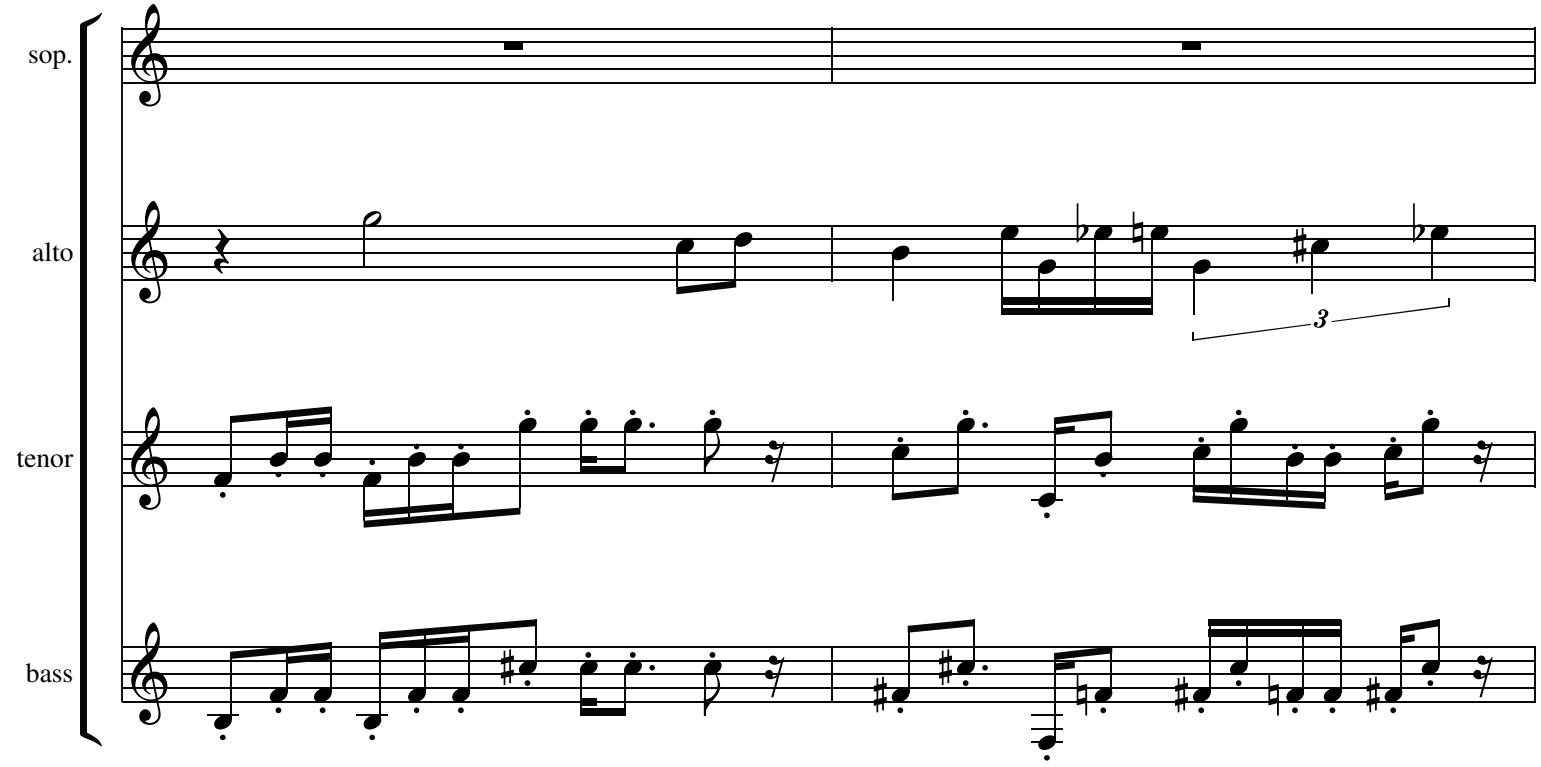

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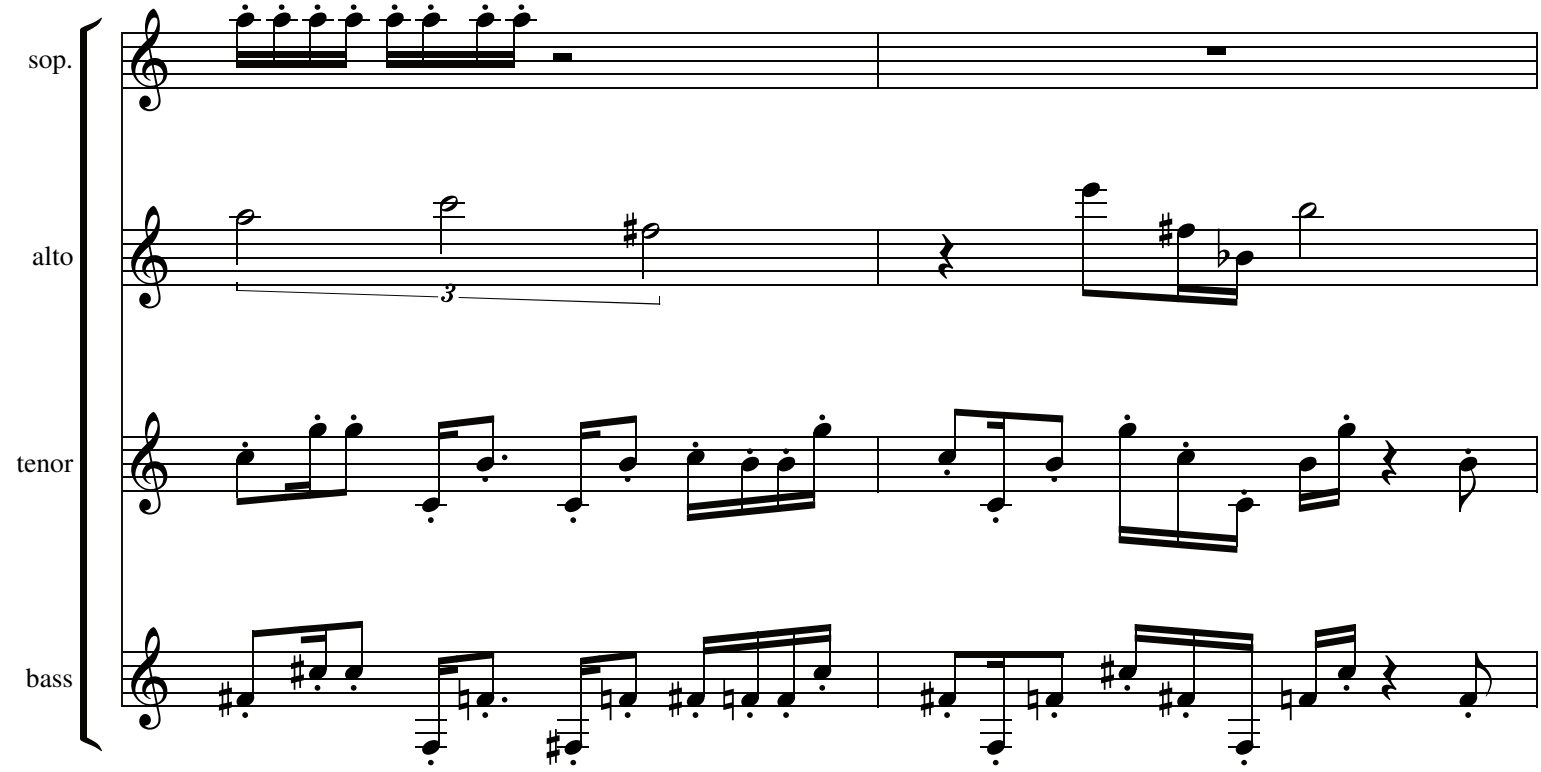

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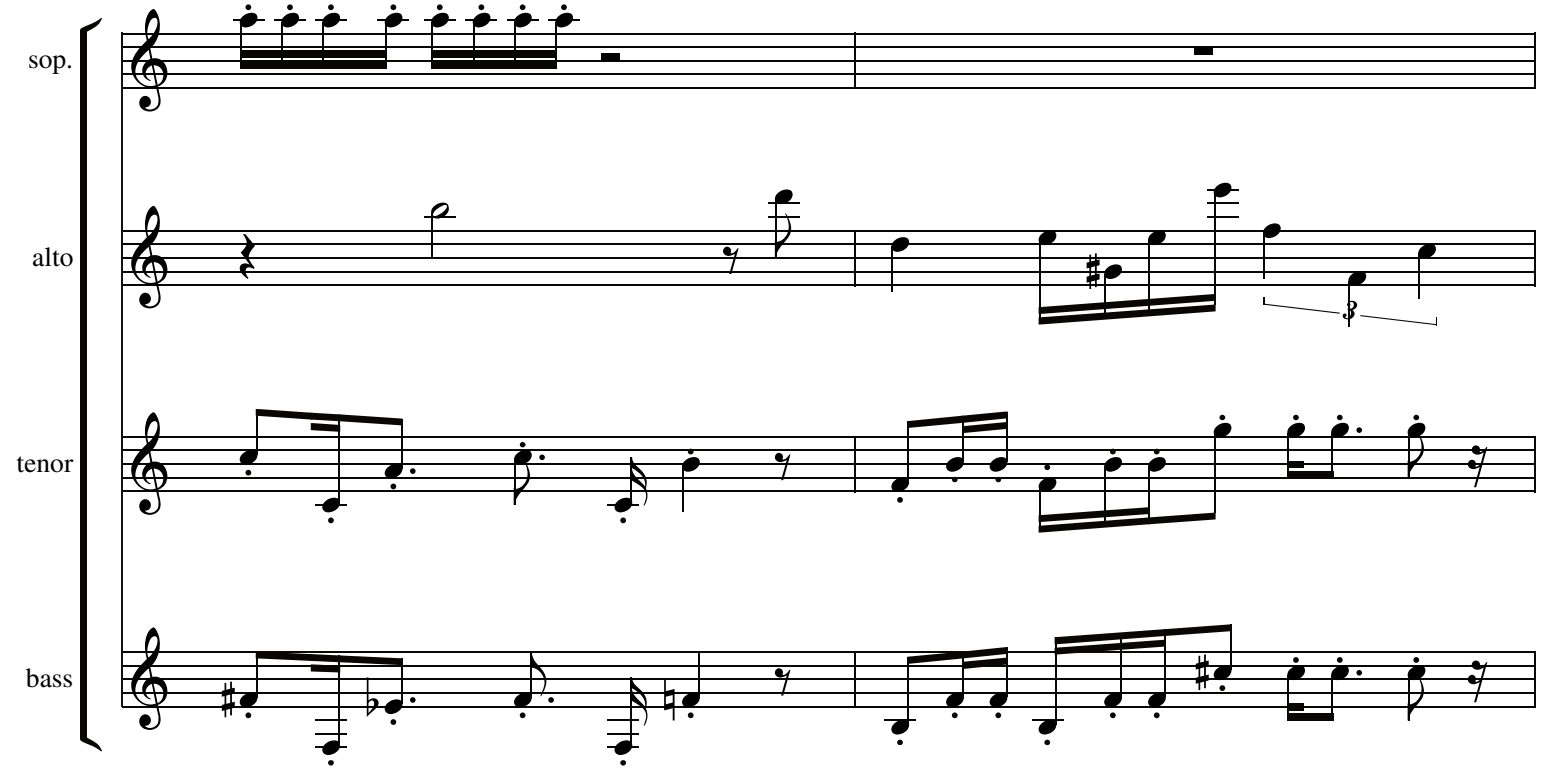

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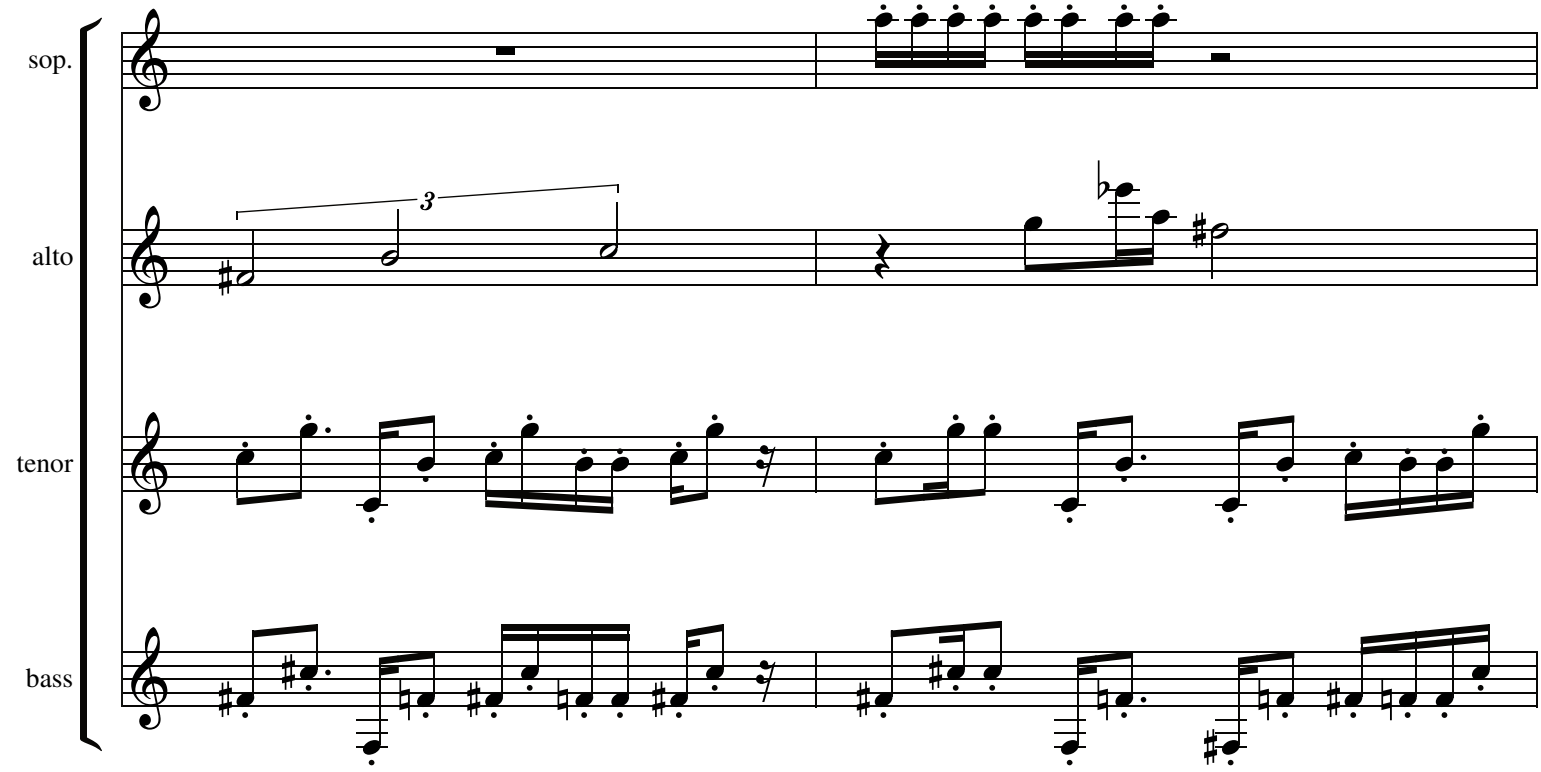

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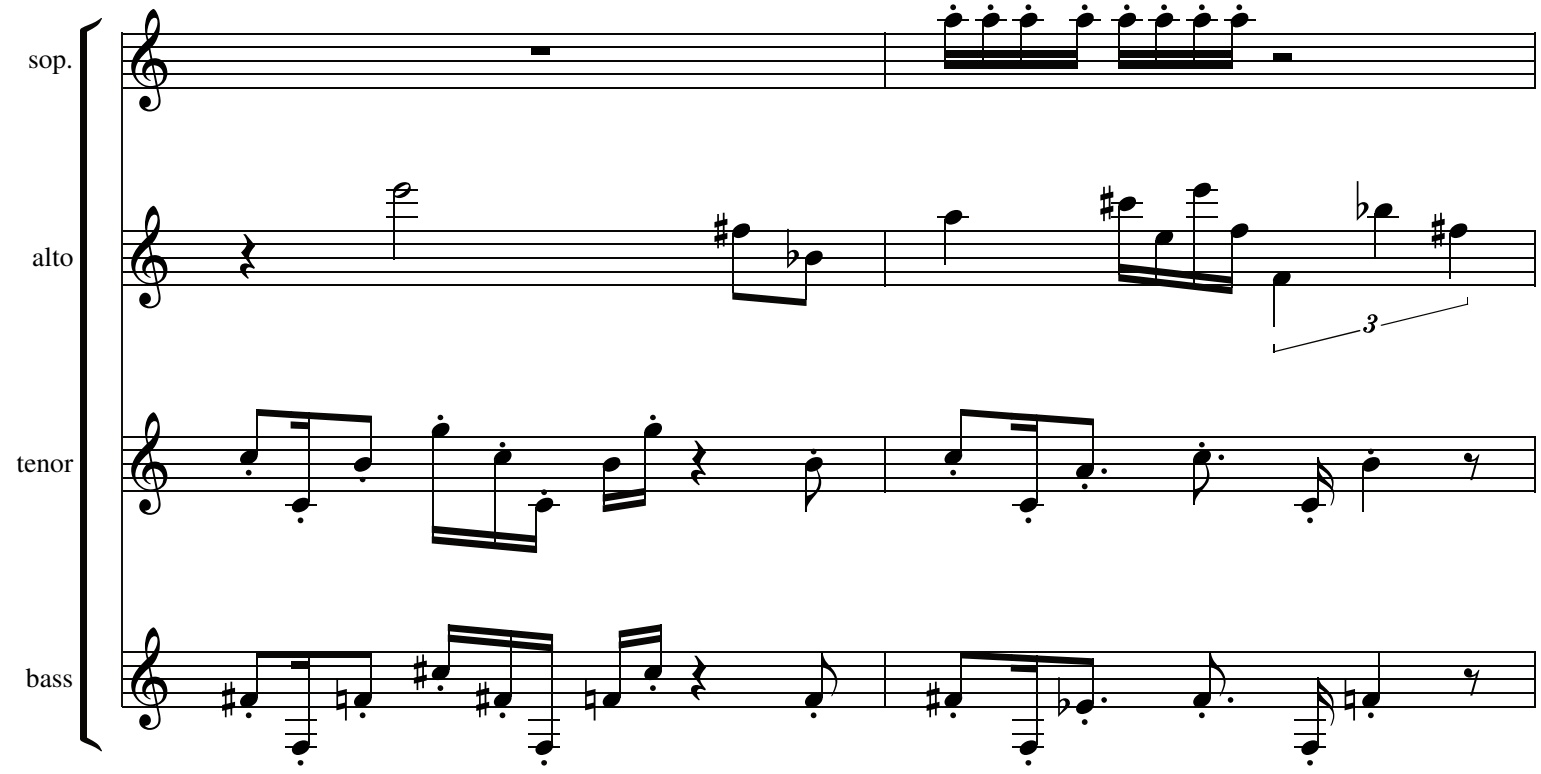

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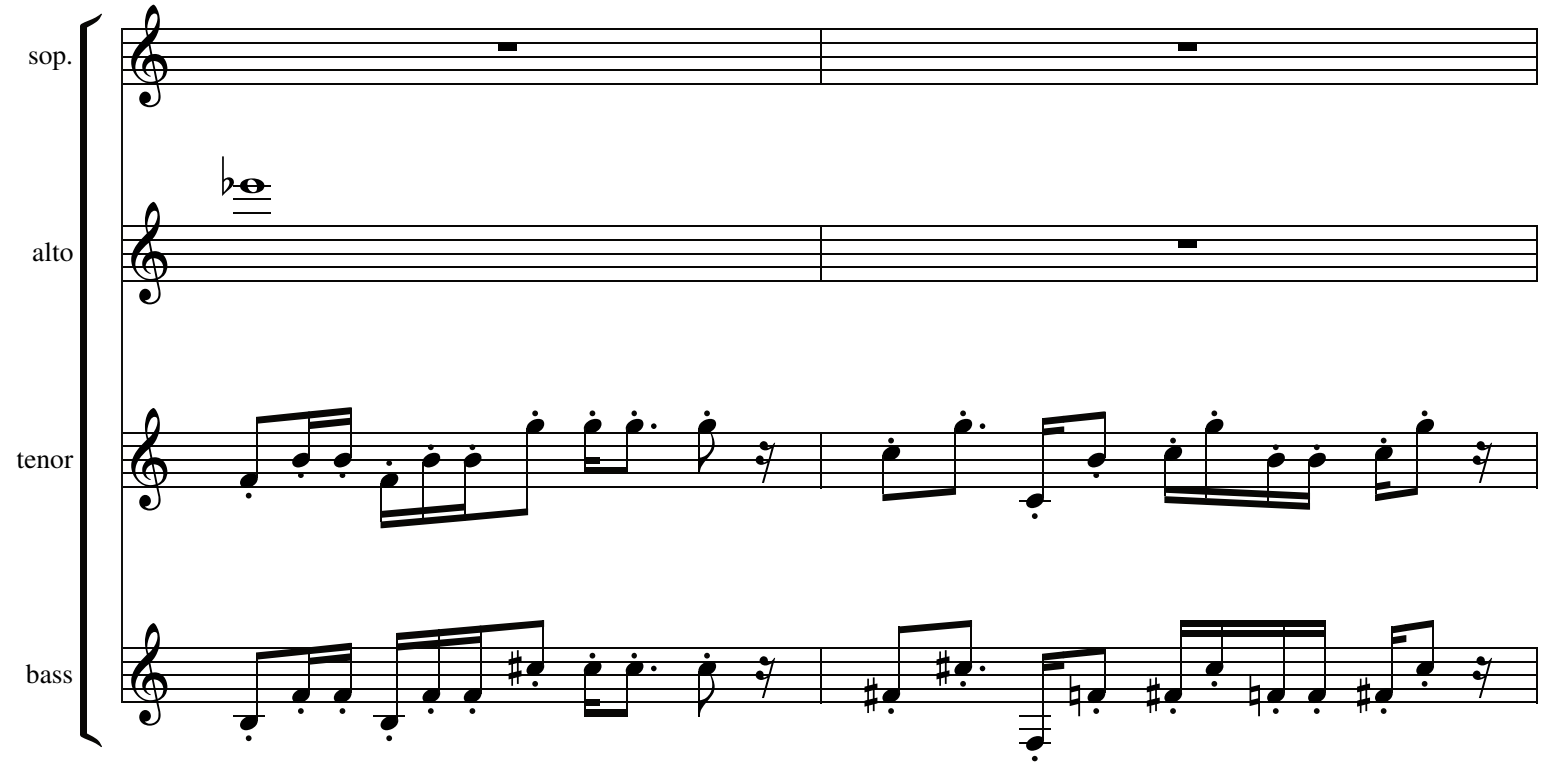

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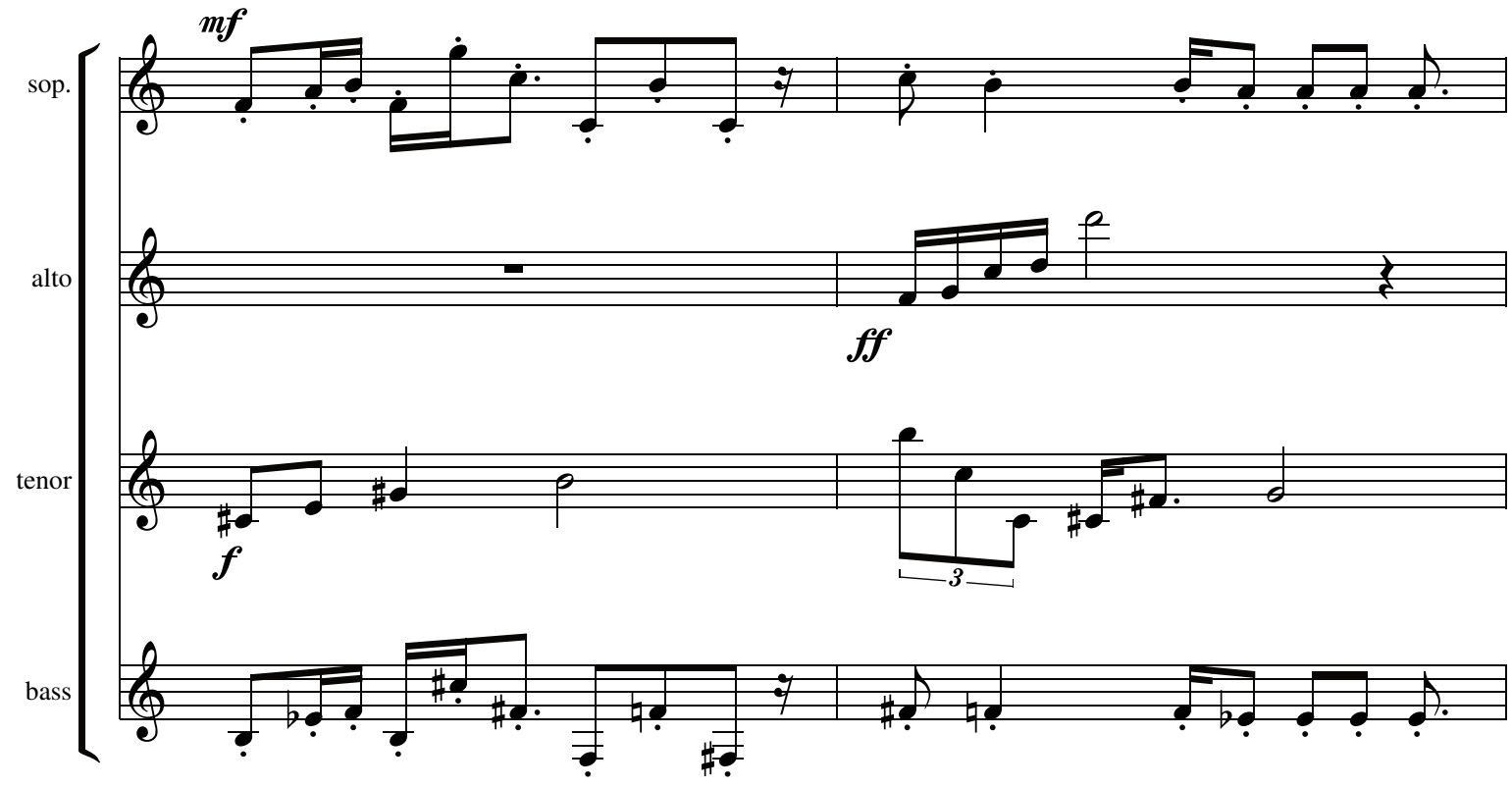

