



Jean Pierre Prudent

France, LEFOREST

Complexes géométries

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 : Complexes géométries
Compositeur : Prudent, Jean Pierre
Arrangeur : Prudent, Jean Pierre
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Instrumentation : Ensemble à Cordes
Style : Contemporain
Commentaire : suite pour petite formation orchestrale

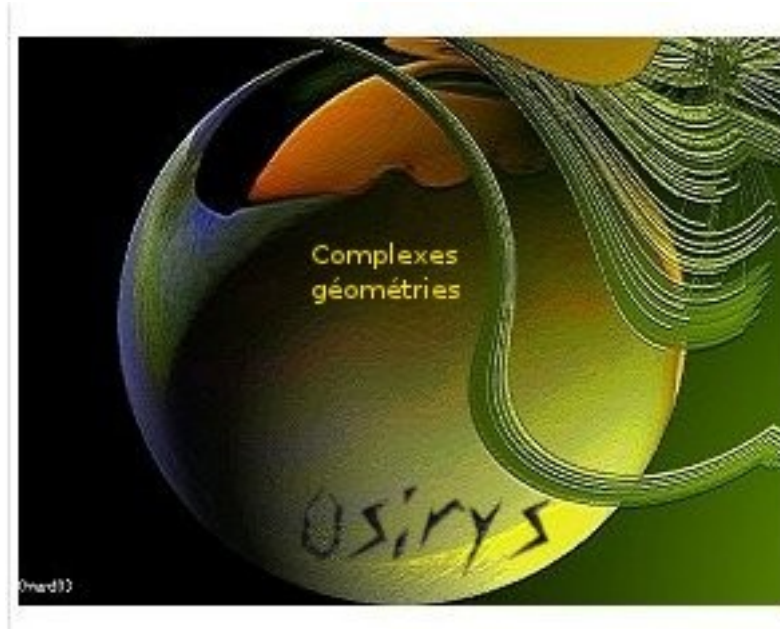
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Complexes géométries

Jean Pierre Prudent

Musique déposée SACEM , tous droits réservés Jean Pierre Prudent

L'orchestration respecte le principe de la géométrie variable, la proposition en est :

Au delà des instruments proposés sur les partitions on peut opérer les substitutions suivantes :

- Piano électrique → célesta, vibraphone, piano (ou combinaisons de ces instruments). On peut transposer si nécessaire.
- Harmonium → orgue positif, accordéon, orgue électronique, flutes. On peut transposer si nécessaire.
- Orgue du type Hammond B3/C3 → quatuor/quintette de cordes, orgue positif, flutes. On peut transposer si nécessaire.

Bien entendu, toutes autres orchestrations sont possibles en faisant preuve d'imagination, y compris pour les instruments qui ne sont pas cités ci-dessus. Les cordes, cuivres ou bois peuvent être joués sur des instruments électroniques....

Si on utilise les " bruitages " facultatifs, ceux-ci doivent rester discrets. Il faut plutôt ajouter des bruits de la vie réelle (qui évoquent la diversité du monde de la nature ou des hommes) qu'on pourra transformer par des procédés acousmatiques ou non.

Les morceaux peuvent se jouer dans n'importe quel ordre.

L'orchestre peut éventuellement être amplifié et recevoir alors quelques effets discrets. Il ne faut pas alors dénaturer le son acoustique. L'intérêt est de spatialiser ou mixer les groupes d'instruments au delà des plans habituels. Les nuances sont alors à interpréter comme les réglages de la table de mixage ...

The orchestration respects the principle of variable geometry, the proposition is:

Beyond the instruments proposed on the scores, the following substitutions can be made:

- Electric piano → celesta, vibraphone, piano (or combinations of these instruments). We can transpose if necessary.
- Harmonium → positive organ, accordion, electronic organ, flutes. We can transpose if necessary.
- Hammond B3/C3 type organ → string quartet/quintet, positive organ, flutes. We can transpose if necessary.

Of course, all other orchestrations are possible using imagination, including for instruments not listed above. Strings, brass or woodwinds can be played on electronic instruments....

If optional "sound effects" are used, they must remain unobtrusive. Rather, we must add noises from real life (which evoke the diversity of the world of nature or humans) which we can transform using acousmatic or non-acousmatic processes.

Songs can be played in any order.

The orchestra can possibly be amplified and then receive some discreet effects. The acoustic sound should not be distorted. The interest is to spatialize or mix the groups of instruments beyond the usual plans. The nuances are then to be interpreted as the settings of the mixing table...

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*) **SAUF DANS CETTE PIECE QUI FAIT EXCEPTION A LA REGLE**. 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). **EXCEPT IN THIS COMPOSITION WHICH IS AN EXCEPTION TO THE RULE**, Accidentals do NOT carry over from one octave to the next.



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13

flts

htbt

clar b

bsson

trmpt

tmb

cors

tuba

perc

vln1

alto

vcels

ctbass

p Grosse caisse

mf tam-tam aigu

p

178

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln I

alto

vcels

ctbass

cymballe *f* cymballes frappées

mf

p

f

23

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln1

alto

vcels

ctbass

f

p

f

Musical score for measures 34-41. The score includes parts for flts, htbt, clar b, bsson, perc, vln1, ln, alto, vcels, and ctbass. The woodwind and percussion parts are active in measures 34-35, while the string parts enter in measure 36. The string parts are marked with *p* (piano) and "senza sordino" (without mute). The woodwind parts are marked with *f* (forte) and "senza sordino".

43

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

vln I

ln II

alto

vcels

ctbass

p

p

p

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

timbale aigue

mf

52

flts

htbt

clar b

bsson

trmpt

trmb

cors

tuba

perc

52

vln1

vln2

alto

vcels

ctbass

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 52 through 58. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes flutes (flts), horn in B-flat (htbt), clarinet in B-flat (clar b), and bassoon (bsson). The brass section includes trumpet (trmpt), trombone (trmb), cor (cornet), and tuba. The percussion (perc) part features a complex rhythmic pattern with various instruments. The string section (strings) includes violin I (vln1), violin II (vln2), alto, violoncello (vcels), and double bass (ctbass). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A rehearsal mark '52' is present at the beginning of the first staff and the start of the string section.

