



# Jean Pierre Prudent

France, LEFOREST

## Requiem (inquiétantes comptines du soir)

### 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 :** Requiem  
[inquiétantes comptines du soir]  
**Compositeur :** Prudent, Jean Pierre  
**Droit d'auteur :** Copyright © Jean Pierre Prudent  
**Instrumentation :** Flûte, piano, cordes et percussions  
**Style :** 20eme siecle  
**Commentaire :** Suite pour flûte, piano, orgue positif et célesta.

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



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# Requiem

*Inquiétantes comptines du soir*

*pour flûte, piano, célesta et orgue positif*

Jean Pierre Prudent

A handwritten signature in black ink, appearing to be 'J.P.P.' with a flourish, written over a diagonal line.



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L'orchestration peut être :

- la flûte à laquelle on peut substituer tout autre instrument mélodique
- le piano
- le célesta auquel on peut substituer un piano électrique
- L'orgue qui est de préférence un orgue portatif (positif)
  - il joue sur des fonds (registres boisés) 8 ou 4 (bourdon, flûte ...) pas de anches.
- Le texte peut être dit par un récitant

Il est possible d'appliquer le principe de l'orchestration à géométrie variable. Voir ci-dessous.

The orchestration can be:

- the flute to which one can substitute any other melodic instrument
- the piano
- the celesta to which we can substitute an electric piano
- The organ which is preferably a portable organ (positive)  
he plays on wooden registers 8 or 4 (bourdon, flute ...) no reeds.
- The text can be said by a narrator

It is possible to apply the principle of variable geometry orchestration.

## 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 d'un intérêt plus ou moins grand dans une pratique ou dans l'autre. La musique n'est pas une compétition. Si je prends en exemple 'Smoke on the water' de Deep Purple, on pourrait n'y voir 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 une pensée ouverte, réduite à l'essentiel et pouvant recevoir une infinité d'habillages par la suite. 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 (l'objectif est seulement de noter la musique, pas de faire un joli dessin à exposer) 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 réagence 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 conçu 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, sans les réinventer totalement. 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 / bruitsages** : 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). 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* )

- **Opposition rythme – non rythme** développements rythmiques, polyrythmie.
- **Ajout de textes** (*mise en scène* ) Le texte permet de 'dire', de donner un sens à la musique qui la ramènera à la réalité, mais celle-ci n'en a en aucun cas besoin pour être. Le monde auquel elle donne accès n'est pas celui du discours ...



La musique n'a pas vocation à véhiculer un message. La parole ne lui est pas nécessaire. C'est un univers sonore où le voyage est possible. Communication d'espace – temps et de pensée. Sentiment et vécu, sans le recours au verbe. Un autre langage. Les mots sont inadaptés pour décrire la perception musicale, il n'y a jamais rien d'intéressant à en dire. Comprendre une musique c'est apprendre à la lire, la ressentir c'est accepter de la vivre. Face à une œuvre musicale "vraie", on ressent d'abord quel que soit le lieu et le temps. Comprendre peut ensuite apporter, si on le souhaite, un éclairage plus fin et satisfaisant mieux les attentes d'une société où le chiffre est roi. Ceci est d'autant plus facile que le morceau contient une dose suffisante de mathématiques universelles. Mais avant tout : c'est moi, ça ne sert à rien, c'est gratuit : juste un autre monde. De la vie avec un passé et des choix futurs ...  
Voilà pourquoi, même si j'écris des textes, je me dis compositeur-auteur et non l'inverse.

- **Musiques simples** ( le rock, le Moyen Âge ....)
- **Les choix harmoniques :**
  - accord en quarte ( juste dim ou aug) *EX do Fa# sib* sur la base duquel il peut y avoir ajout :
    - d'un parfait maj , min ou 5te dim depuis la première ou seconde quarte *EX sur la base do Fa# sib on a Fa# la do(#)* ou *Sib Re Fa (#)* - ou d'un accord en quarte identique sur la 1ère ou seconde quarte *EX sur la base précédente on ajoute mib ou mib et lab.* - ou d'un accord en quintes sur la 1ère ou seconde quarte *EX sur la base précédente : Fa# Do# Sol# ou Sib Fa Do.* Les quartes peuvent aussi être du type 4te inférieure et supérieure, soit toujours sur une base de do : *Sol et Fa ou Fa#* . Egalement quarte et quarte augmentée à l'octave *EX fa – do – fa#* (une octave au dessus du fa à la basse).
  - Accords simples en quartes ou en quintes
  - Accords « traditionnels » ( majeurs , mineurs , 5tes altérées , 7èmes, 9èmes .... )
  - Accord de résonance avec usage préférentiel des degrés les plus proches. Ex sur une fondamentale de do on obtient : sol mi sib ré fa# sol# Si Ré# ( Mib) Fa Sol# ( Lab) La . Les degrés les plus proches sont la quinte et la tierce ainsi que la 7ème la 9ème et la quarte augmentée. Dans l'accord employé figure au moins l'un de ces degrés ( parmi les possibles ). Tout autre accord est superposable à cet accord de résonance.
  - Accords aléatoires de type cluster ou résultant d'un contrepoint libre.
  - Toutes les positions et renversements sont employés , et les formes alternent.
  - Sur-harmonie → à un accord consonant ajouter sixte puis quarte augmentée. *EX do sol mi la ou do fa# mi sol ....*
  - Accord particuliers :
    - 5te et 7ième
    - 5te - 9ième - 4te – 7ième – tierce – sixte
    - 4te augmentée – sixte – mineure - tierce – sixte – 7ième
    - sixte mineure – tierce – 7ième – 5te augmentée – quarte augmentée

### **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.

Si besoin, pour plus de précision, voir ma méthode de composition détaillée,

## **Requiem - Inquiétantes comptines du soir** **Requiem - Disturbing Nursery Rhymes**

### **Crépuscule Pompéi - Twilight Pompeii**

A Pompéi, les matins ensoleillés, les jeunes filles étaient belles et insouciantes au chant calme des oiseaux. Il est tard, la brillante journée se termine, il faut partir. Attendons demain.