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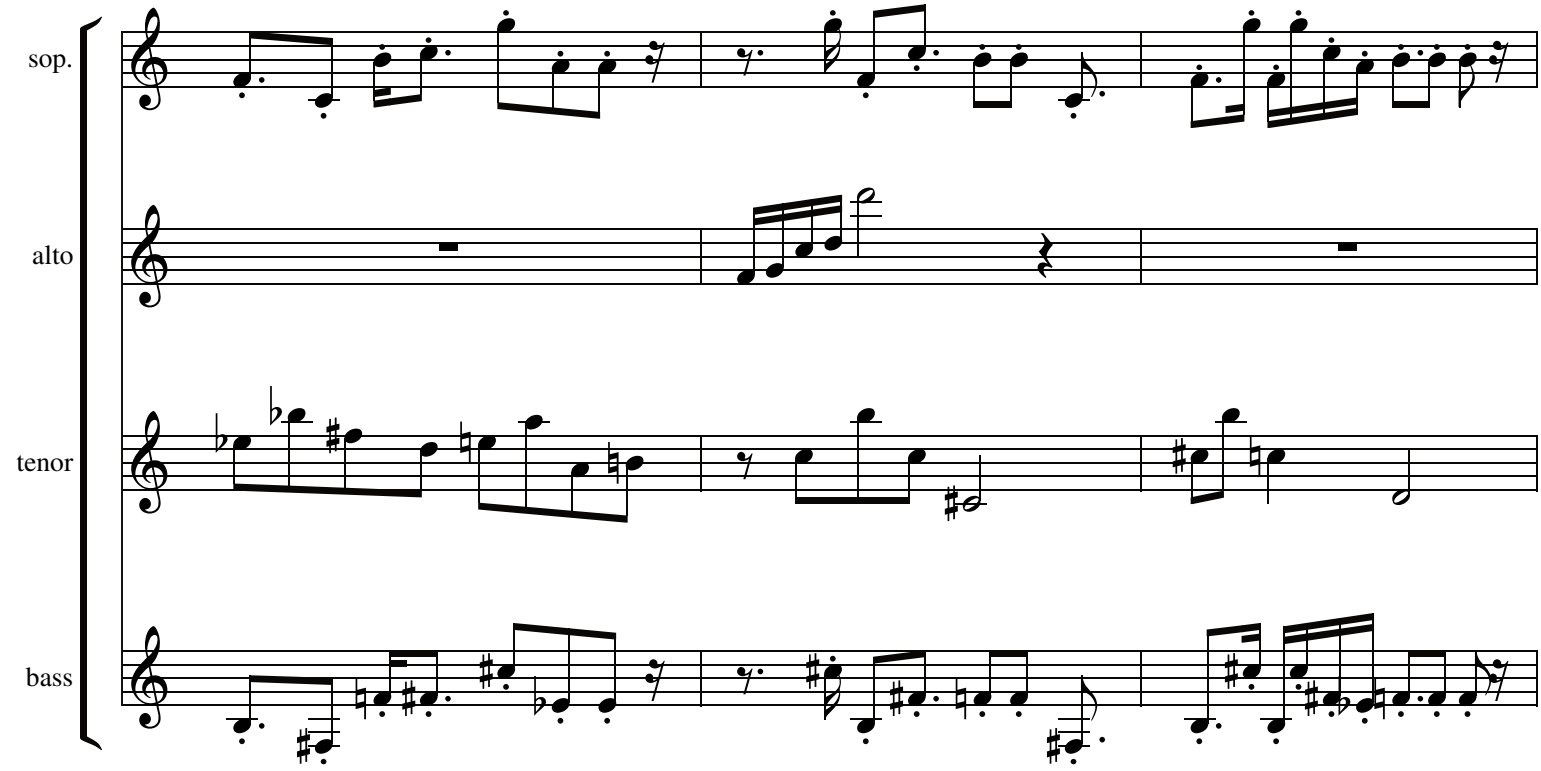

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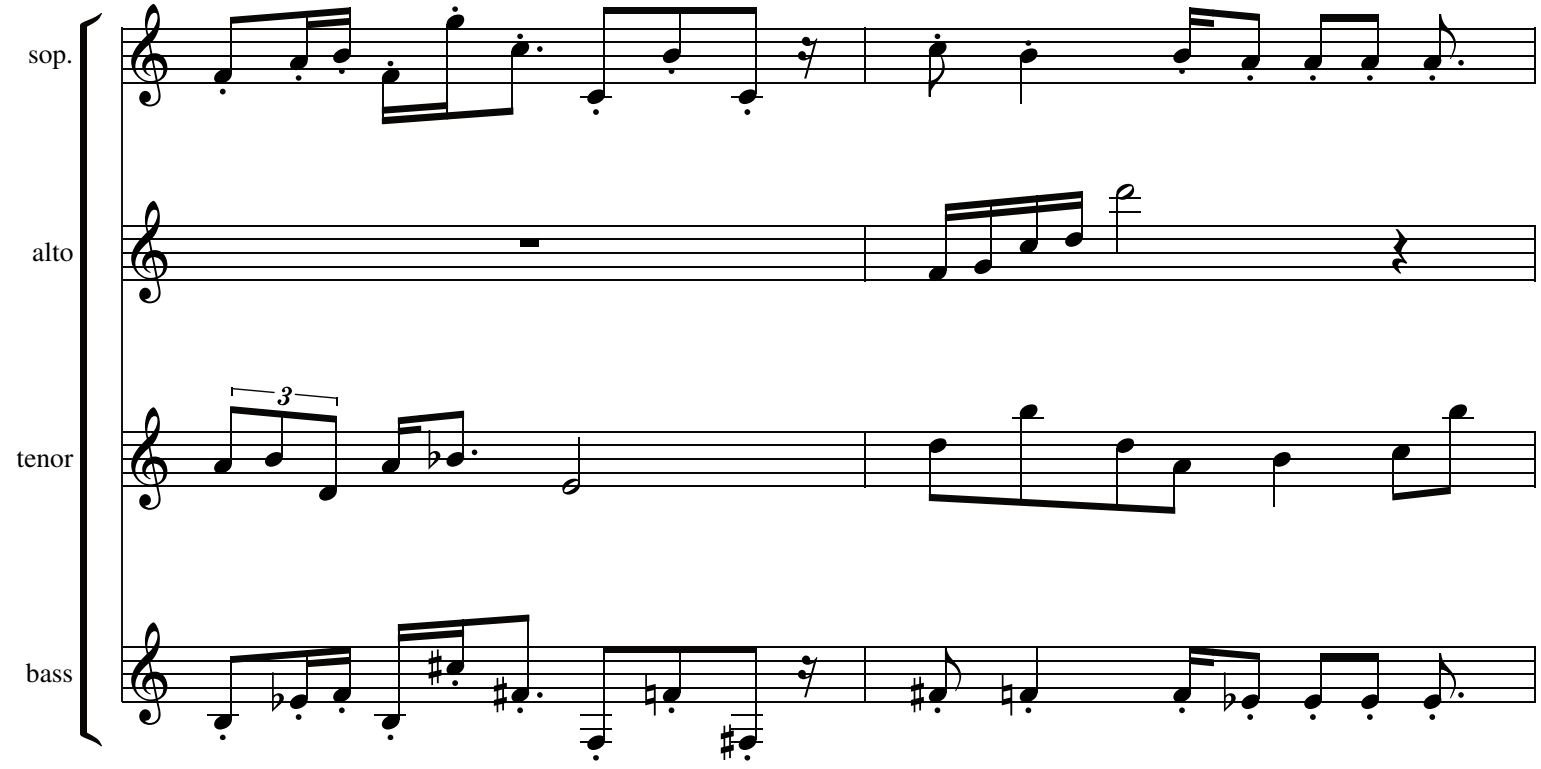

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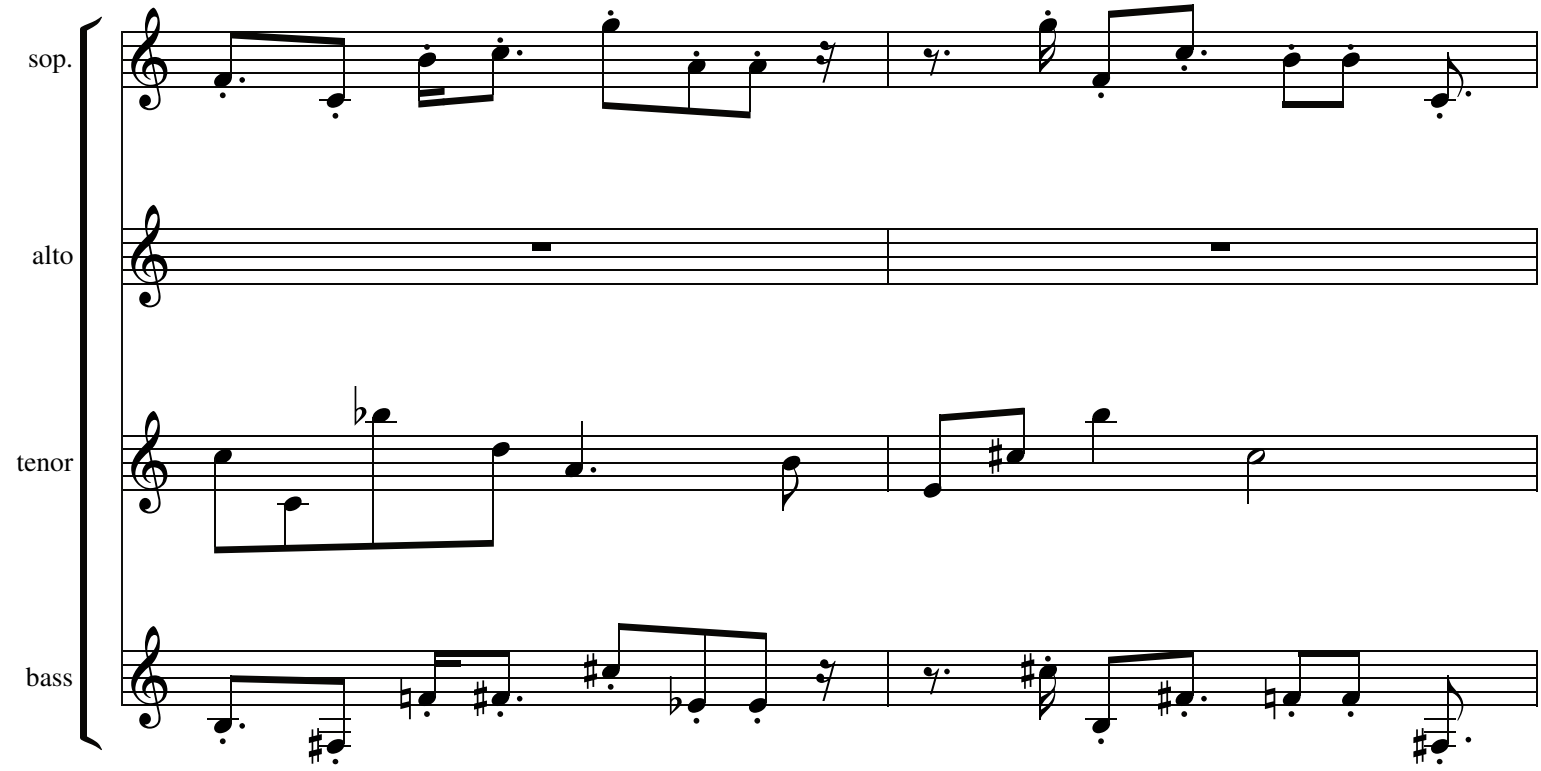

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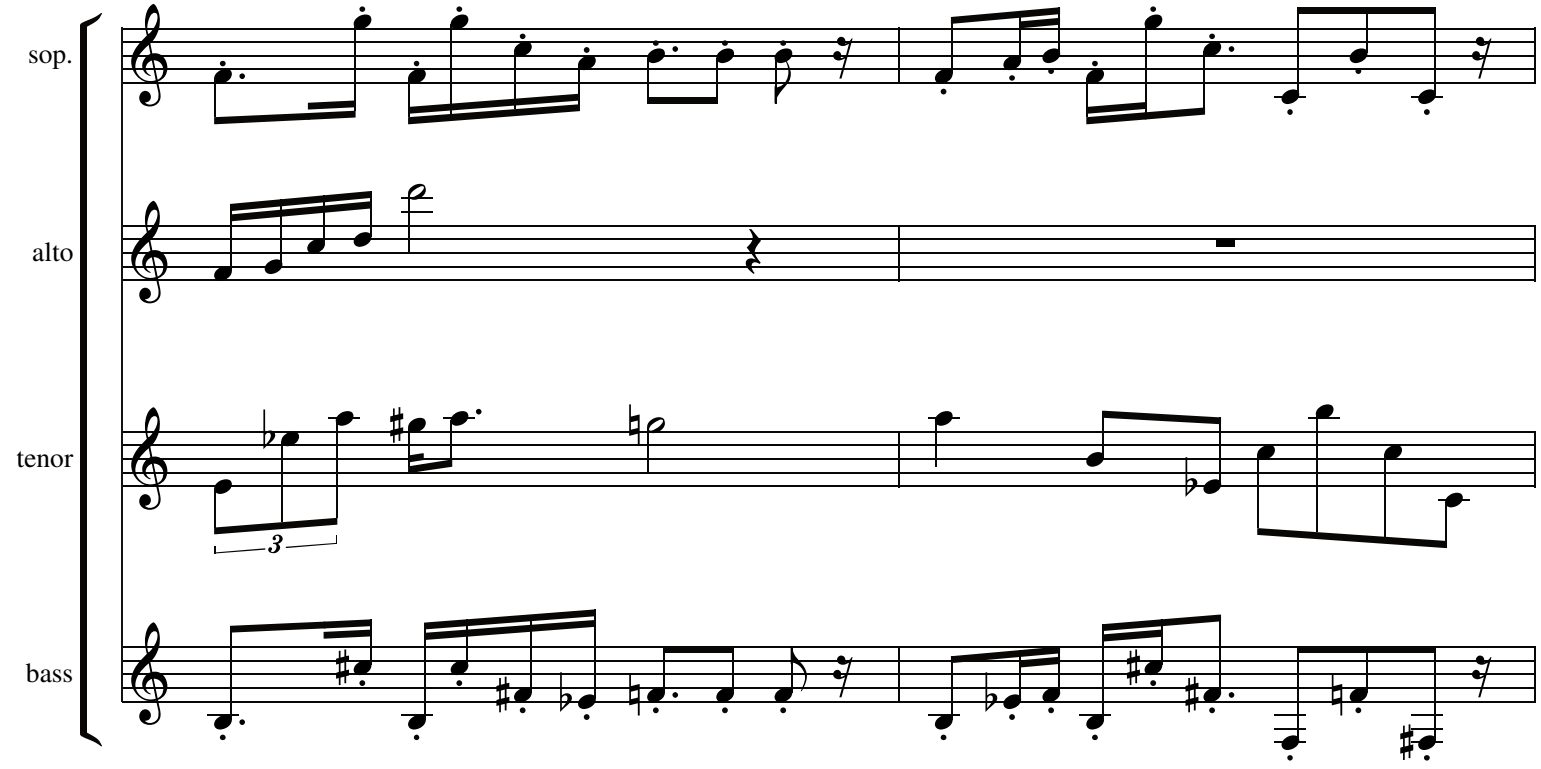

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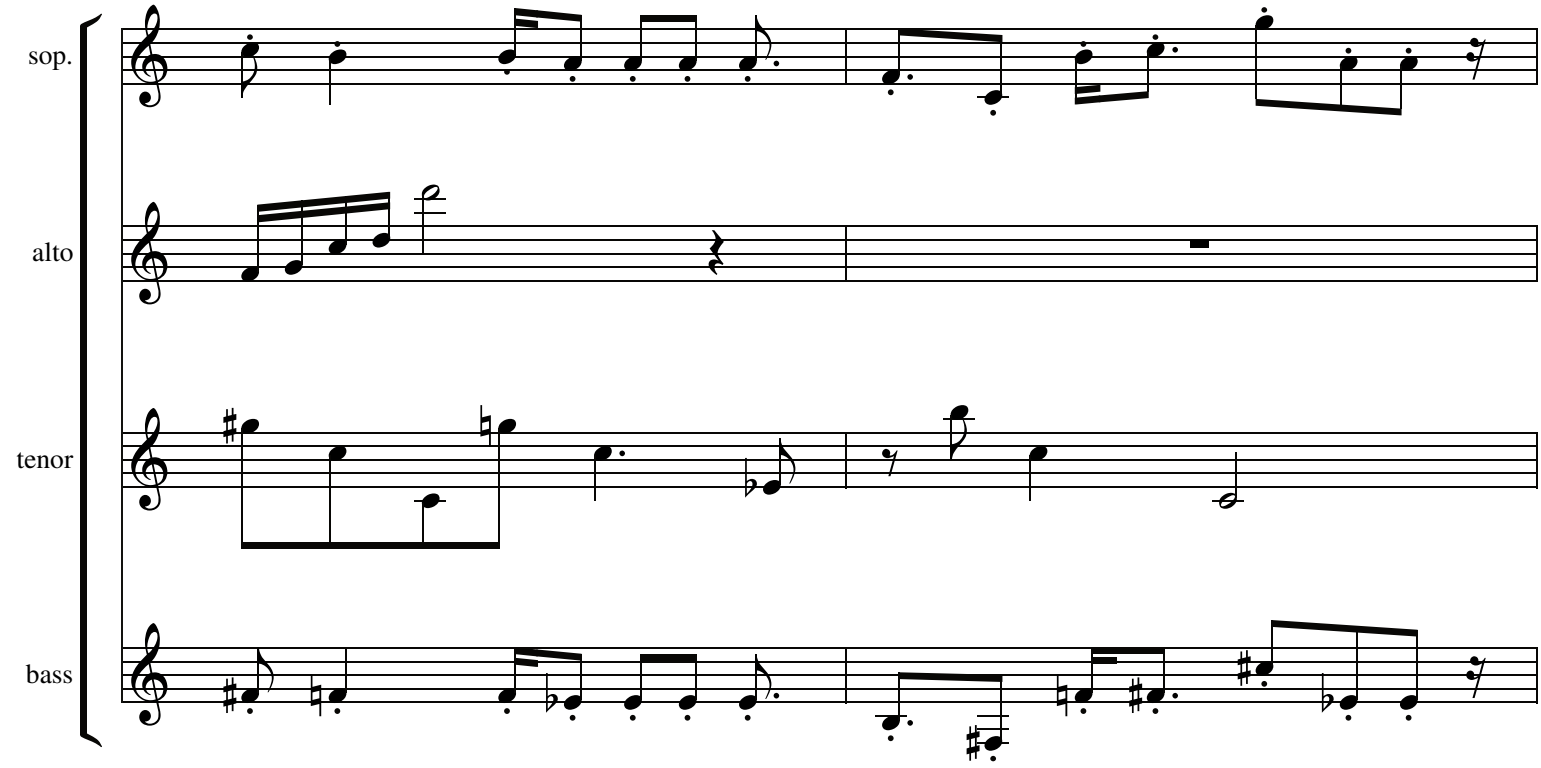

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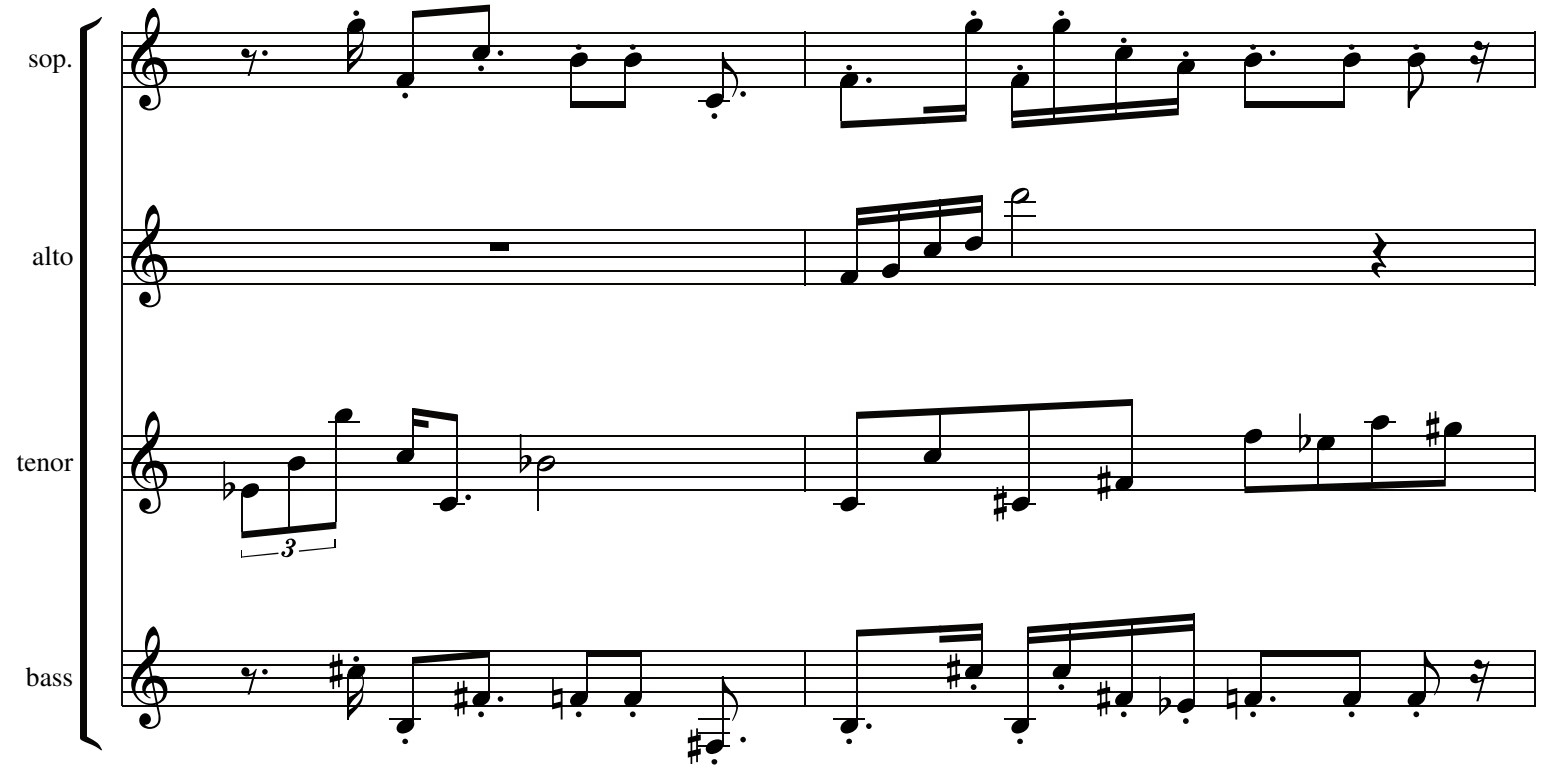

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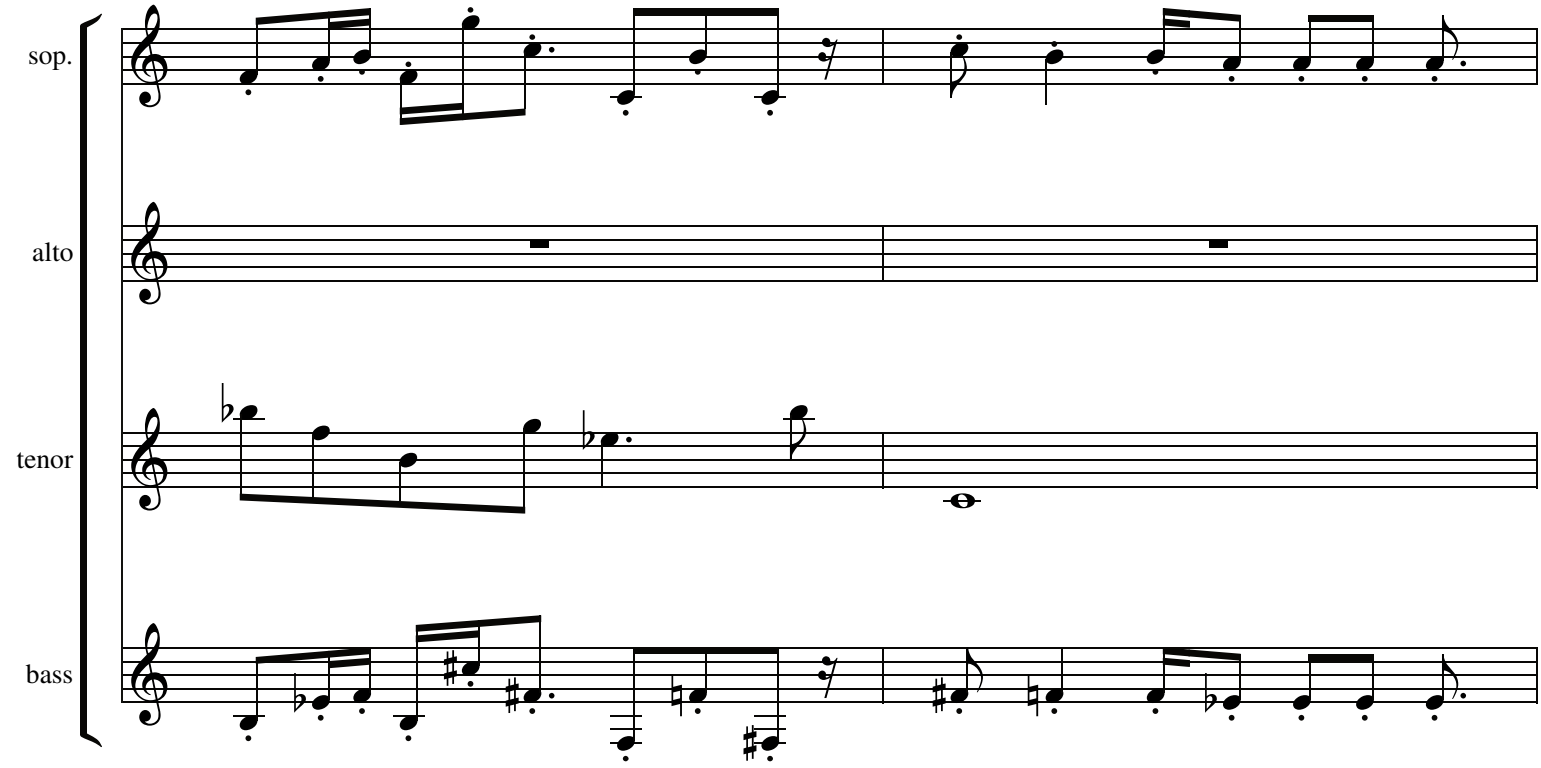

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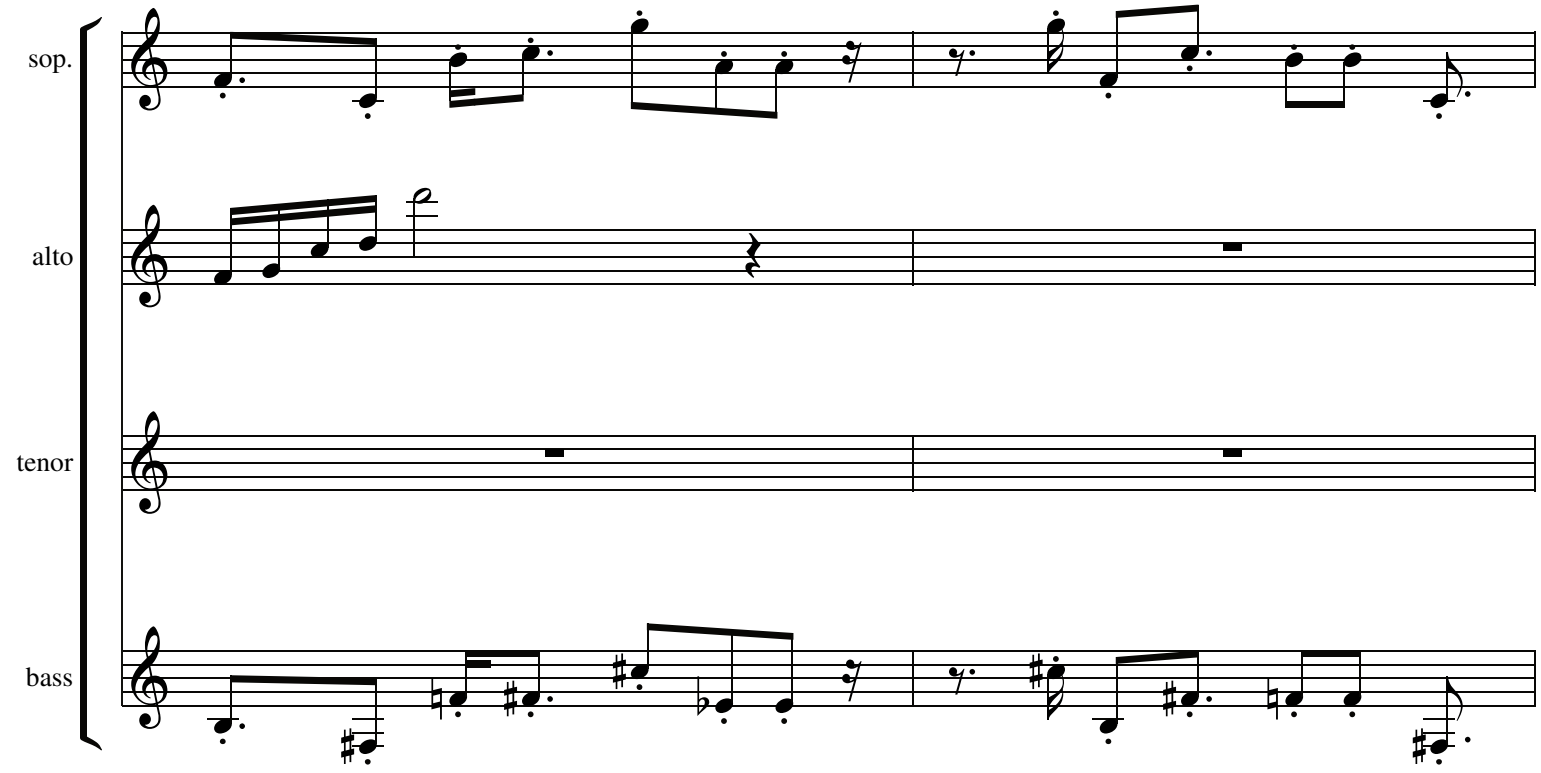