Musical score for measures 59-64. The score includes parts for flts, htbt, clar b, bsson, trmpt, trmb, cors, tuba, perc, vln1, vln2, alto, vcels, and ctbass. The key signature is one sharp (F#). The percussion part features a rhythmic pattern of eighth notes. Dynamic markings include *f* and *mf*. A first ending bracket is present at the end of measure 64.

Musical score for measures 65-70. This section features the trumpet, trombone, cornet, and tuba parts. The percussion part continues with a similar rhythmic pattern. Dynamic markings include *f*. A first ending bracket is present at the end of measure 70.

trmpt

trmb

cors

tuba

perc

vln1

alto

vcels

ctbass

f gong puissant grave tam-tam medium

74

p

p

p

p

Detailed description: This block contains the musical score for measures 74 through 81. The percussion part (perc) features a sequence of notes: a half note G2, a quarter note A2, a half note B2, and a quarter note C3. The first two notes are marked with a forte (*f*) dynamic and are labeled as 'gong puissant grave'. The last two notes are marked with a piano (*p*) dynamic and are labeled as 'tam-tam medium'. The string parts (vln1, alto, vcels, ctbass) are mostly silent (indicated by dashes) until measure 74, where they enter with a piano (*p*) dynamic. The woodwinds (trmpt, trmb, cors, tuba) are also silent throughout this section.

82

rallentir decrescendo

Rall. = 50

vln1

alto

vcels

ctbass

Detailed description: This block contains the musical score for measures 82 through 85. It begins with a box containing the number '82'. Above the first staff, the instruction 'rallentir decrescendo' is written, followed by 'Rall. = 50' with a quarter note symbol. The string parts (vln1, alto, vcels, ctbass) continue from the previous section with a piano (*p*) dynamic. The woodwinds (trmpt, trmb, cors, tuba) remain silent.

II

Possibilité d'ajouter des bruitages sur les mesures en silences
entre les parties.

Jean Pierre Prudent

7 $\text{♩} = 80$

flute a bec soprano

flute a bec alto

flute a bec tenor

flute a bec basse

flute

flute alto

hautbois

clarinette

basson

piano électrique

p

mf

mf

mf

mf

Musical score for measures 6-10. The score includes staves for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The piano part features complex chordal textures with many accidentals. The woodwind parts have various rhythmic patterns and accidentals.

Musical score for measures 11-15. The score includes staves for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The piano part continues with complex chordal textures. The woodwind parts have various rhythmic patterns and accidentals.

Musical score for measures 16-20. The score includes parts for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The flute and flute alto parts are highly active with eighth and sixteenth notes. The woodwinds (hbt, clar, bson) have sparse, punctuated entries. The piano accompaniment consists of dense chords in the right hand and a simple bass line in the left hand.

Musical score for measures 21-25. The instrumentation remains the same as in the previous system. The flute and flute alto parts continue with melodic lines. The woodwinds have more frequent entries. The piano accompaniment features complex chordal textures in the right hand.

Musical score for measures 25-29. The score includes parts for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The flute and flute alto parts have active melodic lines with various notes and rests. The horn, clarinet, and bassoon parts are mostly silent with some occasional notes. The piano part features complex chordal textures with many notes in both hands.

Musical score for measures 30-34. The score includes parts for flute (flt), flute alto (flt alt), horn in B-flat (hbt), clarinet (clar), bassoon (bson), and piano (pian). The flute and flute alto parts continue with active melodic lines. The horn, clarinet, and bassoon parts have more active lines with notes and rests. The piano part continues with complex chordal textures.

35

flt

flt alt

hbt

clar

bson

pian

40

♩ = 120

flt b sop

40

♩ = 120

staccato

staccato sur cette partie

mf

pian

44

flt

hbt

clar

bson

pian

Detailed description: This system contains measures 44 through 47. The flute (flt) part consists of a rhythmic pattern of eighth notes in a triplet-like grouping. The horn in B-flat (hbt) plays a melodic line with some rests. The clarinet (clar) and bassoon (bson) parts have similar rhythmic patterns. The piano (pian) accompaniment features a complex texture with many beamed notes and rests in both hands.

48

flt b sop

48

flt

hbt

clar

bson

48

pian

Detailed description: This system contains measures 48 through 51. A new part for flute in soprano (flt b sop) is introduced, which is mostly silent. The other instruments continue their patterns from the previous system. The piano part remains complex with many beamed notes.

52

flt b sop

flt b alt

flt b ten

flt b bas

52

flt

bson

legato

mf

52

pian

mf

57

flt b sop

flt b alt

flt b ten

flt b bas

57

flt

bson

57

pian

60

flt b sop

flt b alt

flt b ten

flt b bas

60

flt

hbt

clar

bson

60

pian

f

f

Detailed description: This page of a musical score, labeled 'II' at the top, contains measures 60 through 63. The score is arranged in three systems. The first system includes four parts for flutes: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes five parts: flt, hbt, clar, and bson. The third system includes the piano (pian) part. The flute parts (all flutes) play a simple melody of quarter notes with rests. The flutist (flt) part features a complex, rhythmic pattern of eighth and sixteenth notes. The horn (hbt) and clarinet (clar) parts play a melodic line starting with a forte (*f*) dynamic. The bassoon (bson) part plays a rhythmic pattern of eighth notes. The piano part consists of a treble and bass clef staff with a complex melodic line in the treble and a simple bass line.

Musical score for woodwinds and piano, measures 63-66. The score is divided into two systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes five parts: flt, hbt, clar, bson, and pian. The piano part is written in grand staff notation. The woodwind parts feature various rhythmic patterns and melodic lines, with some parts having rests in the first measure. The piano part provides harmonic support with chords and moving lines in both hands.

Musical score for woodwinds and piano, measures 66-70. The score includes parts for four flutes (soprano, alto, tenor, bass), flute, horn in B-flat, clarinet, bassoon, and piano. The piano part consists of a right-hand melodic line and a left-hand accompaniment. The woodwinds play various rhythmic patterns and melodic lines, often with slurs and accents. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

Musical score for measures 69-72, featuring woodwinds and piano. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system is for the piano (pian). Measure 69 is marked with a box containing the number 69. The woodwinds play melodic lines with various articulations, while the piano provides harmonic support with chords and moving lines in both hands.

Musical score for woodwinds and piano, starting at measure 72. The score is divided into three systems. The first system includes four parts: flt b sop, flt b alt, flt b ten, and flt b bas. The second system includes flt, hbt, clar, and bson. The third system includes the piano (pian) part. The woodwind parts feature various rhythmic patterns and melodic lines, while the piano part provides harmonic support with chords and arpeggios.

