Jean Pierre Prudent

France, LEFOREST

Simples géométries

A propos de l'artiste

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

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

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

A propos de la pièce

Titre : Simples géométries

Compositeur : Prudent, Jean Pierre

Arrangeur : Prudent, Jean Pierre

Droit d'auteur : Jean Pierre Prudent © All rights reserved

Editeur : Prudent, Jean Pierre

Instrumentation : Piano seul

Style : Contemporain

Jean Pierre Prudent sur free-scores.com

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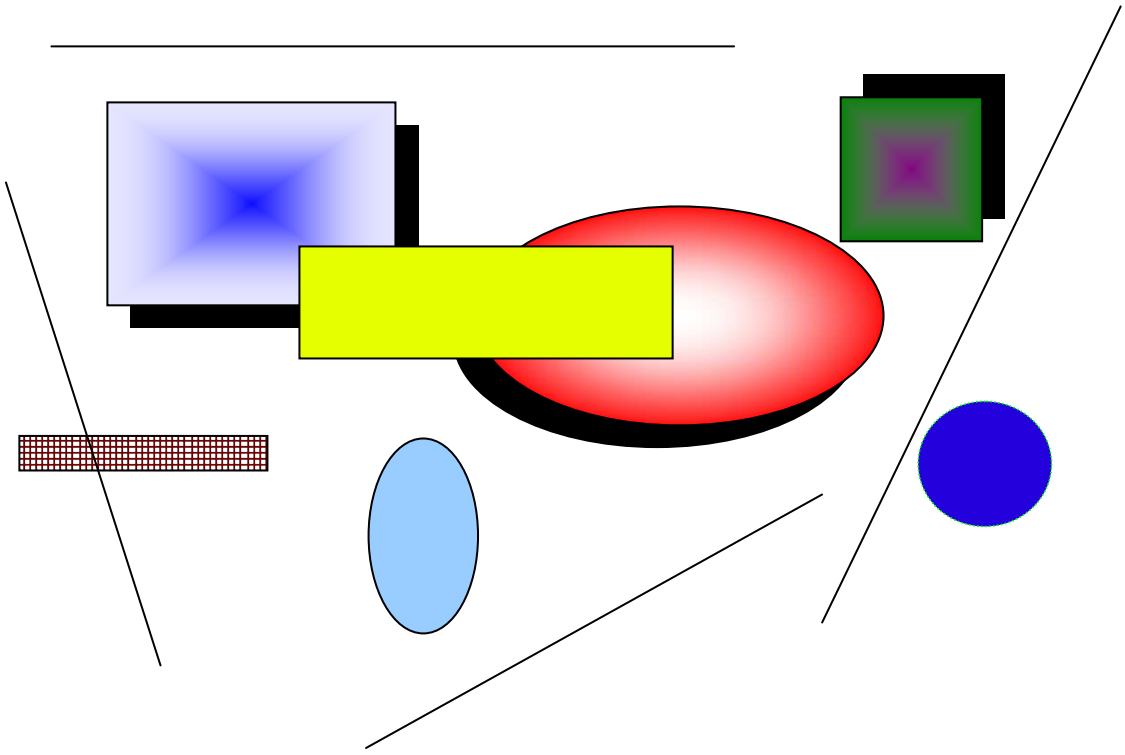
- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Simples Géométries

Pièces pour piano



Jean pierre Prudent, tous droits réservés
SACEM

free-scores.com

free-scores.com

L’écriture est enharmonique (*pas de tonalité affirmée*) , en visant à simplifier la lecture. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb etc.. Les altérations ne se répercutent PAS d'une octave à l'autre.

The writing has no dominant tone, sharps or flats do not echo from an octave to the others.

Les nuances, les pédales et les tempos sont notés à titre indicatif. Il ne faut pas hésiter à interpréter les pièces assez librement.

Nuances, pedals and tempos are noted for information only. Do not hesitate to interpret the songs quite freely.

Les textes peuvent être dits avant les morceaux correspondants.

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

Simples géométries

- Je "vois" la musique bien avant de l'entendre. Mentalement, pour moi, composer c'est travailler sur la construction et l'agencement de formes géométriques dans un espace qui évolue avec le temps.

