



# Jean Pierre Prudent

France, LEFOREST

## Composition 7412

### 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)

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### A propos de la pièce



**Titre :** Composition 7412

**Compositeur :** Prudent, Jean Pierre

**Arrangeur :** Prudent, Jean Pierre

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**Editeur :** Prudent, Jean Pierre

**Instrumentation :** Ensemble à Cordes

**Style :** Contemporain

**Commentaire :** suite pour petite formation orchestrale L'orchestration respecte le principe de la géométrie variable, la proposition en est : piano 3 voies de violon ( nombre libre ...) 1 voie d'alto (nombre libre) 1 voie de violoncelle (nombre libre) 1 voie de contrebasse avec de préférence l'extension de la corde de mi (nombre libre) 2 voies de cors (nombre libre) 2 voies de flûtes (nombre libre) 1 voie de piccolo (nombre libre) percussions (le plus po... (la suite en ligne)

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



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*Composition 7412*  
*« Nous les irréels »*



*Composition 7412*  
*"Nous, les irréels"*

*Image B. Szukala, musique Jean Pierre prudent*

*Jean Pierre Prudent*

A handwritten signature in black ink, consisting of stylized initials and a date "11/11".

*Musique déposée SACEM , tous droits réservés Jean Pierre Prudent*

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

- *piano*
- *3 voies de violon ( nombre libre ...)*
- *1 voie d'alto (nombre libre)*
- *1 voie de violoncelle (nombre libre)*
- *1 voie de contrebasse avec de préférence l'extension de la corde de mi (nombre libre)*
- *2 voies de cors (nombre libre)*
- *2 voies de flutes (nombre libre)*
- *1 voie de piccolo (nombre libre)*
- *percussions (le plus possible) avec au moins cymbale, tam-tam (gong) , grosse caisse*
- *Des instruments électroniques facultatifs*

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

- *piano*
- *3 violin voices (free number, etc.)*
- *1 viola voice (free number)*
- *1 cello voice (free number)*
- *1 double bass voice with preferably the extension of the E string (free number)*
- *2 horn voices (free number)*
- *2 flute voices (free number)*
- *1 piccolo voice (free number)*
- *percussion (as much as possible) with at least cymbal, tom-tom (gong), bass drum*
- *Optional electronic instruments*

## Movement 1 **Mom is sleeping**

Attention ! unlike my usual transposing instruments are taken into account in this partition. (Piccolo + 1 octave, double basses - 1 octave, horns - 5th note).

Double basses should sound very deep (close to the earth). For this I propose several solutions. the ideal: place an extension of the E string on some to reach low C (C1) or use 5 strings (+low) and play the part written an octave lower.

Otherwise :

- \* slightly increase their number compared to the usual number

- \* make them play a little louder than the theoretical nuance

- \* place microphones on some of them and use tools such as "pitch shifter" or "octaver" so as to double them at the low octave.

- \* add an electric bass using the same type of tools...

The double basses and cellos together form a ground group, a sort of drone, their notes intermingle.

The melodic fragments that sometimes emerge from the violins must appear implicitly.

Dull dissonant harmony dominates

The cymbal rolls are low, rather dull (with mallet). Tam-Tam or gong at the opposite rather high not too powerful.

## Movement 2 **Disturbances**

For double basses: same remark as for the previous movement.

Without the proposed tricks, play the first low D at the octave.

For percussion 1 and 2, you choose the instruments freely. The rhythm must be respected, "lower" notes simply indicate lower instruments and vice versa for treble. You can also use a rock/jazz drum kit. You have to alternate bass drum, low toms, mids, treble, cymbals, triangle, bells, etc...: use your imagination...

Please note, contrary to my usual practice, transposing instruments are taken into account.

## Movement 3 **There where unicorns don't sting**

Same remark for the double basses as in the other pieces.

ditto transposing instruments.

## Movement 4 **Purposes**

In principle, optional sound effects cover the entire song.

They are broken down into a very long and uniform layer of hyper-stretched sound, on which electronic noises, acousmatic sounds, etc. are occasionally placed, all freely chosen.

If we do not use these sound effects they are replaced by the layer of strings on sustained chords (free transpositions). very soft shade pp to p, long durations. The basic chord being: D1 - F2 - C3 - G3 - A3

Same comment for double basses and transposing instruments as in the previous pieces.

On the double bass, if no artifice is used, play the low D at the octave.





# Mvt 1

## Maman dort

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Attention ! contrairement à mon habitude les instruments transpositeurs sont pris en compte dans cette partition. (Piccolo + 1 octave, contrebasses - 1 octave, cors - 5te juste).

Les contrebasses doivent sonner très grave (proches de la terre). Pour cela je propose plusieurs solutions.

l'idéal : placer sur certaines une extension de la corde de MI pour atteindre le do grave (C1) ou utiliser 5 cordes (+grave) et jouer la partie écrite une octave plus bas.

Sinon :

- \* augmenter légèrement leur nombre par rapport à l'effectif habituel
- \* les faire jouer un peu plus fort que la nuance théorique
- \* placer des micros sur certaines d'entre elles et utiliser des outils du type "pitch shifter" ou "octaver" de manière à les doubler à l'octave grave.
- \* ajouter une basse électrique utilisant le même type d'outils ...

Les contrebasse et violoncelles forment ensemble un groupe grave, une sorte de bourdon, leurs notes s'entremêlent.

Les fragments mélodiques qui se dégagent parfois aux violons doivent apparaître en filigrane. L'harmonie dissonante sourde domine

Les roulements de cymbale sont graves, plutôt sourds (avec maillet). Tam-Tam ou gong à l'inverse plutôt aigu pas trop puissant.

Mvt 1  
Maman dort

7  $\text{♩} = 60$

piccolo

flutes

cors

violons I + div *legato - détaché*

violons II *plutôt legato*

altos

violoncelles

contrebasses

percussions

Mvt 1  
Maman dort

10

Vlon I

Vlon II

alto

vcelle

legato - détaché

*p*

17

Vlon I

Vlon II

alto

vcelle

basses

*mf*

Mvt 1  
Maman dort

23

Vlon I

Vlon II

alto

vcelle

basses

percus

div staccato + détaché  
legato sur les notes longues

*f* tam-tam

roulement cymbale grave

28

Vlon I

Vlon II

alto

vcelle

basses

percus

*pp*

*pp*

*pp*

*pp*

*p*

*f* *f*

Mvt 1  
Maman dort

35

Vlon I *mf*

Vlon II *mf*

alto *mf*

vcelle *mf*

basses *mf* la basse toujours bien détachée

Mvt 1  
Maman dort

40

picc

flt

40

Vlon I

Vlon II

alto

vcelle

basses

percus

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

Mvt 1  
Maman dort

45 staccato Bien détacher chaque note à chaque reprise

picc

flûte

45

Vlon I

Vlon II

alto

vcelle

basses

percus

grosse caisse

The musical score is arranged in a system with eight staves. The top two staves are for piccolo and flute, both starting at measure 45 with a staccato instruction and the note 'Bien détacher chaque note à chaque reprise'. The piccolo part features a melodic line with eighth and sixteenth notes, while the flute part has a similar line with some grace notes. The Violin I and Violin II staves are mostly empty, with a few notes in the beginning. The alto staff has a few notes in the beginning. The viola staff has a few notes in the beginning. The basses staff has a few notes in the beginning. The percussion staff has a few notes in the beginning, with a bracket indicating 'grosse caisse'.