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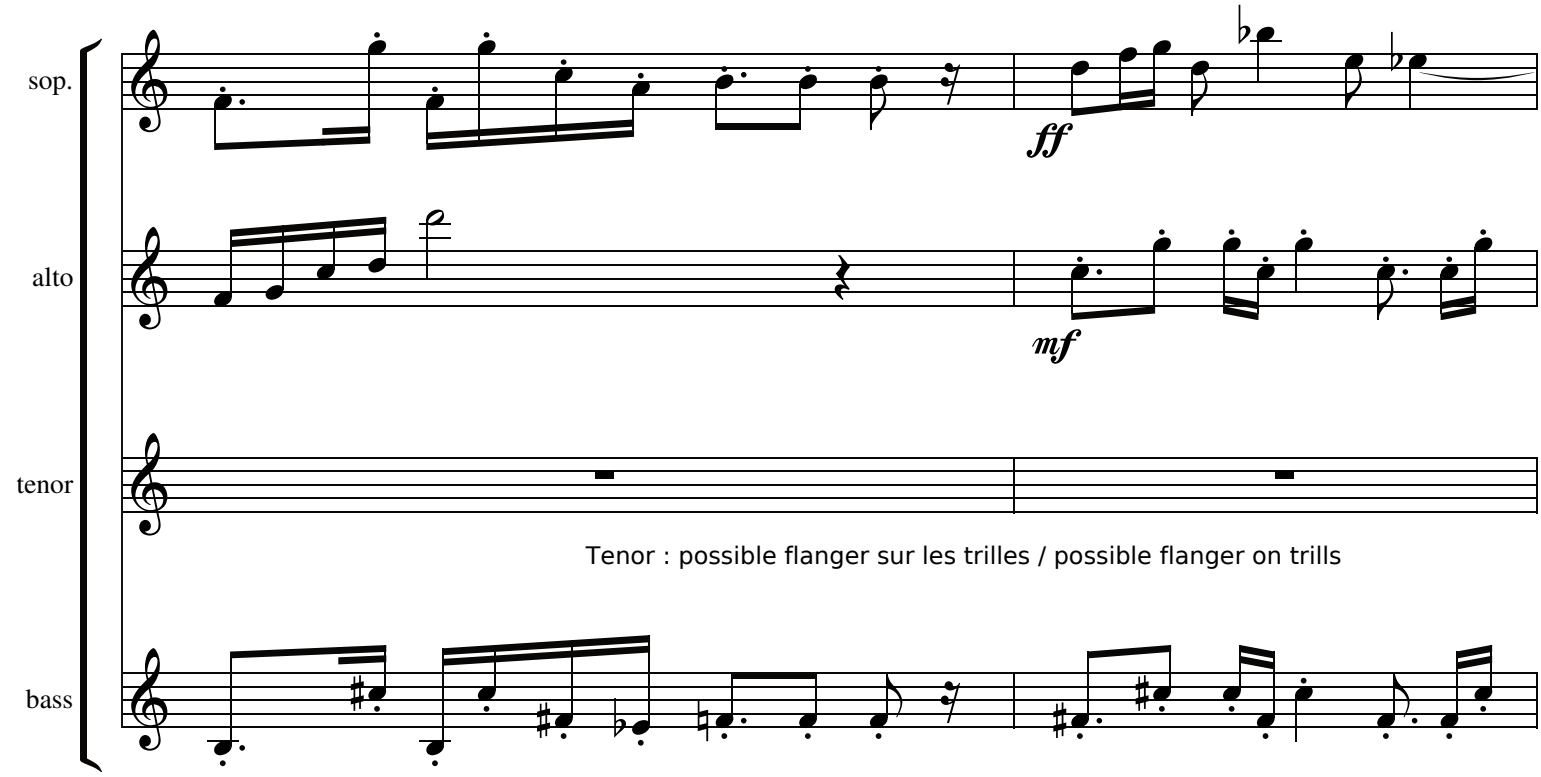
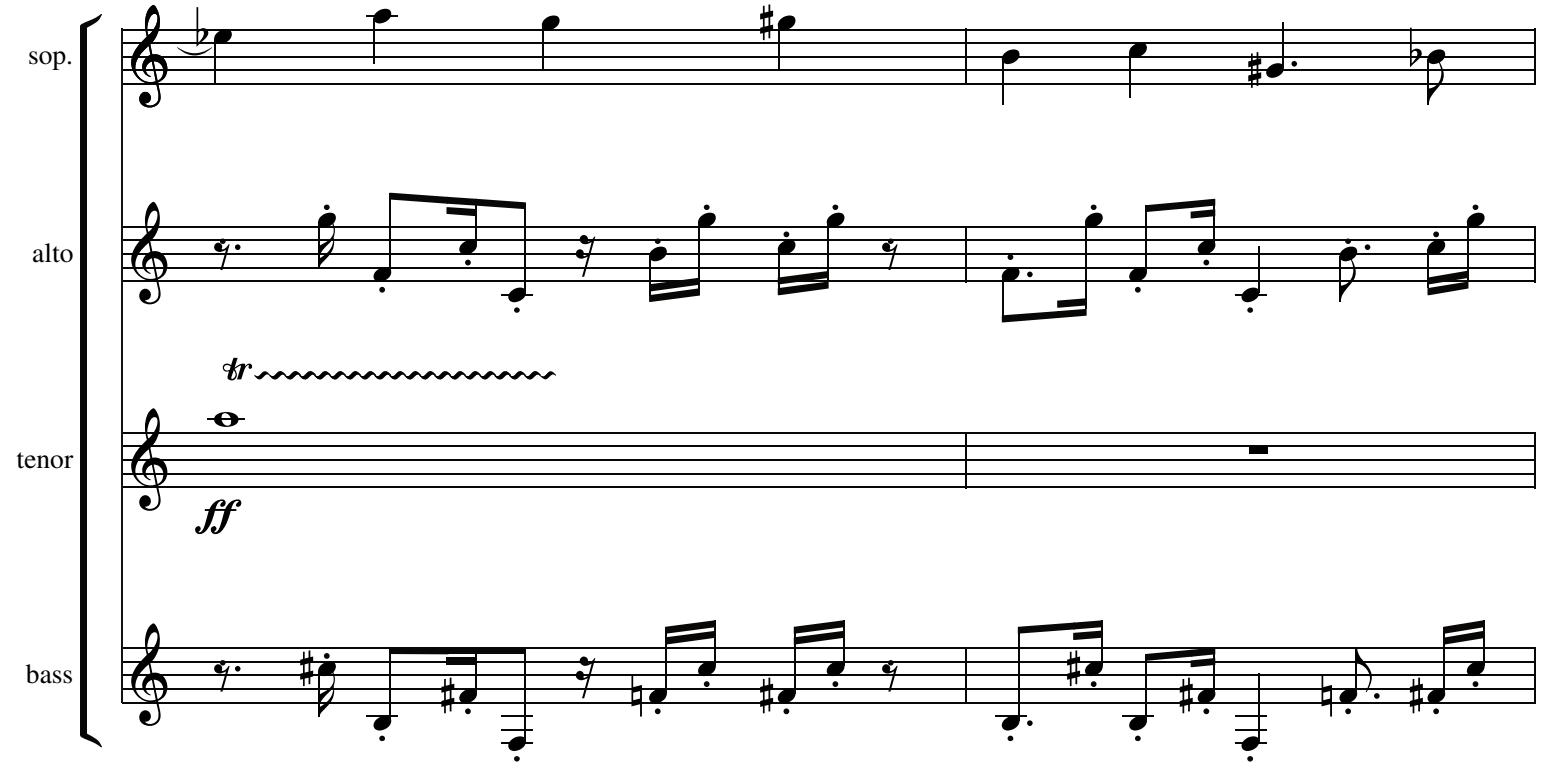


Tenor : possible flanger sur les trilles / possible flanger on trills

42



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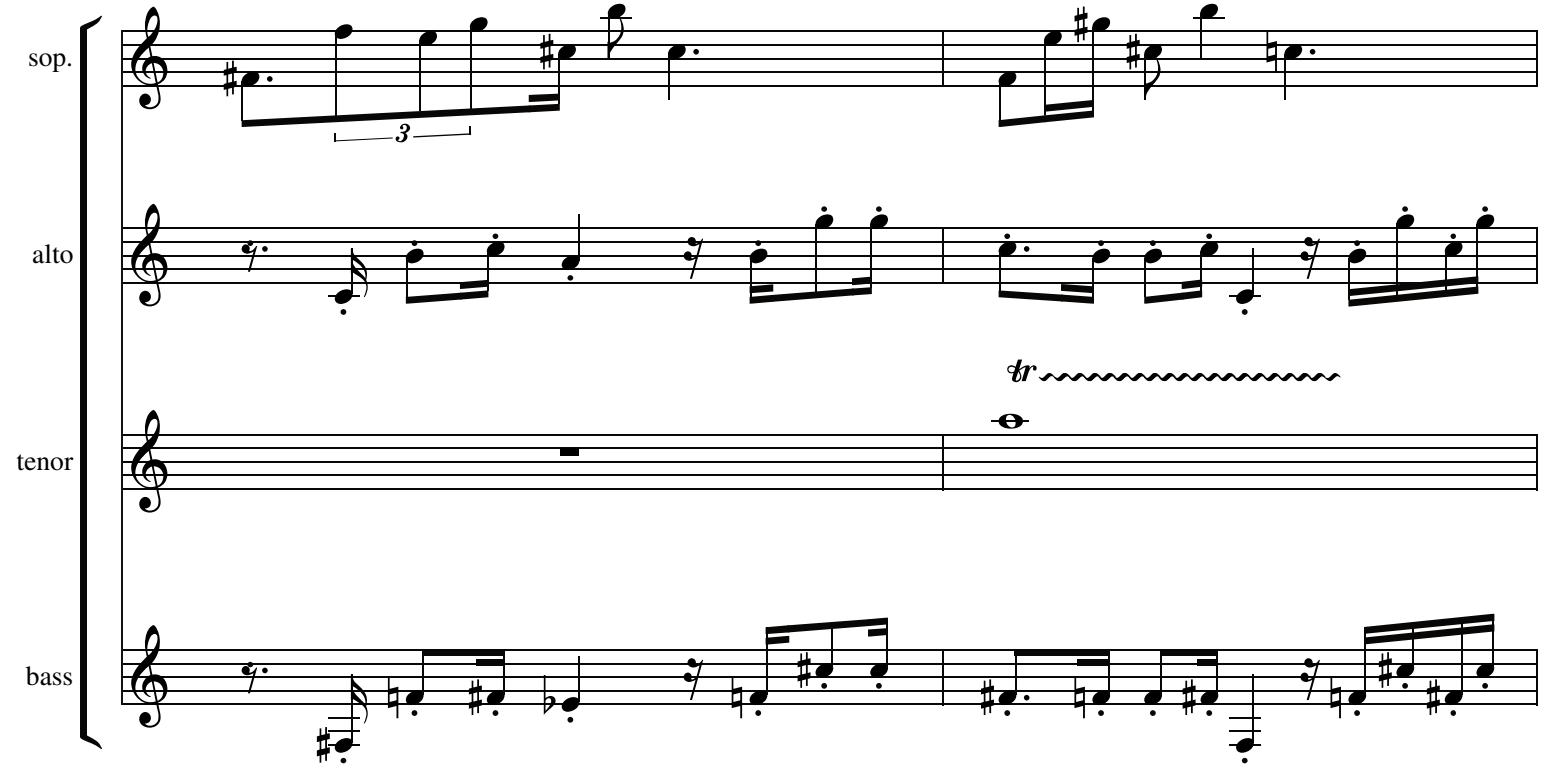

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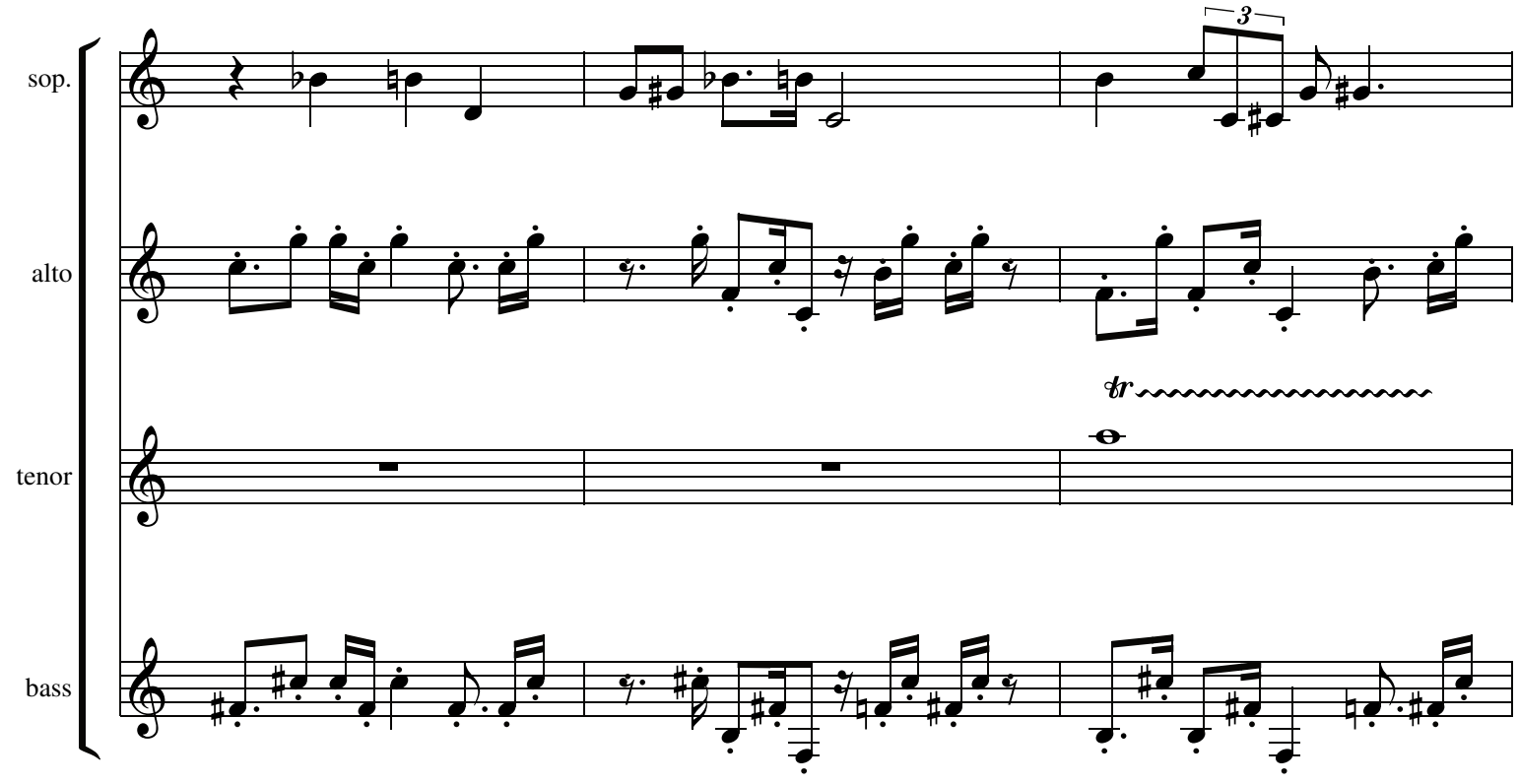

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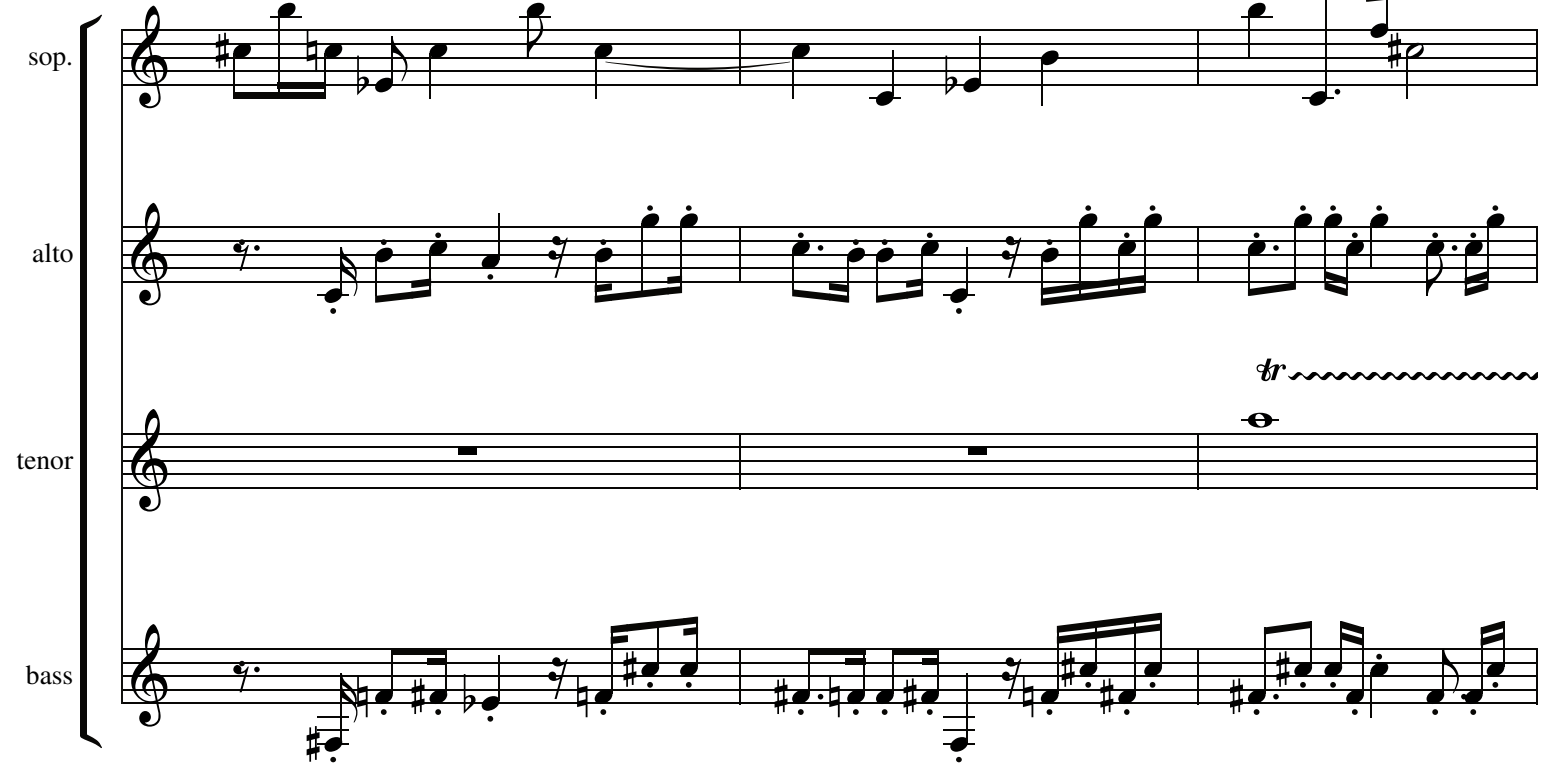

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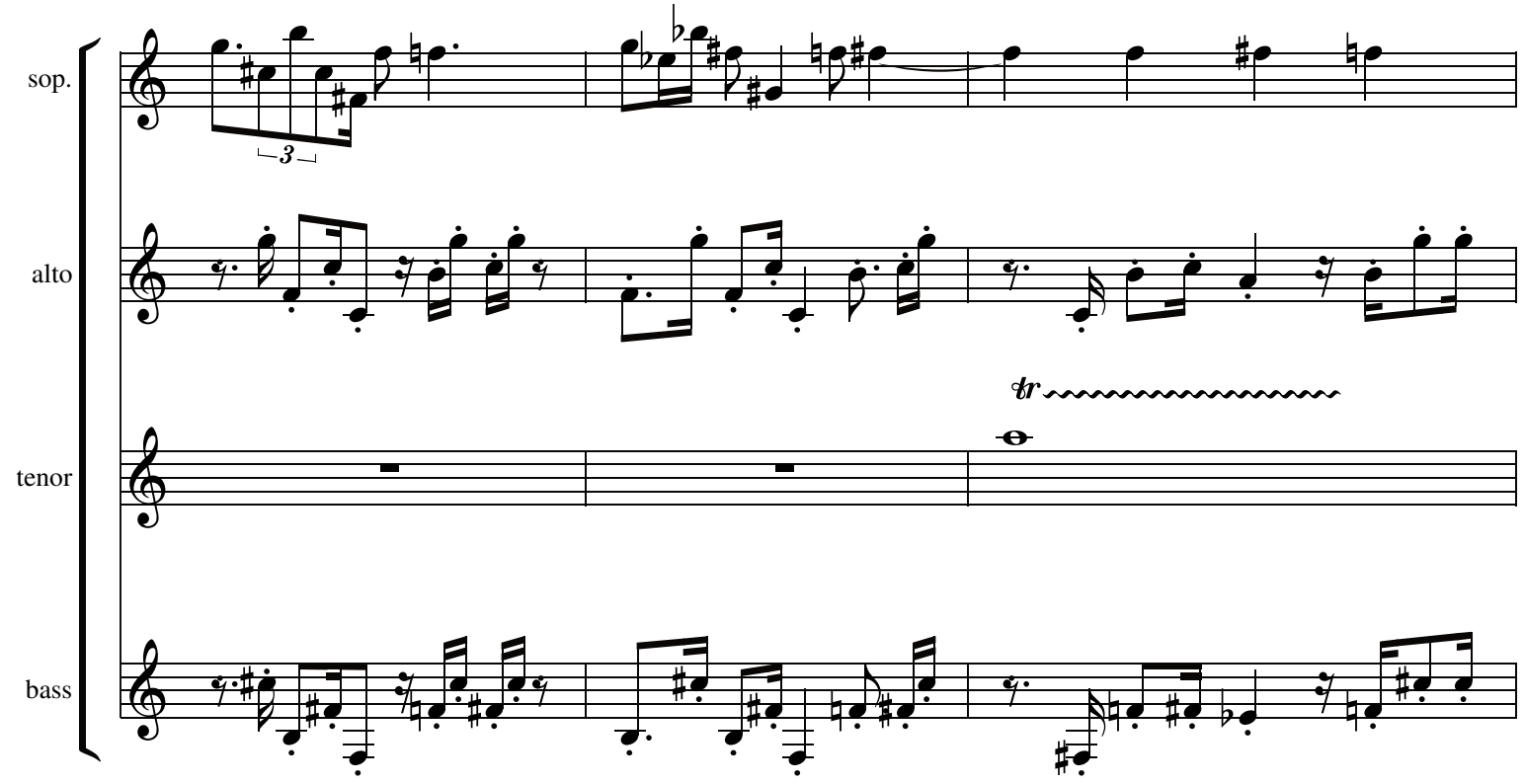

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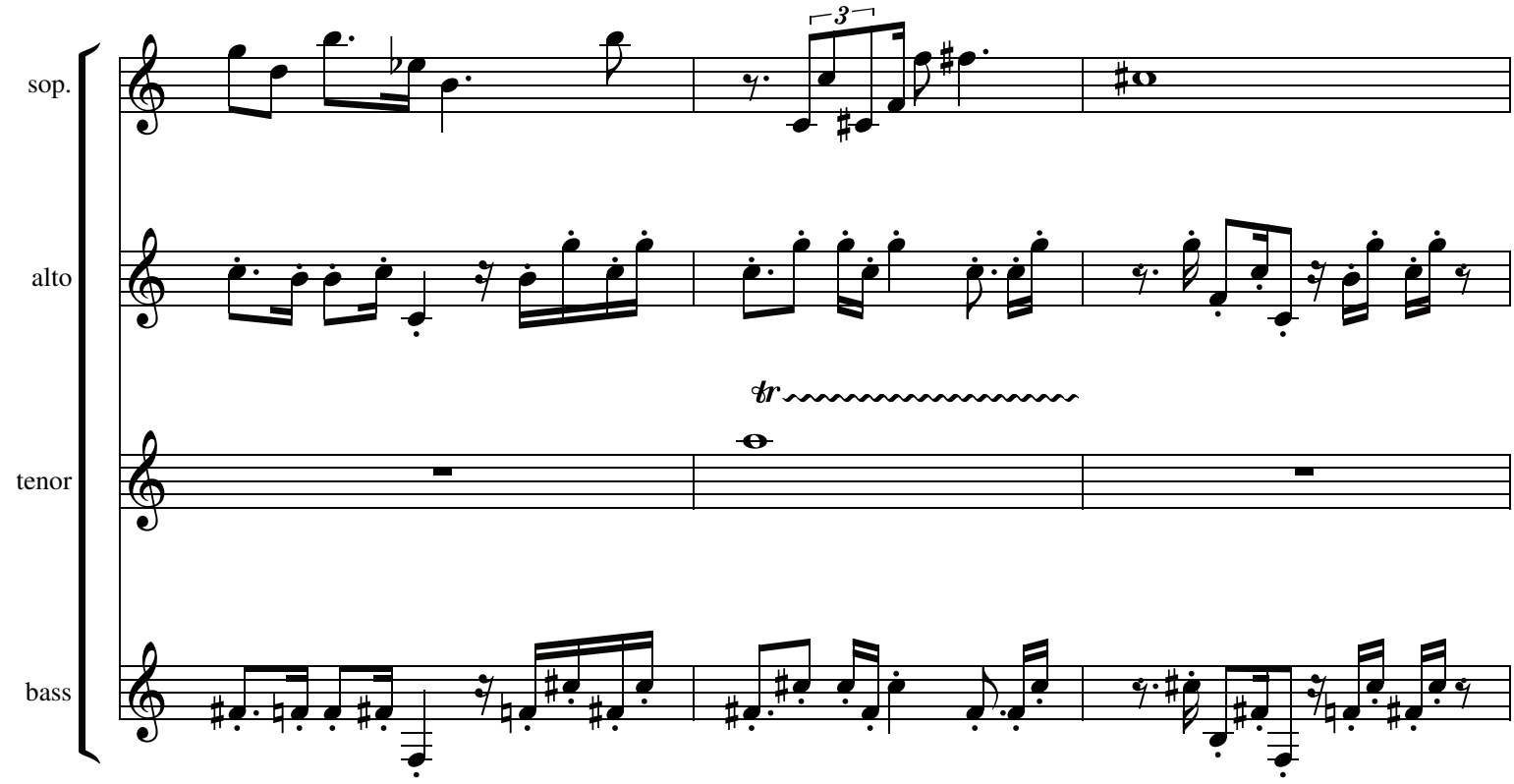