### **Ignorances**

Je suis tellement plus gros qu'une particule que les infimes fluctuations du vide ne savent pas que j'existe, et je suis beaucoup trop petit pour que le cosmos, qui grandit toujours plus vite, me connaisse.

Alors je n'arrive pas à compter maintenant tous les gens vivants et ceux qui meurent, et c'est en oubliant les innombrables générations déjà disparues depuis longtemps.

Mais savoir peu et moquer les études garantit le bonheur, nous connaissons déjà toute la bonne réponse que les algorithmes nous insinuent sur les écrans.

### **Ogres**

Toute la planète et les richesses appartiennent à quelques-uns, et d'autres fouillent dans les poubelles ou s'évaporent encore de faim. Mais les indicateurs économiques impliquent qu'il faut bouffer davantage et que l'unique voie divine des marchés au PIB gonflant est inexorable.

Nous mangeons toute la vie sans voir que c'est la chair de nos enfants que nous dévorons.

La terre est malade de notre croissance obèse.

### **Illusions**

Il est écrit que nous vivrons éternellement, implantés d'artifices communicants, rois des mondes virtuels en réseaux. Nous serons épanouis par nos données sociales éclatées sur la toile qui guident nos pas vers le progrès et nous vident l'esprit des réalités encombrantes. Puisque nous serons immortels, bioniques et augmentés, nous pouvons effacer notre planète sans risque.

### **Disparitions - disappearances**

Au printemps, brouillards et giboulées sont rares et la route est plus aisée à tous nos véhicules vrombissants et lourds assurant notre mobilité libératrice.

L'été il n'y a plus de criquets sautillant dans les hautes herbes sèches et les nids d'hirondelles sont vides, mais les plastiques restent loin dans la mer et l'on peut toujours se baigner.

L'automne, le ciel n'est plus traversé des essaims d'oiseaux qui partaient rejoindre la chaleur, il est seulement zébré des traînées blanches des avions qui emmènent les touristes découvrir ce qu'il reste du monde pour le manger.

L'hiver la neige tombe peu, mais nous savons la fabriquer pour encore skier.

### **Dies Irae**

Approchez toutes les plantes, engloutissez les villes trop rigides, venez tous les animaux, donnez vos chants et poussez vos cris, lève-toi le soleil, côtoie la pluie et la tempête, coule le ruisseau, trace ton chemin sur la lande herbeuse. Il reste longtemps à la vie pour un renouveau.



# Pompei

*si besoin transposer certaines partie aigues de la flûte une octave au dessous.  
Varier les nuances.*

Jean Pierre Prudent

*if necessary transpose some acute parts of the flute an octave below.  
Vary nuances.*

The musical score is for the piece "Pompei" by Jean Pierre Prudent. It is written for flute, piano, and organ. The score is in 4/4 time and has a tempo of quarter note = 120. The key signature is one sharp (F#). The score is divided into two systems. The first system starts at measure 7, and the second system starts at measure 6. The flute part is the most active, featuring a melodic line with various ornaments and dynamics. The piano and organ parts provide harmonic support with sustained chords and occasional melodic fragments. The organ part is primarily in the bass register.

**System 1 (Measures 7-11):**

- Flute:** Starts with a rest in measure 7. Measure 8 begins with a quarter note F#4, followed by quarter notes G4, A4, and B4. Measure 9 has a quarter note C5, a dotted quarter note B4, and a quarter note A4. Measure 10 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 11 has a quarter note D4, a quarter note C4, and a quarter note B3.
- Piano:** Remains silent until measure 10, where it plays a chord of F#4, G4, and A4 in the right hand, and F#3, G3, and A3 in the left hand.
- Orgue:** Remains silent throughout this system.

**System 2 (Measures 6-10):**

- Flute:** Measure 6 starts with a quarter note F#4, followed by quarter notes G4, A4, and B4. Measure 7 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 8 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 9 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 10 has a quarter note A3, a quarter note G3, and a quarter note F#3.
- Piano:** Remains silent until measure 7, where it plays a chord of F#4, G4, and A4 in the right hand, and F#3, G3, and A3 in the left hand.
- Orgue:** Remains silent throughout this system.

Pompei

flute

pian

orgue

flute

pian

orgue

flute

pian

orgue

Pompei

flute

pian

orgue

Musical score for measures 16-17. The flute part (top staff) begins at measure 16 with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet in measure 17. The piano part (middle staff) provides harmonic support with chords in both treble and bass clefs. The organ part (bottom staff) is silent, indicated by a whole rest.

flute

pian

orgue

Musical score for measures 18-19. The flute part (top staff) continues the melodic line, featuring a triplet in measure 19. The piano part (middle staff) continues with harmonic accompaniment. The organ part (bottom staff) remains silent.

flute

pian

orgue

Musical score for measures 20-21. The flute part (top staff) features a triplet in measure 20. The piano part (middle staff) continues with harmonic accompaniment. The organ part (bottom staff) remains silent.

