



Jean Pierre Prudent

France, LEFOREST

chaotiques mutations

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 Messiaen, 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)

Sociétaire : SACEM - Code IPI artiste : 00491 21 69 51

Page artiste : https://www.free-scores.com/partitions_gratuites_jpp-osirys.htm

A propos de la pièce



Titre : chaotiques mutations
Compositeur : Prudent, Jean Pierre
Arrangeur : Prudent, Jean Pierre
Droit d'auteur : Jean Pierre Prudent © All rights reserved
Editeur : Prudent, Jean Pierre
Instrumentation : Piano et petit ensemble
Style : Contemporain
Commentaire : suite pour petite formation orchestrale

Jean Pierre Prudent sur [free-scores.com](https://www.free-scores.com)

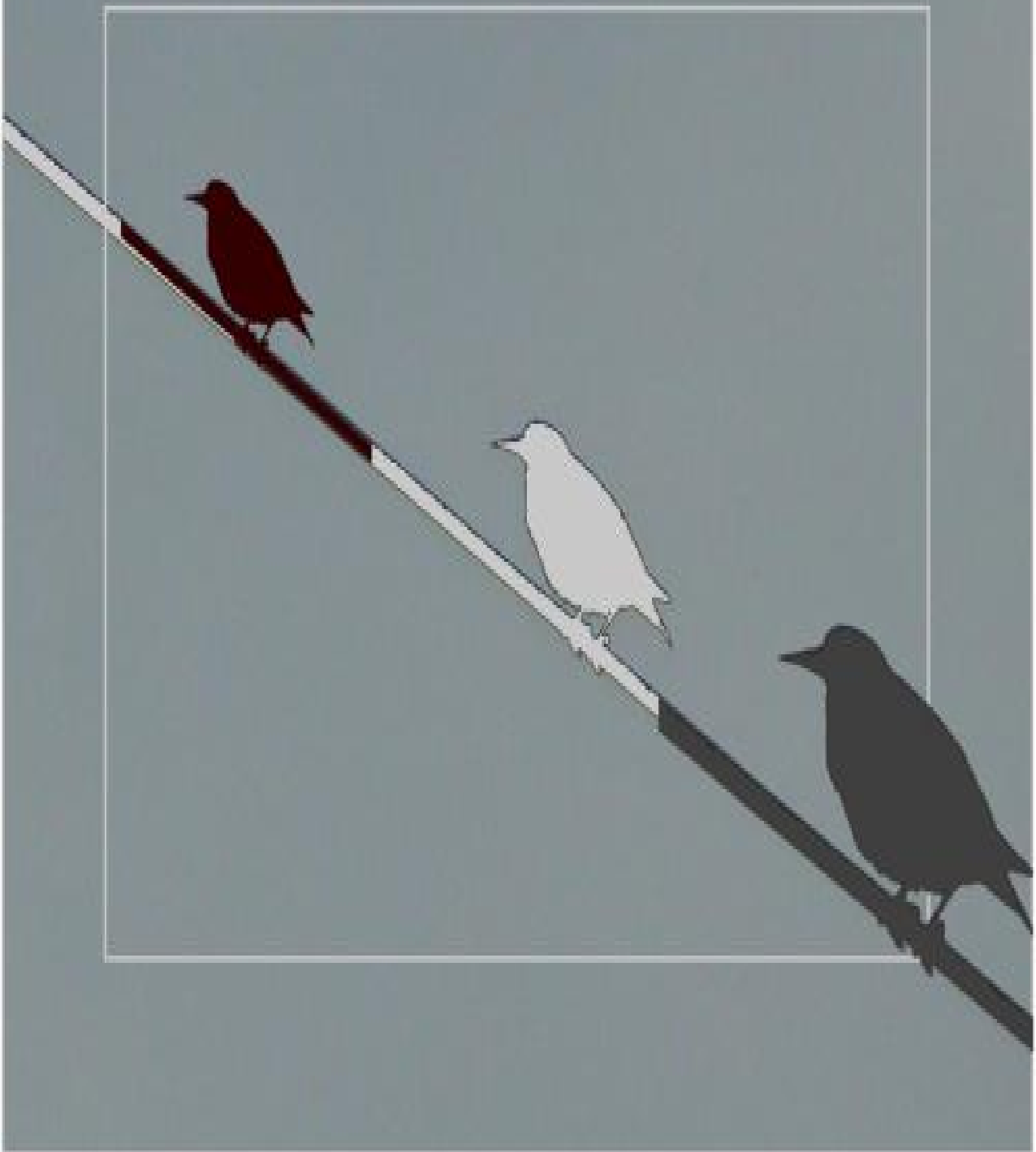


Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Chaotiques mutations



Handwritten signature

Œuvre inscrite à la SACEM, tous droits réservés Jean Pierre Prudent
(image de couverture : *Black Bird* de Bernard Szukala)