75 $\text{♩} = 80$

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

clar

bson

pian

81

flt b bas

flt

flt alt

hbt

85

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

clar

f

mf

89

flt b sop

flt b alt

flt b ten

flt b bas

89

flt

flt alt

clar

89

pian

mf

92

flt b sop

flt b alt

flt b ten

flt b bas

92

flt

flt alt

bson

staccato

f

92

pian

95

flt b sop

flt b alt

flt b ten

flt b bas

95

flt

flt alt

hbt

bson

95

pian

99

flt b sop

flt b alt

flt b ten

flt b bas

99

flt

flt alt

hbt

99

pian

103

flt b sop

flt b alt

flt b ten

flt b bas

103

flt

flt alt

hbt

clar

103

pian

106

flt b sop

flt b alt

flt b ten

flt b bas

106

flt

flt alt

clar

106

pian

109

flt b sop

flt b alt

flt b ten

flt b bas

109

flt

flt alt

bson

109

pian

112

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

bson

pian

115

flt b sop

flt b alt

flt b ten

flt b bas

flt

flt alt

hbt

pian

119

flt b sop

flt b alt

flt b ten

hbt

clar

pian

123

flt b sop

flt b alt

flt b ten

clar

pian

bson

126

pian

129

flt

flt alt

bson

pian

p

p

Red.

134

flt

flt alt

pian

** Red.*

** Red.*

** Red.*

** Red.*

138

flt

flt alt

pian

8vb

** Red.*

** Red.*

** Red.*

** Red.*

142

flt

flt alt

pian

** Red.*

** Red.*

** Red.*

** Red.*

146

flt

flt alt

pian

8^{va}

* Red.

150

flt

flt alt

pian

* Red.

154

flt

flt alt

pian

8^{va}

8^{va}

* Red.

158

flt

flt alt

pian

* Red.

162

flt

flt alt

pian

* Red.

166

flt

flt alt

pian

* Red.

170

flt

flt alt

pian

* Red.

175

pian

* Red.

III

Pour les cordes les indications d'articulation valent jusqu'à l'indication suivante.
La flute staccato est hors rythme.
Possibilité d'ajouter des bruitages .

Jean Pierre Prudent

♩ = 120

7)

flutes

trompette (sib)

orgue Hammond B3/C3

1

♩ = 120

violons 1

violons 2

altos

violoncelles

contrebasses

f staccato bien détaché

staccato bien détaché *f*

f staccato bien détaché

f staccato bien détaché

vl2

alt

vcels

bass

9 staccato sur toute la partition

9 tremolo

fltt

vl1

vl2

alt

vcels

bass

12

12

15

18

fltr

vl1

vl2

alt

vcels

bass

21

fltr

vl1

vl2

alt

vcels

bass

legato

mf

24

fltr

vl1

vl2

alt

vcels

bass

mf

27

vl1

vl2

alt

vcels

bass

legato -
détaché

37

flt

31

vl1

vl2

alt

vcels

bass

34

flt

34

vl1

vl2

alt

vcels

bass

38

pizzicato

v11

v12

alt

vcels

bass

41

v11

v12

alt

vcels

bass

trmp

44

v11

v12

alt

vcels

bass

trmp

III

trmp

v11

v12

alt

vcels

bass

trmp

50

$\text{♩} = 60$
legato

v11

mf
legato

v12

mf
legato

alt

mf
legato

vcels

mf

bass

mf

58

$\text{♩} = 120$

v11

v12

alt

vcels

$\text{♩} = 120$
staccato bien détaché

bass

f

staccato bien détaché

vcels

bass

staccato bien détaché

v12

alt

vcels

bass

flut

73

73

tremolo

v11

v12

alt

vcels

bass

flut

76

76

v11

v12

alt

vcels

bass

79

vl1

vl2

alt

vcels

bass

82

flt

82

vl1

vl2

alt

vcels

bass

85

flt

85

vl1

vl2

alt

vcels

bass

legato

mf

88

flt

v11

v12

alt

vcels

bass

91

flt

v11

v12

alt

vcels

bass

legato -
détaché

95

flt

v11

v12

alt

vcels

bass

98

flt

vl1

vl2

alt

vcels

bass

102

pizzicato

vl1

pizzicato

vl2

pizzicato

alt

vcels

bass

trmp

105

vl1

vl2

alt

vcels

bass

trmp

108

vl1

vl2

alt

vcels

bass

Detailed description: This block contains the musical notation for measures 108, 109, and 110. The score is for a trumpet (trmp), two violins (vl1, vl2), an alto saxophone (alt), a cellist (vcels), and a bassist (bass). The key signature is one sharp (F#) and the time signature is 4/4. The trumpet part features a melodic line with a triplet in measure 109. The violin parts play a rhythmic pattern of eighth notes. The alto saxophone plays a similar rhythmic pattern. The cellist plays a walking bass line. The bassist plays a simple harmonic line.

trmp

111

vl1

vl2

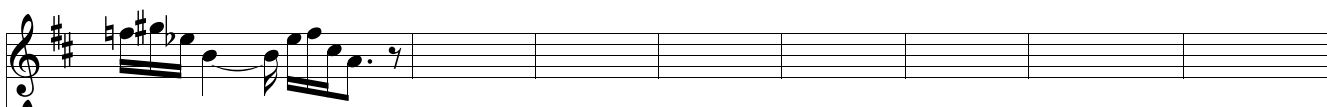
alt

vcels

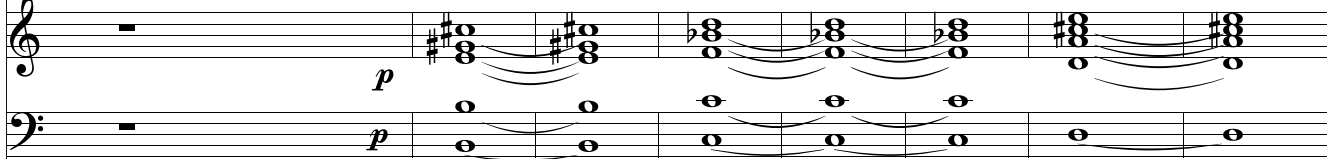
bass

Detailed description: This block contains the musical notation for measures 111, 112, and 113. The instrumentation remains the same as in the previous block. The trumpet part continues its melodic line. The violin parts maintain their rhythmic pattern. The alto saxophone continues its rhythmic pattern. The cellist continues the walking bass line. The bassist continues the harmonic line.