Mvt 1  
Maman dort

46

picc

flûte

46

Vlon I

Vlon II

alto

vcelle

basses

percus

Detailed description of the musical score: The score is for measures 46 and 47. The Piccolo (picc) and Flute (flûte) parts play a complex, fast-moving melodic line consisting of sixteenth notes with various accidentals. The Violin I (Vlon I) part has a sustained chord in measure 46. The Violin II (Vlon II) part has a single note in measure 46. The Alto part has a single note in measure 46. The Viola (vcelle) part has a rhythmic pattern of eighth notes. The Basses (basses) part has a rhythmic pattern of eighth notes. The Percussion (percus) part has a rhythmic pattern of eighth notes.

Mvt 1  
Maman dort

48

picc

flûte

48

Vlon I

Vlon II

alto

vcelle

basses

percus

Mvt 1  
Maman dort

50

picc

flûte

50

Vlon I

Vlon II

alto

vcelle

basses

percus

*mf*

*mf*

*mf*

*mf*

Mvt 1  
Maman dort

53

Vlon I

Vlon II

alto

vcelle

basses

percus

*p*

*p*

*p*

*p*

Mvt 1  
Maman dort

59

picc

flt

59

Vlon I

Vlon II

alto

vcelle

basses

percus

*f*

*mf*

*mf*

*mf*

*f*

*ff*

Mvt 1  
Maman dort

63

picc

fl

63

Vlon I

Vlon II

alto

vcelle

basses

percus

Detailed description: This is a page of a musical score for the first movement of 'Maman dort'. The page begins at measure 63. The instrumentation includes piccolo, flute, Violin I, Violin II, Alto, Cello, Basses, and Percussion. The piccolo and flute parts feature rapid sixteenth-note passages. The Violin I part has a long, sustained note with a fermata. The Violin II, Alto, and Cello parts have sustained notes. The Basses part has a sustained note with a forte dynamic marking. The Percussion part has a rhythmic pattern of eighth notes.

Mvt 1  
Maman dort

65

picc

flûte

65

Vlon I

Vlon II

alto

vcelle

basses

percus

Mvt 1  
Maman dort

67

The musical score for Mvt 1, Maman dort, starting at measure 67, features the following parts and dynamics:

- picc:** Piccolo part with a melodic line and dotted notes.
- flt:** Flute part with a melodic line and dotted notes.
- cors:** Cor Anglais part, starting with a rest and then playing a series of chords marked *f* (forte). The instruction *legato* is written above the staff.
- Vlon I:** Violin I part, playing a series of chords marked *p* (piano).
- Vlon II:** Violin II part, playing a series of chords marked *p* (piano).
- alto:** Alto part, playing a series of chords marked *p* (piano).
- vcelle:** Viola part, playing a series of chords marked *p* (piano).
- basses:** Basses part, playing a series of chords marked *p* (piano).
- percus:** Percussion part, playing a series of chords marked *f* (forte).



Mvt 1  
Maman dort

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: corno, Vlon I, Vlon II, alto, vcelle, basses, and percus. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A box containing the number 73 is located at the beginning of the Vlon I staff. Dynamic markings include *mf* and *f*.

Mvt 1  
Maman dort

80

The musical score is arranged in a system with the following parts and markings:

- picc**: Piccolo, treble clef, starting with a rest and a forte (*f*) dynamic marking.
- flt**: Flute, treble clef, starting with a rest and a forte (*f*) dynamic marking.
- cors**: Horn, treble clef, key signature of one sharp (F#), playing a series of chords.
- Vlon I**: Violin I, treble clef, playing a melodic line with a forte (*f*) dynamic marking.
- Vlon II**: Violin II, treble clef, playing a melodic line with a mezzo-forte (*mf*) dynamic marking.
- alto**: Alto, bass clef, playing a melodic line with a mezzo-forte (*mf*) dynamic marking.
- vcelle**: Cello, bass clef, playing a melodic line with a mezzo-forte (*mf*) dynamic marking.
- basses**: Basses, bass clef, playing a melodic line with a forte (*f*) dynamic marking and the instruction "legato - détaché".
- percus**: Percussion, playing a rhythmic pattern with dynamics *f*, *ff*, and *f*.

Mvt 1  
Maman dort

84

picc

flûte

84

Vlon I

Vlon II

alto

vcelle

basses

percus

The musical score consists of eight staves. The piccolo and flute parts are written in treble clef and feature complex, rhythmic patterns with many beamed notes. The Violin I part has a few chords and a whole note. The Violin II part has a whole note. The alto part has a whole note. The cello part has a melodic line with eighth notes. The basses part has a simple harmonic line with quarter notes. The percussion part has a steady eighth-note pattern.

Mvt 1  
Maman dort

86

picc

flt

86

Vlon I

Vlon II

alto

vcelle

basses

percus

*p*

*p*

*p*

*p*

*mf*

Mvt 1  
Maman dort

92

Vlon I *pp*

Vlon II *pp*

alto *pp*

vcelle *pp*

basses *pp*

# Mvt 2

## Perturbations

Jean Pierre Prudent

Pour les contrebasses : même remarque que pour le mouvement précédent.  
Sans les artifices proposés, jouer le premier ré grave à l'octave.

Pour les percussions 1 et 2, on choisit les instruments librement. **Le rythme doit être respecté**, les notes plus "basses" indiquent simplement des instruments plus graves et inversement pour les aigus. On peut aussi utiliser une batterie rock/jazz. Il faut alterner grosse-caisse, toms grave, médiums aigus, cymbales, triangle, cloches etc ... : faire preuve d'imagination ...

Attention, contrairement à mon habitude les instruments transpositeurs sont pris en compte.

Mvt 2  
Perturbations

1  $\text{♩} = 120$

flute I

flute II

1  $\text{♩} = 120$

piano *f*

violons I

violons II

altos

violoncelles

contrebasses

cors *f*

percussions *f*

percussions 2 *f*

timbales *ff*

Mvt 2  
Perturbations

4

musical score for measures 4-6. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part features a complex melodic line with sixteenth and thirty-second notes. The bass line consists of a steady eighth-note accompaniment. The percussion parts play a rhythmic pattern of eighth notes.

7

musical score for measures 7-9. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part continues with a complex melodic line. The bass line remains a steady eighth-note accompaniment. The percussion parts play a rhythmic pattern of eighth notes.



Mvt 2  
Perturbations

10

Musical score for measures 10-12. The score is divided into four staves: pian, perc1, perc2, and timb. The pian part features a complex melodic line in the treble clef and a bass line in the bass clef with a '8' marking. The percussion parts (perc1, perc2, and timb) feature rhythmic patterns with various note values and rests.

13

Musical score for measures 13-15. The score is divided into four staves: pian, perc1, perc2, and timb. The pian part features a complex melodic line in the treble clef and a bass line in the bass clef with a '8' marking. The percussion parts (perc1, perc2, and timb) feature rhythmic patterns with various note values and rests.

Mvt 2  
Perturbations

16

musical score for measures 16-18. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part features a complex melodic line with many sixteenth notes. The bass line consists of octaves (marked with an '8') and chords. The cor Anglais part has a few notes in the third measure. Percussion parts 1 and 2 play a rhythmic pattern of eighth notes. Timpani has a few notes in the third measure.

19

musical score for measures 19-21. The score includes staves for piano (pian), cor Anglais (cors), two percussion parts (perc1, perc2), and timpani (timb). The piano part continues with a complex melodic line. The bass line consists of octaves (marked with an '8') and chords. The cor Anglais part has a few notes in the third measure. Percussion parts 1 and 2 play a rhythmic pattern of eighth notes. Timpani has a few notes in the third measure.