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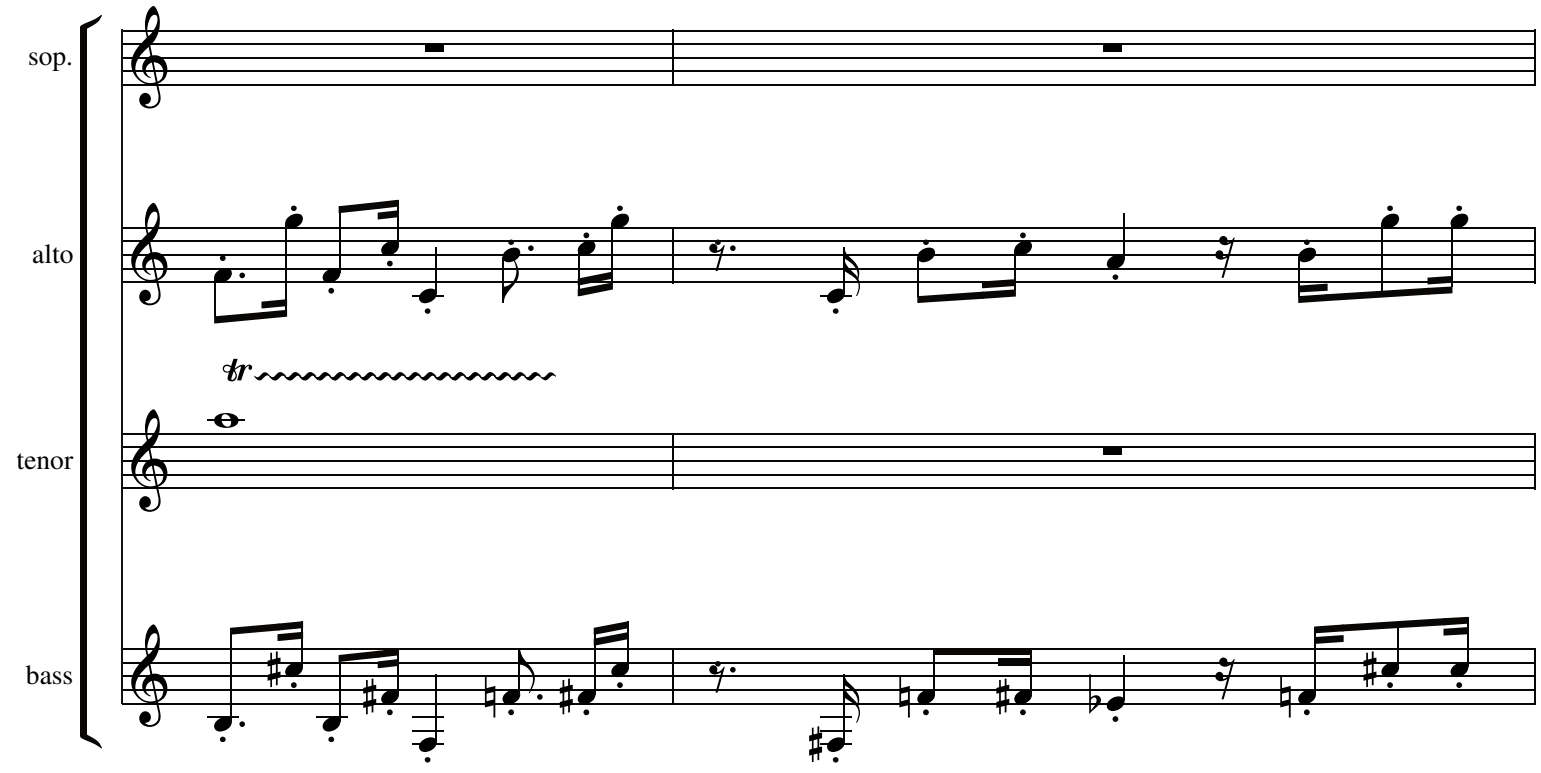

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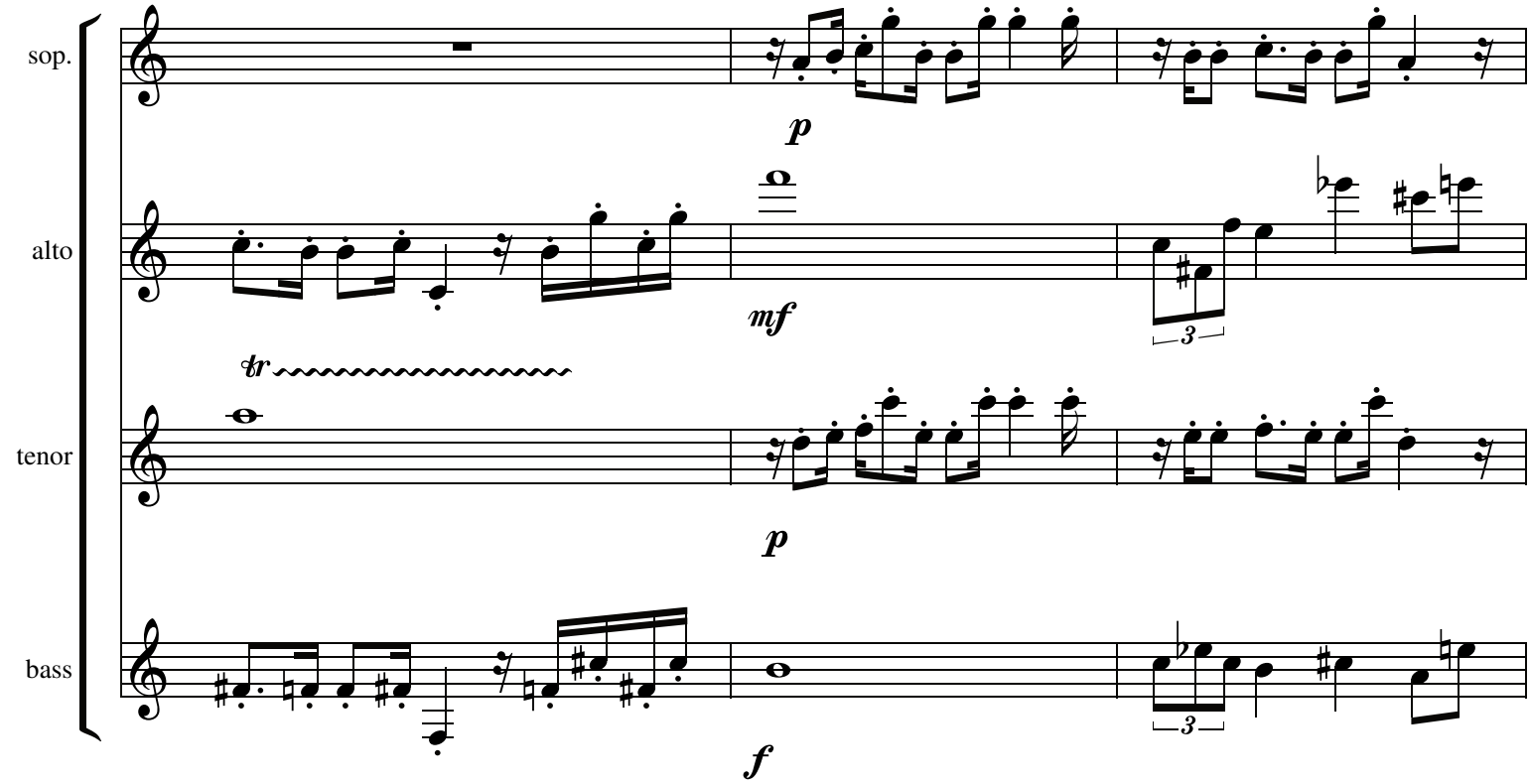

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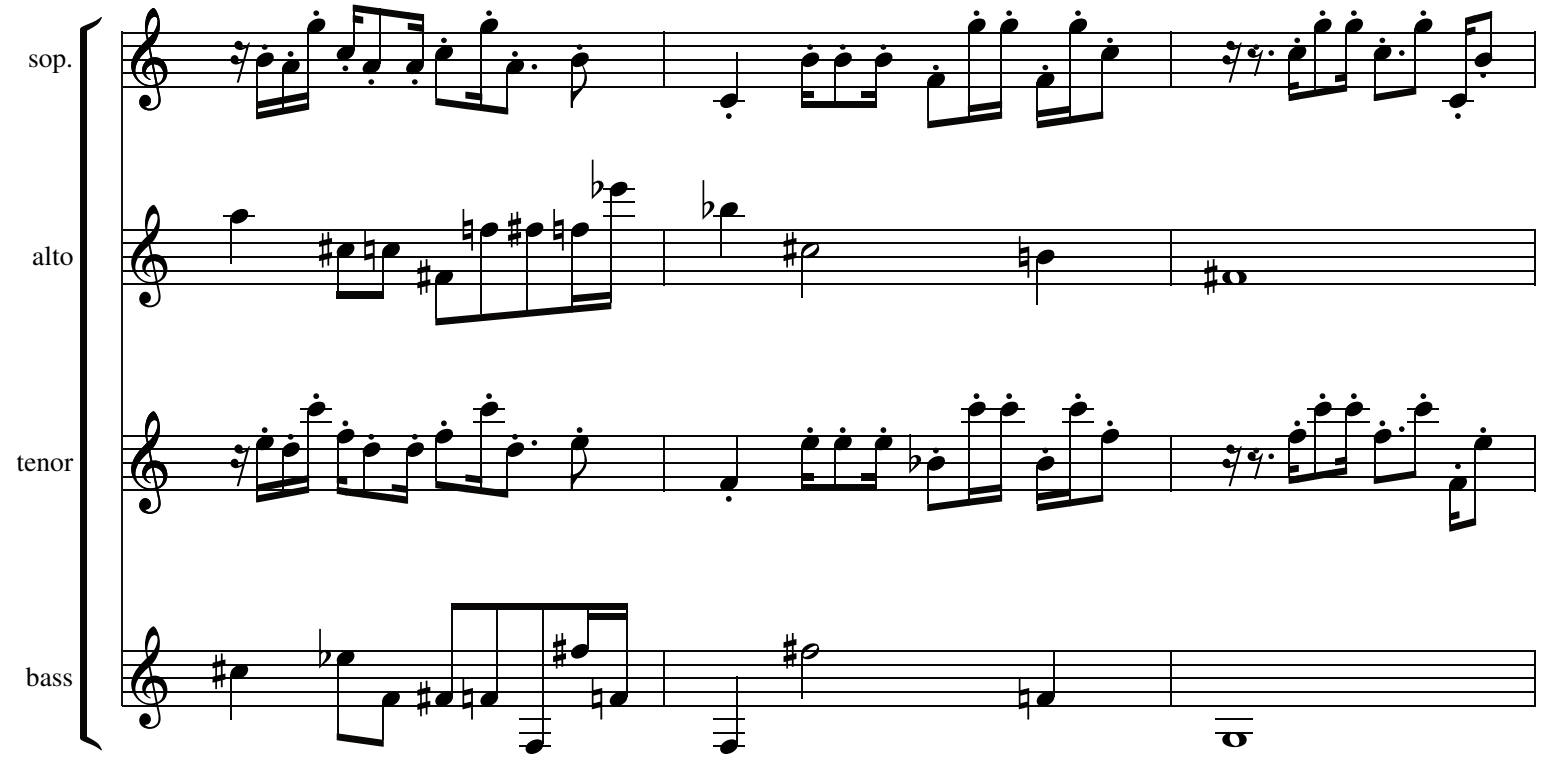

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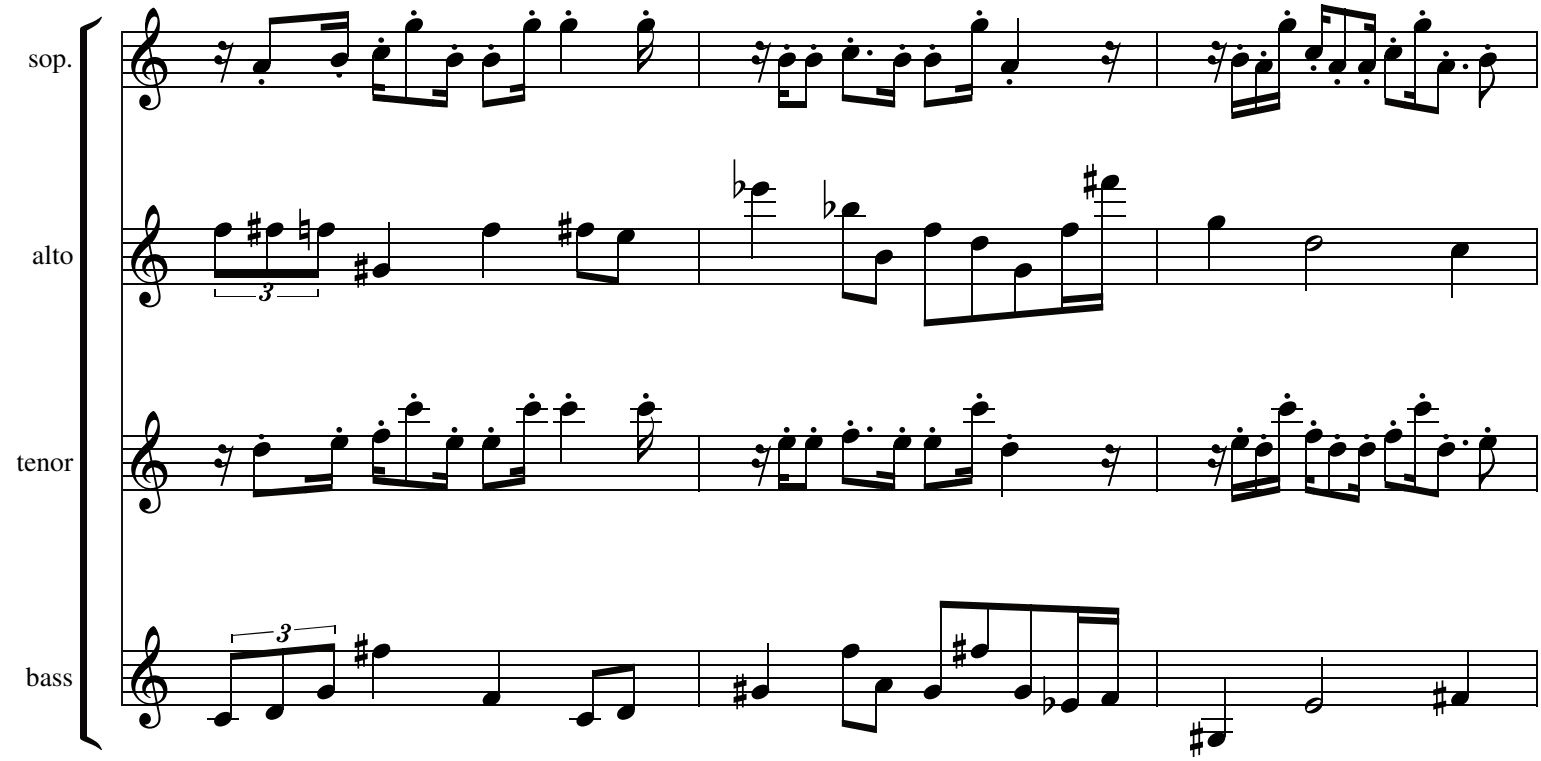

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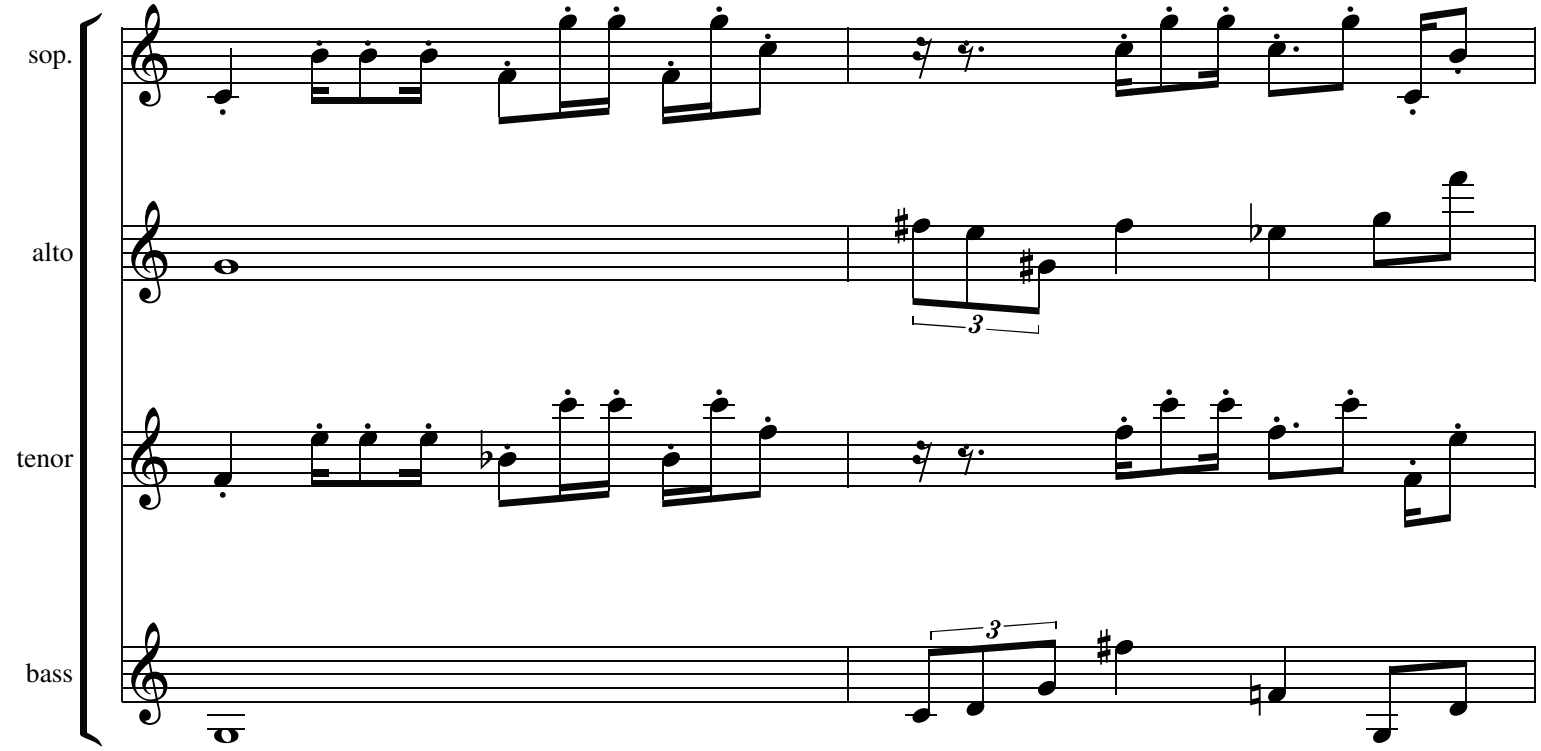

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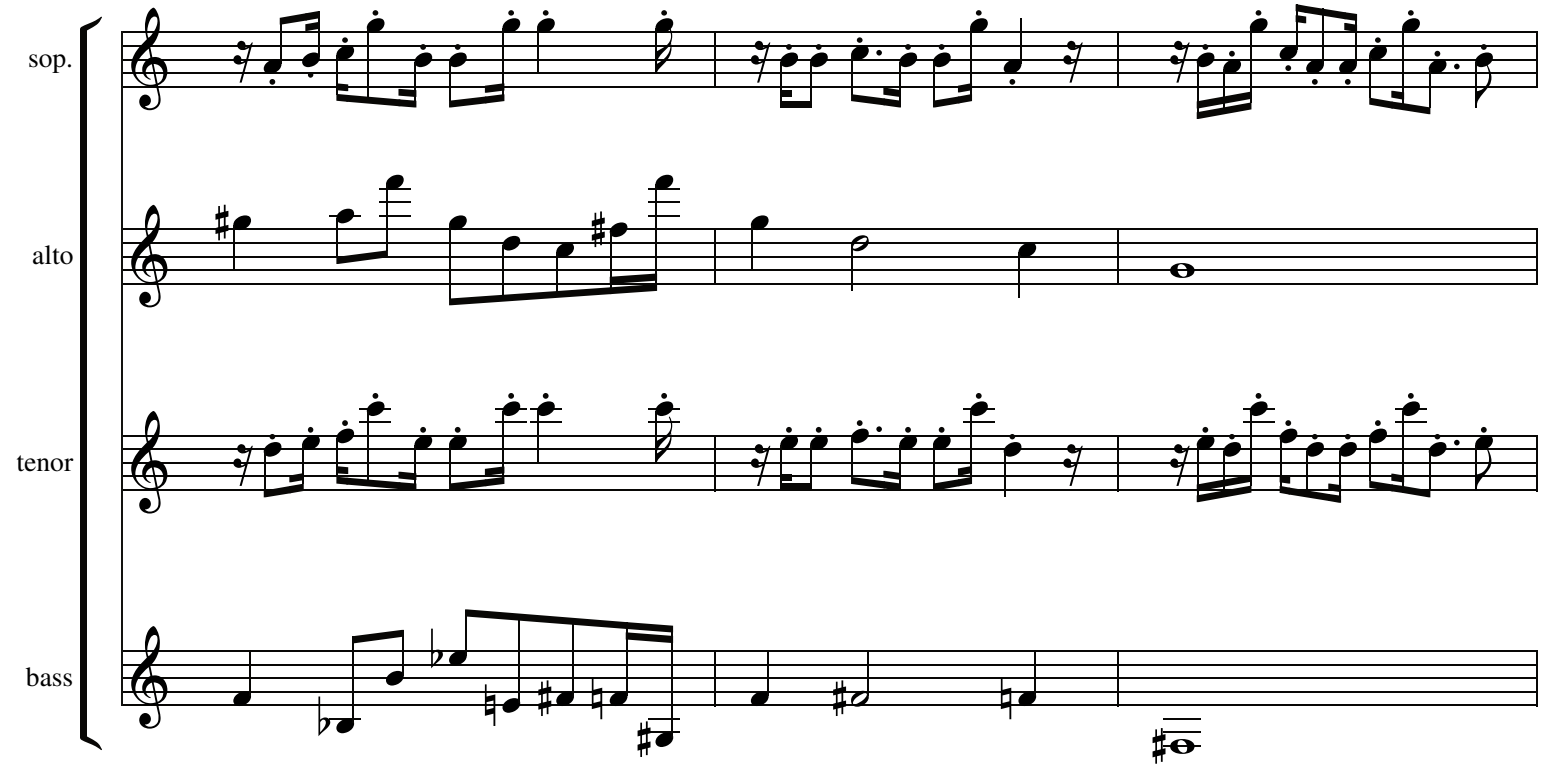

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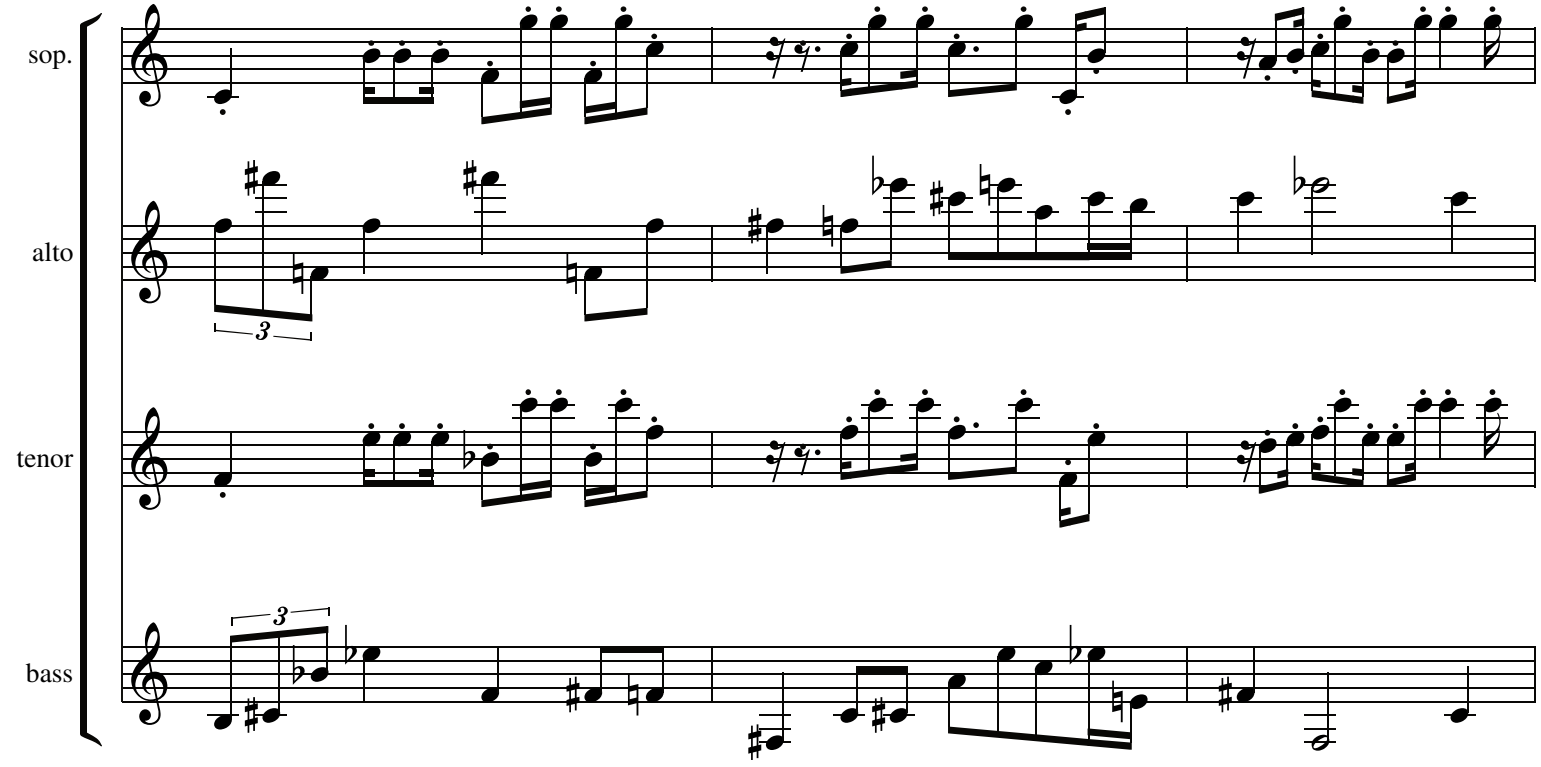

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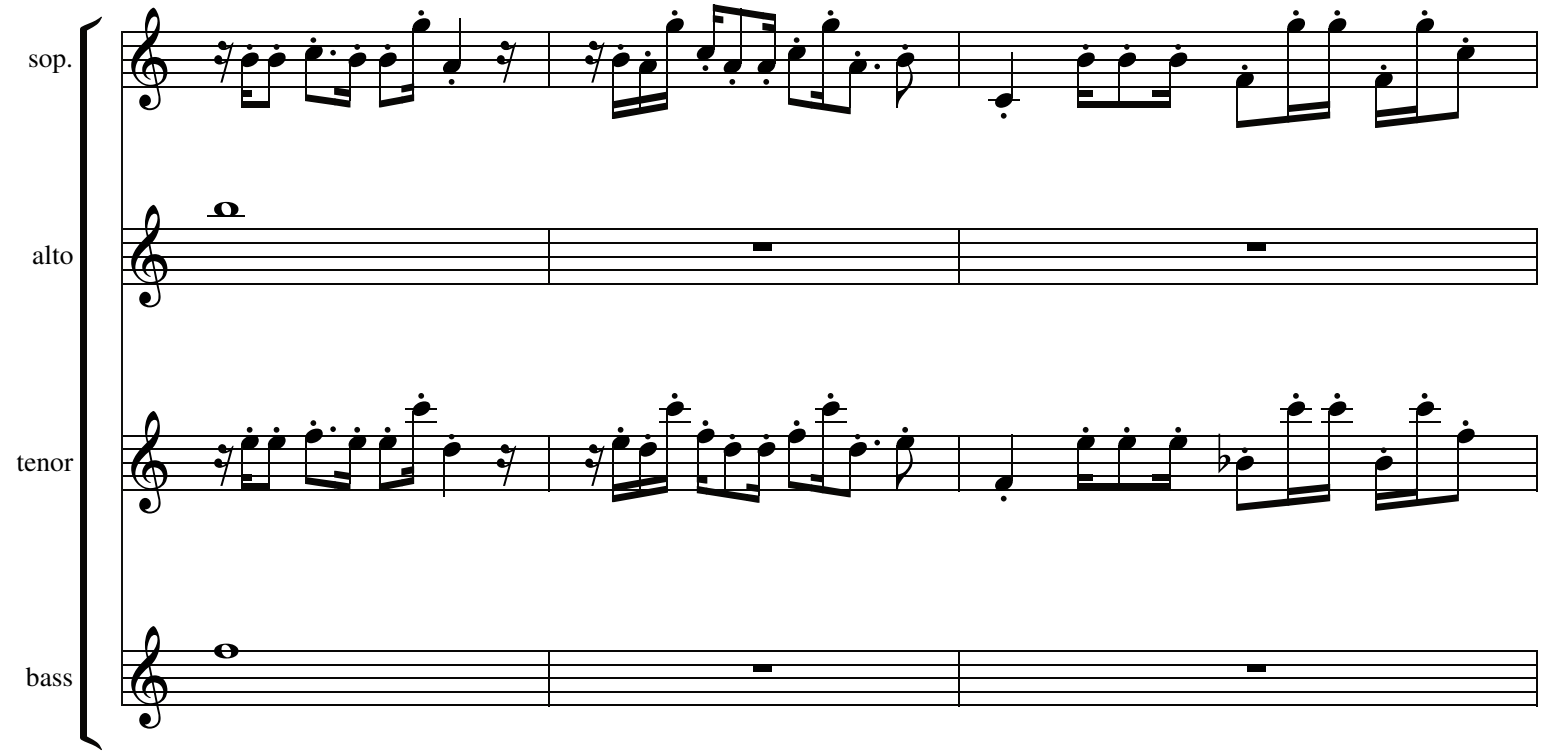