trmp



B3



p

114

J = 60
legato

v11



mf

v12



legato
mf

alt



mf
legato

vcels



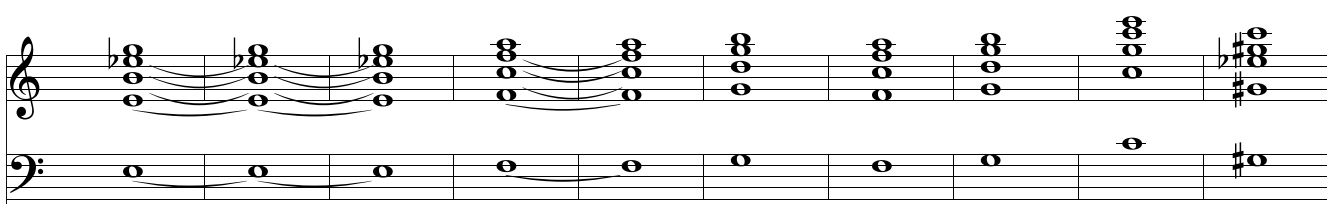
legato

bass



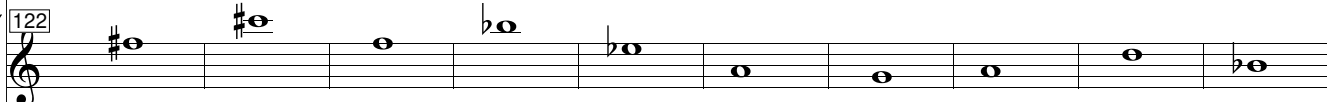
mf
J = 60

B3

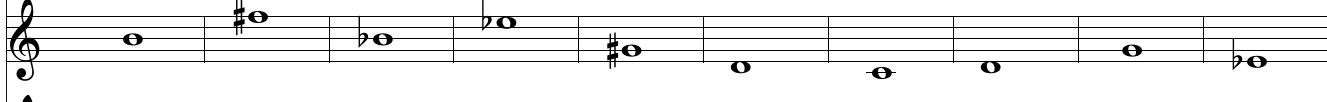


122

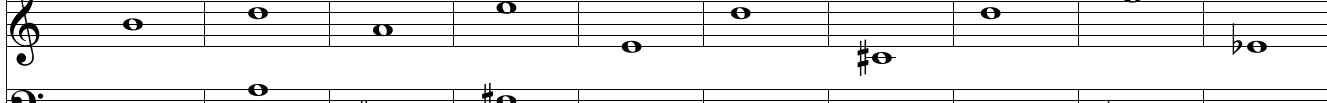
v11



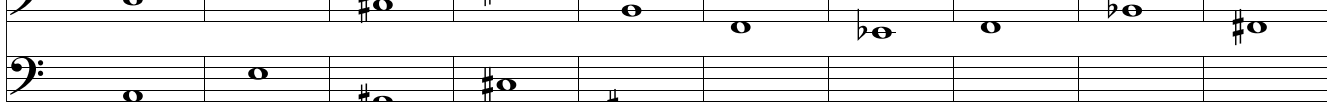
v12



alt



vcels



bass

Musical score for measures 132 and 133. The score includes the following parts:

- B3:** Piano part with treble and bass clefs. Measure 132 features a complex chordal texture in the treble and a single note in the bass. Measure 133 features a similar texture.
- vl1:** Violin I part, starting with a measure rest in measure 132 and a single note in measure 133.
- vl2:** Violin II part, starting with a measure rest in measure 132 and a single note in measure 133.
- alt:** Viola part, starting with a measure rest in measure 132 and a single note in measure 133.
- vcels:** Violoncello part, starting with a measure rest in measure 132 and a single note in measure 133.
- bass:** Double Bass part, starting with a measure rest in measure 132 and a single note in measure 133.

Measure 132 is marked with a box containing the number 132. The score uses a system of two staves per part, with a brace on the left side of each part.

IV

Jean Pierre Prudent

Attention les cuivres sont mesurés à 3/4, la batterie à 4/4. Il faut donc gérer la pulsation en conséquence. Il s'agit d'une structuration élémentaire avec superposition de deux musiques .

On peut garder le rythme de batterie mais changer l'instrument ...

Le rythme de batterie est indicatif, toute autre proposition comparable peut le remplacer.

7 $\text{♩} = 90$

trompette (sib°)

cor 2

cor 1

trombone

tuba

batterie

cymbale ride 1

charleston fermé

cymbale chinoise inversée

caisse claire 2

grosse caisse 1

trmp

cor2

cor1

trmb

tuba

batt

13

trmp

cor2

cor1

trmb

tuba

batt

caisse claire 1

tom moyen 1

cymbale crash 1

tom grave 2

tom grave 1

tick

18

trmp

cor2

cor1

trmb

tuba

batt

tom aigu 2

tom moyen 2

tom aigu 1

charleston ouvert

23

trmp

cor2

cor1

trmb

tuba

batt

cymbale splash

28

trmp
cor2
cor1
trmb
tuba
batt

Detailed description: This system contains measures 28 through 33. The trumpet part (trmp) features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measures 28 and 33. The woodwinds (cor2, cor1, trmb, tuba) provide harmonic support with various rhythmic patterns. The bass drum (batt) plays a complex, syncopated pattern with many sixteenth notes.

34

trmp
cor2
cor1
trmb
tuba
batt

cloche
cymbale crash 2

Detailed description: This system contains measures 34 through 39. The trumpet part (trmp) continues its melodic line. The woodwinds (cor2, cor1, trmb, tuba) have more active parts. The bass drum (batt) continues its rhythmic pattern. Percussion elements include a 'cloche' (bell) and 'cymbale crash 2' in measure 39.

40

trmp
cor2
cor1
trmb
tuba
batt

mf
mp
pédale charleston

Detailed description: This system contains measures 40 through 44. The time signature changes to 4/4. The trumpet part (trmp) has a melodic line starting in measure 40. The woodwinds (cor2, cor1, trmb, tuba) play sustained notes with a mezzo-forte (mf) dynamic. The bass drum (batt) plays a steady eighth-note pattern with a mezzo-piano (mp) dynamic. A 'pédale charleston' is indicated in measure 40.