Mvt 2  
Perturbations

22

pian

perc1

perc2

timb

25

pian

cors

perc1

perc2

timb

Mvt 2  
Perturbations

28

pian

perc1

perc2

timb

Detailed description: This system covers measures 28, 29, and 30. The piano part (pian) is written in a grand staff with a treble clef. The melody consists of eighth and sixteenth notes, with some slurs. The bass line (bass clef) features a steady eighth-note accompaniment, with a 'p' (pedal) marking at the start of measure 28. The percussion section includes two snare drums (perc1 and perc2) and a timpani (timb). Perc1 and perc2 play a complex, syncopated rhythmic pattern with various accents and slurs. The timpani part has a few notes in measures 28 and 29, followed by rests in measure 30.

31

pian

perc1

perc2

timb

Detailed description: This system covers measures 31, 32, and 33. The piano part continues with a similar melodic and accompanimental style. The percussion parts (perc1, perc2, and timb) continue their respective rhythmic patterns, with perc1 and perc2 showing more complex syncopation and accents. The timpani part has a few notes in measures 31 and 32, followed by rests in measure 33.

Mvt 2  
Perturbations

34

34

pian

cors

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 34, 35, and 36. The piano part (pian) is written in treble clef and features a melodic line with eighth and sixteenth notes. The bass line (bass clef) consists of three chords, each marked with an '8' and a circled '8', indicating octaves. The cor Anglais (cors) part is in bass clef with a key signature of one sharp (F#) and has rests in measures 34 and 35, followed by a chord in measure 36. Percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). The snare drums play a rhythmic pattern of eighth notes with accents, while the timpani plays a simple eighth-note pattern.

37

37

pian

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 37, 38, and 39. The piano part (pian) is written in treble clef and features a melodic line with eighth and sixteenth notes. The bass line (bass clef) consists of three chords, each marked with an '8' and a circled '8', indicating octaves. The percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). The snare drums play a rhythmic pattern of eighth notes with accents, while the timpani plays a simple eighth-note pattern.

Mvt 2  
Perturbations

40

musical score for measures 40-41. The score includes staves for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a complex melodic line with many accidentals. The percussion parts have rhythmic patterns with various note values and rests.

42

musical score for measures 42-43. The score includes staves for piano (pian), percussion 1 (perc1), and percussion 2 (perc2). The piano part continues with a complex melodic line. The percussion parts have rhythmic patterns with various note values and rests.

Mvt 2  
Perturbations

45

pian

perc1

perc2

timb

Detailed description: This system covers measures 45, 46, and 47. The piano part (pian) is written in a grand staff with a treble clef. It features a complex, rhythmic melody with many sixteenth and thirty-second notes, and some accidentals. The bass clef part of the piano part consists of a steady eighth-note accompaniment. Percussion 1 (perc1) and Percussion 2 (perc2) have similar rhythmic patterns with various note values and rests. The timpani (timb) part has a sparse, rhythmic pattern with some rests.

48

pian

cors

perc1

perc2

timb

Detailed description: This system covers measures 48, 49, and 50. The piano part (pian) continues with a complex melody in the treble clef and a steady eighth-note accompaniment in the bass clef. A new part, Cor Anglais (cors), is introduced in the middle of the system, playing a sustained chord in the bass clef. Percussion 1 (perc1) and Percussion 2 (perc2) continue with their rhythmic patterns. The timpani (timb) part has a sparse, rhythmic pattern with some rests.

Mvt 2  
Perturbations

51

51

pian

perc1

perc2

8

Detailed description: This system covers measures 51, 52, and 53. The piano part (pian) is written in a grand staff with a treble clef. It features a melodic line with eighth and sixteenth notes, including a triplet in measure 52. The bass line consists of a steady eighth-note accompaniment. Percussion 1 (perc1) and Percussion 2 (perc2) are both playing a complex, syncopated eighth-note pattern. A rehearsal mark '8' is placed at the beginning of the bass line.

54

54

pian

perc1

perc2

timb

8

Detailed description: This system covers measures 54, 55, and 56. The piano part (pian) continues with a melodic line in the treble clef, featuring more complex rhythmic patterns and accidentals. The bass line remains a steady eighth-note accompaniment. Percussion 1 (perc1) and Percussion 2 (perc2) continue with their syncopated eighth-note patterns. A new percussion part, Timbale (timb), is introduced in the bottom staff, playing a simple eighth-note accompaniment. A rehearsal mark '8' is placed at the beginning of the bass line.



Mvt 2  
Perturbations

57

musical score for measures 57-58. The score includes staves for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a complex melodic line with many accidentals. The cor Anglais part has a few notes in the first measure. Percussion parts have rhythmic patterns. The timpani part has a few notes in the second measure.

59

musical score for measures 59-61. The score includes staves for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a complex melodic line. The cor Anglais part has a few notes in the first measure. Percussion parts have rhythmic patterns. The timpani part has a few notes in the second measure.

Mvt 2  
Perturbations

62

62

pian

perc1

perc2

timb

8

Detailed description: This block contains the musical notation for measures 62, 63, and 64. The piano part (pian) is written in a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, rhythmic melody with many accidentals. The bass line consists of three chords, each marked with an '8' and a flat sign (b), indicating an octava or similar effect. The percussion parts include two snare drums (perc1 and perc2) and a timpani (timb). Perc1 and perc2 have similar rhythmic patterns of eighth and sixteenth notes. The timpani part has a few notes in the lower register.

65

65

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical notation for measures 65, 66, and 67. The piano part (pian) continues with a complex melody in the treble clef. The bass line has two chords, each marked with an '8' and a flat sign (b). A cor Anglais (cors) part is introduced in measure 65, with a single note in the bass clef marked with a sharp sign (#). The percussion parts (perc1, perc2, and timb) continue with their respective rhythmic patterns.

Mvt 2  
Perturbations

67

pian

perc1

perc2

timb

8

Detailed description: This system of music includes four staves. The piano part (top) features a complex melodic line with many accidentals and slurs. The percussion parts (perc1, perc2, and timb) are in the bass clef and feature rhythmic patterns of eighth and sixteenth notes with various accidentals. A rehearsal mark '8' is placed at the beginning of the percussion staves.

perc1

perc2

timb

8

And.

Detailed description: This system continues the musical score with four staves. The piano part is not visible in this system. The percussion parts (perc1, perc2, and timb) continue their rhythmic patterns. A rehearsal mark '8' is at the start, and the tempo marking 'And.' appears at the end of the system.