Chaotiques mutations

(pièces inspirées du texte du même nom extrait de « Matière transfigurée »)

Quelques principes généraux relatifs à l'écriture

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

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

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

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.

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.. 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.

Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave.

Orchestration :

- Violoncelle (*pouvant être amplifié et recevoir des effets électroniques*)
- Piano
- Orgue Hammond de type B3/C3 ou synthétiseur équivalent, cet orgue peut être remplacé par un harmonium (*transposer alors les lignes si nécessaire*), pourquoi pas un accordéon. L'orgue et le piano ne jouent jamais ensemble (*un seul instrumentiste peut se charger des deux*), on peut donc jouer l'ensemble au piano (*dans ce cas il faut répéter les notes tenues*).
- Vibraphone ou tout instrument semblable en transposant éventuellement.

On peut ajouter entre les mouvements ou sur la musique elle-même des ambiances acousmatiques (*celles-ci restent discrètes si elles se superposent aux instruments*). Compte tenu des atmosphères suggérées par le texte à l'origine du morceau, on doit retrouver 3 familles dans les sons utilisés.

- La nature
- L'homme
- La Machine – la ville

Les éléments issus de ces 3 familles se juxtaposent et/ou se superposent sous leur forme naturelle ou avec l'ajout de traitements électroniques.

Chaotic mutations
(pieces inspired by the text of the same name taken from “Transfigured Matter”)

Some general principles relating to writing

Elementary structuring: Principle of mosaic, coherent assembly of miniatures, conciseness. The music is understood, according to original plans, as a series of juxtapositions and superpositions of various elements.

Structured improvisation: A piece may include a variable part of guided improvisation. All elements of rhythm, melody, counterpoint and harmony, orchestration deemed useful for structural solidity are noted, the rest is freely improvised.

Variable geometry: The orchestration is indicative and can vary so that the music can be played by different instrumental formations without losing its meaning.

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. The text (often present) gives character indications.

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. The written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

For all parts (depending on the instrument chosen) you can transpose to the octave if necessary.

Orchestration:

- Cello (can be amplified and receive electronic effects)
- Piano

• Hammond organ type B3/C3 or equivalent synthesizer, this organ can be replaced by a harmonium (transpose the lines if necessary), why not an accordion. The organ and the piano never play together (a single instrumentalist can do both), we can therefore play the whole thing on the piano (in this case you have to repeat the held notes).

- Vibraphone or any similar instrument, possibly transposing.

We can add acousmatic ambiances between movements or to the music itself (these remain discreet if they are superimposed on the instruments). Taking into account the atmospheres suggested by the text at the origin of the piece, we must find 3 families in the sounds used.

- Nature
- The man
- The Machine – the city

The elements from these 3 families are juxtaposed and/or superimposed in their natural form or with the addition of electronic processing.

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

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

Note sur le Copyright

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

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

Concernant la partition en elle-même, vous ne pouvez la diffuser qu'à titre gratuit en mentionnant OBLIGATOIREMENT le nom de l'auteur (Jean Pierre Prudent) ainsi que l'adresse de ce site (<https://osirys.bandcamp.com/>) .

Toute autre forme de publication nécessite une demande d'autorisation.

Concernant l'interprétation :

L'interprétation privée est libre

l'interprétation publique dans un cadre non commercial est également libre à condition d'indiquer le nom de l'auteur.

L'usage commercial est, en principe, soumis à déclaration auprès de la SACEM

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

Copyright Notice

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

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

Concerning the score itself, you can only distribute it free of charge by MANDATORY mentioning the name of the author (Jean Pierre Prudent) as well as the address of this site ([https://osirys.bandcamp.com /](https://osirys.bandcamp.com/)) .

Any other form of publication requires an authorization request.

Regarding interpretation:

Private interpretation is free

public interpretation in a non-commercial context is also free provided that the name of the author is indicated.