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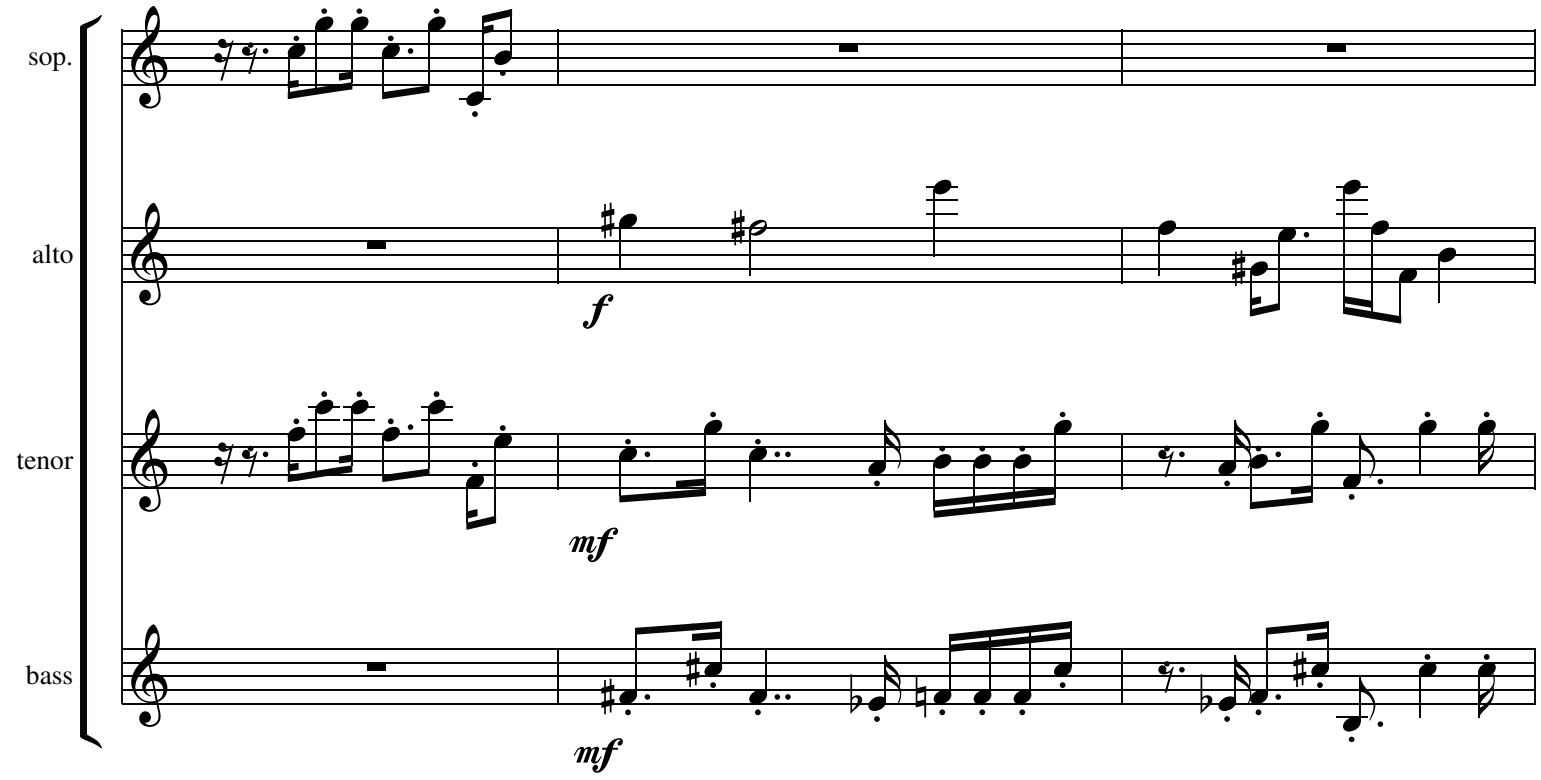

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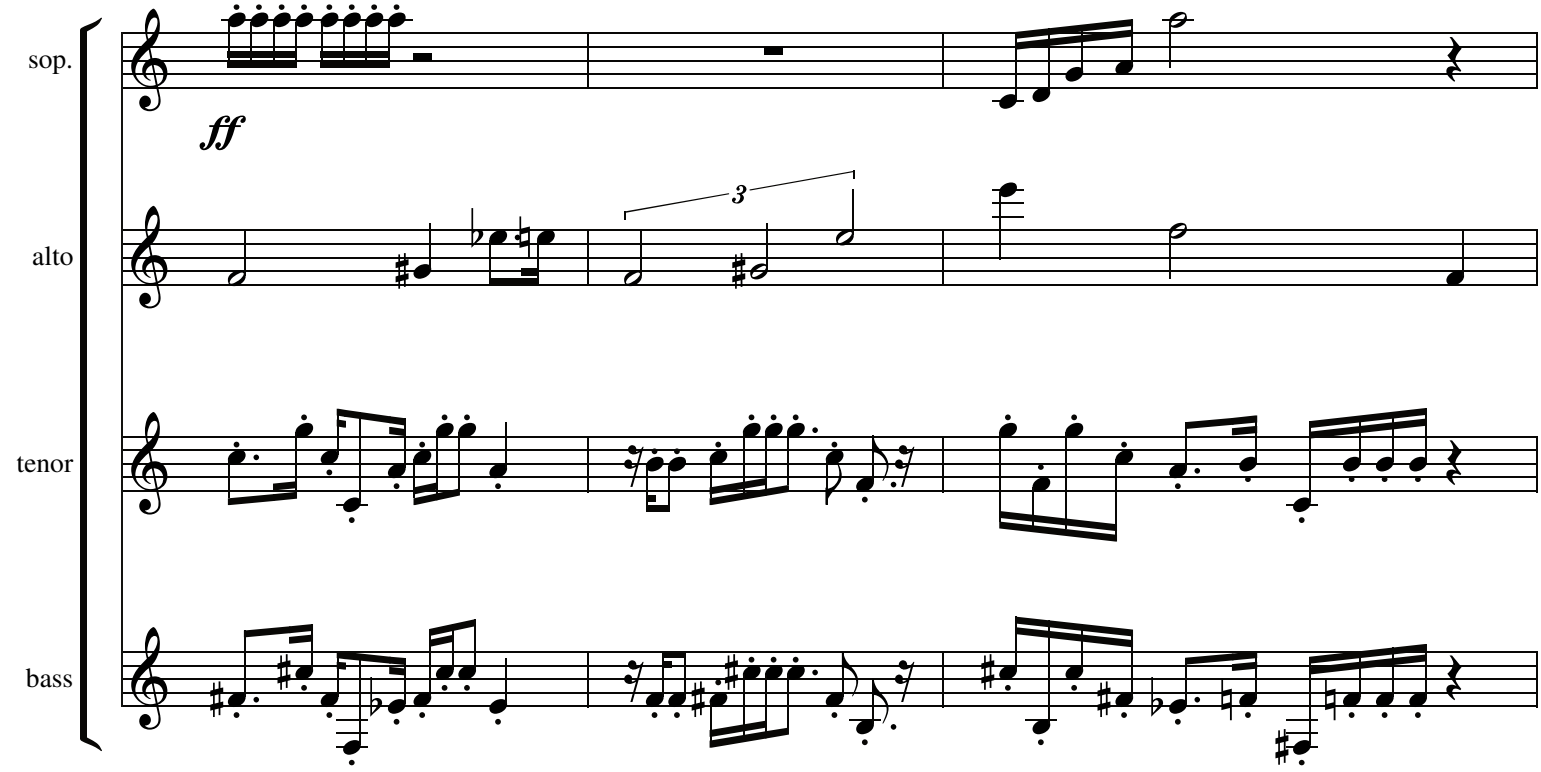

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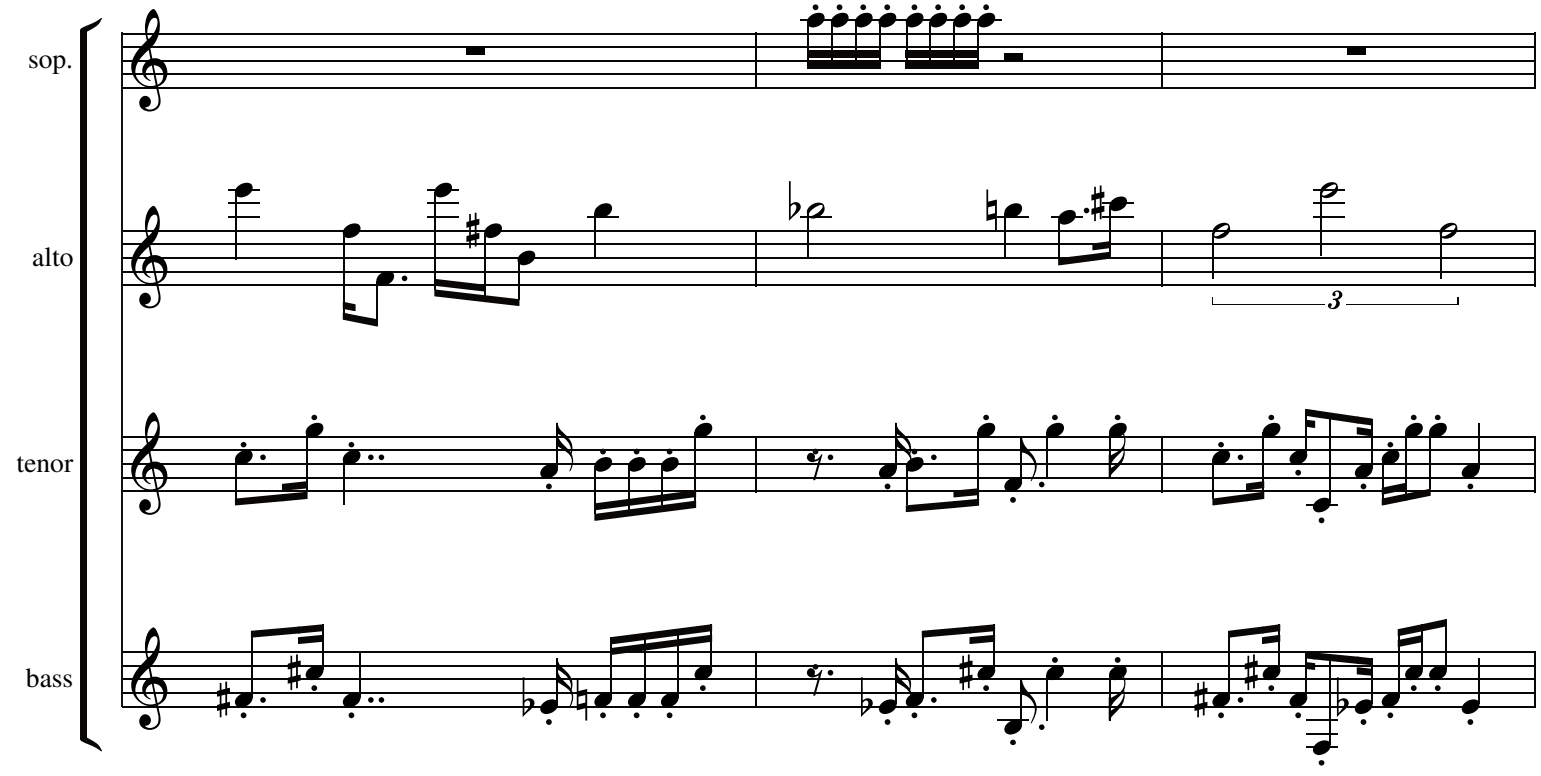

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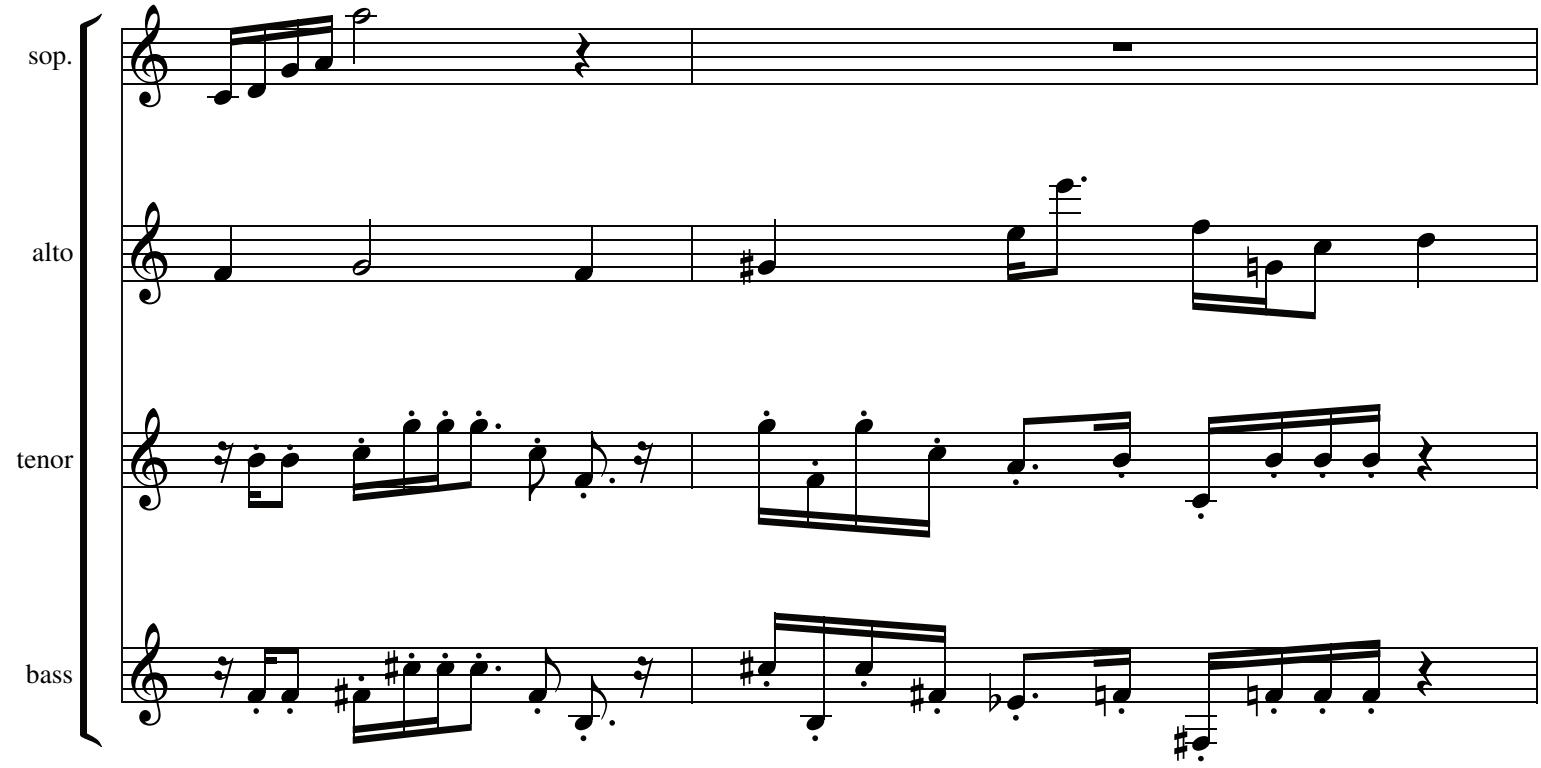

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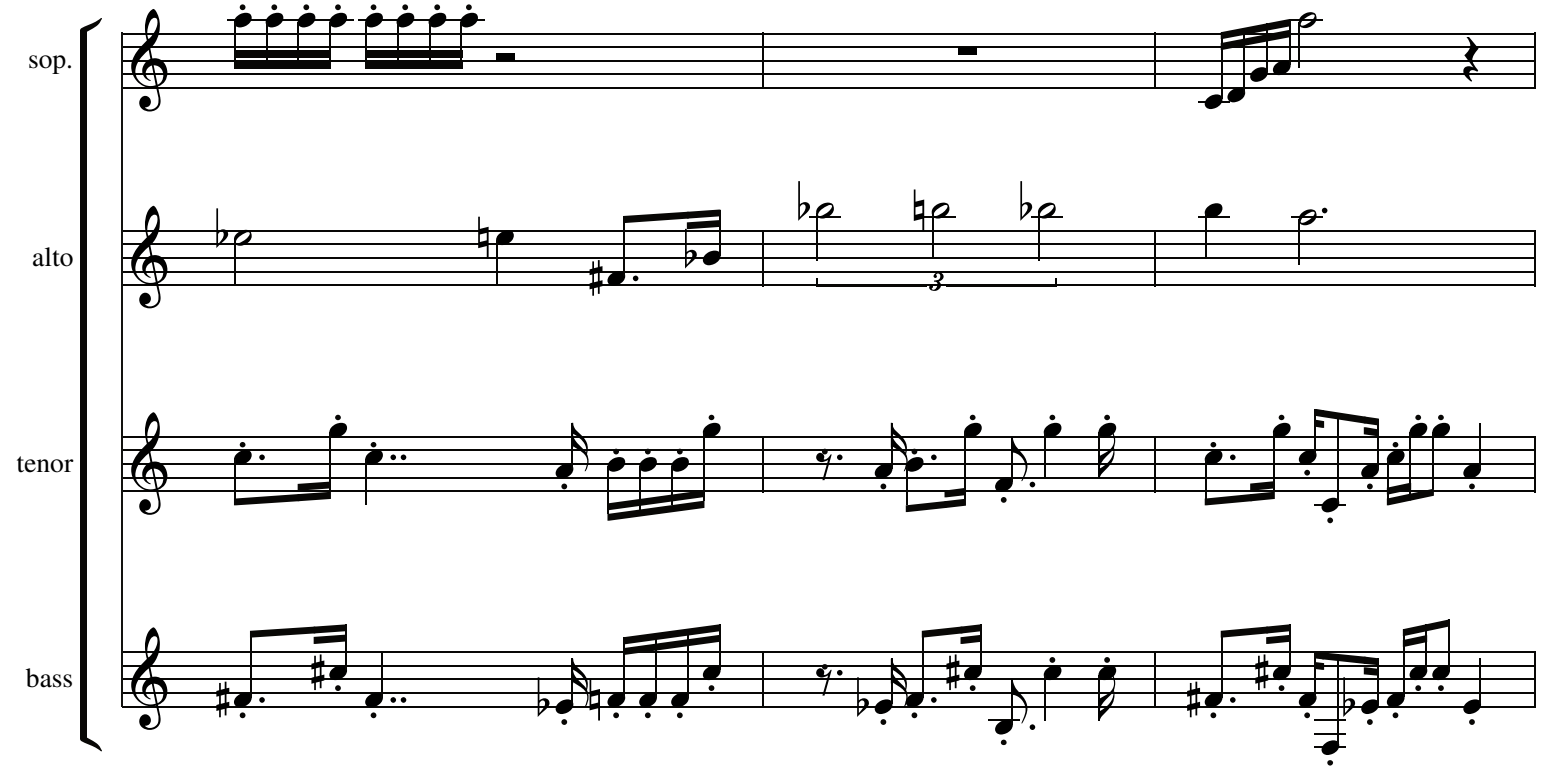

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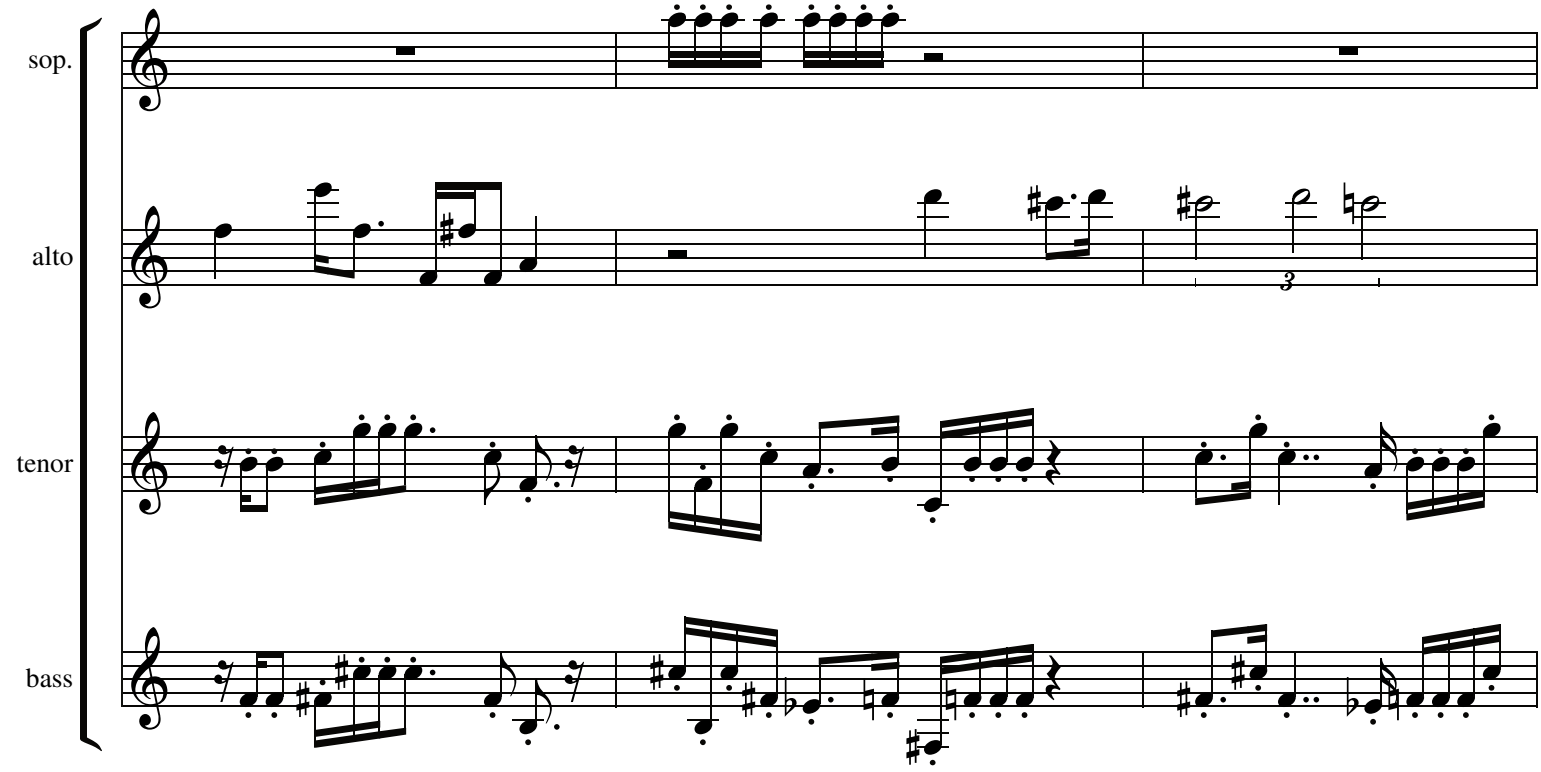

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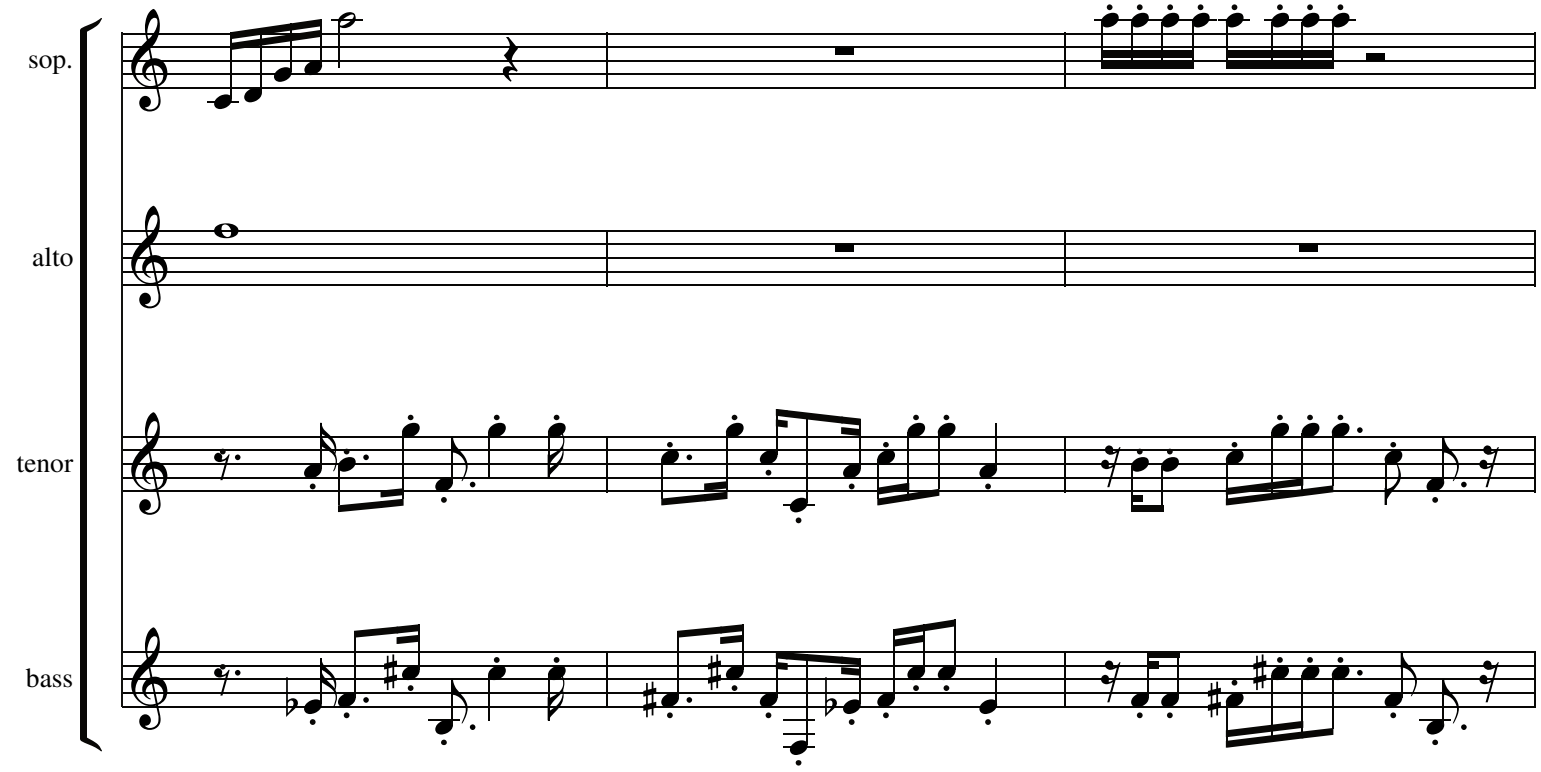