Mvt 2  
Perturbations

75

$\text{♩} = 60$  *mf* plutôt legato, vibrato sur durées longues

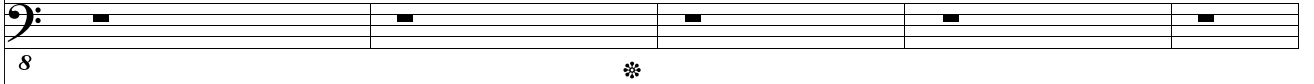
fl1



aux flutes varier les nuances , mf à p sur les parties solo, plus fort sur les staccato, forte sur certaines notes ...

fl2

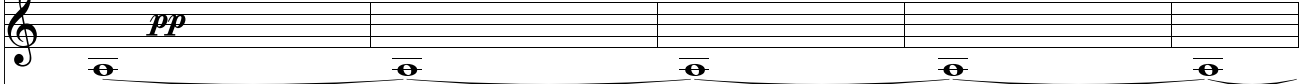
staccato



Les cordes vont légèrement crescendo j'usqu'à la fin (terminer sur p à mf)


vln I

*pp*



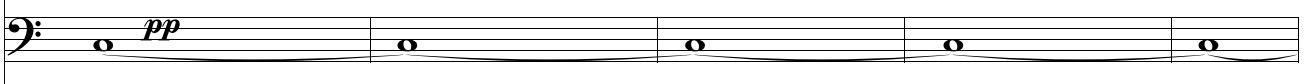
vln II

*pp*



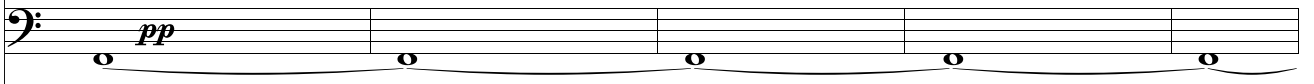
alt

*pp*



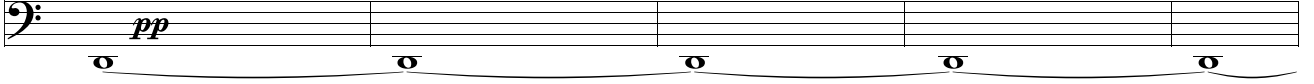
vcels

*pp*



bass

*pp*



Mvt 2  
Perturbations

80

flt1

flt2

vln I

vln II

alt

vcels

bass

stac.

3

Mvt 2  
Perturbations

83

flt1

flt2

stac.

battement Flz

stac.

vln I

vln II

alt

vcels

bass

Mvt 2  
Perturbations

87

The musical score for Mvt 2, Perturbations, starting at measure 87, features the following parts:

- flt1**: Flute 1, playing a complex melodic line with frequent sixteenth-note runs and slurs.
- flt2**: Flute 2, playing a similar melodic line to Flute 1, often in parallel motion.
- vln I**: Violin I, playing a sustained, low-register line with a tremolo effect.
- vln II**: Violin II, playing a sustained, low-register line with a tremolo effect.
- alt**: Alto, playing a sustained, low-register line with a tremolo effect.
- vcels**: Celli, playing a sustained, low-register line with a tremolo effect.
- bass**: Bass, playing a sustained, low-register line with a tremolo effect.

Mvt 2  
Perturbations

90

The musical score for Mvt 2, Perturbations, starting at measure 90, features the following parts:

- flt1**: Flute 1, playing a melodic line with eighth and sixteenth notes.
- flt2**: Flute 2, playing a similar melodic line to flt1.
- vln I**: Violin I, playing a sustained note with a tremolo effect.
- vln II**: Violin II, playing a sustained note with a tremolo effect.
- alt**: Alto, playing a sustained note with a tremolo effect.
- vcels**: Violoncello, playing a sustained note with a tremolo effect.
- bass**: Bass, playing a sustained note with a tremolo effect.



Mvt 2  
Perturbations

93

The musical score for Mvt 2, Perturbations, starting at measure 93, features the following parts:

- flt1:** Active melodic line with various rhythmic patterns and accidentals.
- flt2:** Remains silent until measure 95, then plays a short, staccato melodic phrase.
- vln I, vln II, alt, vcels, bass:** All string parts play a sustained, low-register accompaniment consisting of a series of half notes.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The string parts are marked with a fermata over the first measure of the phrase.

Mvt 2  
Perturbations

98

The musical score for Mvt 2, Perturbations, starting at measure 98, features the following parts:

- flt1:** Flute 1 part with a melodic line consisting of eighth and sixteenth notes, including a trill and a grace note.
- flt2:** Flute 2 part, mostly silent, with a short melodic phrase starting in measure 103 marked "stac." (staccato).
- vln I:** Violin I part, playing a sustained harmonic line with a sharp sign on the second measure.
- vln II:** Violin II part, playing a sustained harmonic line.
- alt:** Alto part, playing a sustained harmonic line.
- vcels:** Violoncello part, playing a sustained harmonic line.
- bass:** Bass part, playing a sustained harmonic line.

Mvt 2  
Perturbations

104

The musical score for Mvt 2, Perturbations, starting at measure 104, features the following parts:

- flt1:** Flute 1 part, starting with a melodic line in the first measure and continuing with a rhythmic pattern of eighth notes.
- flt2:** Flute 2 part, which is silent until measure 107, where it enters with a staccato (stac.) eighth-note pattern.
- vln I:** Violin I part, playing a sustained note with a vibrato line.
- vln II:** Violin II part, playing a sustained note with a vibrato line.
- alt:** Alto part, playing a sustained note with a vibrato line.
- vcels:** Violoncello part, playing a sustained note with a vibrato line.
- bass:** Bass part, playing a sustained note with a vibrato line.

Mvt 2  
Perturbations

108

Musical score for Mvt 2, Perturbations, starting at measure 108. The score includes staves for flt1, flt2, vln I, vln II, alt, vcels, and bass.

flt1: Treble clef, melodic line with various intervals and dynamics.

flt2: Treble clef, mostly rests, with a dynamic marking of *Battement Flz* above the staff.

vln I: Treble clef, sustained notes with a slur.

vln II: Treble clef, sustained notes with a slur.

alt: Bass clef, sustained notes with a slur.

vcels: Bass clef, sustained notes with a slur.

bass: Bass clef, sustained notes with a slur.

Mvt 2  
Perturbations

113

flt1

flt2

stac.

vln I

vln II

alt

vcels

bass

Detailed description: This page of a musical score, titled 'Mvt 2 Perturbations', begins at measure 113. It features seven staves: two for flutes (flt1 and flt2), two for violins (vln I and vln II), one for alto (alt), one for violoncello (vcels), and one for bass. The flute parts are highly active, with complex rhythmic patterns involving sixteenth and thirty-second notes, often with staccato ('stac.') markings. The string parts (vln I, vln II, alt, vcels, bass) are mostly static, with long, sustained notes or rests, providing a harmonic and textural foundation for the more intricate flute lines.

Mvt 2  
Perturbations

115

Musical score for measures 115-117. The score is for a full orchestra and includes parts for flutist 1 (flt1), flutist 2 (flt2), violin I (vln I), violin II (vln II), alto (alt), violas (vcels), and bass. Measures 115 and 116 feature complex rhythmic patterns in the flute parts, primarily consisting of eighth and sixteenth notes. The strings play a steady accompaniment of half notes. Measure 117 shows a continuation of the flute patterns, with a triplet of eighth notes in the first flute part.

118

Musical score for measures 118-121. The score is for a full orchestra and includes parts for flutist 1 (flt1), violin I (vln I), violin II (vln II), alto (alt), violas (vcels), and bass. Measure 118 features a melodic line in the first flute part, moving from a half note to a quarter note, then a half note, and ending with a triplet of eighth notes. The strings continue with their half-note accompaniment. Measures 119 and 120 show the flute part continuing with quarter and eighth notes. Measure 121 concludes the section with a final triplet of eighth notes in the flute part.

Mvt 2  
Perturbations

123

fl1

fl2

vln I

vln II

alt

vcels

bass

Battement

Fiz

stac.