Pompei

flute

22

pian

orgue

flute

24

pian

orgue

flute

28

pian

orgue

*p*

Pompei

flute

pian

orgue

flute

pian

orgue

flute

pian

orgue



Pompei

36

flute

pian

orgue

Musical score for measures 36-37. The flute part begins with a whole rest, then plays a melodic line with a triplet of eighth notes. The piano part features a complex chordal accompaniment with many accidentals. The organ part provides a rhythmic accompaniment in the bass register.

38

flute

pian

orgue

Musical score for measures 38-39. The flute part features a triplet of eighth notes. The piano part continues with complex chords. The organ part has a rhythmic accompaniment.

40

flute

pian

orgue

Musical score for measures 40-41. The flute part has a melodic line. The piano part has complex chords. The organ part has a rhythmic accompaniment.

Pompei

42

flute

pian

orgue

45

flute

pian

orgue

47

flute

pian

orgue

Pompei

49

flute

pian

orgue

Musical score for measures 49-51. The flute part begins with a rest, followed by two triplets of eighth notes. The organ part has a melodic line starting in measure 50. The piano part has chords in measures 50 and 51.

52

flute

pian

orgue

Musical score for measures 52-53. The flute part has a melodic line. The organ part has a rhythmic accompaniment. The piano part has chords in measure 53.

54

flute

pian

orgue

Musical score for measures 54-55. The flute part has a melodic line. The organ part has a rhythmic accompaniment. The piano part has chords in measure 55.

Pompei

56

flute

pian

orgue

57

flute

pian

orgue

59

flute

pian

orgue

Pompei

61

flute

pian

orgue

63

flute

pian

orgue

65

flute

pian

orgue

Pompei

67

flute

pian

orgue

69

flute

pian

orgue

71

flute

pian

orgue

Pompei

73

flute

pian

orgue

75

flute

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77

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Pompei

79

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81

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83

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pian

orgue



Pompei

89

flute

pian

orgue

92

flute

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orgue

93

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pian

orgue

Pompei

96

flute

pian

orgue

99

flute

pian

orgue

101

flute

pian

orgue

Pompei

103

flute

pian

orgue

105

flute

pian

orgue

107

flute

pian

orgue

Pompei

112

flute

pian

orgue

Musical score for measures 112-113. The flute part has a melodic line starting with a whole rest. The piano part has chords in the right hand and bass line in the left hand. The organ part has a rhythmic accompaniment of eighth notes.

114

flute

pian

orgue

Musical score for measures 114-115. The flute part has a melodic line. The piano part has chords in the right hand and bass line in the left hand. The organ part has a rhythmic accompaniment of eighth notes.

117

flute

pian

orgue

Musical score for measures 117-118. The flute part has a melodic line. The piano part has chords in the right hand and bass line in the left hand. The organ part has a rhythmic accompaniment of eighth notes.

Pompei

121

flute

pian

orgue

124

flute

pian

orgue

130

flute

pian

orgue

# Ignorances

Jean Pierre Prudent

(celesta sonne une octave au dessus des notes écrites) Celesta plays an octave above written notes  
Varier les nuances - Vary nuances

$\text{♩} = 120$

7

flute

piano

orgue

celesta

9

flt

pian

org

clst

Ignorances

17

flt

pian

org

clst

26

flt

pian

org

clst

Ignorances

35

flt

pian

org

clst

44

flt

pian

org

clst



Ignorances

52

fltr

pian

org

clst

55

fltr

pian

org

clst

Ignorances

58

flt

pian

org

clst

62

flt

pian

org

clst

Ignorances

67

flt

pian

org

clst

72

flt

pian

org

clst

Ignorances

77

fl  
pian  
org  
clst

Detailed description: This system of music covers measures 77 to 80. The flute part (fl) begins with a melodic line in measure 77, featuring a triplet of eighth notes. The piano part (pian) is silent throughout. The organ part (org) provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The clarinet part (clst) plays a complex, rhythmic accompaniment consisting of chords and single notes. The system concludes with a whole note chord in measure 80.

81

fl  
pian  
org  
clst

Detailed description: This system of music covers measures 81 to 84. The flute part (fl) continues its melodic line, including another triplet of eighth notes in measure 83. The piano part (pian) remains silent. The organ part (org) continues its accompaniment with a consistent eighth-note texture. The clarinet part (clst) maintains its complex accompaniment. The system ends with a whole note chord in measure 84.

Ignorances

86

flt

pian

org

clst

93

flt

pian

org

clst

Ignorances

100

flt

pian

org

clst

Detailed description: This musical score page shows measures 100 through 104. The first staff is for flute (flt), starting with a treble clef, a key signature of one flat, and a dynamic marking of piano (p). The second staff is for piano (pian), also in treble clef and piano dynamics, featuring complex chordal textures. The organ (org) is represented by two staves (treble and bass clefs), with the right hand playing a melodic line and the left hand providing a steady accompaniment. The woodwinds (clst) are shown in two staves (treble and bass clefs), with rests in the first five measures and a final chordal entry in measure 104.