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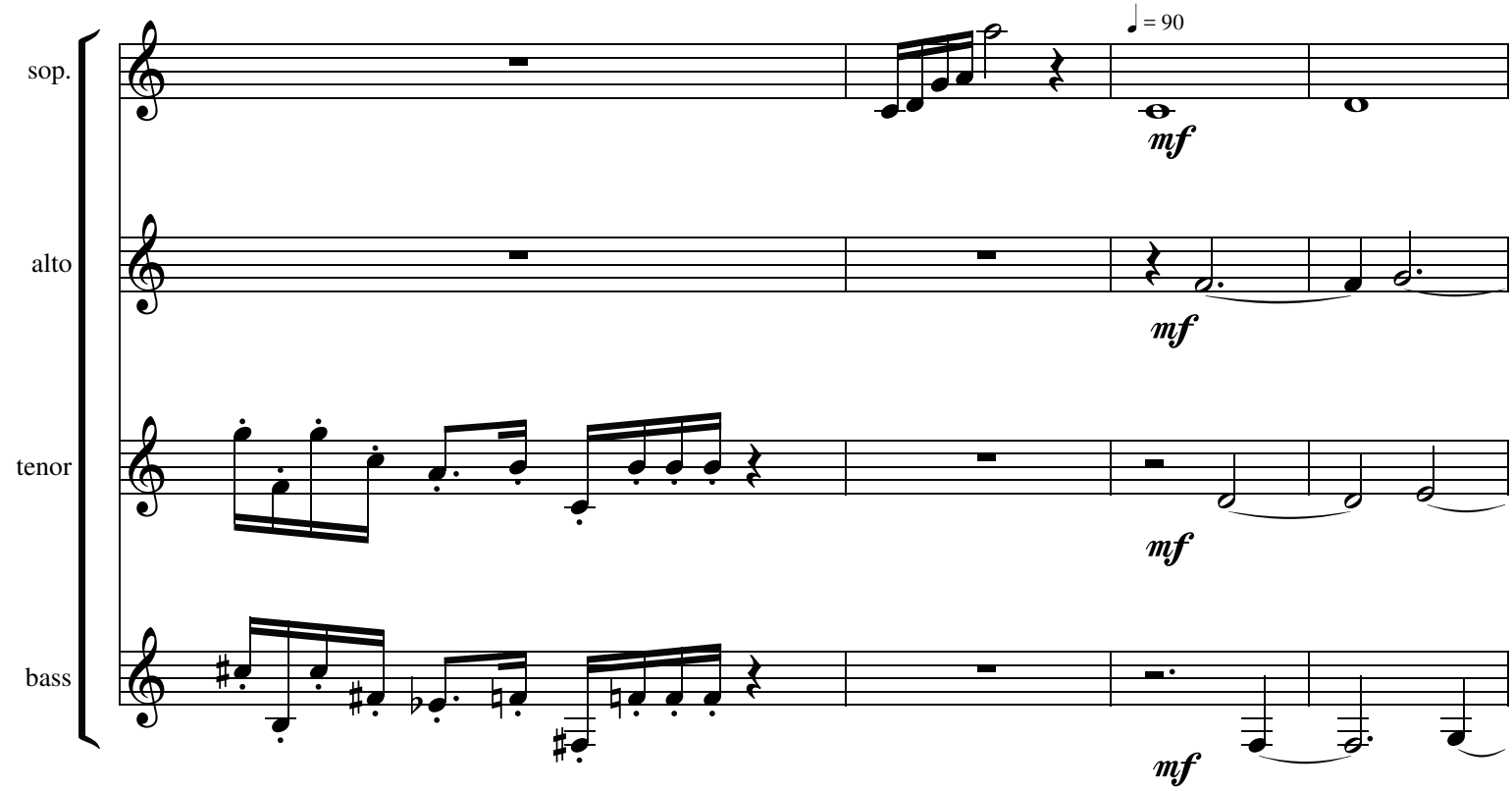

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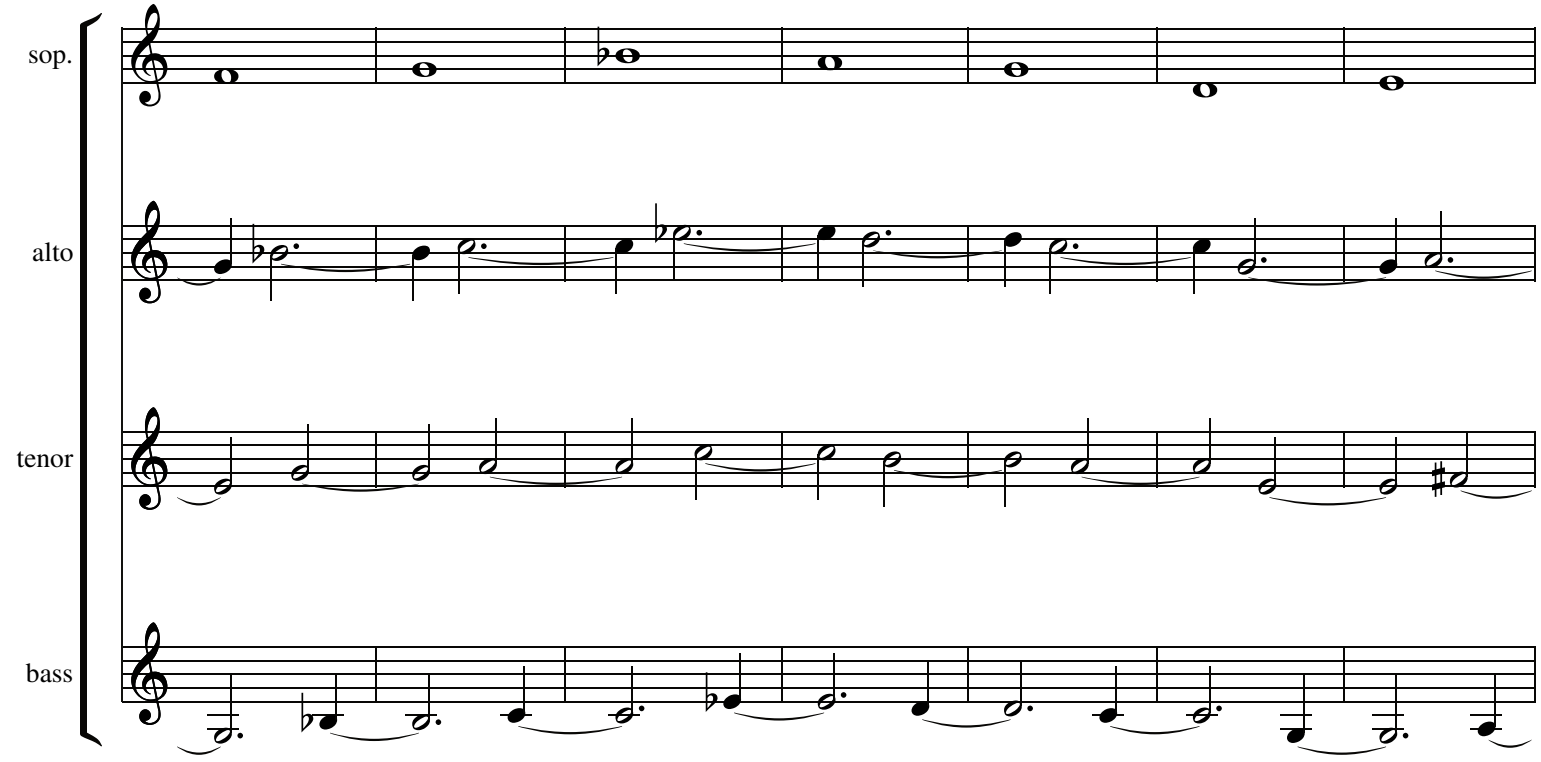

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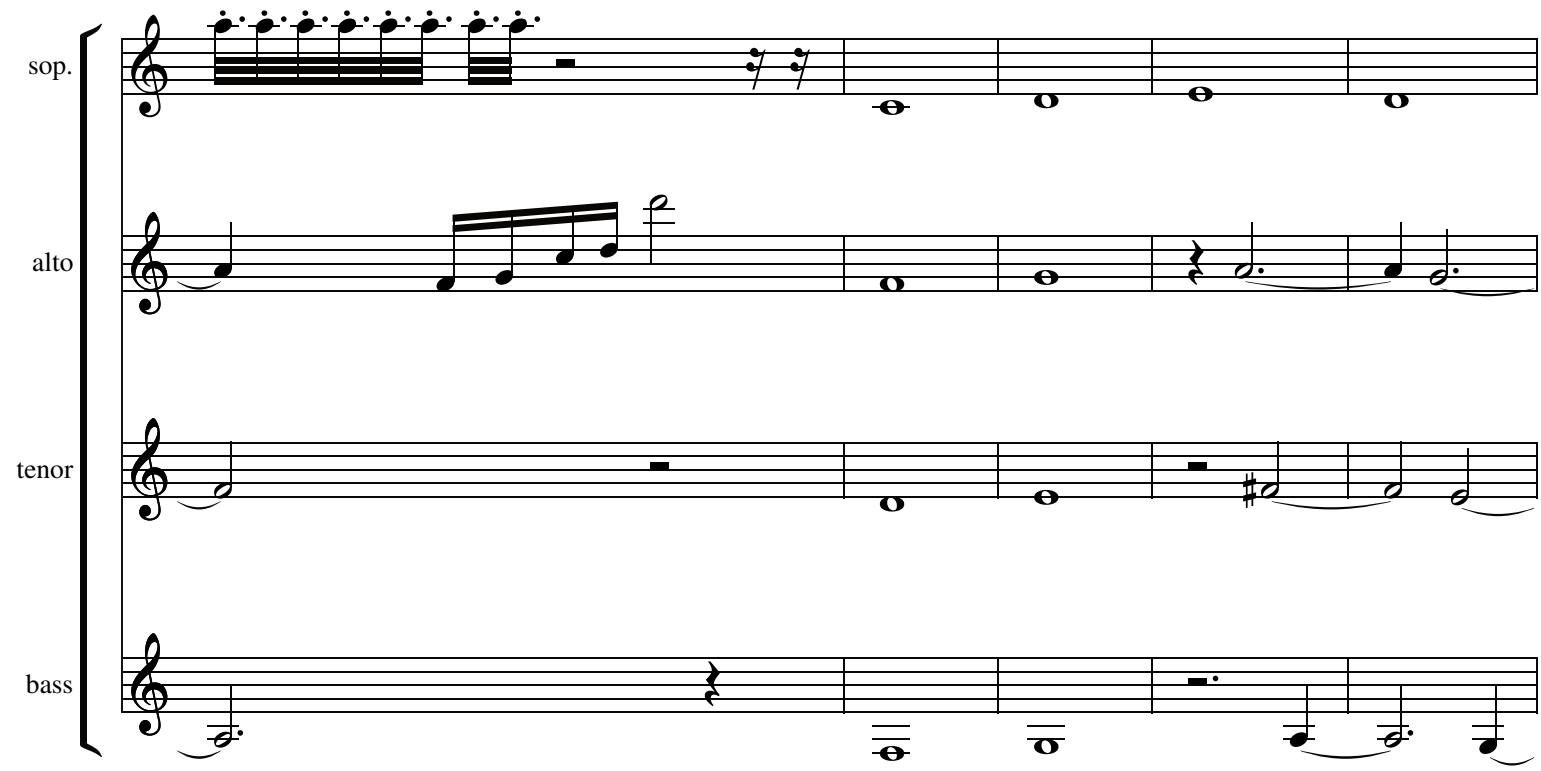

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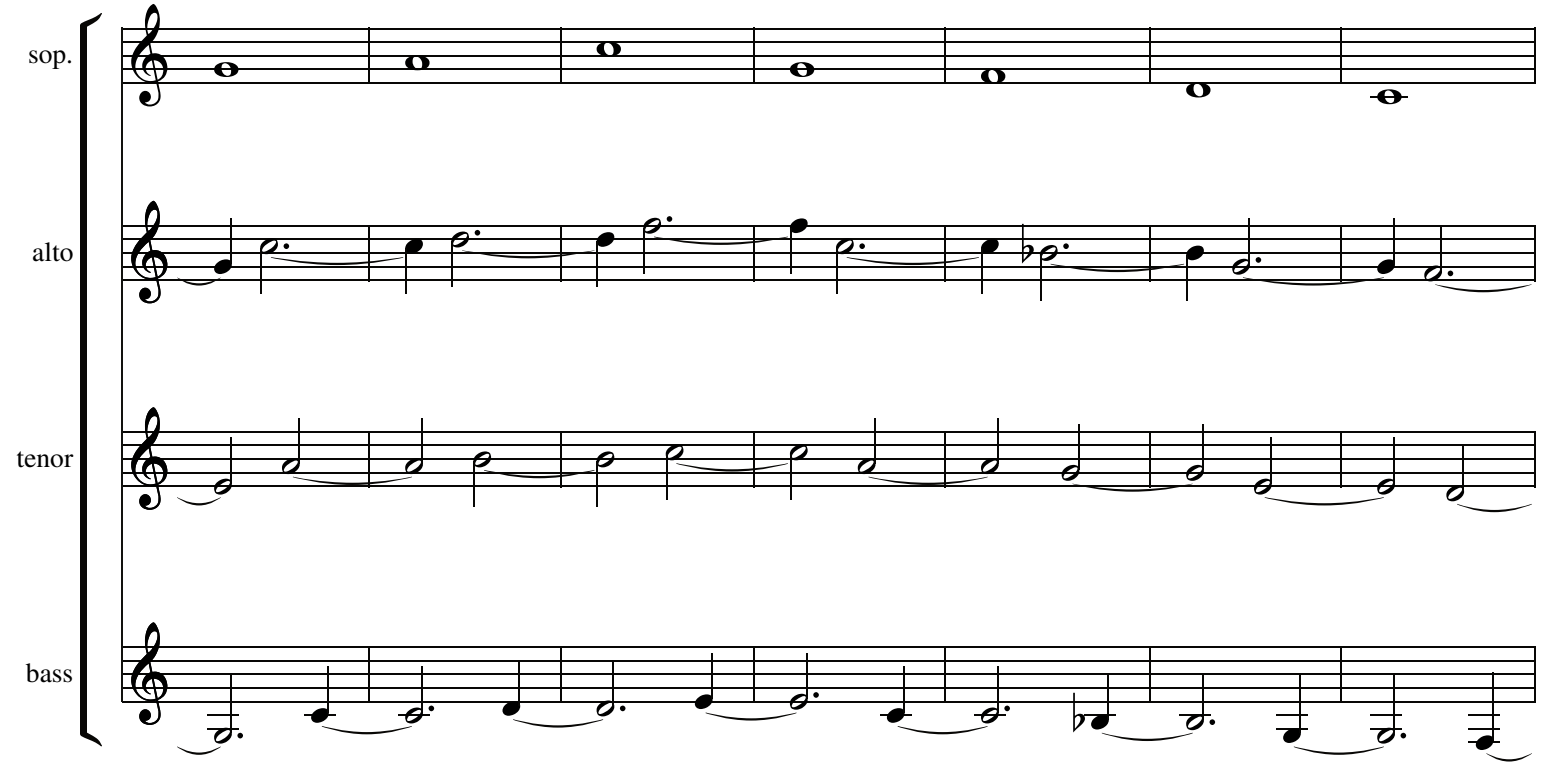

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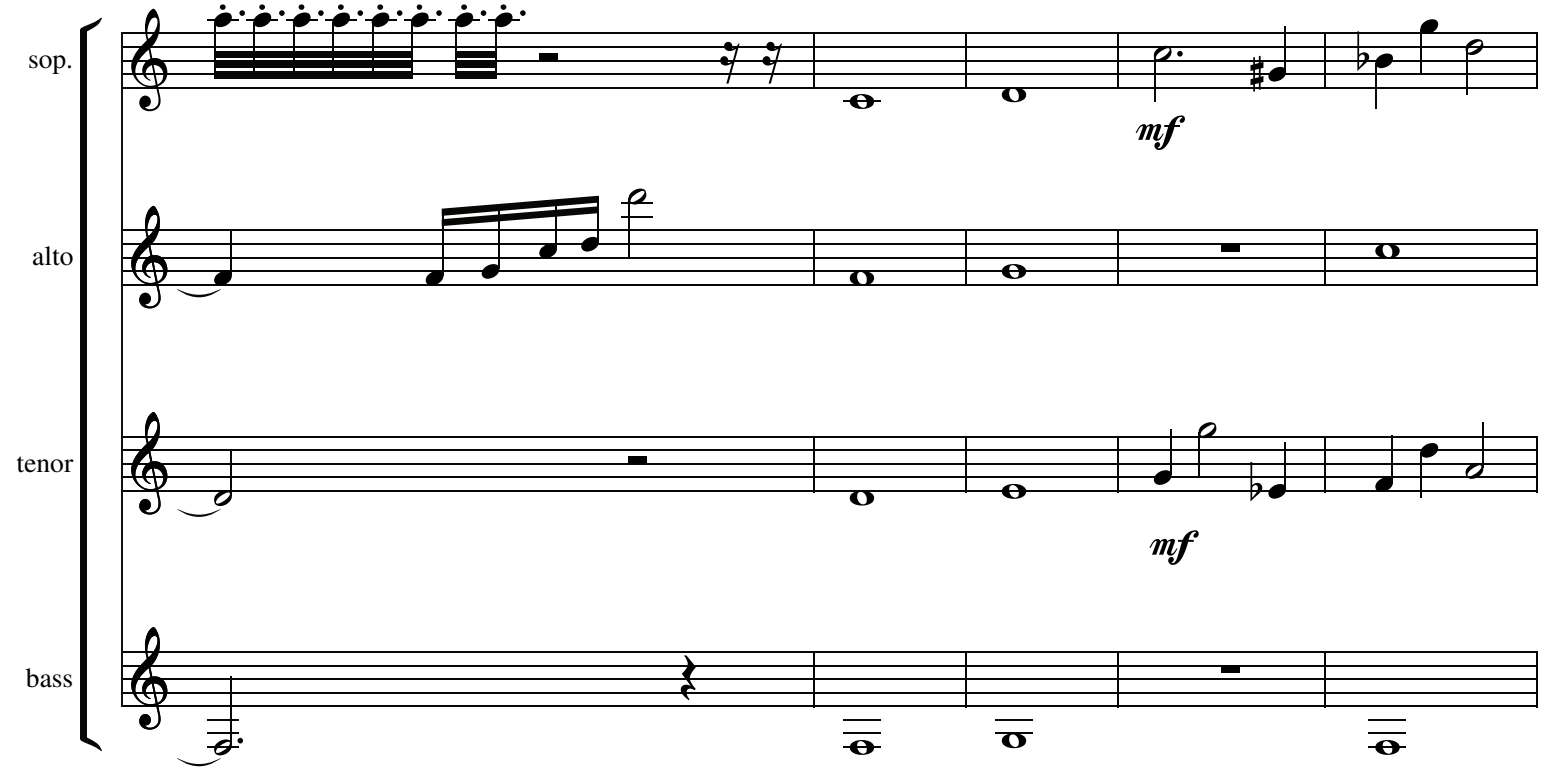

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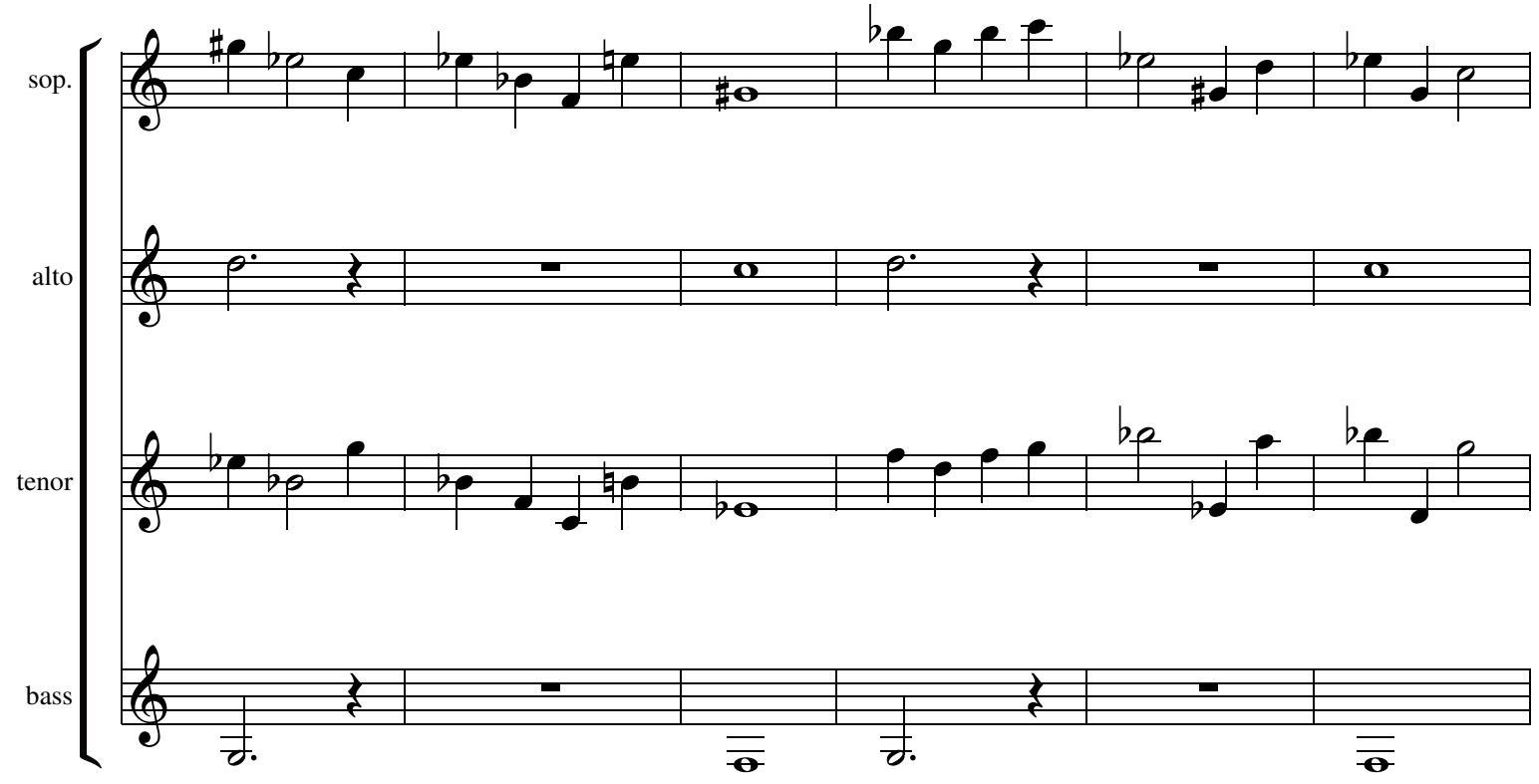


134

sop.

alto

tenor

bass

141

♩ = 120

sop.