45

trmp

cor2

cor1

trmb

tuba

batt

50

trmp

cor2

cor1

trmb

tuba

batt

55

trmp

cor2

cor1

trmb

tuba

batt

63

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 63 to 69. The trumpet part (trmp) features a melodic line with eighth and quarter notes, including a triplet in measure 68. The cor2 and cor1 parts play sustained notes with some rests. The trombone (trmb) and tuba parts provide a rhythmic accompaniment with dotted quarter notes and eighth notes.

70

trmp
cor2
cor1
trmb
tuba

ff

Detailed description: This system covers measures 70 to 76. The trumpet part (trmp) has a melodic line with a triplet in measure 75. The cor2 and cor1 parts have rests in measures 70-74, then enter with a *ff* dynamic. The trombone (trmb) and tuba parts continue with a rhythmic accompaniment, featuring a triplet in measure 75.

77

trmp
cor2
cor1
trmb
tuba

f

Detailed description: This system covers measures 77 to 82. The trumpet part (trmp) has a melodic line with a triplet in measure 81. The cor2 and cor1 parts have rests in measures 77-80, then enter with a *f* dynamic. The trombone (trmb) and tuba parts continue with a rhythmic accompaniment, featuring a triplet in measure 81.

83

trmp
cor2
cor1
trmb
tuba

Detailed description: This system covers measures 83 to 88. The trumpet part (trmp) has a melodic line with a triplet in measure 86. The cor2 and cor1 parts have rests in measures 83-85, then enter with a melodic line. The trombone (trmb) and tuba parts continue with a rhythmic accompaniment.

89

trmp
cor2
cor1
trmb
tuba

95

trmp
cor2
cor1
trmb
tuba

101

trmp
cor2
cor1
trmb
tuba

106

trmp
cor2
cor1
trmb
tuba

112

trmp
cor2
cor1
trmb
tuba

ff

119

trmp
cor2
cor1
trmb
tuba

V

Possibilité d'ajouter des Bruitages ...

Jean Pierre Prudent

7 ♩ = 80

flute

tuba parfois staccato *mf*

1 ♩ = 80

harmonium *mf*

violoncelle(s) pizz *f*

contrebasse(s) pizz *f*

pizzicato (toute la partition)

6 flit *mf*

6 tuba

6 harm

6 bass

11

fltr

tuba

harm

15

fltr

tuba

harm

20

fltr

tuba

harm

24

fltr

tuba

harm

28

fltr

tuba

harm

32

fltr

tuba

harm

mf

p

38

flt

tuba

harm

cel

bas

f

staccato

42

flt

tuba

harm

cel

bas

45

flt

harm

mf

3

flut

tuba

harp

51

f

staccato

51

f

f

55

55

mf

mf

mf

parfois staccato

59

f

f

64

fltr

tuba

harm

69

fltr

tuba

harm

73

fltr

tuba

harm

77

fltr

tuba

harm

cel

bass

81

fltr

tuba

harm

cel

bass

85

fltr

tuba

harm

cel

bass

89

flit

tuba

harm

bass

mf

89

89

89

95

flit

tuba

harm

bass

f

staccato

95

95

95

99

flit

tuba

harm

bass

99

99

99

102 *mf*

flit

harm

108 *f* *staccato*

flit

tuba

harm

bass

112

flit

tuba

harm

bass

VI

Jean Pierre Prudent

Alternative possible pour le piano électrique : celesta, vibraphone.

Au piano faire résonner, pédale ...

Nuance générale forte, puissante.

Trompette - Tuba - Trombone : possibilité de jouer en staccato très marqué. Chaque note est alors très courte et accentuée.

7 $\text{♩} = 120$

trompette(s) (sib) *ff*

trombone(s) *ff*

cors

tuba(s) *ff*

timbales

percussions *f* tam-tam aigu

piano électrique *f*

trmp

trmb

cors *f*

tuba

timb

perc

pian

10

trmp

trmb

cors

tuba

timb

perc
cymbale

pian

Detailed description: This system contains measures 10 through 20. Measures 10-14 and 15-19 are grouped together. Measure 10 starts with a key signature change to one sharp (F#) and a common time signature. The trumpet and tuba parts play a melodic line with eighth and quarter notes. The trombone and cornet parts play a similar line. The timpani part has a steady eighth-note pattern. The piano part features chords with a key signature of one sharp. A cymbal is indicated in measure 19.

15

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 21 through 25. Measures 21-24 are grouped together. Measure 21 starts with a key signature change to one flat (Bb) and a common time signature. The trumpet and tuba parts play a melodic line with eighth and quarter notes. The trombone and cornet parts play a similar line. The timpani part has a steady eighth-note pattern. The piano part features chords with a key signature of one flat.

Musical score for VI, measures 21-37. The score is arranged in a grand staff format with the following parts: trumpet (trmp), trombone (trmb), cornet (cors), tuba, timpani (timb), percussion (perc), and piano (pian). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems: measures 21-25, 26-30, and 31-35. The piano part features complex chordal textures with multiple sharps and naturals. The brass and woodwind parts have intricate rhythmic patterns, including sixteenth and thirty-second notes. The percussion part includes a snare drum and cymbal pattern.

35

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 35 through 39. The music is in 4/4 time with a key signature of one sharp (F#). The trumpet part (trmp) features a melodic line with eighth and quarter notes, including a half note with a flat and a double bar line. The trombone part (trmb) plays a similar melodic line. The cornet (cors) and tuba parts play sustained chords. The timpani (timb) part has a rhythmic pattern of eighth notes. The percussion (perc) part has a single bass drum hit. The piano (pian) part provides harmonic support with chords.

40

trmp

trmb

cors

tuba

timb

perc

pian

Detailed description: This system contains measures 40 through 44. The music continues in 4/4 time with a key signature of one sharp. The trumpet part (trmp) has a more active melodic line with eighth notes. The trombone part (trmb) also has a more active line. The cornet (cors) and tuba parts continue with sustained chords. The timpani (timb) part has a rhythmic pattern of eighth notes. The percussion (perc) part has a single bass drum hit. The piano (pian) part provides harmonic support with chords.

45

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system contains measures 45 through 49. The trumpet part (trmp) features a melodic line with eighth and sixteenth notes, including a trill in measure 48. The trombone part (trmb) plays a similar melodic line. The cornet (cors) and tuba parts provide harmonic support with sustained notes. The timpani (timb) part has a rhythmic pattern of eighth notes. The percussion (perc) part is mostly silent. The piano (pian) part features a complex chordal texture with many accidentals.