Commercial use is, in principle, subject to declaration to SACEM

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

Chaotiques mutations

Mouvement 1

Jean Pierre Prudent

♩ = 120

1

Violoncelle

Vibraphone

B3

7

vccl

Vibr.

B3

13

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

19

vccl

Vibr.

B3

25

vccl

Vibr.

B3

31

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

37

vccl

Vibr.

B3

43

vccl

Vibr.

B3

50

vccl

Vibr.

B3

Chaotiques mutations
Mouvement 1

56 *mf*

vccl
Vibr.
B3

This system contains measures 56 through 61. The first staff (vccl) features a melodic line with eighth and sixteenth notes, including a trill in measure 59. The second staff (Vibr.) provides harmonic support with chords and single notes. The third and fourth staves (B3) are grouped by a brace and contain a dense texture of chords, primarily octaves and dyads, with some melodic movement in the upper voice.

62

vccl
Vibr.
B3

This system contains measures 62 through 66. The first staff (vccl) continues the melodic development with more complex rhythmic patterns and a trill in measure 65. The second staff (Vibr.) has sparse accompaniment. The third and fourth staves (B3) maintain the chordal texture with some changes in voicing.

67

vccl
Vibr.
B3

This system contains measures 67 through 71. The first staff (vccl) features a highly rhythmic and melodic passage with many sixteenth notes and a trill in measure 69. The second staff (Vibr.) has a few notes in measure 70. The third and fourth staves (B3) continue the chordal accompaniment.

Chaotiques mutations
Mouvement 1

71

vcel

Vibr.

B3

78

vcel

Vibr.

B3

84

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

89

vcel

Vibr.

B3

f

95

vcel

Vibr.

B3

p *mf*

100

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

106

vccl

Vibr.

B3

f *p* *mf*

112

vccl

Vibr.

B3

f *mf*

118

vccl

Vibr.

B3

mf *p*

Chaotiques mutations
Mouvement 1

124

vcel

Vibr.

B3

130

mf

vcel

Vibr.

B3

136

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

140

vcel

Vibr.

B3

mf

146

vcel

Vibr.

B3

153

vcel

Vibr.

B3

Chaotiques mutations
Mouvement 1

158

vccl

Vibr.

B3

p *f*

164

vccl

Vibr.

B3

mf

3

170

vccl

Vibr.

B3

f *mf*

Chaotiques mutations
Mouvement 1

176

vccl

Vibr.

B3

182

vccl

Vibr.

B3

188

vccl

Vibr.

B3

p

Chaotiques mutations
Mouvement 1

196

vcel

Vibr.

B3

Detailed description of the musical score for measures 196-201:

- Measure 196:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of a flat sign, a sharp sign, and a natural sign on the first line, with a natural sign on the second line. The 'B3' grand staff is empty.
- Measure 197:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole rest on the first line. The 'B3' grand staff is empty.
- Measure 198:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of a natural sign on the first line and a natural sign on the second line. The 'B3' grand staff is empty.
- Measure 199:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole rest on the first line. The 'B3' grand staff is empty.
- Measure 200:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of a natural sign on the first line and a natural sign on the second line. The 'B3' grand staff is empty.
- Measure 201:** The 'vcel' staff is empty. The 'Vibr.' staff has a whole note chord consisting of a natural sign on the first line and a natural sign on the second line. The 'B3' grand staff is empty.

Chaotiques mutations

Mouvement 2

Nuances libres, improvisation possibleu vibraphone.

Jean Pierre Prudent

$\text{♩} = 100$

1

violoncelle

mf

Piano

p

Vibraphone

4

vcel

p

pian

8

vcel

mf

pian

Vibr.

Chaotiques mutations
Mouvement 2

11

vcel

pian

Vibr.

14

vcel

pian

Vibr.

17

vcel

pian

Vibr.

Chaotiques mutations
Mouvement 2

21

vcel

pian

Vibr.

25

vcel

pian

Vibr.

28

vcel

pian

Vibr.

Chaotiques mutations
Mouvement 2

32

♩ = 60

vccl

pian

Vibr.

37

vccl

Vibr.

42 100

vccl

pian

46

vccl

pian

Vibr.

Chaotiques mutations
Mouvement 2

50

vccl

pian

Vibr.

50

51

52

Detailed description: This system contains measures 50, 51, and 52. The Vcll part (bass clef) features a melodic line with triplets in measures 50 and 52. The piano part (treble and bass clefs) consists of block chords. The Vibr. part (treble clef) plays a rhythmic accompaniment of eighth notes.