f

alto

ff

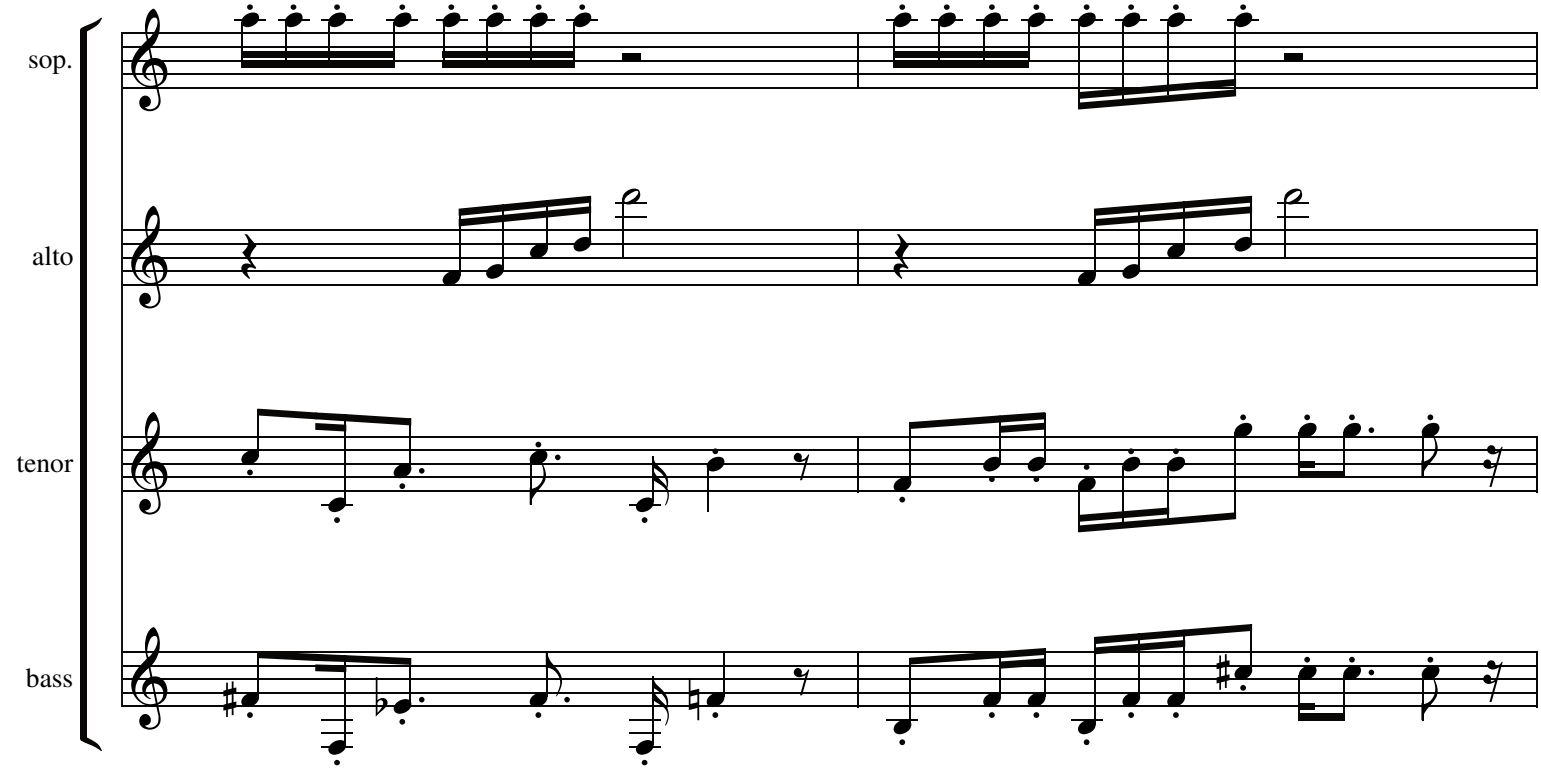
tenor

mf

bass

mf

145



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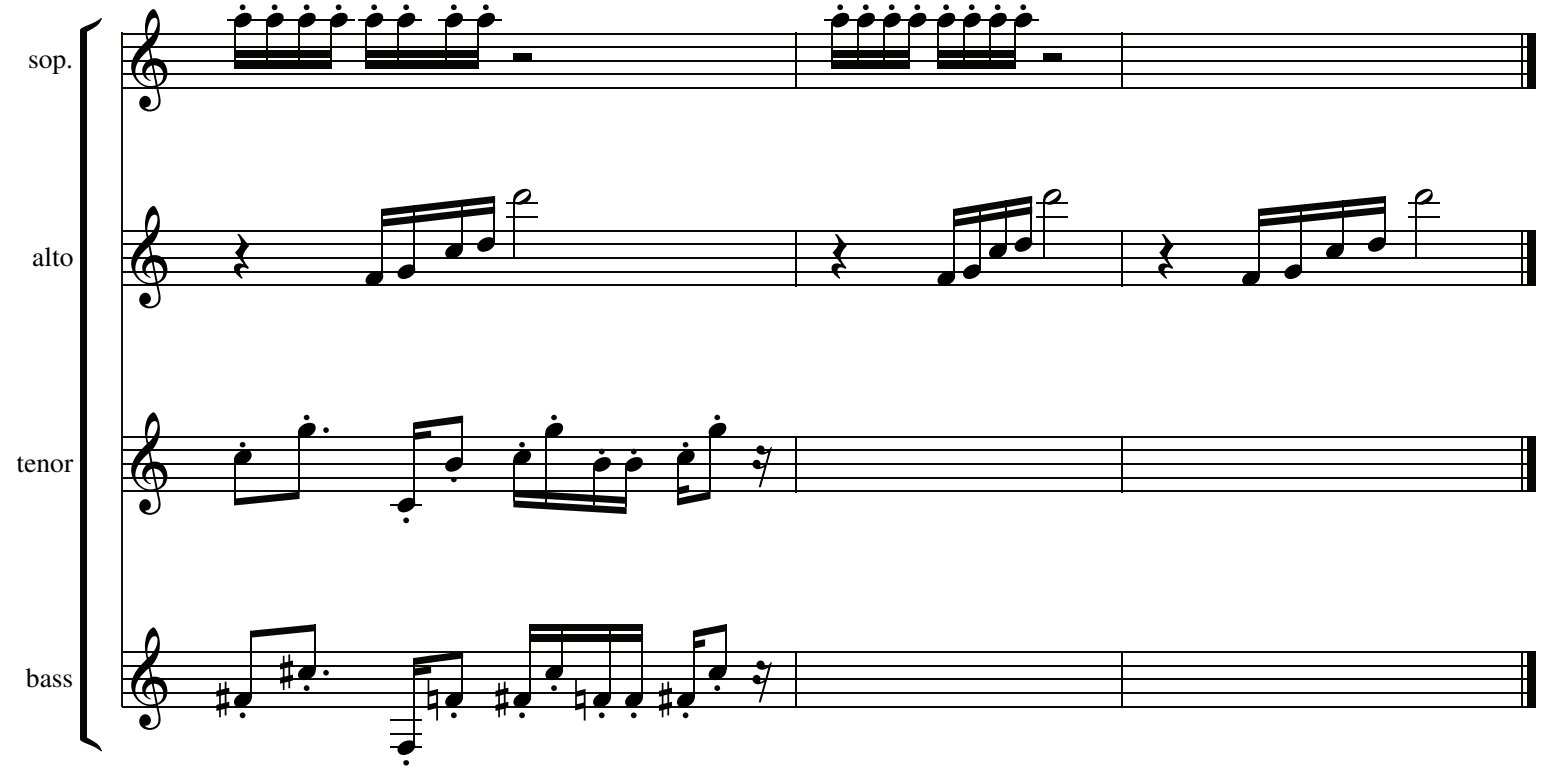
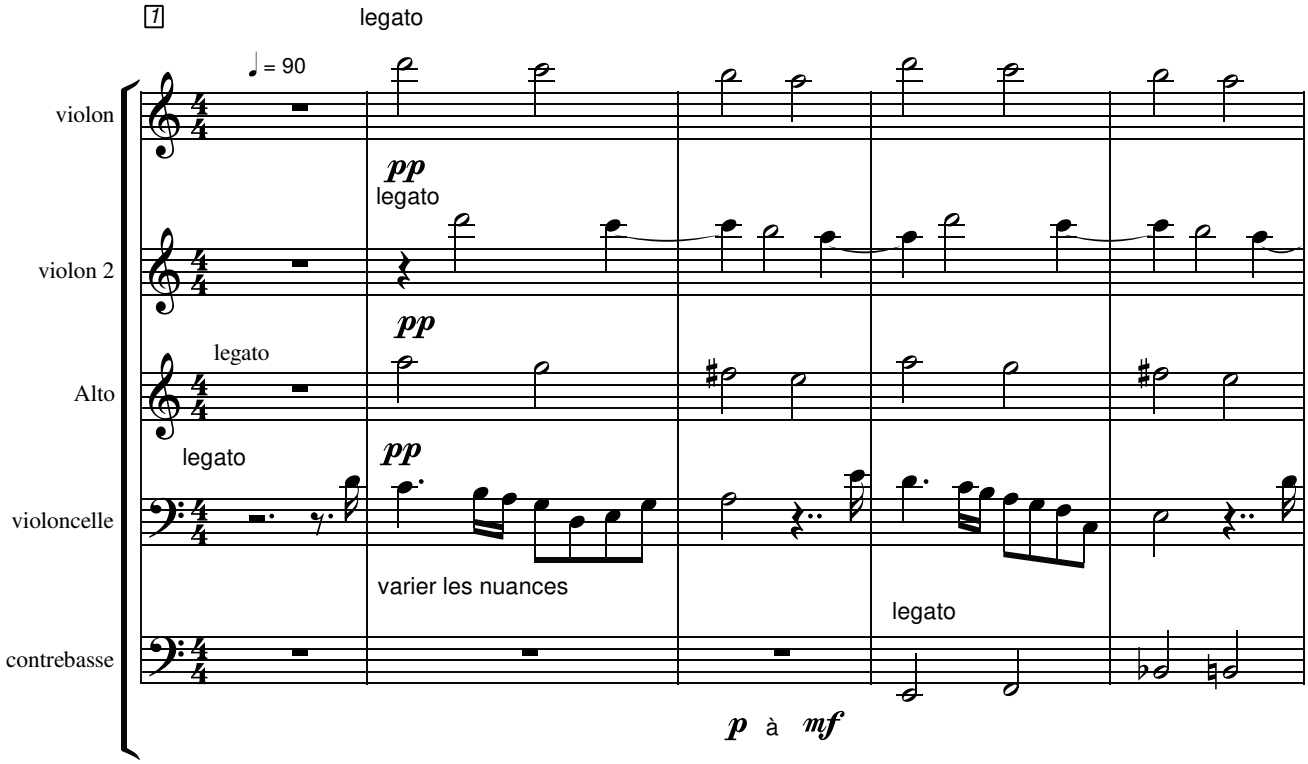


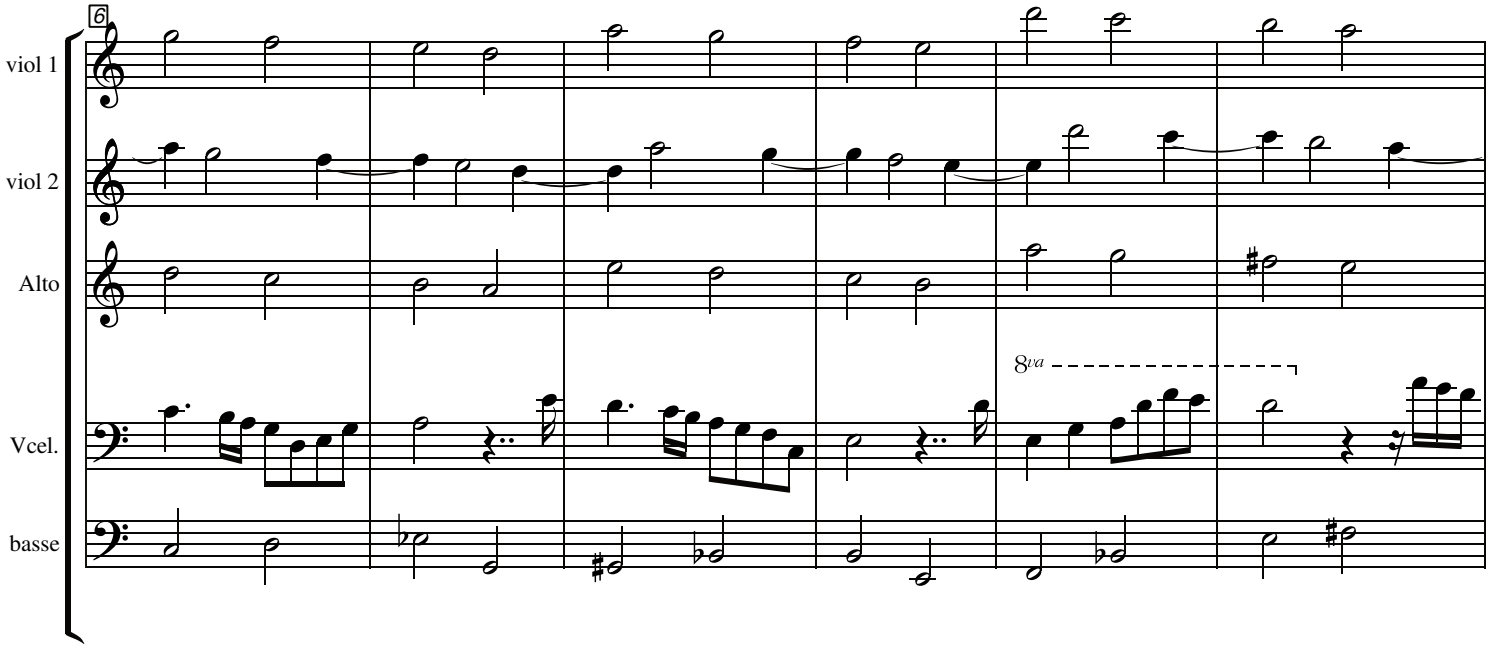
L'aube des possibles
mouvement 5

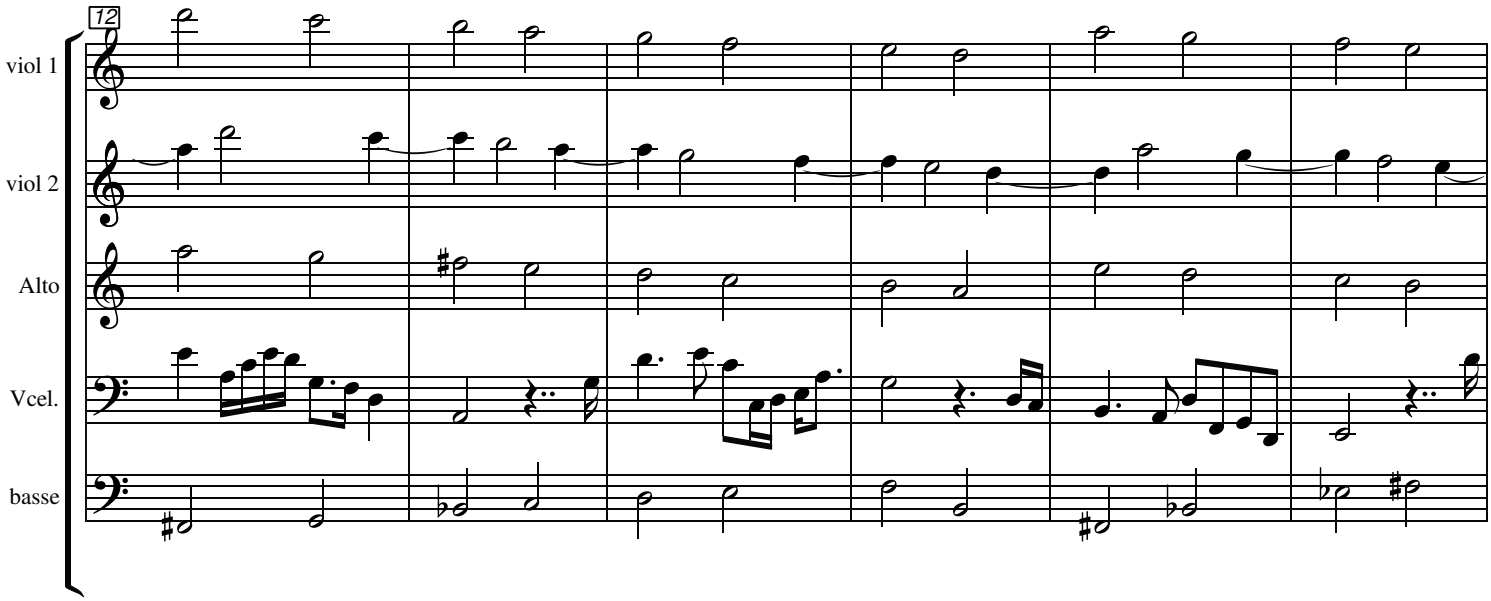
Jean-pierre Prudent

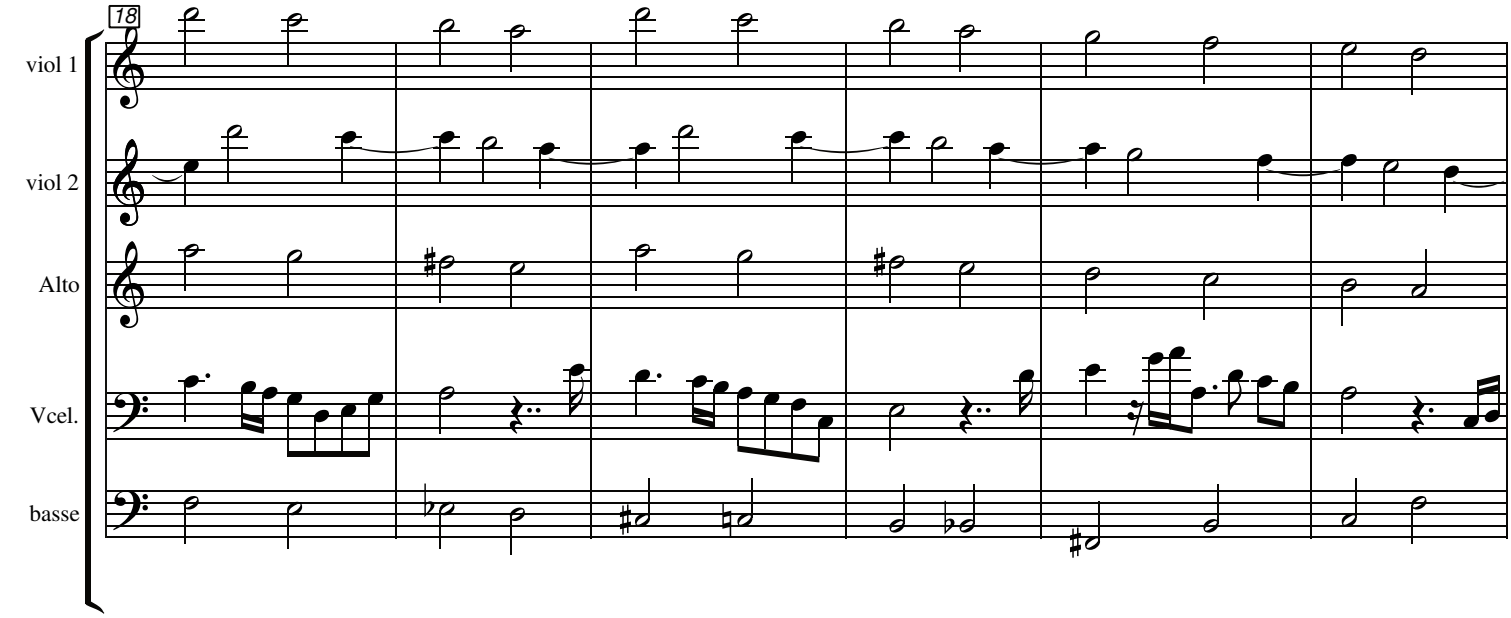
la contrebasse écrite à l'octave supérieure
les nuances sont indicatives
le staccato peut être un détaché net, un martelé, ou un marcato

the double bass written at the higher octave
dynamics are indicative
staccato can be a sharp detached, a hammered or a marcato




6
viol 1
viol 2
Alto
8va
Vcel.
basse


12
viol 1
viol 2
Alto
Vcel.
basse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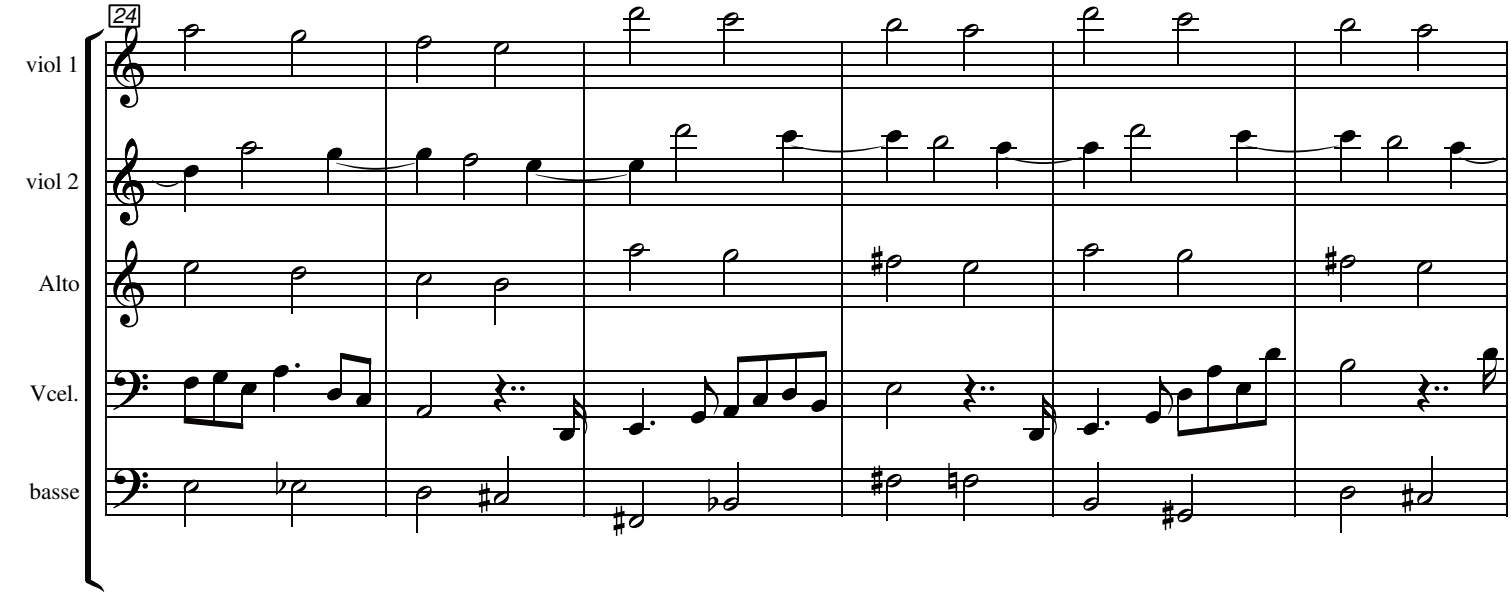
viol 2
Alto
Vcel.
basse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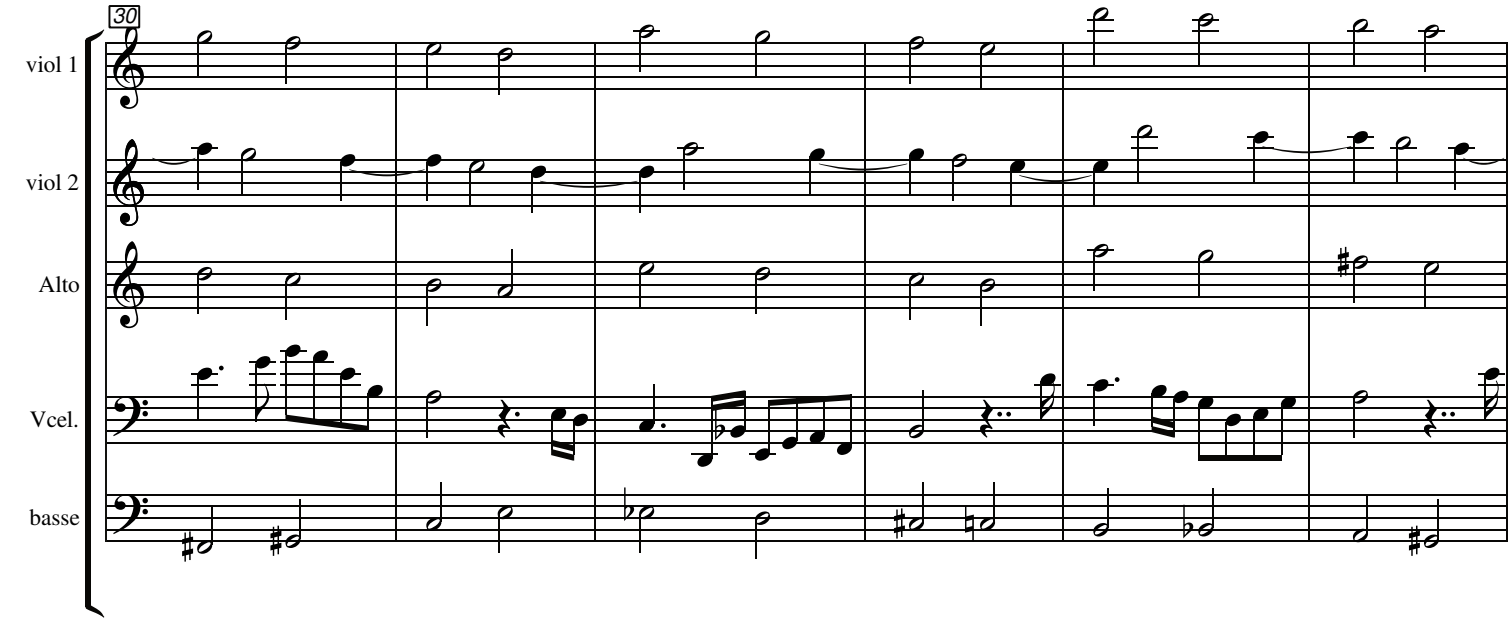
viol 2
Alto
Vcel.
basse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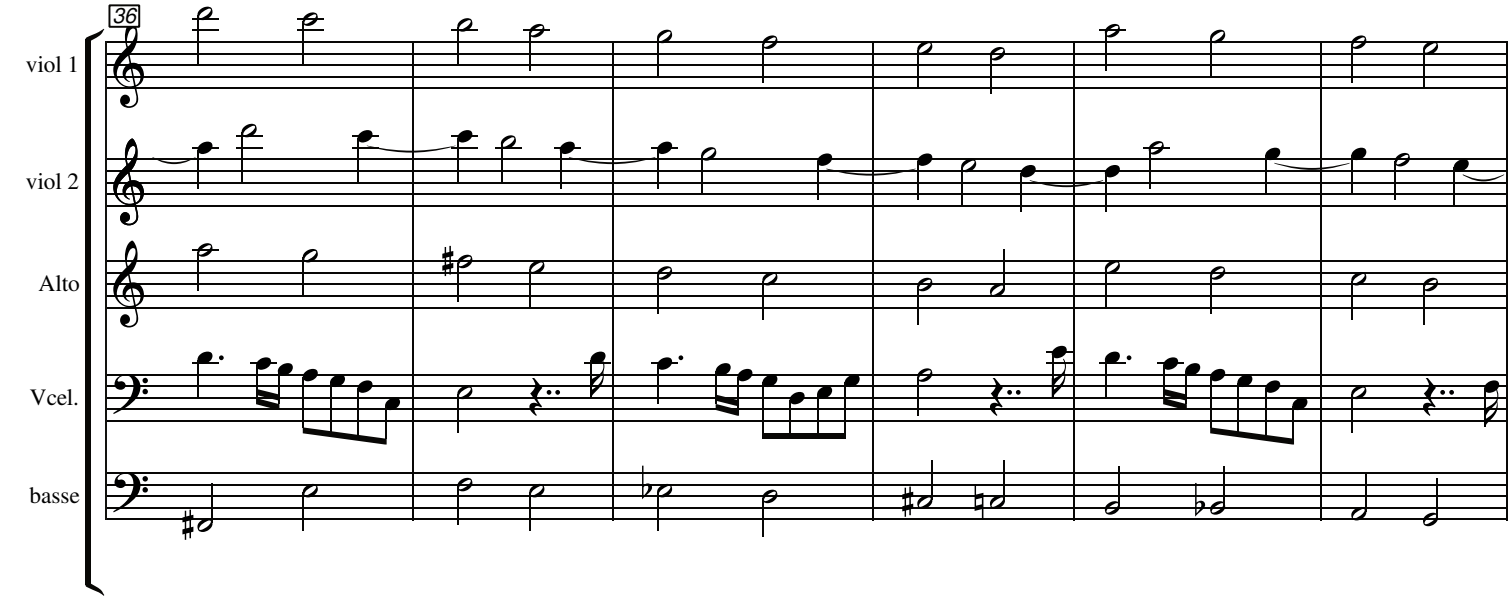
viol 2
Alto
Vcel.
basse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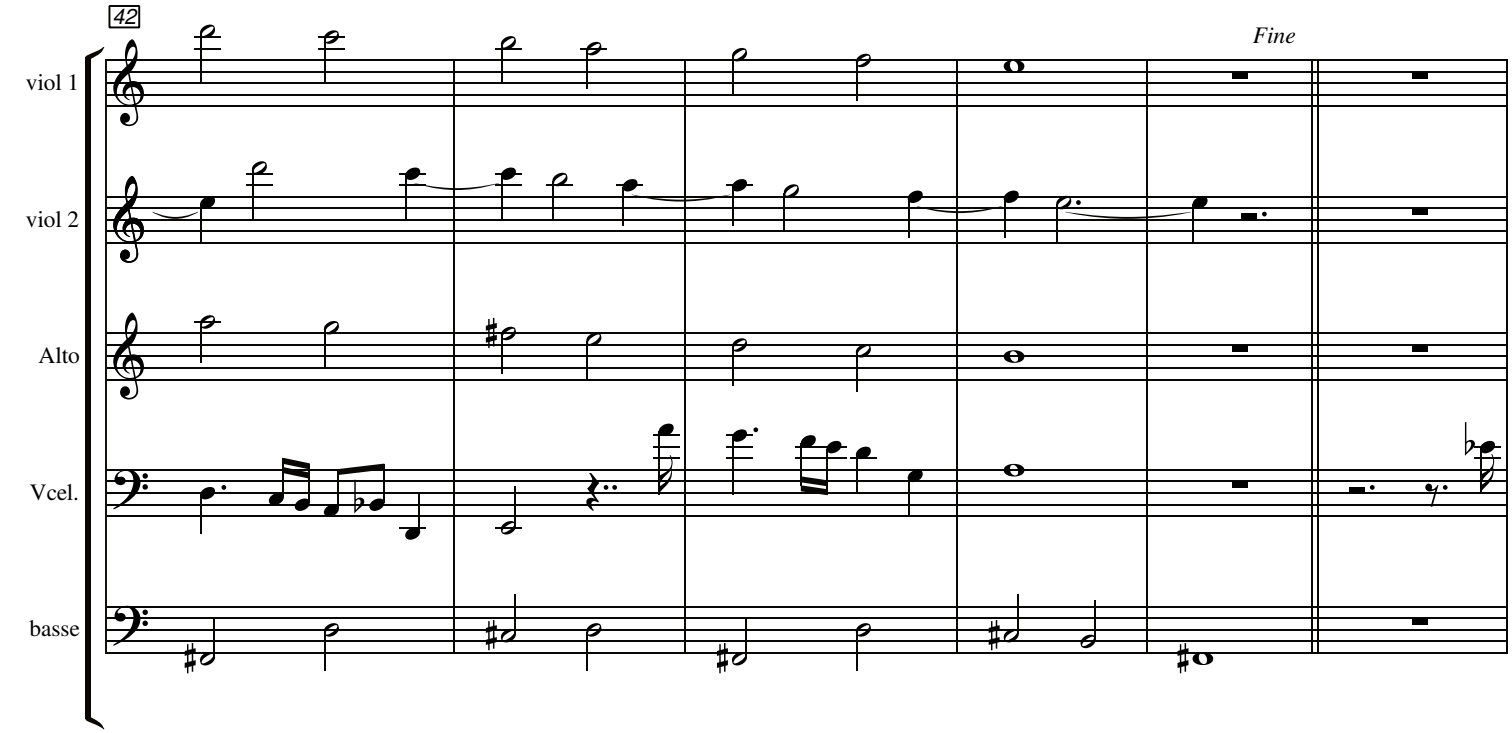
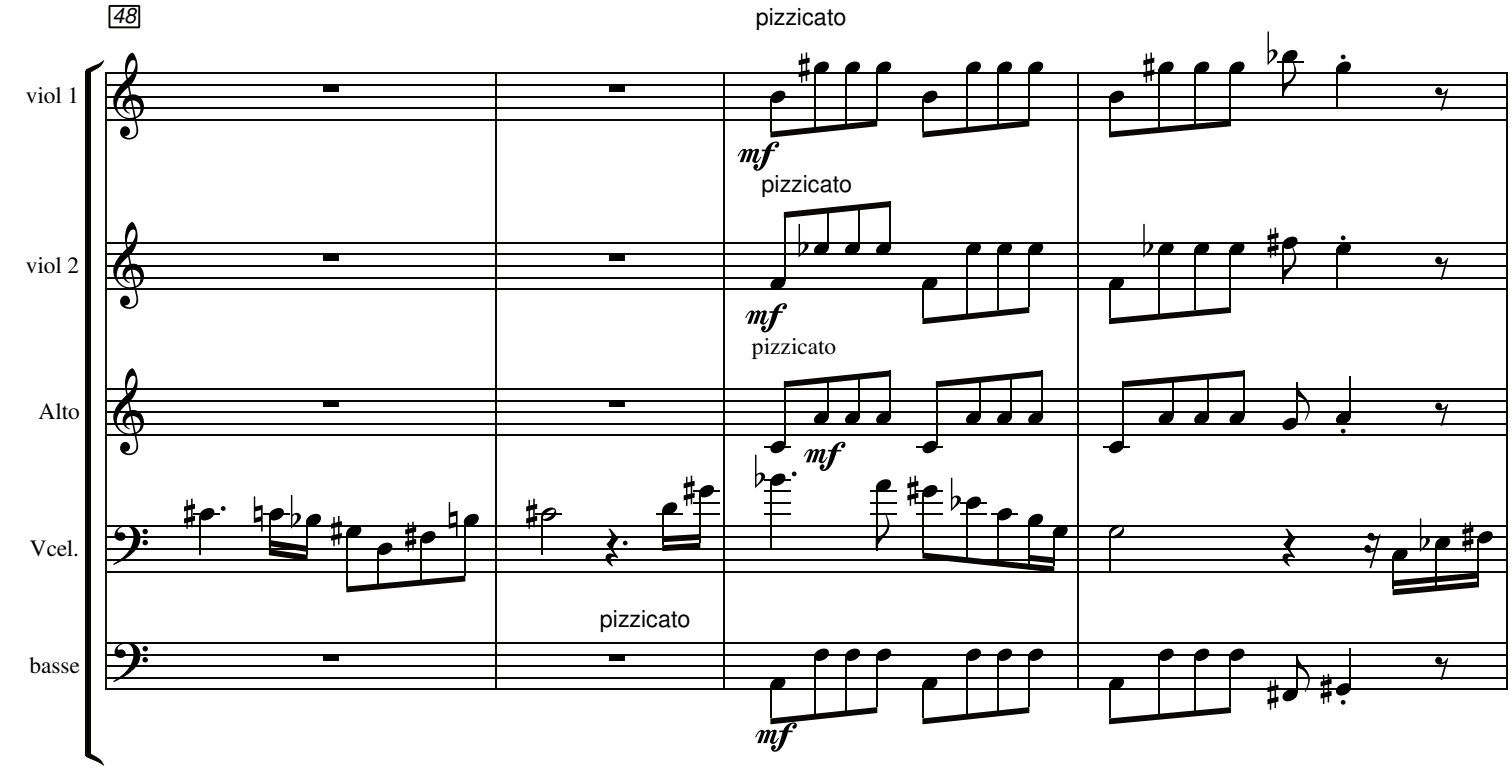
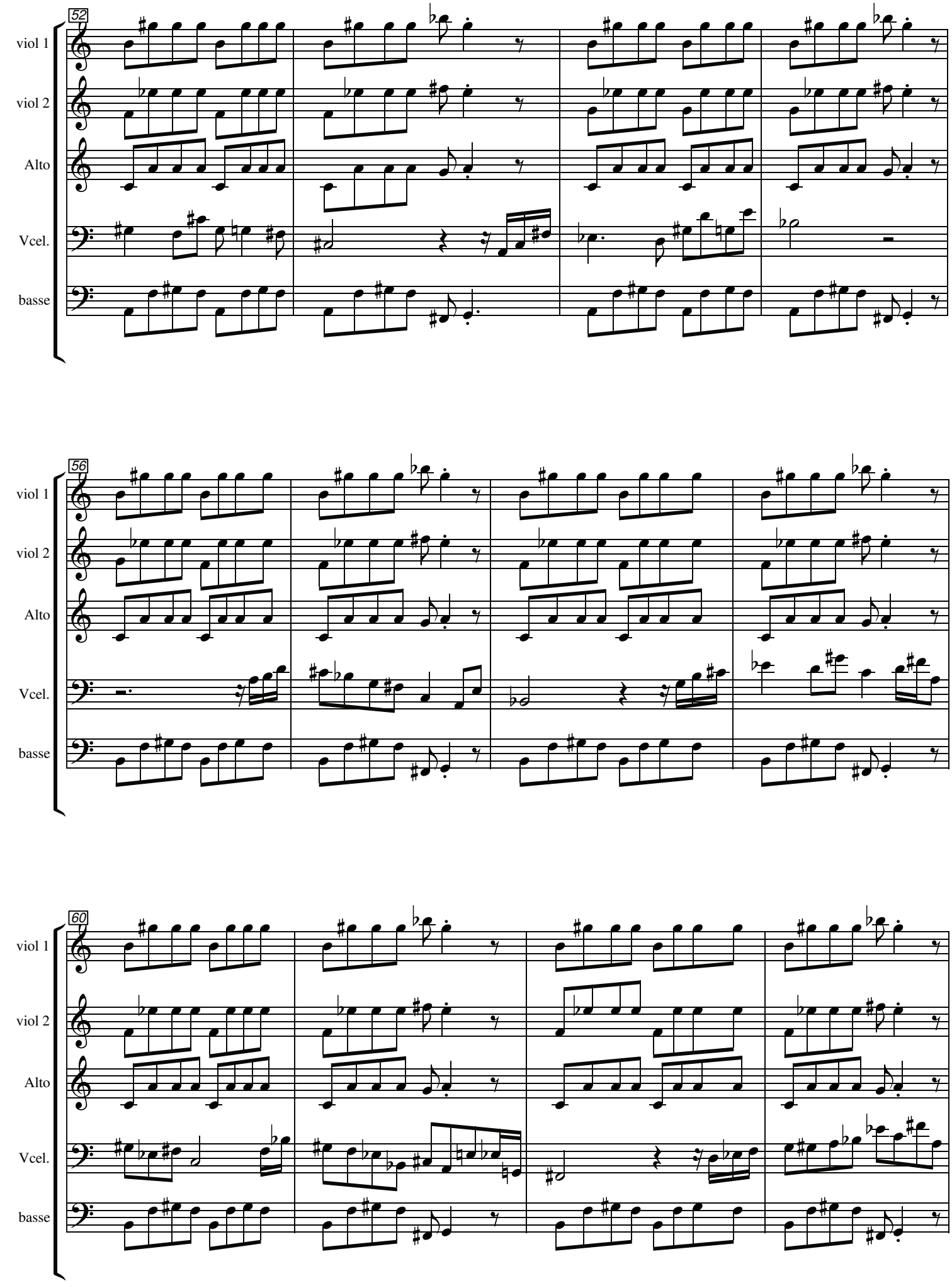
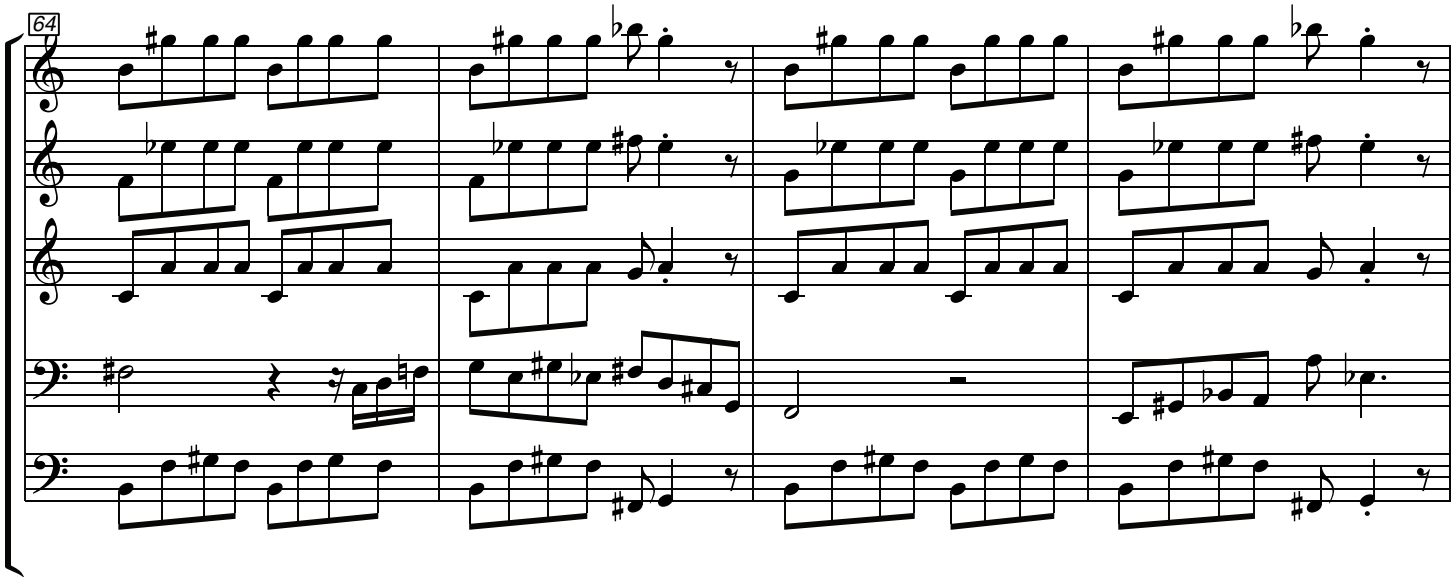
viol 1
viol 2
Alto
Vcel.
basse