Detailed description: This is a page of a musical score for the second movement, 'Perturbations'. The page begins at measure 123. The score is arranged in a system with seven staves. The top two staves are for flutes (fl1 and fl2), both in treble clef. The fl1 staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The fl2 staff is mostly silent, with a few notes and rests, including a 'Battement' (trill) and a 'Fiz' (fizz) effect. The remaining five staves (vln I, vln II, alt, vcels, and bass) are in bass clef and contain sustained notes, likely from a string quartet or similar ensemble. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The overall texture is sparse, focusing on the flute parts.

Mvt 2  
Perturbations

127

The musical score for Mvt 2, Perturbations, starting at measure 127, features the following parts:

- flt1**: Flute 1, treble clef, playing a complex melodic line with many sixteenth notes and some rests.
- flt2**: Flute 2, treble clef, playing a complex melodic line with many sixteenth notes and some rests.
- vln I**: Violin I, treble clef, playing a sustained note with a long slur.
- vln II**: Violin II, treble clef, playing a sustained note with a long slur.
- alt**: Alto, bass clef, playing a sustained note with a long slur.
- vcels**: Celli, bass clef, playing a sustained note with a long slur.
- bass**: Bass, bass clef, playing a sustained note with a long slur.



Mvt 2  
Perturbations

130

The musical score for Mvt 2, Perturbations, starting at measure 130, features the following parts:

- flt1:** Flute 1 part with a complex melodic line, including sixteenth-note runs and various intervals.
- flt2:** Flute 2 part, which is mostly silent (indicated by a whole rest) after the initial measure.
- vln I:** Violin I part, playing a sustained, low-register note.
- vln II:** Violin II part, playing a sustained, low-register note.
- alt:** Alto part, playing a sustained, low-register note.
- vcels:** Celli part, playing a sustained, low-register note.
- bass:** Bass part, playing a sustained, low-register note.

Mvt 2  
Perturbations

134

Musical score for Mvt 2, Perturbations, starting at measure 134. The score includes staves for flt1, flt2, vln I, vln II, alt, vcels, and bass.

The flt1 staff shows a melodic line starting with a whole rest, followed by eighth notes with slurs and accents. The flt2 staff features a complex rhythmic pattern with slurs and accents, including markings for "Battement" and "Flz". The string staves (vln I, vln II, alt, vcels, bass) show sustained notes with slurs and accents.

Mvt 2  
Perturbations

140

The musical score is arranged in a system with seven staves. The staves are labeled on the left as flt1, flt2, vln I, vln II, alt, vcels, and bass. A large bracket on the left side of the staves indicates that they are part of a single system. The flt1 staff contains a melodic line with various rhythmic values and accidentals. The flt2 staff has a few notes, including a triplet marked 'Battement Flz'. The string staves (vln I, vln II, alt, vcels, bass) all play a sustained, low-frequency accompaniment consisting of a series of half notes.

Mvt 2  
Perturbations

146

The musical score for Mvt 2, Perturbations, starting at measure 146, features the following parts and markings:

- flt1:** Active melodic line with eighth and sixteenth notes.
- flt2:** Includes markings for *Battement*, *Flz*, and *stac.* (staccato).
- vln I, vln II, alt, vcels, bass:** All string parts play sustained, low-register notes.

Mvt 2  
Perturbations

150

The musical score for Mvt 2, Perturbations, starting at measure 150, features the following parts:

- flt1**: Flute 1, treble clef, playing a complex melodic line with many slurs and ties.
- flt2**: Flute 2, treble clef, playing a complex melodic line with many slurs and ties.
- vln I**: Violin I, treble clef, playing a sustained note.
- vln II**: Violin II, treble clef, playing a sustained note.
- alt**: Alto, bass clef, playing a sustained note.
- vcels**: Violoncello, bass clef, playing a sustained note.
- bass**: Bass, bass clef, playing a sustained note.

Mvt 2  
Perturbations

152

Musical score for measures 152-155. The score is for a full orchestra. The flute 1 part (flt1) has a melodic line with eighth and sixteenth notes, including a trill. The flute 2 part (flt2) plays a similar melodic line. The string parts (vln I, vln II, alt, vcels, bass) are playing a sustained harmonic accompaniment of whole notes.

156

Musical score for measures 156-160. The flute 1 part (flt1) has a melodic line with eighth and sixteenth notes, including a trill. The string parts (vln I, vln II, alt, vcels, bass) are playing a sustained harmonic accompaniment of whole notes.

Mvt 2  
Perturbations

165

♩ = 120

pian

8

cors

perc1

perc2

timb

*f*

*f*

*ff*

*f*

Detailed description: This block contains the musical score for measures 165-167. The piano part (pian) is written in treble clef with a dynamic marking of *f*. The bass part (pian) is in bass clef with a dynamic marking of *f* and a '8' indicating an octave shift. The percussion parts include cymbals (cors), two different percussion instruments (perc1 and perc2), and timpani (timb). The cymbals have a dynamic marking of *f* at the end of the section. Perc1 and perc2 have dynamic markings of *f*. Timpani has a dynamic marking of *ff*.

168

pian

8

cors

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 168-170. The piano part (pian) is written in treble clef. The bass part (pian) is in bass clef with a dynamic marking of *f* and an '8' indicating an octave shift. The percussion parts include cymbals (cors), two different percussion instruments (perc1 and perc2), and timpani (timb). The cymbals have a dynamic marking of *f* at the end of the section. Perc1 and perc2 have dynamic markings of *f*. Timpani has a dynamic marking of *ff*.

Mvt 2  
Perturbations

171

musical score for measures 171-173. The score is for a piano and percussion ensemble. The piano part (pian) is in the upper staff, featuring a melodic line with eighth and sixteenth notes. The bass line (bass) consists of three chords, each marked with an '8' and a circled '8', indicating an octava. The percussion parts include cors (cornet), perc1 (snare), perc2 (snare), and timb (timpani). The cors part has a single note in the second measure. Perc1 and perc2 play a rhythmic pattern of eighth notes with accents. Timb has a single note in the third measure.

174

musical score for measures 174-176. The score is for a piano and percussion ensemble. The piano part (pian) is in the upper staff, featuring a melodic line with eighth and sixteenth notes. The bass line (bass) consists of three chords, each marked with an '8' and a circled '8', indicating an octava. The percussion parts include perc1 (snare), perc2 (snare), and timb (timpani). Perc1 and perc2 play a rhythmic pattern of eighth notes with accents. Timb has a single note in the first measure.



Mvt 2  
Perturbations

177

pian

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 177, 178, and 179. The piano part (pian) is written in a grand staff with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes, with some slurs. The bass clef part contains a steady eighth-note accompaniment. The percussion parts (perc1, perc2, and timb) are also written in grand staves. Perc1 and perc2 have complex rhythmic patterns with many sixteenth notes. The timpani part (timb) has a few notes in the bass clef.

180

pian

cors

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 180, 181, and 182. The piano part (pian) continues with a similar melodic and accompaniment pattern. The cor Anglais part (cors) is written in a grand staff with a bass clef and a key signature of one sharp (F#). It has a few notes in the first measure and then rests. The percussion parts (perc1, perc2, and timb) continue with their respective rhythmic patterns.

Mvt 2  
Perturbations

183

musical score for measures 183-185. The score includes parts for pian, cors, perc1, perc2, and timb. The pian part features a melodic line in the right hand and a bass line with an 8-measure rest. The cors part has a rest in the first two measures and a chord in the third. Percussion parts (perc1, perc2, timb) have complex rhythmic patterns.

186

musical score for measures 186-188. The score includes parts for pian, perc1, perc2, and timb. The pian part features a melodic line in the right hand and a bass line with an 8-measure rest. Percussion parts (perc1, perc2, timb) have complex rhythmic patterns.