53

vccl

pian

Vibr.

53

54

55

Detailed description: This system contains measures 53, 54, and 55. The Vcll part (bass clef) continues the melodic line with a triplet in measure 55. The piano part (treble and bass clefs) continues with block chords. The Vibr. part (treble clef) continues with eighth notes.

56

vccl

pian

Vibr.

56

57

58

Detailed description: This system contains measures 56, 57, and 58. The Vcll part (bass clef) continues the melodic line. The piano part (treble and bass clefs) continues with block chords. The Vibr. part (treble clef) continues with eighth notes.

Chaotiques mutations
Mouvement 2

60

vccl

pian

Vibr.

This system covers measures 60 to 64. The cello part (vccl) features a melodic line with trills and triplets. The piano part (pian) consists of two staves with block chords and some moving lines. The vibraphone part (Vibr.) plays a rhythmic pattern of eighth notes with various accidentals.

65

vccl

pian

Vibr.

This system covers measures 65 to 67. The cello part (vccl) has a more active melodic line with triplets. The piano part (pian) continues with block chords. The vibraphone part (Vibr.) maintains its rhythmic eighth-note pattern.

68

vccl

pian

Vibr.

This system covers measures 68 to 72. The cello part (vccl) features a melodic line with a triplet and a trill. The piano part (pian) continues with block chords. The vibraphone part (Vibr.) continues with its rhythmic eighth-note pattern.

Chaotiques mutations
Mouvement 2

71

vcel

pian

Vibr.

74

vcel

pian

Vibr.

Chaotiques mutations

Mouvement 3

Nuances libres, improvisation possible sur les harmonies B3 et le vibraphone

Jean Pierre Prudent

7 ♩ = 60 musique peu mesurée. Barre de mesure = repère

♩ = 120

Violoncelle

B3

Vibraphone

Vc

B3

Vcl

Vc

B3

Vcl

Chaotiques mutations
Mouvement 3

23

Vcl

B3

Vil

30

Vcl

B3

Vil

35

Vcl

B3

Vil

42

Vcl

B3

Vil

Chaotiques mutations
Mouvement 3

48 Rall. ♩ = 90

Vcl.

B3

Vil.

Vil.

Chaotiques mutations

Mouvement 4

Nuances libres.

Jean Pierre Prudent

7 $\text{♩} = 120$

Piano *f*

Violoncelle *p*

Vibraphone *p*

6

Piano

Violoncelle

Vibraphone

10

Piano

Violoncelle

Vibraphone

15

Piano

Violoncelle

Vibraphone

Chaotiques mutations
Mouvement 4

20

26

This system contains measures 20 through 25. It features three staves: Piano (Pian), Clarinet (Cl), and Vibraphone (Vib). The Piano part has a melodic line with several triplet markings. The Clarinet part provides a steady accompaniment with quarter notes. The Vibraphone part consists of chords and single notes.

This system contains measures 26 through 31. The Piano part continues with its melodic line, including a triplet. The Clarinet part has a more active role with eighth-note patterns. The Vibraphone part features chords and single notes.

32

37

This system contains measures 32 through 36. The Piano part has a melodic line with a triplet. The Clarinet part has a rhythmic pattern of eighth notes. The Vibraphone part has chords and single notes.

This system contains measures 37 through 41. The Piano part has a melodic line with a triplet. The Clarinet part has a rhythmic pattern of eighth notes. The Vibraphone part has chords and single notes.

42

48

This system contains measures 42 through 46. The Piano part has a melodic line with a triplet. The Clarinet part has a rhythmic pattern of eighth notes. The Vibraphone part has chords and single notes.

Chaotiques mutations
Mouvement 4

48

Musical score for measures 48-53. The score is for three instruments: Flute (Flia), Clarinet (Ycl), and Vibraphone (Vib). The Flute part features a complex melodic line with trills and triplets. The Clarinet part provides a steady bass line with occasional rests. The Vibraphone part consists of chords and single notes.

54

Musical score for measures 54-59. The Flute part continues with intricate melodic patterns, including a triplet. The Clarinet part maintains a consistent bass line. The Vibraphone part features a series of chords.

60

Musical score for measures 60-64. The Flute part has a melodic line with a triplet. The Clarinet part has a bass line with some rests. The Vibraphone part consists of chords.