42
Fine
viol 1
viol 2
Alto
Vcel.
basse


48
pizzicato
viol 1
mf
pizzicato
viol 2
mf
pizzicato
Alto
mf
Vcel.
pizzicato
basse
mf


52
viol 1
viol 2
Alto
Vcel.
basse
56
viol 1
viol 2
Alto
Vcel.
basse
60
viol 1
viol 2
Alto
Vcel.
basse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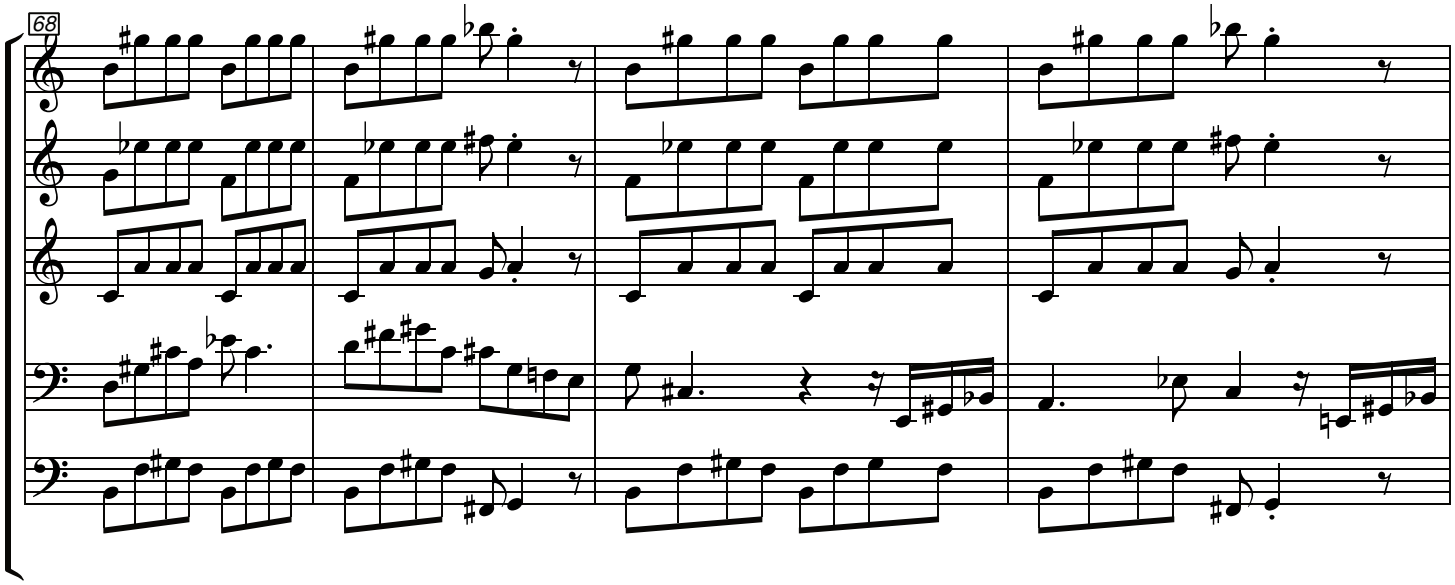
viol 1
viol 2
Alto
Vcel.
basse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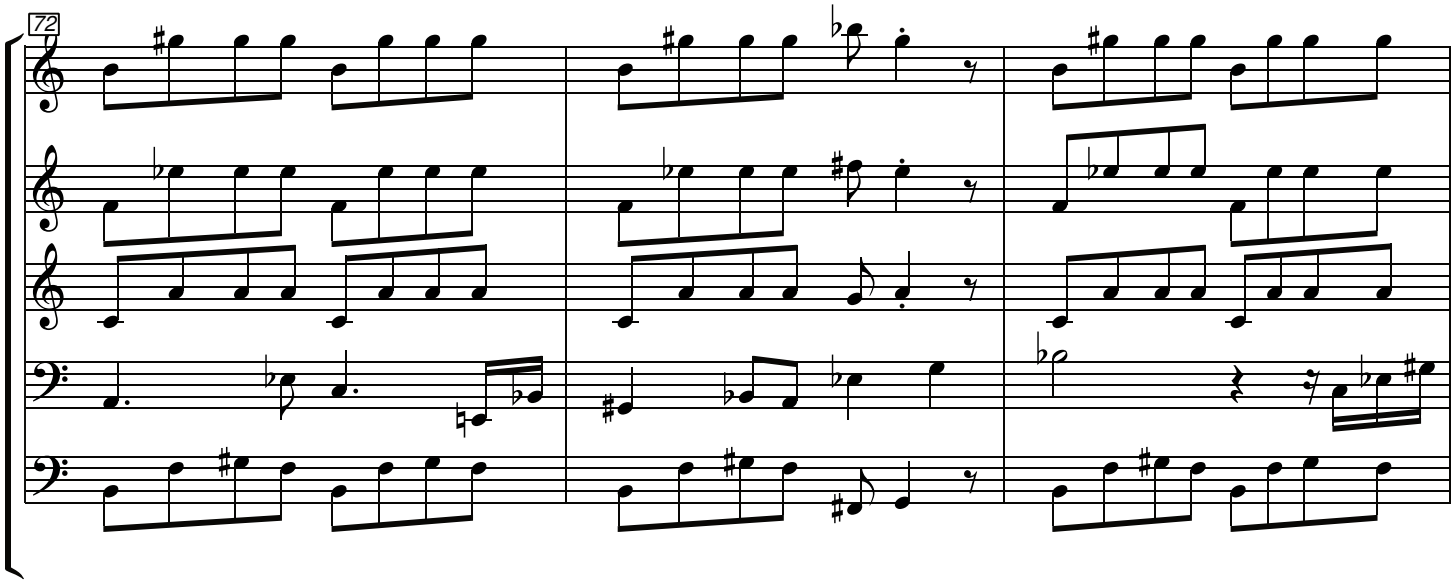
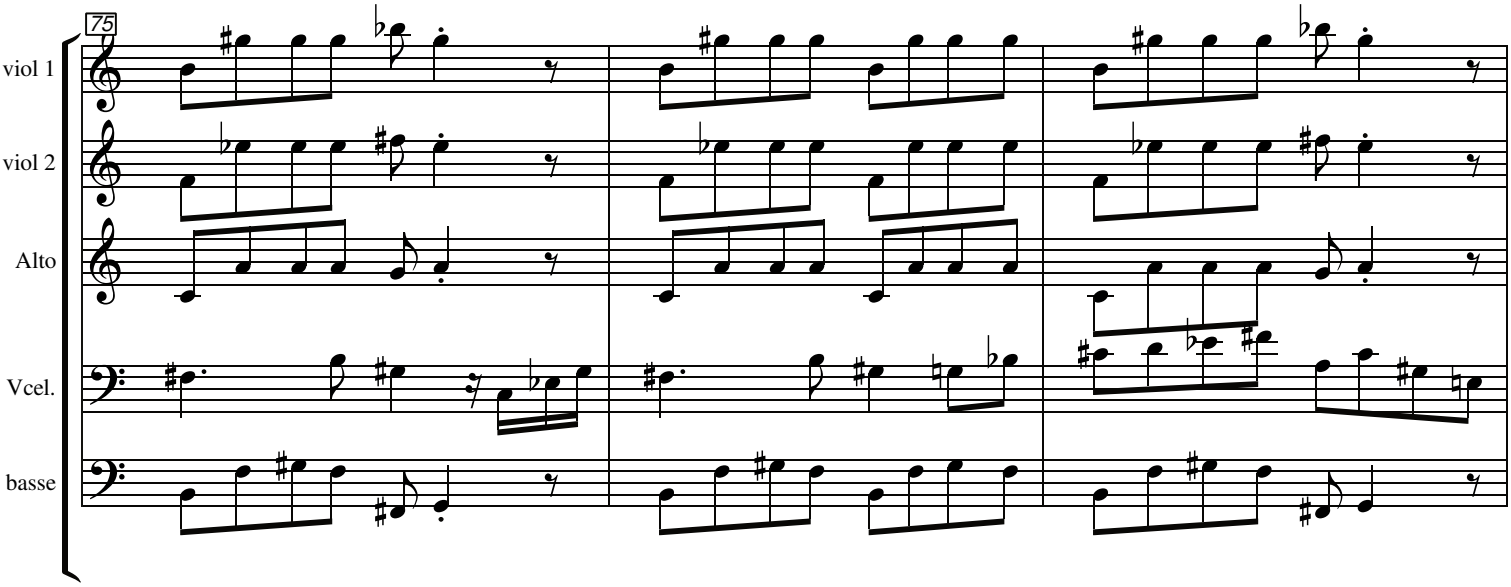
viol 1
viol 2
Alto
Vcel.
basse


72
viol 1
viol 2
Alto
Vcel.
basse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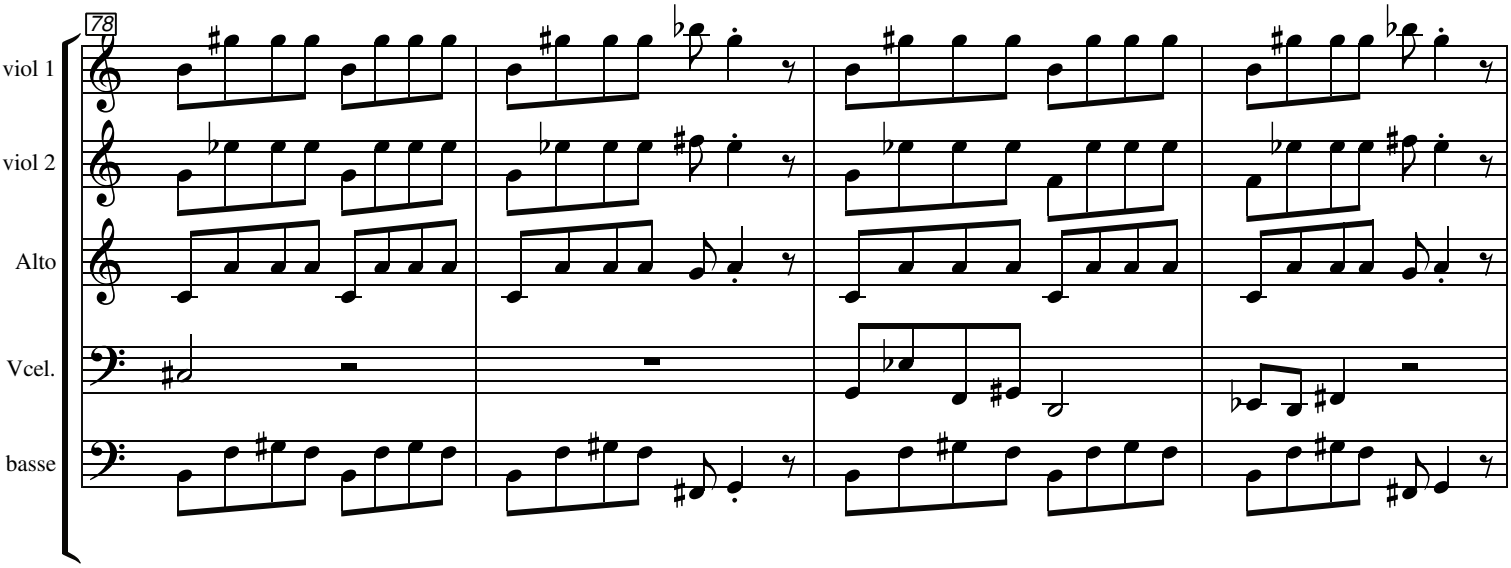
viol 2
Alto
Vcel.
basse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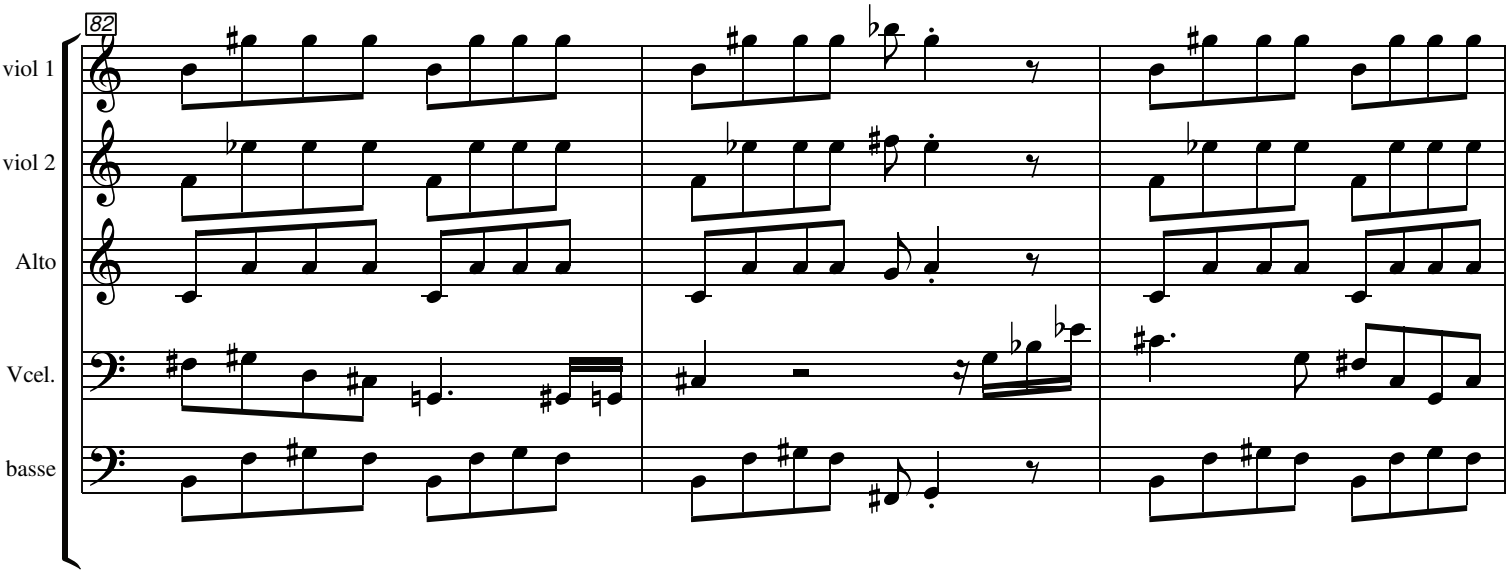
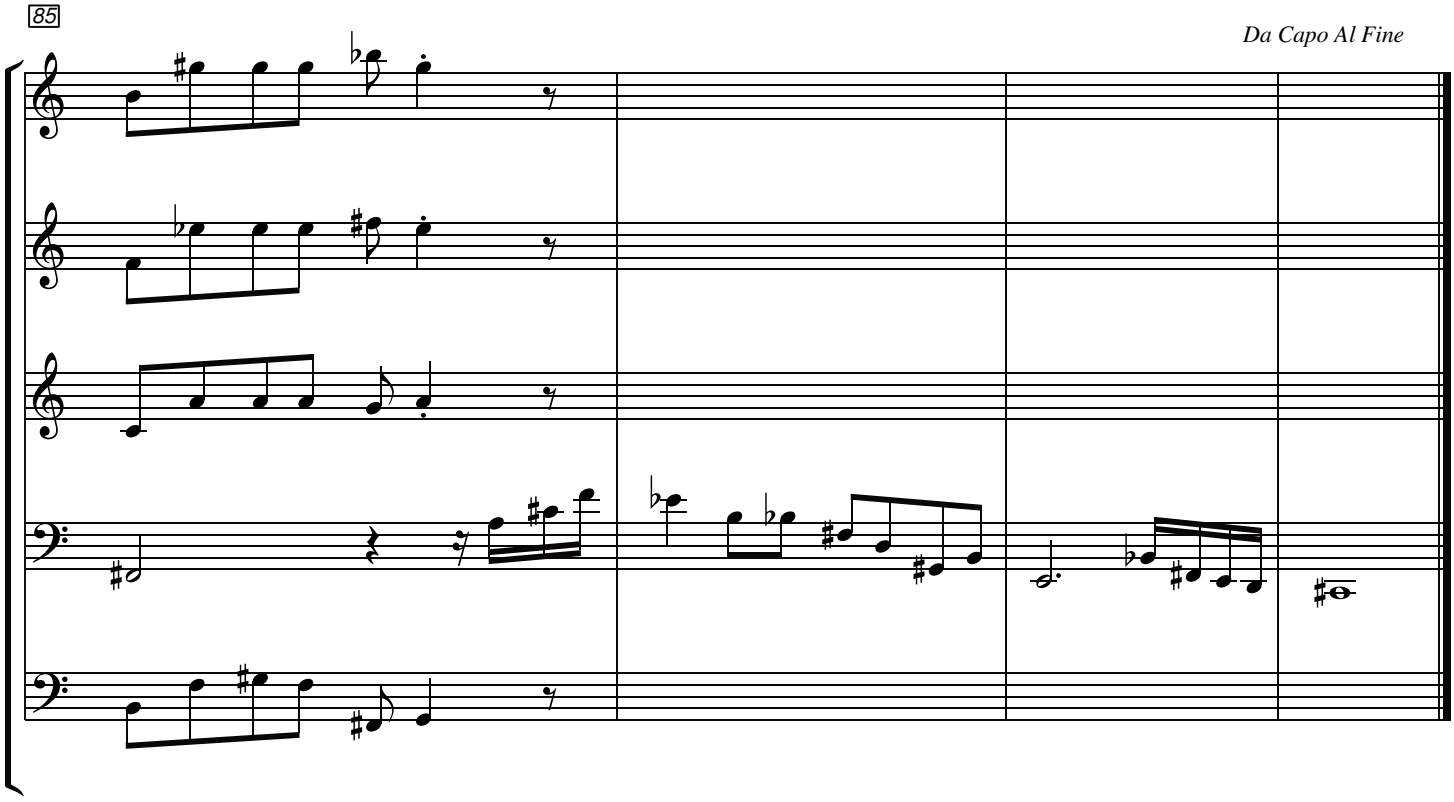
viol 1
viol 2
Alto
Vcel.
basse


82
viol 1
viol 2
Alto
Vcel.
basse


85
Da Capo Al Fine
viol 1
viol 2
Alto
Vcel.
basse

free-scores.com