# Ogres

*Au piano bien accentuer certains temps de manière répétée mais variable.*

Jean Pierre Prudent

*Varié les nuance (sauf piano restant assez fort)*

*le celesta joue une octave au dessus des notes écrites*

*les parties aigues à la flûte peuvent être jouées une octave au dessous si besoin*

*On the piano well accentuate some beats repeatedly but differently*

*Vary the nuances (except piano always remaining strong enough)*

*the celesta plays an octave above the written notes*

*the acute parts in the flute can be played an octave below if necessary*

The musical score is divided into two systems. The first system, marked with a square containing the number 1, begins with a tempo marking of quarter note = 120. It features four staves: flute (treble clef, 4/4), piano (bass clef, 4/4), organ (treble clef, 4/4), and celesta (treble clef, 4/4). The piano part starts with a forte (*f*) dynamic. The flute part is mostly silent, with a few notes in the second measure. The organ and celesta parts are also silent. The second system, marked with a square containing the number 3, features the same four staves. The flute part has a melody starting with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*), with the lyrics "a - to" written below. The piano part continues with a rhythmic accompaniment. The organ and celesta parts remain silent.

Ogres

5

flute

pian

orgue

celesta

7

flute

pian

orgue

celesta



Ogres

9

flute

pian

orgue

celesta

Musical score for measures 9-10. The flute part has a quarter note followed by a whole rest. The piano part has a rhythmic accompaniment of eighth notes. The organ part has whole rests. The celesta part has a chord with a key signature change from B-flat to B-natural between measures 9 and 10.

11

flute

pian

orgue

celesta

Musical score for measures 11-12. The flute part has a quarter note followed by a whole rest. The piano part has a rhythmic accompaniment of eighth notes. The organ part has whole rests. The celesta part has a chord with a key signature change from B-natural to B-flat between measures 11 and 12.

Ogres

13

flute

pian

orgue

celesta

*mf*

15

flute

pian

orgue

celesta

Ogres

17

flute

pian

orgue

celesta

19

flute

pian

orgue

celesta

Ogres

21

flute

pian

orgue

celesta

23

flute

pian

orgue

celesta

Ogres

25

flute

pian

orgue

celesta

26

flute

pian

orgue

celesta

Ogres

27

flute

pian

orgue

celesta

29

flute

pian

orgue

celesta

Ogres

31

flute

pian

orgue

celesta

33

flute

pian

orgue

celesta

Ogres

35

flute

pian

orgue

celesta

37

flute

pian

orgue

celesta



Ogres

39

flute

pian

orgue

celesta

Detailed description: This system covers measures 39 and 40. The flute part (treble clef) begins with a whole note G4. The piano part (bass clef) features a rhythmic accompaniment of eighth notes, with a key signature change to one sharp (F#) in measure 40. The organ part (treble clef) plays a block chord of G4, B4, and D5. The celesta part (treble clef) plays a block chord of G4, B4, and D5.

41

flute

pian

orgue

celesta

Detailed description: This system covers measures 41 and 42. The flute part (treble clef) begins with a whole note G4. The piano part (bass clef) features a rhythmic accompaniment of eighth notes, with a key signature change to one flat (Bb) in measure 42. The organ part (treble clef) plays a block chord of G4, B4, and D5. The celesta part (treble clef) plays a block chord of G4, B4, and D5.

Ogres

43

flute

pian

orgue

celesta

Detailed description: This system contains measures 43 and 44. The flute part (treble clef) begins with a rest in measure 43, followed by a melodic line in measure 44 that includes a triplet of eighth notes. The piano part (grand staff) features a rhythmic accompaniment of eighth notes with a consistent intervallic pattern. The organ part (treble clef) is silent. The celesta part (treble clef) provides harmonic support with chords in both measures, including a key signature change from one sharp to one flat.

45

flute

pian

orgue

celesta

Detailed description: This system contains measures 45 and 46. The flute part (treble clef) has a melodic line in measure 45 that includes a triplet of eighth notes, followed by a whole note in measure 46. The piano part (grand staff) continues with its rhythmic accompaniment. The organ part (treble clef) is silent. The celesta part (treble clef) has chords in both measures, with a key signature change from one flat to one sharp.

Ogres

47

flute

pian

orgue

celesta

49

flute

pian

orgue

celesta

Ogres

51

flute

pian

orgue

celesta

53

flute

pian

orgue

celesta

Ogres

55

flute

pian

orgue

celesta

57

flute

pian

orgue

celesta

Ogres

59

flute

pian

orgue

celesta

61

flute

pian

orgue

celesta

Ogres

63

flute

pian

orgue

celesta

65

flute

pian

orgue

celesta

Ogres

67

flute

pian

orgue

celesta

69

flute

pian

orgue

celesta



Ogres

70

flute

pian

orgue

celesta

72

flute

pian

orgue

celesta

Ogres

74

flute

pian

orgue

celesta

Musical score for measures 74-75. The flute part has a melodic line with eighth and sixteenth notes. The piano part has a rhythmic accompaniment with eighth and sixteenth notes. The organ part has two chords with tremolos. The celesta part has two rests.

76

flute

pian

orgue

celesta

Musical score for measures 76-77. The flute part has a whole rest in measure 76 and a whole note in measure 77. The piano part has a rhythmic accompaniment with eighth and sixteenth notes. The organ part has two chords with tremolos. The celesta part has two rests.

Ogres

78

flute

pian

orgue

celesta

80

flute

pian

orgue

celesta

Ogres

82

flute

pian

orgue

celesta

84

flute

pian

orgue

celesta

Ogres

86

flute

pian

orgue

celesta

88

flute

pian

orgue

celesta

Ogres

90

flute

pian

orgue

celesta

92

flute

pian

orgue

celesta

Ogres

94

flute

pian

orgue

celesta

96

flute

pian

orgue

celesta

Ogres

98

flute

pian

orgue

celesta

100

flute

pian

orgue

celesta



Ogres

102

flute

pian

orgue

celesta

104

flute

pian

orgue

celesta

Ogres

106

flute

pian

orgue

celesta

# Illusions

Jean Pierre Prudent

Durant tout le morceau on peut faire entendre une shruti-box en bourdon. Varier les nuances.