Mvt 2  
Perturbations

189

pian

8

cors

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 189-191. The piano part (pian) is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass line consists of three measures of sustained octaves, marked with an '8'. The percussion parts include a cor Anglais (cors) with a key signature of one sharp, playing a single note in the third measure. Percussion 1 (perc1) and Percussion 2 (perc2) play a rhythmic pattern of eighth notes with various accidentals. The timpani (timb) part has a few notes in the first measure and rests in the others.

192

pian

8

perc1

perc2

timb

Detailed description: This block contains the musical score for measures 192-194. The piano part continues with a similar melodic style. The bass line remains octaves, marked with an '8'. The percussion parts continue with their respective rhythmic patterns. Percussion 1 and 2 play eighth notes with various accidentals. The timpani part has a few notes in the first measure and rests in the others.

Mvt 2  
Perturbations

195

musical score for measures 195-197. The score is for piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part features a melodic line in the right hand and a bass line with a '8' marking. Percussion 1 and 2 play rhythmic patterns, while timpani plays a simple rhythmic accompaniment.

198

musical score for measures 198-200. The score is for piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part continues with a melodic line and a bass line with a '8' marking. The cor Anglais part has a single note in the third measure. Percussion 1 and 2 play rhythmic patterns, and timpani plays a simple rhythmic accompaniment.

Mvt 2  
Perturbations

201

201

pian

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 201 through 203. It features five staves: piano (pian), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of a complex melodic line with many sixteenth and thirty-second notes. The bass clef part (piano accompaniment) has a key signature of one flat (Bb) and a common time signature, with a fermata over the first measure and a '8' indicating an eighth note. Percussion 1 and 2 have rhythmic patterns with accents and slurs. Timpani has a few notes in the first measure and rests thereafter.

204

204

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical score for measures 204 through 206. It features five staves: piano (pian), cor Anglais (cors), percussion 1 (perc1), percussion 2 (perc2), and timpani (timb). The piano part is in treble clef with a key signature of one sharp (F#) and a common time signature. The cor Anglais part is in bass clef with a key signature of one sharp (F#) and a common time signature, with a fermata over the first measure. Percussion 1 and 2 have rhythmic patterns with accents and slurs. Timpani has a few notes in the first measure and rests thereafter. A '8' is present in the piano accompaniment staff.

Mvt 2  
Perturbations

206

pian

perc1

perc2

Detailed description: This block contains the musical notation for measures 206, 207, and 208. The piano part (pian) is written on a grand staff with a treble clef. It features a complex melodic line with many accidentals and a dynamic marking of *pian*. The bass line consists of three chords, each marked with an '8' and a flat sign. The percussion parts (perc1 and perc2) are written on two staves and feature a rhythmic pattern of eighth notes with various accidentals.

209

pian

perc1

perc2

timb

Detailed description: This block contains the musical notation for measures 209, 210, and 211. The piano part (pian) continues with a complex melodic line and a dynamic marking of *pian*. The bass line consists of three chords, each marked with an '8' and a flat sign. The percussion parts (perc1, perc2, and timb) are written on three staves. Perc1 and perc2 continue with their rhythmic patterns, while the timpani part (timb) has a more sparse, rhythmic accompaniment.

Mvt 2  
Perturbations

212

musical score for measures 212-214. The score includes staves for piano (pian), cor Anglais (cors), and percussion (perc1, perc2, timb). The piano part features a complex melodic line with many accidentals. The percussion parts have a rhythmic pattern of eighth notes.

215

musical score for measures 215-217. The score includes staves for piano (pian), cor Anglais (cors), and percussion (perc1, perc2). The piano part features a complex melodic line with many accidentals. The percussion parts have a rhythmic pattern of eighth notes.

Mvt 2  
Perturbations

218

pian

perc1

perc2

timb

8

Detailed description: This block contains the musical notation for measures 218 through 220. The piano part (pian) is written in a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, rhythmic melody with many accidentals. The percussion parts (perc1, perc2, and timb) are written in bass clefs. Perc1 and perc2 have similar rhythmic patterns, while timb has a more sparse pattern. A rehearsal mark '8' is placed at the beginning of the piano part.

221

pian

cors

perc1

perc2

timb

8

Detailed description: This block contains the musical notation for measures 221 through 223. The piano part (pian) continues the complex melody from the previous block. A new part, cor Anglais (cors), is introduced in measure 221, written in bass clef with a key signature of one sharp. The percussion parts (perc1, perc2, and timb) continue their respective rhythmic patterns. A rehearsal mark '8' is placed at the beginning of the piano part.



Mvt 2  
Perturbations

223

pian

perc1

perc2

timb

8

226

pian

perc1

perc2

timb

8

Mvt 2  
Perturbations

229

musical score for measures 229-230. The score is for a piano and percussion ensemble. The piano part (pian) is written in treble and bass clefs. The percussion parts include cymbals (cors), two snare drums (perc1, perc2), and timpani (timb). The piano part features a complex melodic line with many accidentals. The percussion parts provide a rhythmic accompaniment with various patterns and accents.

231

musical score for measures 231-232. The score continues from the previous page. The piano part (pian) is written in treble and bass clefs. The percussion parts include cymbals (cors), two snare drums (perc1, perc2), and timpani (timb). The piano part features a complex melodic line with many accidentals. The percussion parts provide a rhythmic accompaniment with various patterns and accents.

Mvt 2  
Perturbations

8

perc1

perc2

timb

Detailed description: This musical score is for three percussion parts: Percussion 1 (perc1), Percussion 2 (perc2), and Timpani (timb). The score is written in bass clef and begins at measure 8. The Percussion 1 and Percussion 2 parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The Timpani part has a more sparse pattern, with notes on the first and third beats of measures, followed by rests. The Percussion 1 and Percussion 2 parts end with a sharp sign, indicating a change in pitch or timbre. The Timpani part ends with a dotted note. The score is enclosed in a large left-facing bracket.

# Mvt 3

## Là bas où les licornes ne piquent pas

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Même remarque pour les contrebasses que dans les autres pièces.  
idem instruments transpositeurs.

7  $\text{♩} = 90$   
*mf*

Ne pas hésiter à jouer avec la pédale ...

piano

violons

altos

violoncelles

contrebasses

piccolo

flutes

cors

tam-tam

Mvt 3  
Là bas où les licornes ne piquent pas

8

piano

vcell

bass

16

piano

pian

mf

Le piano passe en retrait ...

vlons

alts

vcell

bass

f

mf

Mvt 3  
Là bas où les licornes ne piquent pas

24

piano

vlons

alts

vcell

bass

The musical score consists of five staves. The piano part (top staff) features a complex melodic line with frequent chromaticism and rests. The violin part (second staff) plays a simple, rhythmic accompaniment of quarter notes. The alto part (third staff) plays a similar rhythmic accompaniment of quarter notes. The cello part (fourth staff) plays a simple, rhythmic accompaniment of quarter notes. The bass part (bottom staff) plays a simple, rhythmic accompaniment of quarter notes. The score is marked with a box containing the number 24 at the beginning of the piano staff.

Mvt 3  
Là bas où les licornes ne piquent pas

32

piano  
pian

vlons

alts

vcell

bass

picc

flts

Mvt 3  
Là bas où les licornes ne piquent pas

36

piano

pian

picc

flts

*ff*

flutes piccolo nuance constante forte

Detailed description: This system covers measures 36 to 38. The piano part (measures 36-38) is written in treble and bass clefs. It features a melodic line of eighth-note triplets in the treble and sustained chords in the bass. A dynamic marking of *ff* (fortissimo) is placed in the piano part at measure 38. The picc (piccolo) and flts (flutes) parts play a rhythmic pattern of eighth-note triplets across all three measures. The key signature has one flat (B-flat).