50

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system contains measures 50 through 54. The trumpet part (trmp) continues the melodic line with a trill in measure 53. The trombone part (trmb) follows a similar path. The cornet (cors) and tuba parts maintain their harmonic roles. The timpani (timb) part continues its rhythmic pattern. The piano (pian) part has a dense chordal texture with various accidentals.

56

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system contains measures 56 through 60. The trumpet (trmp) and tuba (tuba) parts feature a rhythmic pattern of eighth and sixteenth notes with various accidentals. The trombone (trmb) part has a similar rhythmic pattern. The cornet (cors) part is mostly silent with some chordal accompaniment. The timpani (timb) part has a steady eighth-note pattern. The percussion (perc) part has a few notes. The piano (pian) part features complex chordal textures with many accidentals.

61

trmp
trmb
cors
tuba
timb
perc
pian

mf
gong tam-tam grave

Detailed description: This system contains measures 61 through 69. The trumpet (trmp) and tuba (tuba) parts have a melodic line with some rests. The trombone (trmb) part has a melodic line with some rests. The cornet (cors) part is mostly silent. The timpani (timb) part has a melodic line. The percussion (perc) part has a few notes, including a gong tam-tam marked "grave". The piano (pian) part features complex chordal textures with many accidentals and dynamic markings like *mf*.

70

trmp
trmb
tuba
perc
pian

ff

Detailed description: This system contains measures 70 through 74. The trumpet (trmp) and tuba (tuba) parts have a melodic line with some rests. The trombone (trmb) part has a melodic line with some rests. The percussion (perc) part has a few notes. The piano (pian) part features complex chordal textures with many accidentals and dynamic markings like *ff*.

78

trmp

trmb

tuba

timb

perc

pian

ff

f

83

trmp

trmb

cors

tuba

timb

perc

pian

f

89

trmp

trmb

cors

tuba

timb

perc

pian

95

trmp

trmb

cors

tuba

timb

perc

pian

100

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system contains measures 100 through 105. The trumpet (trmp) and tuba (tuba) parts feature a melodic line with eighth and sixteenth notes, including a prominent dotted half note. The trombone (trmb) part follows a similar rhythmic pattern. The cornet (cors) part is mostly silent, with a few chords. The timpani (timb) part has a few notes in the final measure. The percussion (perc) part has a few notes. The piano (pian) part consists of chords in the final three measures.

106

trmp
trmb
tuba
timb
perc
pian

Detailed description: This system contains measures 106 through 110. The trumpet (trmp) and tuba (tuba) parts continue the melodic line with eighth and sixteenth notes. The trombone (trmb) part has a more active role with eighth notes. The piano (pian) part features chords in the final three measures.

110

trmp
trmb
cors
tuba
timb
perc
pian

Detailed description: This system contains measures 110 through 115. The trumpet (trmp) and tuba (tuba) parts continue the melodic line. The trombone (trmb) part has a more active role with eighth notes. The piano (pian) part features chords in the final three measures.

115

trmp

trmb

cors

tuba

timb

perc

pian

120

trmp

trmb

cors

tuba

perc

pian

125

trmp

trmb

cors

tuba

timb

perc

pian

131

trmp

trmb

cors

tuba

timb

perc

pian

136

trmp

trmb

cors

tuba

timb

perc

pian

mf

f

perc

pian

f

VII

Jean Pierre Prudent

La nuance globale est plutôt douce et expressive.
Possibilité d'ajouter des bruitage.

7 ♩ = 90

Musical score for measures 7-10. The score is in 4/4 time with a tempo of ♩ = 90. The instruments and their parts are:

- flute**: Melodic line starting with a *mf* dynamic.
- hautbois**: Rested.
- clarinette**: Rested.
- orgue hammond type B3/C3**: Accompaniment with *p* dynamics.
- percussions**: Rested.
- percussions 2**: Accompaniment with *mf* dynamics and a cymbal roll (roulement de cymbale) starting in measure 8.

Musical score for measures 11-14. The score is in 4/4 time. The instruments and their parts are:

- flit**: Rested.
- hbt**: Melodic line starting with a *mf* dynamic.
- B3**: Accompaniment.
- perc2**: Accompaniment.

flut

clar

B3

perc 1

perc 2

mf

triangle

clochette

bruit metallique plat

grosse caisse

flut

clar

B3

perc 2

16

flut

B3

perc 1

perc 2

21

fltt

hbt

B3

perc 1

perc2

hbt

B3

perc2

fltt

hbt

B3

perc 1

perc2

fltt

B3

perc2

clar

B3

perc 1

perc2

clar

B3

perc 1

perc2

flit

clar

B3

perc 1

perc2

55

flit

B3

perc2

60

64

flt

hbt

B3

perc2

hbt

B3

perc1

perc2

73

flt

hbt

B3

perc2

78

flt

B3

perc1

perc2

83

flt

hbt

clar

B3

perc1

perc2

88

flt

hbt

clar

perc1

perc2

93

flt

hbt

clar

B3

perc1

perc2

98

flit

hbt

clar

B3

104

flit

B3

perc1

perc2

108

flit

hbt

B3

perc1

perc2

113

flit

clar

B3

perc2

118

flt

hbt

clar

B3

perc 1

perc2

B3

perc 1

perc2

VIII

Jean Pierre Prudent

les cors doivent jouer le plus lié possible (pas de respirations indiquées).
La nuance aux cors est très douce à partir de 105.
On peut ajouter des bruitages sur les bois dans la partie finale.

1 $\text{♩} = 90$

flutes

hautbois

clarinettes

bassons

trompette solo

trompettes

trombones

cors

tubas

1 $\text{♩} = 90$

violons 1 *pp*

violons 2 *pp*

altos *pp*

violoncelles *pp*

contrebasses *pp*

percussions

grosse caisse
tom grave

Detailed description: This is a page of a musical score for a symphony, labeled 'VIII'. It contains staves for woodwinds, strings, and percussion. The woodwind section includes flutes, oboes, clarinets, bassoons, a solo trumpet, trumpets, trombones, horns, and tubas. The string section includes violins 1 and 2, altos, violoncelles, and double basses. The percussion section includes a snare drum and a tom. The score is in 4/4 time with a tempo of quarter note = 90. The key signature has two sharps (F# and C#). The woodwind parts are mostly rests. The string parts feature a melodic line starting at measure 105 with a piano (pp) dynamic. The horn part has a note at measure 105 with a piano (pp) dynamic. The percussion parts are mostly rests.