Throughout the piece you can use a shruti-box drone. Vary nuances.

*le celesta sonne une octave au dessus des notes écrites.*  
*Celesta notes sound an octave above those written.*

The musical score is for the piece "Illusions" by Jean Pierre Prudent. It is written in 4/4 time with a tempo of 60 beats per minute. The score is divided into four staves: flute, piano, organ, and celesta. The flute part begins with a first ending bracket and a dynamic marking of *mf*. The piano part includes a bass line with a dynamic marking of *p* and the instruction "ces accords - these chords". The organ part consists of block chords in the bass register. The celesta part is currently silent, indicated by rests.

Illusions

flute

pian

org

celesta

4

*mf*

8

flute

pian

org

celesta

7

*mf*

8

Illusions

flute

pian

org

celesta

11

flute

pian

org

celesta

15

Illusions

flute

pian

org

celesta

19

8

3

3

3

3

flute

pian

org

celesta

22

8

3

3

3

3

3

3

3

3

3

Illusions

flute

pian

org

celesta

Musical score for measures 25-28. The score is for flute, piano, organ, and celesta. Measure 25 is marked with a box containing the number 25. The flute part has a melodic line with a triplet in measure 28. The piano part has a complex rhythmic pattern with triplets and a fermata in measure 28. The organ part has a melodic line with a triplet in measure 25. The celesta part has a rhythmic pattern with a fermata in measure 28.

flute

pian

org

celesta

Musical score for measures 29-32. The score is for flute, piano, organ, and celesta. Measure 29 is marked with a box containing the number 29. The flute part has a melodic line with a fermata in measure 30. The piano part has a complex rhythmic pattern with triplets and a fermata in measure 32. The organ part has a melodic line with a triplet in measure 29. The celesta part has a rhythmic pattern with a fermata in measure 32.

Illusions

33

flute

pian

org

celesta

37

flute

pian

org

celesta



Illusions

40

flute

pian

org

celesta

44

flute

pian

org

celesta

Illusions

49

flute

pian

org

celesta

8

53

flute

pian

org

celesta

8

# Disparitions

*le celesta joue une octave au dessus des notes écrites  
si besoin on peut transposer certains note de la flûte une octave plus bas  
Varier les nuances*

Jean Pierre Prudent

*the celesta plays an octave above the written notes  
if necessary we can transpose some notes of the flute a lower octave  
Vary the nuances*

1  $\text{♩} = 120$

flute

piano *mf*

orgue *mf*

celesta

5 *mf*

flute

pian

org

clst

Disparitions

Musical score for measures 8-10. The score is for flute, piano, organ, and clarinet. Measure 8 features a key signature change to one sharp (F#) and a common time signature. The flute part has a whole rest. The piano part has a quarter note G4, an eighth note F#4, and a quarter note E4. The organ part has a quarter note G4, an eighth note F#4, and a quarter note E4. The clarinet part has a whole rest. Measure 9 continues the piano and organ parts. Measure 10 features a whole rest for the piano and organ, and a whole note G4 for the clarinet. A dynamic marking of *mf* is present at the end of measure 10.

Musical score for measures 11-13. The score is for flute, piano, organ, and clarinet. Measure 11 features a key signature change to one flat (Bb) and a common time signature. The flute part has a quarter note G4, an eighth note F#4, and a quarter note E4. The piano part has a quarter note G4, an eighth note F#4, and a quarter note E4. The organ part has a quarter note G4, an eighth note F#4, and a quarter note E4. The clarinet part has a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 12 continues the piano and organ parts. Measure 13 features a whole rest for the piano and organ, and a whole note G4 for the clarinet. A dynamic marking of *mf* is present at the end of measure 13.

Disparitions

13

flute

pian

org

clst

Detailed description: This system covers measures 13, 14, and 15. The flute part is mostly silent, with rests. The piano part features a melodic line in the right hand with triplet markings and a bass line with sustained chords. The organ part has a melodic line with triplet markings and block chords in the left hand. The clarinet part consists of a series of chords in both hands.

16

flute

pian

org

clst

Detailed description: This system covers measures 16, 17, and 18. The flute part has a melodic line with a slur and a triplet. The piano part has a melodic line with a slur and a bass line with sustained chords. The organ part has a melodic line with a slur and a triplet, and block chords in the left hand. The clarinet part consists of a series of chords in both hands.

Disparitions

19

flute

pian

org

clst

22

flute

pian

org

clst

Disparitions

26

flute

pian

org

clst

Detailed description: This system covers measures 26, 27, and 28. The flute part (top staff) begins in measure 26 with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur covers the last two notes. The piano part (middle staves) features a triplet of eighth notes in the left hand: G3, F#3, E3. The organ part (lower staves) has a triplet of eighth notes in the left hand: G3, F#3, E3, and a whole note chord in the right hand: G3, F#3, E3. The woodwind part (bottom staves) consists of whole notes: G3, F#3, E3 in the left hand and G3, F#3, E3 in the right hand.