39

piano

pian

picc

flts

*p*

Detailed description: This system covers measures 39 to 41. The piano part (measures 39-41) is written in treble and bass clefs. It features sustained chords in both staves. A dynamic marking of *p* (piano) is placed in the piano part at measure 40. The picc and flts parts continue with the rhythmic triplet pattern from the previous system. The key signature has one flat (B-flat).



Mvt 3  
Là bas où les licornes ne piquent pas

42

piano

pian

mf

picc

flts

45

piano

pian

ff

picc

flts

Mvt 3  
Là bas où les licornes ne piquent pas

48

piano  
pian

*f*

picc

flts

51

piano  
pian

*ff*

picc

flts

55

piano  
pian

*p*

cors

*pp*

Mvt 3  
Là bas où les licornes ne piquent pas

65

piano  
pian  
cors

75

piano  
pian  
vcell  
bass  
cors

Mvt 3  
Là bas où les licornes ne piquent pas

84

piano

pian

*ff*

*f*

vlons

*f*

alts

*mf*

vcell

bass

cors

*f*

Mvt 3  
Là bas où les licornes ne piquent pas

93

piano

pian

*ff*

vclon

alts

vcell

bass

cors

*mf*

Mvt 3  
Là bas où les licornes ne piquent pas

101

piano  
pian  
vlons  
alts  
vcell  
bass  
cors  
song

*mf* *p* *p* *ff*

110

piano  
pian  
vcell

*pp*

Mvt 3  
Là bas où les licornes ne piquent pas

119

piano

*pp*

*ad.*

\*

# Mvt 4

## Finalités

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En principe des bruitages facultatifs couvrent tout le morceau.

Ils se décomposent en une nappe très longue et uniforme d'un son hyper stretché, sur laquelle sont placés occasionnellement des bruits électroniques, sons acousmatiques etc .. le tout librement choisi.

Si l'on utilise pas ces bruitages ils sont remplacés par la nappe de cordes sur les accords tenus (transpositions libres). nuance très douce pp à p, durées longues.

L'accord de base étant : Ré1 - Fa2 - Do3 - Sol3 - La3

Même remarque pour les contrebasses et les instruments transpositeurs que dans les pièces précédentes.

A la contrebasse, si aucun artifice n'est utilisé, jouer le ré grave à l'octave.



Mvt 4  
Finalités

7

Ne pas hésiter à utiliser la pédale ...

*p*

*f* tam-tam

Roulement cymbale

Mvt 4  
Finalités

10

Musical score for measures 10-19. The score is for piano, percussion, and cor. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The piano part features a complex texture with many beamed notes and rests. A dynamic marking of *f* (forte) is present in the piano part. The cor part is in treble clef with a key signature of one sharp (F#) and contains several rests. The percussion part is in a standard 5-line staff and features a rhythmic pattern of eighth notes starting at measure 11, with a dynamic marking of *f* (forte).

20

Musical score for measures 20-24. The score is for piano, percussion, and cor. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The piano part features a complex texture with many beamed notes and rests. The cor part is in treble clef with a key signature of one sharp (F#) and contains several rests. The percussion part is in a standard 5-line staff and features a rhythmic pattern of eighth notes starting at measure 21, with a dynamic marking of *f* (forte) and the label "grosse caisse" (bass drum) pointing to the notes.

Mvt 4  
Finalités

26

Musical score for measures 26-31. The score is for piano, cor Anglais (cors), and percussion (perc). The piano part consists of two staves (treble and bass clef) with a dynamic marking of *f* at the beginning. The cor Anglais part is in the treble clef with a key signature of one sharp (F#) and has rests for the first three measures, followed by notes in the last three measures. The percussion part is in the treble clef and features a rhythmic pattern of eighth notes with a dynamic marking of *f* in the fifth measure.

32

Musical score for measures 32-37. The score is for piano, cor Anglais (cors), and percussion (perc). The piano part consists of two staves (treble and bass clef) with a dynamic marking of *ff* in the second measure. The cor Anglais part is in the treble clef with a key signature of one sharp (F#) and has notes in the first measure and rests for the remaining measures. The percussion part is in the treble clef and features a rhythmic pattern of eighth notes throughout the measures.

Mvt 4  
Finalités

38

musical score for measures 38-43. The score is for piano, cor Anglais, and percussion. The piano part has two staves (treble and bass clef). The cor Anglais part is in treble clef with a key signature of one sharp (F#). The percussion part is in a single staff. The piano part starts with a forte (*f*) dynamic and a *pian* instruction. It features a melodic line with slurs and a dynamic shift to fortissimo (*ff*) in measure 41. The bass line consists of chords. The cor Anglais part has chords in measures 38-40 and rests in 41-43. The percussion part has rests in measures 38-40 and a rhythmic pattern of eighth notes starting in measure 41, marked with a forte (*f*) dynamic.

44

musical score for measures 44-49. The score is for piano, cor Anglais, and percussion. The piano part has two staves (treble and bass clef). The cor Anglais part is in treble clef with a key signature of one sharp (F#). The percussion part is in a single staff. The piano part starts with a melodic line with slurs and a dynamic shift to mezzo-forte (*mf*) in measure 47. The bass line consists of chords. The cor Anglais part has rests in measures 44-46 and chords in 47-49. The percussion part has a rhythmic pattern of eighth notes in measures 44-46 and rests in 47-49.

Mvt 4  
Finalités

51

Musical score for piano, pian, cors, and perc. The score is written for four staves. The piano and pian parts are grouped together with a brace on the left. The piano part is in treble clef and the pian part is in bass clef. The cors part is in treble clef with a key signature of one sharp (F#). The perc part is in bass clef. The piano part features a melodic line with slurs and accents, and a dynamic marking of *p*. The pian part features a bass line with slurs and accents. The cors part features a series of rhythmic patterns. The perc part features a series of rhythmic patterns.

Mvt 4  
Finalités

60

piano

pian

picc

flts

vl I

vl II

alt

vcell

bass

perc

staccato

*mf*

*mf* staccato

*p*

*p*

*p*

*p*

*f*

cordes en léger crescendo jusqu'à la fin

si pas extension du mi, jouer 1 octave au dessus

Mvt 4  
Finalités

66

piano

*pp*

*Ped.*

picc

flts

*f*

vi I

vi II

alt

vcell

bass

perc

*f*

Mvt 4  
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in a vertical stack of staves, with a large bracket on the left side grouping the instruments. The instruments listed on the left are: picc (piccolo), flts (flutes), vl I (violin I), vl II (violin II), alt (alto), vcell (viola), bass (bass), and perc (percussion). The picc and flts parts are written in treble clef and feature complex, rhythmic patterns with many sixteenth and thirty-second notes. The vl I, vl II, alt, and vcell parts are written in treble clef and consist of sustained, low-frequency notes. The bass part is written in bass clef and also consists of sustained, low-frequency notes. The perc part is written in a standard percussion clef and features a rhythmic pattern of eighth and sixteenth notes.