10
trmp *ff*

trmb *ff*

cors *ff*

tuba *ff*

10
vlon1 *f*

vlon2 *f*

alto *f*

vcels

bass *f*

percu1 *f* tam-tam aigu

GC *f*

16 volume constant

flt *mf*

trmp

trmb

cors

tuba

vlon1 *p*

vlon2 *p*

alto *p*

vcels *p*

bass *p*

perc1 cymbale

GC

flit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

21

ff

f

25

mf

Musical score for measures 29-33. The score includes parts for flute (flt), trumpet (trmp), trombone (trmb), cor Anglais (cors), tuba, violin 1 (vlon1), violin 2 (vlon2), alto, violoncelles (vcels), bass, percussion 1 (percu1), and Grand Conductor (GC). The flute part features a melodic line with slurs and accents. The brass section (trmp, trmb, cors, tuba) plays a rhythmic pattern of quarter notes with a forte (ff) dynamic. The string section (vlon1, vlon2, alto, vcels, bass) provides harmonic support with various dynamics including piano (p) and forte (f). The percussion part (percu1) has a forte (f) dynamic. The GC part is a bass line with a forte (f) dynamic.

Musical score for measures 34-38. The score includes parts for flute (flt), violin 1 (vlon1), violin 2 (vlon2), alto, violoncelles (vcels), and bass. The flute part continues its melodic line. The violin parts (vlon1, vlon2) play sustained notes with dynamics ranging from piano (p) to forte (f). The alto part plays a melodic line with dynamics from piano (p) to forte (f). The violoncelles (vcels) and bass parts provide a steady harmonic accompaniment.

Musical score for page VIII, measures 38-41. The score includes parts for flute, trumpet, trombone, cornet, tuba, violin 1, violin 2, alto, woodwinds, bass, percussion 1, and grand piano.

Measures 38-41 are marked with a dynamic of *ff* (fortissimo) for the brass instruments and *f* (forte) for the strings and woodwinds. The flute part features a melodic line in measure 38, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

44

trmp

tmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

Detailed description: This page of a musical score, labeled 'VIII' at the top, contains measures 44 through 51. The score is arranged in a multi-staff format. The top four staves are for brass instruments: trumpet (trmp), trombone (tmb), cornet (cors), and tuba. The next four staves are for strings: violin 1 (vlon1), violin 2 (vlon2), alto, and violas (vcels). Below these are the bass and percussion parts: bass, percussion 1 (percu1), and guitar (GC). The key signature is two sharps (F# and C#), and the time signature is 4/4. The brass instruments play a rhythmic pattern of quarter notes with stems pointing up, with some notes marked with a 'p' (piano) dynamic. The strings play a melodic line with various note values and rests. The bass and guitar parts provide a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for measures 57-61. The score includes parts for flt, trmp, trmb, cors, tuba, vlon1, vlon2, alto, vcels, bass, and perc1. Measure 57 starts with a *mf* dynamic for the flute. The trumpet, trombone, and tuba parts are marked *p*. The woodwinds (violin 1, violin 2, alto) and strings (viola, bass) also have *p* markings. The percussion part (perc1) has a specific rhythmic pattern.

Musical score for measures 62-66. The score includes parts for flt, vlon1, vlon2, alto, vcels, and bass. Measure 62 starts with a *p* dynamic for the flute. The woodwinds (violin 1, violin 2, alto) and strings (viola, bass) also have *p* markings. The flute part (flt) has a melodic line with various accidentals.

66

fit

vlon1

vlon2

alto

vcels

bass

70

fit

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

76

fit

vlon1

vlon2

alto

vcels

bass

81

trmp

trmb

cors

tuba

vlon1

vlon2

alto

vcels

bass

percu1

GC

f

f

90

trmp *mf*

trmb *mf*

cors *mf*

tuba *mf*

perc1

GC

97

trmp *f*

trmb *f*

cors *f*

tuba *f*

perc1 *f*

GC

105

flut *mf*

trb *mf*

clara *mf*

tsor *mf*

trm *f*

cors *p*

perc1

110

fit
hob
cl
tso
tr
cors

114

fit
hob
cl
tso
tr
cors

118

fit
hob
cl
tso
tr
cors

123

fit

mf

p

fl

cl

ts

so

Detailed description: This system contains measures 123 through 127. It features five staves: vocal (fit), flute (fl), clarinet (cl), and two bassoon parts (ts, so). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line starts with a measure rest and then begins in measure 124. The flute and bassoon parts have a melodic line with eighth and sixteenth notes. The clarinet part has a similar melodic line. Dynamics include *mf* and *p*.

128

fit

mf

fl

cl

ts

so

Detailed description: This system contains measures 128 through 131. The vocal line (fit) has a melodic line with eighth and sixteenth notes. The flute (fl) part has a melodic line with eighth and sixteenth notes. The clarinet (cl) and bassoon parts (ts, so) have a similar melodic line. Dynamics include *mf*.

132

fit

fl

cl

ts

so

Detailed description: This system contains measures 132 through 135. The vocal line (fit) has a melodic line with eighth and sixteenth notes. The flute (fl) part has a melodic line with eighth and sixteenth notes. The clarinet (cl) and bassoon parts (ts, so) have a similar melodic line.

136

fit

fl

cl

ts

so

Detailed description: This system contains measures 136 through 139. The vocal line (fit) has a melodic line with eighth and sixteenth notes. The flute (fl) part has a melodic line with eighth and sixteenth notes. The clarinet (cl) and bassoon parts (ts, so) have a similar melodic line.

140

fit

fl

cl

ts

so

Detailed description: This system contains measures 140 through 143. The vocal line (fit) has a melodic line with eighth and sixteenth notes. The flute (fl) part has a melodic line with eighth and sixteenth notes. The clarinet (cl) and bassoon parts (ts, so) have a similar melodic line.

144

flt
ob
cla
bsop

This system contains four staves: flute (flt), oboe (ob), clarinet (cla), and bassoon (bsop). The flute part begins at measure 144 with a melodic line featuring eighth and sixteenth notes. The oboe part has a similar melodic line. The clarinet and bassoon parts provide harmonic support with chords and single notes.