29

flute

pian

org

clst

Detailed description: This system covers measures 29, 30, and 31. The flute part (top staff) has rests in measures 29 and 30, then enters in measure 31 with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur covers the last two notes. The piano part (middle staves) has a triplet of eighth notes in the left hand: G3, F#3, E3 in measure 29, and a whole note chord in the right hand: G3, F#3, E3. The organ part (lower staves) has a triplet of eighth notes in the left hand: G3, F#3, E3 in measure 29, and a whole note chord in the right hand: G3, F#3, E3. The woodwind part (bottom staves) consists of whole notes: G3, F#3, E3 in the left hand and G3, F#3, E3 in the right hand.

Disparitions

32

flute

pian

org

clst

35

flute

pian

org

clst



Disparitions

38

flute

pian

org

clst

42

flute

pian

org

clst

Disparitions

45

flute

pian

org

clst

Detailed description: This system covers measures 45, 46, and 47. The flute part is mostly silent with rests. The piano part features a triplet in the right hand and a sustained chord in the left hand. The organ part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand, including a triplet in measure 47. The woodwind section (clst) is silent.

48

flute

pian

org

clst

Detailed description: This system covers measures 48, 49, and 50. The flute part has a melodic line with eighth and sixteenth notes. The piano part has a triplet in the right hand and a sustained chord in the left hand. The organ part has a rhythmic pattern in the right hand and chords in the left hand, including a triplet in measure 49. The woodwind section (clst) has a melodic line in the right hand and chords in the left hand.

Disparitions

51

flute

pian

org

clst

Detailed description: This system of music covers measures 51 and 52. The flute part (top staff) has a whole rest in measure 51 and a melodic line in measure 52 starting with a quarter note G4, followed by eighth notes A4, B4, and C5, and ending with a quarter note B4. The piano part (middle staves) features a triplet of eighth notes in the bass clef (G3, F3, E3) in measure 51, followed by a whole note G3 in measure 52. The organ part (lower staves) has a whole rest in measure 51 and a melodic line in measure 52 starting with a quarter note G3, followed by eighth notes F3 and E3, and ending with a quarter note D3. The woodwind part (bottom staves) consists of a series of chords: a half note G3 in measure 51, and a half note G3 with a half note F3 in measure 52.

53

flute

pian

org

clst

Detailed description: This system of music covers measures 53 and 54. The flute part (top staff) has a melodic line in measure 53 starting with a quarter note G4, followed by eighth notes A4, B4, and C5, and ending with a quarter note B4. The piano part (middle staves) features a triplet of eighth notes in the bass clef (G3, F3, E3) in measure 53, followed by a whole note G3 in measure 54. The organ part (lower staves) has a whole rest in measure 53 and a melodic line in measure 54 starting with a quarter note G3, followed by eighth notes F3 and E3, and ending with a quarter note D3. The woodwind part (bottom staves) consists of a series of chords: a half note G3 in measure 53, and a half note G3 with a half note F3 in measure 54.

Disparitions

56

flute

pian

org

clst

58

flute

pian

org

clst

Disparitions

61

flute

pian

org

clst

64

flute

pian

org

clst

Disparitions

67

flute

pian

org

clst

70

flute

pian

org

clst

Disparitions

72

flute

pian

org

clst

Detailed description: This system contains measures 72 and 73. The flute part (top staff) has a melodic line with eighth and sixteenth notes. The piano part (middle two staves) features a bass line with chords and a treble line with eighth notes. The organ part (bottom two staves) consists of block chords in the bass register. The clarinet part (bottom two staves) has a few notes in the treble register.

74

flute

pian

org

clst

Detailed description: This system contains measures 74 and 75. The flute part (top staff) continues the melodic line. The piano part (middle two staves) has a bass line with chords and a treble line with eighth notes. The organ part (bottom two staves) consists of block chords in the bass register. The clarinet part (bottom two staves) has a few notes in the treble register, including a triplet of eighth notes in measure 75.

Disparitions

76

flute

pian

org

clst

Detailed description: This system contains measures 76 and 77. The flute part (top staff) has a melodic line with eighth and sixteenth notes. The piano part (middle staves) features a complex texture with chords and moving lines in both hands. The organ part (lower staves) is mostly silent, with some chords in the right hand. The clarinet part (bottom staves) has a melodic line with eighth notes and rests.

78

flute

pian

org

clst

Detailed description: This system contains measures 78 and 79. The flute part (top staff) continues with a melodic line. The piano part (middle staves) has a more active texture with chords and moving lines. The organ part (lower staves) has a rhythmic accompaniment with chords in the right hand. The clarinet part (bottom staves) has a melodic line with eighth notes and rests.



Disparitions

80

flute

pian

org

clst

Detailed description: This system contains measures 80 and 81. The flute part (top staff) begins with a dotted quarter note, followed by eighth notes and a half note. The piano part (middle staves) features a complex texture with chords and moving lines in both hands. The organ part (lower staves) provides harmonic support with sustained chords. The clarinet part (bottom staves) has a few notes in measure 81.

82

flute

pian

org

clst

Detailed description: This system contains measures 82 and 83. The flute part (top staff) continues with eighth notes and a half note. The piano part (middle staves) includes a triplet of eighth notes in the right hand. The organ part (lower staves) has sustained chords. The clarinet part (bottom staves) has a few notes in measure 83.

Disparitions

84

flute

pian

org

clst

Detailed description: This system of music covers measures 84 and 85. The flute part (top staff) features a melodic line with eighth and sixteenth notes. The piano part (middle staves) includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The organ part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with a bass line. A triplet of eighth notes is marked in the piano treble staff in measure 85.

86

flute

pian

org

clst

Detailed description: This system of music covers measures 86 and 87. The flute part (top staff) continues the melodic line. The piano part (middle staves) includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The organ part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with a bass line. A triplet of eighth notes is marked in the piano bass staff in measure 86.