Mvt 4  
Finalités

The musical score is arranged in a system with eight staves. The instruments are labeled on the left: picc, flts, vl I, vl II, alt, vcell, bass, and perc. The Piccolo and Flutes parts feature complex rhythmic patterns with many beamed notes and rests, ending with a forte (f) dynamic. The Violin I and II, Alto, Cello, and Bass parts consist of sustained notes with long horizontal lines underneath, indicating they are held throughout the passage. The Percussion part has a rhythmic pattern of eighth notes in the first two measures, followed by rests.

Mvt 4  
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each with seven staves. The instruments are Piccolo (picc), Flutes (flts), Violin I (vl I), Violin II (vl II), Alto (alt), Violoncello (vcell), and Bass (bass). The Piccolo and Flute parts feature intricate triplet patterns. The Violin I and Bass parts have a specific key signature change indicated by a sharp sign on the first staff of each system. The other instruments (Violin II, Alto, and Violoncello) play sustained notes throughout the movement.

Mvt 4  
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each with six staves. The instruments are: Piccolo (picc), Flutes (flts), Violin I (vl I), Violin II (vl II), Alto (alt), and Cello/Bass (vcell, bass). The top system shows the Piccolo and Flutes playing a complex melodic line with frequent triplets. The Violin I, Violin II, Alto, and Cello/Bass parts are mostly sustained notes, while the Bass part has a few moving notes. The bottom system continues the Piccolo and Flutes parts with similar triplet patterns. The Violin I, Violin II, Alto, and Cello/Bass parts remain largely static, with the Bass part showing some movement.

Mvt 4  
Finalités

The image displays a musical score for the fourth movement, 'Finalités'. The score is arranged in two systems, each containing seven staves. The top two staves in each system are for Piccolo (picc) and Flute (flts), both featuring intricate triplet patterns. The bottom five staves are for the string section, including Violin I (vl I), Violin II (vl II), Alto (alt), Violoncello (vcell), and Bass (bass). The string parts consist of sustained notes, likely providing a harmonic foundation for the woodwind entries. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time based on the notation.

Mvt 4  
Finalités

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- picc** (Piccolo): Treble clef, featuring a melodic line with six triplet eighth notes.
- flts** (Flutes): Treble clef, featuring a melodic line with six triplet eighth notes.
- vl I** (Violin I): Treble clef, playing a sustained harmonic line.
- vl II** (Violin II): Treble clef, playing a sustained harmonic line.
- alt** (Alto): Bass clef, playing a sustained harmonic line.
- vcell** (Cello): Bass clef, playing a sustained harmonic line.
- bass** (Bass): Bass clef, playing a sustained harmonic line.
- perc** (Percussion): Two staves, with a dynamic marking of *f* (forte) in the second measure.

Mvt 4  
Finalités

The musical score is arranged in a system with eight staves. The instruments are labeled on the left: picc, flts, vl I, vl II, alt, vcell, bass, and perc. The Piccolo and Flutes parts are in treble clef and feature a melodic line starting with a *mf* dynamic. The Violin I and II, Alto, and Violoncello parts are in treble clef and play a sustained harmonic accompaniment. The Bass part is in bass clef and also plays a sustained harmonic accompaniment. The Percussion part is in bass clef and features a rhythmic pattern with a *mf* dynamic. The score is written in a single system with a brace on the left side.

Mvt 4  
Finalités

117

piano

pian

$\text{♩} = 120$

*p*

picc

flts

vl I

vl II

alt

vcell

bass

*f*

perc

Mvt 4  
Finalités

126

The musical score for Mvt 4 Finalités, page 126, features the following instruments and parts:

- piano**: Treble clef, playing a melodic line with slurs and accents.
- pian**: Bass clef, playing a harmonic accompaniment with slurs.
- vl I**: Treble clef, playing a simple melodic line.
- vl II**: Treble clef, playing a simple melodic line.
- alt**: Bass clef, playing a simple melodic line.
- vcell**: Bass clef, playing a simple melodic line.
- bass**: Bass clef, playing a simple melodic line.

The score is written in a single system with ten staves. The piano and pian parts are grouped together with a brace on the left. The other instruments are listed vertically on the left side of the staves.



Mvt 4  
Finalités

137

The musical score for Mvt 4 Finalités, page 137, features the following instruments and parts:

- piano**: The upper staff of the piano part, marked with a forte (*f*) dynamic. It contains complex chordal textures with some grace notes.
- pian**: The lower staff of the piano part, featuring sustained chords and a melodic line.
- picc**: Piccolo flute part, starting with a forte (*f*) dynamic and playing a rhythmic pattern.
- flts**: Flute part, also starting with a forte (*f*) dynamic and playing a rhythmic pattern.
- vl I**: Violin I part, playing a sustained melodic line.
- vl II**: Violin II part, playing a sustained melodic line.
- alt**: Alto part, playing a sustained melodic line.
- vcell**: Viola part, playing a sustained melodic line.
- bass**: Bass part, playing a sustained melodic line.

Mvt 4  
Finalités

143

The musical score for Mvt 4, Finalités, page 143, features the following instruments and parts:

- piano/pian:** The piano part is written in treble and bass clefs. The treble clef part features a melodic line with slurs and a dynamic marking of *f* (forte). The bass clef part provides harmonic support with chords and a melodic line.
- picc:** Piccolo part with a melodic line in the treble clef, followed by a series of rests.
- flts:** Flute part with a melodic line in the treble clef, followed by a series of rests.
- vl I:** Violin I part with a melodic line in the treble clef.
- vl II:** Violin II part with a melodic line in the treble clef.
- alt:** Viola part with a melodic line in the bass clef.
- vcell:** Violoncello part with a melodic line in the bass clef.
- bass:** Double Bass part with a melodic line in the bass clef.
- perc:** Percussion part with a series of rests and a final melodic line in the bass clef.

Mvt 4  
Finalités

151

musical score for measures 151-159. The score is for piano, cor Anglais, and percussion. The piano part features a melodic line with slurs and accents, with dynamics *ff* and *f*. The cor Anglais part has a melodic line with a dynamic *p*. The percussion part has a rhythmic pattern with a dynamic *f*.

160

musical score for measures 160-168. The score is for piano, piccolo flute, flute, and percussion. The piano part features a melodic line with slurs and accents, with a dynamic *ff*. The piccolo flute and flute parts have melodic lines with slurs and accents, with a dynamic *f*. The percussion part has a rhythmic pattern with a dynamic *f*.

Mvt 4  
Finalités

165

musical score for measures 165-171. The score is for piano, piccolo, flutes, and percussion. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *mf*. The piccolo and flutes play a rhythmic pattern of eighth notes. The percussion part has a simple rhythmic accompaniment.

172

musical score for measures 172-178. The score is for piano, cor Anglais, and percussion. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p*. The cor Anglais part has a melodic line that starts with a dynamic marking of *p*. The percussion part has a simple rhythmic accompaniment.

Mvt 4  
Finalités

181

Musical score for measures 181-189. The score is divided into four staves: piano, pian, cors, and perc.

- piano:** Treble clef. Features a melodic line with slurs and accents, and a bass line with sustained notes. A *pp* dynamic marking is present.
- pian:** Bass clef. Features a bass line with sustained notes.
- cors:** Treble clef with a key signature of one sharp (F#). Features a bass line with sustained notes.
- perc:** Percussion staff. Features a rhythmic pattern with a crescendo leading to a *f* dynamic marking.

190

Musical score for measure 190. The score is divided into one staff: piano.

- piano:** Treble clef. Features a melodic line with a slur and a fermata. A *ced.* (crescendo) marking is present. A star symbol (\*) is located at the end of the staff.

## 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.**