148

vlon1
vlon2
alto

pp

This system contains three staves: violin 1 (vlon1), violin 2 (vlon2), and alto. Measure 148 is marked with a box. The violin parts play sustained notes, with the first violin part marked *pp*. The alto part also plays sustained notes, also marked *pp*.

157

vlon1
vlon2
alto

This system contains three staves: violin 1 (vlon1), violin 2 (vlon2), and alto. Measure 157 is marked with a box. The violin parts play sustained notes, and the alto part also plays a sustained note.

Une remarque générale valable pour l'ensemble de mes créations

Toutes les musiques que j'écris n'ont pas forcément à être jouées fidèlement à la partition. Je conçois la composition dans un esprit beaucoup plus proche du jazz ou du rock que d'une manière apparentée à une écriture "savante". A côté de Bach ou Messiaen, certains de mes maîtres à penser sont des musiciens qui n'ont jamais fréquenté les conservatoires ni posé la moindre note sur une feuille de papier. A côté des symphonies pour orchestre, des fugues pour orgue ou des études pour piano, des groupes dont la musique aux règles simples se transmet à l'oreille et se conçoit empiriquement par la pratique instrumentale sont aussi mes modèles. Cette façon de faire, où tout caractère savant est absent, a pourtant produit quelques chefs d'œuvres. Les démarches sont différentes et il n'est donc pas question de plus ou moins grande 'valeur' dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prend en exemple 'Smoke on the water' de Deep Purple, on y trouve dans le cadre d'une analyse que quelques accords simples, une mélodie élémentaire sur un rythme binaire et répétitif ; et pourtant ça le fait... Ce morceau dégage, de mon point de vue, autant de génie et d'audace que toute autre musique qui serait dite "grande" parce qu'elle s'adresse à l'orchestre, que tout y est gravé sur le papier ou qu'il faut être virtuose pour la jouer.

On a simplement dans un cas une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite, dans l'autre cas une œuvre **non moins intéressante**, mais en tout cas figée à jamais. Il n'y a aucun lien direct de cause à effet entre la complexité / simplicité d'une musique (*qu'on parle de l'écriture ou du niveau de l'interprétation*) et l'émotion qu'elle peut susciter. Le but n'est pas de faire des mathématiques sonores ou un numéro de cirque où l'on se montre le plus rapide à son instrument, mais bien de donner à ressentir, de recréer l'univers et la vie par le son. C'est pas parce que c'est compliqué que c'est forcément mieux !!

Je pense donc qu'il faut avant tout rester simple, **n'écrire que ce qui est indispensable** à la solidité du discours d'une manière facilement lisible (*il faut seulement noter la musique et pas de faire un joli dessin*) et de **laisser le reste aux interprètes**. Il est, pour moi, inutile sur une partition de vouloir tout mathématiser : jusqu'à chaque souffle d'air, chaque clignement d'œil des musiciens et leur position dans l'espace en trois dimensions au micron près.

A titre d'exemple :

Sur scène j'utilise depuis le matériau écrit les principes de la géométrie variable, de la structuration élémentaire et de l'improvisation structurée.

- 1) Je puise dans une ou plusieurs partitions des fragments qui m'intéressent et je les ré-agence dans le cadre d'un nouveau plan (*juxtaposition et/ou superposition*) par structuration élémentaire. Au passage je repense souvent l'orchestration (*la couleur*) par géométrie variable.
- 2) Le "liant" de l'ensemble est obtenu par improvisation qui est alors structurée car en relation avec le plan obtenu à l'étape 1).

En tout état de cause, ma musique peut s'interpréter très librement. L'esprit de l'improvisation structurée doit être présent. Il ne faut pas hésiter à faire vivre les pièces autant que faire se peut sans en détruire le sens et l'équilibre. Le point sur lequel il est le plus facile de jouer est presque toujours l'orchestration. Même en restant fidèle à l'écrit, mes musiques peuvent être colorées à souhait sur le plan instrumental quitte à transposer parfois et à adapter certaines harmonies ou contrepoints.

Une caractéristique de style résultant des remarques précédentes : la mélodie simple ...
'ça doit pouvoir parfois se chanter'

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

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

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

Dans ce cadre j'utilise un orchestre divisé en 5 trames. La formation peut être acoustique, électrique ou mixte, et pour chaque instrument on peut employer indifféremment la variante souhaitée. Par exemple, des cordes peuvent être jouées par le quatuor (violon, alto, violoncelle, contrebasse) comportant de 1 à N représentant(s) de chaque ligne, ou par une nappe de synthétiseur ou un orgue. La basse électrique peut se substituer à la contrebasse et/ou au violoncelle et/ou au basson etc. etc. . Toutes les parties sont écrites de façon à permettre au mieux ces substitutions.

Les trames sont les suivantes :

- **Fonds / nappes** : cordes, bois, cuivres, chœur, nappes de synthétiseur, orgue .. -> *Dominante harmonique*
- **Percussions / bruitages** : percussions, bruits, électronique .. -> *Dominante rythme*
- **Basses** : basses diverses -> *Assise rythmique et harmonique, mélodie*
- **Chant solo / mélodie** : chant, tout instrument mélodique acoustique ou électronique -> *Dominante mélodique*
- **Claviers** : piano, clavecin, orgue, piano électrique, vibraphone, harmonium etc.. -> *Polyvalents ...*
- **Texte** ** 6ième groupe facultatif ** Parlé, psalmodié, chanté.

En matière d'orchestration je fais également en sorte que ma musique puisse toujours être jouée sans électricité; c'est à dire que je prévois systématiquement une alternative acoustique à chaque instrument dans le cadre de la géométrie variable.

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, **SAUF DANS CETTE PARTITION QUI FAIT EXCEPTION A CETTE REGLE**). 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.

Les harmonies proposées peuvent parfois être adaptées si nécessaire. (*doublures de notes, suppression d'autres, mais plutôt éviter les réécritures*)

Ajout de bruitages

A chaque moment d'une pièce (librement déterminé), on peut ajouter des bruitages ou ambiances sonores (à partir de sons naturels transformés ou non, et de synthétiseurs). La seule contrainte est alors de ne pas ajouter de nouvelles mélodies, de contrepoints ou d'harmonies. Les éléments introduits doivent plutôt rester des plans sonores venant compléter par endroits la musique.