Disparitions

88

flute

pian

org

clst

Detailed description: This system of music covers measures 88, 89, and 90. The flute part (top staff) begins at measure 88 with a melodic line of eighth notes. The piano part (middle staves) features a bass line with chords and a treble line with a melodic line. The organ part (bottom staves) includes a bass line with chords and a treble line with a melodic line. A clarinet part (bottom staves) is also present, with a treble line containing a triplet of eighth notes in measure 89. The key signature has two sharps (F# and C#), and the time signature is 4/4.

90

flute

pian

org

clst

Detailed description: This system of music covers measures 90, 91, and 92. The flute part (top staff) continues the melodic line from the previous system. The piano part (middle staves) features a bass line with chords and a treble line with a melodic line. The organ part (bottom staves) includes a bass line with chords and a treble line with a melodic line. A clarinet part (bottom staves) is also present, with a treble line containing a triplet of eighth notes in measure 91. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Disparitions

92

flute

pian

org

clst

flute: Treble clef, eighth notes, melodic line.

pian: Treble and Bass clefs, chords and bass line.

org: Bass clef, silent.

clst: Treble and Bass clefs, melodic line with a triplet of eighth notes in measure 93.

94

flute

pian

org

clst

flute: Treble clef, eighth notes, melodic line.

pian: Treble and Bass clefs, chords and bass line, including a triplet of eighth notes in measure 95.

org: Bass clef, silent.

clst: Treble and Bass clefs, melodic line with eighth notes.

Disparitions

96

flute

pian

org

clst

Detailed description: This system of music covers measures 96 and 97. The flute part (top staff) features a melodic line with eighth notes and a triplet of eighth notes at the end of measure 97. The piano part (middle staves) includes a treble clef staff with a few notes and a bass clef staff with a complex chordal texture, including a triplet of eighth notes in measure 97. The organ part (lower staves) consists of two bass clef staves with block chords. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

98

flute

pian

org

clst

Detailed description: This system of music covers measures 98 and 99. The flute part (top staff) continues the melodic line with a triplet of eighth notes in measure 98. The piano part (middle staves) features a treble clef staff with a melodic line and a bass clef staff with a complex chordal texture, including a triplet of eighth notes in measure 98. The organ part (lower staves) consists of two bass clef staves with block chords. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

Disparitions

100

flute

pian

org

clst

Detailed description: This system contains measures 100 and 101. The flute part (top staff) features a melodic line with eighth and sixteenth notes. The piano part (middle staves) includes a triplet of eighth notes in the right hand and block chords in the left hand. The organ part (lower middle staves) is mostly silent with some block chords. The clarinet part (bottom staves) has a melodic line with eighth notes and a triplet of eighth notes.

102

flute

pian

org

clst

Detailed description: This system contains measures 102 and 103. The flute part (top staff) continues the melodic line. The piano part (middle staves) features a melodic line with a slur and a triplet of eighth notes in the right hand, and block chords in the left hand. The organ part (lower middle staves) has block chords in both hands. The clarinet part (bottom staves) has a melodic line with a triplet of eighth notes.

Disparitions

104

flute

pian

org

clst

Detailed description: This system of music covers measures 104 and 105. The flute part (top staff) begins with a melodic line of eighth notes in measure 104, followed by a quarter note and a half note in measure 105. The piano part (middle staves) features a treble clef staff with a melodic line and a bass clef staff with block chords. The organ part (lower staves) consists of block chords in the bass clef. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

106

flute

pian

org

clst

Detailed description: This system of music covers measures 106 and 107. The flute part (top staff) continues with a melodic line of eighth notes in measure 106, followed by a quarter note and a half note in measure 107. The piano part (middle staves) features a treble clef staff with a melodic line and a bass clef staff with block chords. The organ part (lower staves) consists of block chords in the bass clef. The clarinet part (bottom staves) has a treble clef staff with a melodic line and a bass clef staff with rests.

Disparitions

108

flute

pian

org

clst

Musical score for measures 108-110. The flute part has a melodic line with a fermata at the end. The piano part has a complex accompaniment with a triplet in the right hand. The organ part has block chords in the right hand and rests in the left. The clarinet part has a melodic line with a triplet in the right hand and rests in the left.

111

flute

pian

org

clst

Musical score for measures 111-113. The flute part has a melodic line with a fermata at the end. The piano part has a complex accompaniment with a triplet in the right hand. The organ part has block chords in the right hand and rests in the left. The clarinet part has a melodic line with a triplet in the right hand and rests in the left.



Disparitions

113

flute

pian

org

clst

Detailed description: This system contains measures 113 and 114. The flute part is mostly silent. The piano part features a melodic line in the right hand with a triplet of eighth notes in measure 113, and a bass line with chords in the left hand. The organ part consists of a steady eighth-note accompaniment in the left hand. The clarinet part has a melodic line in the right hand with some slurs and a triplet in measure 114.

115

flute

pian

org

clst

Detailed description: This system contains measures 115 and 116. The flute part has a melodic line in the right hand with slurs. The piano part has a melodic line in the right hand and a bass line with chords in the left hand, including an eighth-note triplet in measure 115. The organ part is silent. The clarinet part has a melodic line in the right hand with slurs and a triplet in measure 116.