65

Musical score for measures 65-69. The Flute part features a melodic line with a triplet. The Clarinet part has a bass line with rests. The Vibraphone part consists of chords.

Chaotiques mutations
Mouvement 4

The image displays a musical score for three instruments: Piano (Pian), Clarinet (Cl), and Vibraphone (Vib). The score is divided into four systems, each starting with a measure number in a box: 70, 76, 81, and 86. The key signature is one flat (B-flat), and the time signature is 4/4. The Piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The Clarinet part provides a steady accompaniment with eighth-note patterns. The Vibraphone part consists of chords and single notes, often with a tremolo effect. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chaotiques mutations
Mouvement 4

96

101

107

113 Rall ♩ = 80

120

Nuances libres.

Chaotiques mutations Mouvement 5

Jean Pierre Prudent

♩ = 120

Violoncelle

B3

Vibraphone

mf

p

mf

7

4

8

12

vcl

B3

vibr

vcl

B3

vibr

vcl

B3

vibr

Chaotiques mutations
Mouvement 5

16

vcl1

B3

vibr

20

vcl1

B3

vibr

24

vcl1

B3

vibr

28

vcl1

B3

vibr

Chaotiques mutations
Mouvement 5

32

vc1

B3

vibr

36 $\text{♩} = 60$

vc1

B3

vibr

45 $\text{♩} = 120$

vc1

B3

vibr

50

vc1

B3

vibr

Chaotiques mutations
Mouvement 5

54

vcl

B3

vitr

58

vcl

B3

vitr

62

vcl

B3

vitr

66

vcl

B3

vitr

Chaotiques mutations
Mouvement 5

70

vc1

B3

vitr

Detailed description: This system covers measures 70 to 73. The first staff (vc1) features a melodic line with eighth and sixteenth notes, including triplet markings. The second and third staves (B3) provide harmonic support with chords and sustained notes. The fourth staff (vitr) continues the melodic pattern with similar rhythmic values and triplet markings.

74

vc1

B3

vitr

Detailed description: This system covers measures 74 to 77. The first staff (vc1) has a melodic line with a triplet of eighth notes at the start. The second and third staves (B3) show harmonic accompaniment with chords and sustained notes. The fourth staff (vitr) continues the melodic line with eighth and sixteenth notes and triplet markings.

78

♩ = 60

vc1

B3

vitr

Detailed description: This system covers measures 78 to 82. The first staff (vc1) has a melodic line with a triplet of eighth notes. The second and third staves (B3) provide harmonic support with chords and sustained notes. The fourth staff (vitr) continues the melodic line with eighth and sixteenth notes and triplet markings. A tempo marking of ♩ = 60 is present.

83

♩ = 120

vc1

B3

vitr

Detailed description: This system covers measures 83 to 87. The first staff (vc1) is mostly silent, with a few notes at the end. The second and third staves (B3) provide harmonic support with chords and sustained notes. The fourth staff (vitr) has a melodic line with eighth and sixteenth notes and triplet markings. A tempo marking of ♩ = 120 is present.

Chaotiques mutations
Mouvement 5

91

vccl

B3

vitr

Detailed description: This system covers measures 91 to 94. The vocal line (vccl) features a melodic line with eighth and sixteenth notes, including triplet markings. The piano accompaniment (B3) consists of block chords in the right hand and single notes in the left hand. The vibraphone (vitr) part has a rhythmic pattern of eighth notes with triplet markings.

95

vccl

B3

vitr

Detailed description: This system covers measures 95 to 98. The vocal line continues with a similar melodic pattern. The piano accompaniment features more complex chordal textures. The vibraphone part maintains its rhythmic pattern with triplet markings.

99

vccl

B3

vitr

Detailed description: This system covers measures 99 to 102. The vocal line has a more active melodic line. The piano accompaniment includes some sustained chords. The vibraphone part has a more varied rhythmic pattern.

103

vccl

B3

vitr

Detailed description: This system covers measures 103 to 106. The vocal line features a melodic line with triplet markings. The piano accompaniment has block chords. The vibraphone part has a rhythmic pattern with triplet markings.

Chaotiques mutations
Mouvement 5

107

vc1
B3
vibr

111

vc1
B3
vibr

115

vc1
B3
vibr

119

vc1
B3
vibr

Chaotiques mutations
Mouvement 5

122

vc1

B3

vibr

3

3

3

3