Disparitions

118

flute

pian

org

clst

121

flute

pian

org

clst

Disparitions

124

flute

pian

org

clst

8

9

3

128

flute

pian

org

clst

8

9

3

# Dies Irae

La mélodie a la flûte se joue librement. Il faut respecter le dessin mélodique et appliquer un schéma rythmique proche de l'écrit sans être obligé de jouer exactement les notes indiqués.

Jean Pierre Prudent

The melody on the flute is played freely. We must respect the melodic design and apply a rhythmic pattern close to that indicated without having to play exactly written notes.

*Le celesta joue une octave au dessus des notes écrites si besoin sur certaines notes transposer la flûte à l'octave basse*

*Celesta plays an octave above written notes if necessary on some notes transpose the flute to the low octave*

The musical score is set in 4/4 time and begins at measure 7. The tempo is marked with a quarter note equal to 60 (♩ = 60). The flute part starts with a fermata and then plays a melodic line that varies in dynamics from mezzo-forte (mf) to forte (f). The piano accompaniment consists of sustained chords in both hands, marked piano (p). The organ part provides harmonic support with sustained chords, also marked piano (p). The celesta part plays chords, with some notes transposed an octave higher than written, marked piano (p). A tempo change to ♩ = 80 is indicated at the end of the score.

Dies Irae

6

flt

pian

org

clst

This block contains the musical notation for measures 6 and 7. The flute part (flt) begins with a sixteenth-note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. In measure 7, it plays a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano (pian) part consists of two staves. The right hand plays a half note G3 in measure 6 and a half note F3 in measure 7. The left hand plays a half note G2 in measure 6 and a half note F2 in measure 7. The organ (org) part consists of two staves. The right hand plays a half note G4 in measure 6 and a half note F4 in measure 7. The left hand plays a half note G3 in measure 6 and a half note F3 in measure 7. The clarinet (clst) part consists of two staves. The right hand plays a half note G4 in measure 6 and a half note F4 in measure 7. The left hand plays a half note G3 in measure 6 and a half note F3 in measure 7.

8

flt

pian

org

clst

This block contains the musical notation for measures 8 and 9. The flute part (flt) begins with a quarter note G4, a quarter note A4, and a quarter note B4. In measure 9, it plays a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano (pian) part consists of two staves. The right hand plays a half note G3 in measure 8 and a half note F3 in measure 9. The left hand plays a half note G2 in measure 8 and a half note F2 in measure 9. The organ (org) part consists of two staves. The right hand plays a half note G4 in measure 8 and a half note F4 in measure 9. The left hand plays a half note G3 in measure 8 and a half note F3 in measure 9. The clarinet (clst) part consists of two staves. The right hand plays a half note G4 in measure 8 and a half note F4 in measure 9. The left hand plays a half note G3 in measure 8 and a half note F3 in measure 9.

Dies Irae

10

flt

pian

org

clst

This system of musical notation covers measures 10 through 13. The flute part (flt) features a melodic line with various intervals and rests. The piano (pian) part consists of two staves with sustained chords. The organ (org) part is shown in two staves with block chords. The clarinet (clst) part is also in two staves, mirroring the organ's harmonic structure. The piano part includes a small '8' in the bass staff, likely indicating an octave.

14

flt

pian

org

clst

This system of musical notation covers measures 14 through 17. The flute part (flt) continues the melodic line. The piano (pian) part has two staves with sustained chords. The organ (org) part is in two staves with block chords. The clarinet (clst) part is in two staves, mirroring the organ's harmonic structure. The piano part includes a small '8' in the bass staff, likely indicating an octave.

Dies Irae

18

flt

pian

org

clst

22

flt

pian

org

clst

Dies Irae

25

flt

pian

org

clst

This musical system covers measures 25 to 31. The flute part (flt) begins with a melodic line starting on a G4, moving through various intervals and ending with a long note. The piano (pian) part consists of two staves (treble and bass clef) with chords and single notes. The organ (org) part is shown in two staves (treble and bass clef) with chords and some melodic movement. The clarinet (clst) part is also in two staves (treble and bass clef) with chords and some melodic movement. The key signature has one sharp (F#) and the time signature is 4/4.

32

flt

pian

org

clst

This musical system covers measures 32 to 38. The flute part (flt) continues with a melodic line, ending with a series of eighth notes. The piano (pian) part consists of two staves (treble and bass clef) with chords and single notes. The organ (org) part is shown in two staves (treble and bass clef) with chords and some melodic movement. The clarinet (clst) part is also in two staves (treble and bass clef) with chords and some melodic movement. The key signature has one sharp (F#) and the time signature is 4/4.



Dies Irae

39

flt

pian

org

clst

43

flt

pian

org

clst

Dies Irae

47

flt

pian

org

clst

This system of music covers measures 47 to 50. The flute part (flt) features a melodic line with eighth and sixteenth notes, including some grace notes. The piano (pian) part consists of two staves with sustained chords. The organ (org) part is divided into two staves, playing sustained chords. The clarinet (clst) part also consists of two staves with sustained chords. The key signature has one sharp (F#) and the time signature is 4/4.

51

flt

pian

org

clst

This system of music covers measures 51 to 54. The flute part (flt) continues the melodic line with eighth and sixteenth notes. The piano (pian) part has two staves with sustained chords. The organ (org) part has two staves with sustained chords. The clarinet (clst) part has two staves with sustained chords. The key signature has one sharp (F#) and the time signature is 4/4.

Dies Irae

53

flt

pian

org

clst

56

flt

pian

org

clst

Dies Irae

58

flt

pian

org

clst

60

flt

pian

org

clst

Dies Irae

63

flt

pian

org

clst

70

flt

pian

org

clst