Cette suite de pièces pour piano constitue un exercice de style où je fais apparaître clairement cette démarche en grossissant volontairement les traits de façon à délimiter précisément les "formes" que j'emploie. Dans le même ordre d'idée j'en reste aussi à des structures très simples (élémentaires). Ce procédé est à la base de toute mon écriture, mais il est habituellement rendu beaucoup moins perceptible par l'usage de formes complexes ou diffuses qui s'interpénètrent, évoluent et dont les contours peuvent être en filigrane.

La musique se joue au piano seul, ou avec l'accompagnement d'éléments électroniques (*synthétiseurs*) librement articulés autour de la partition. (*Je préfère la seconde solution*). L'accompagnement se veut imaginatif, mais il faut garder la simplicité à l'esprit.

La meilleure proposition : Le son du piano est capté et traité ensuite par des effets et synthétiseurs. Le son naturel de l'instrument fusionne ainsi avec son "spectre" transformé.

carres rectangles losanges

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Les nuances écrites sont indicatives. Retenir en fait l'idée qu'il faut varier souvent et de façon nette les nuances en passant du pp au ff, pratiquer aussi des crescendo et/ou decrescendo.
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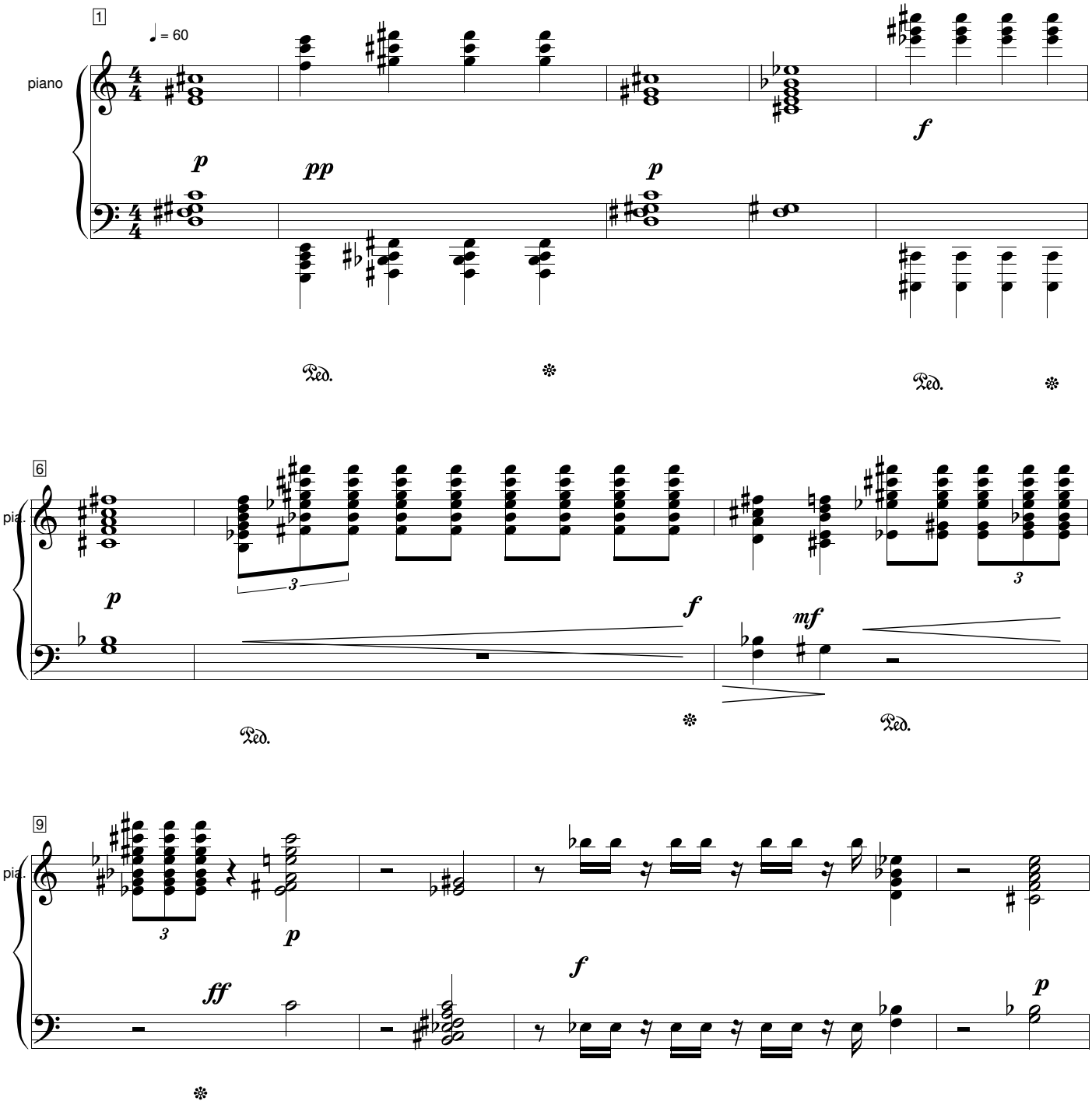
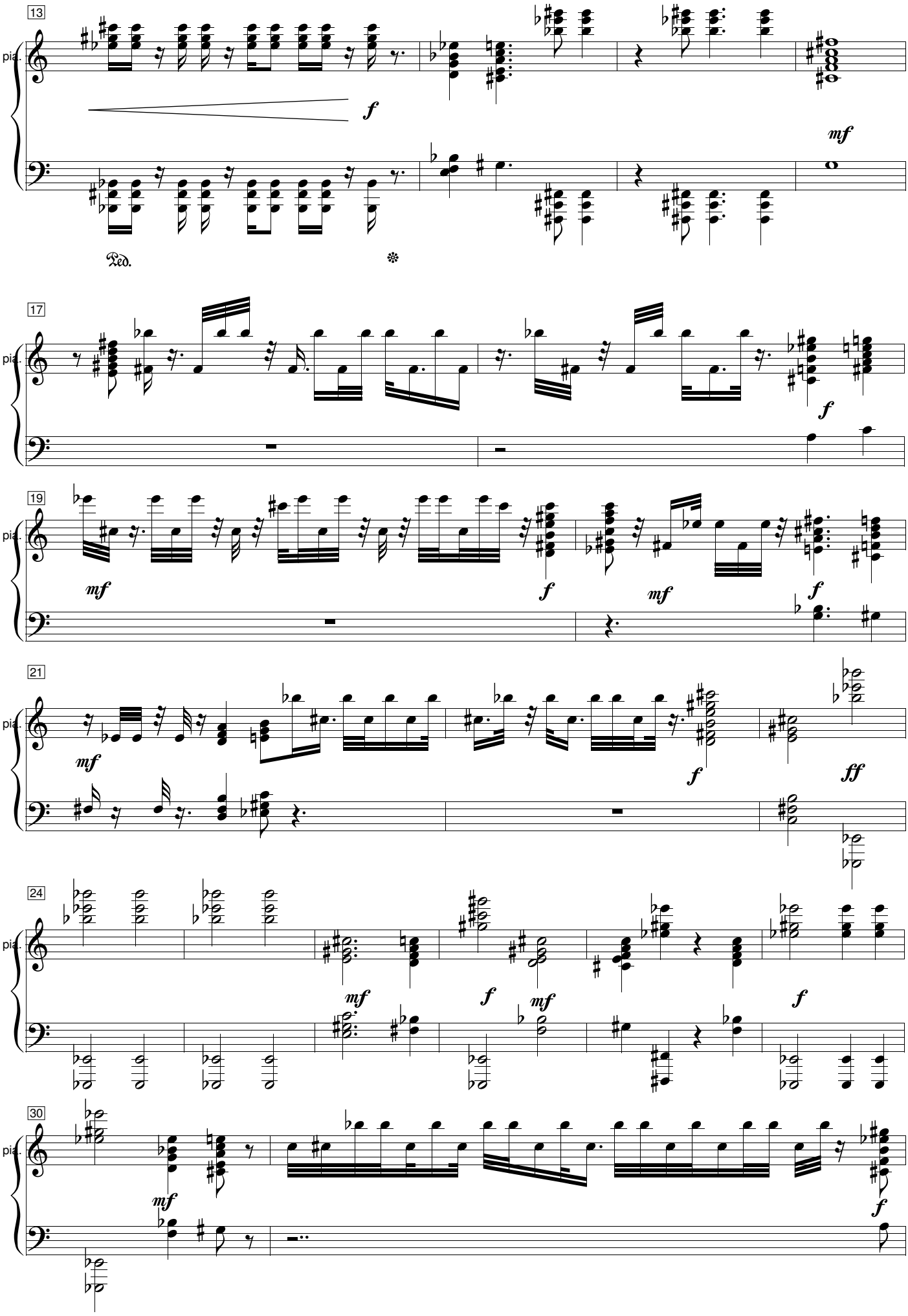
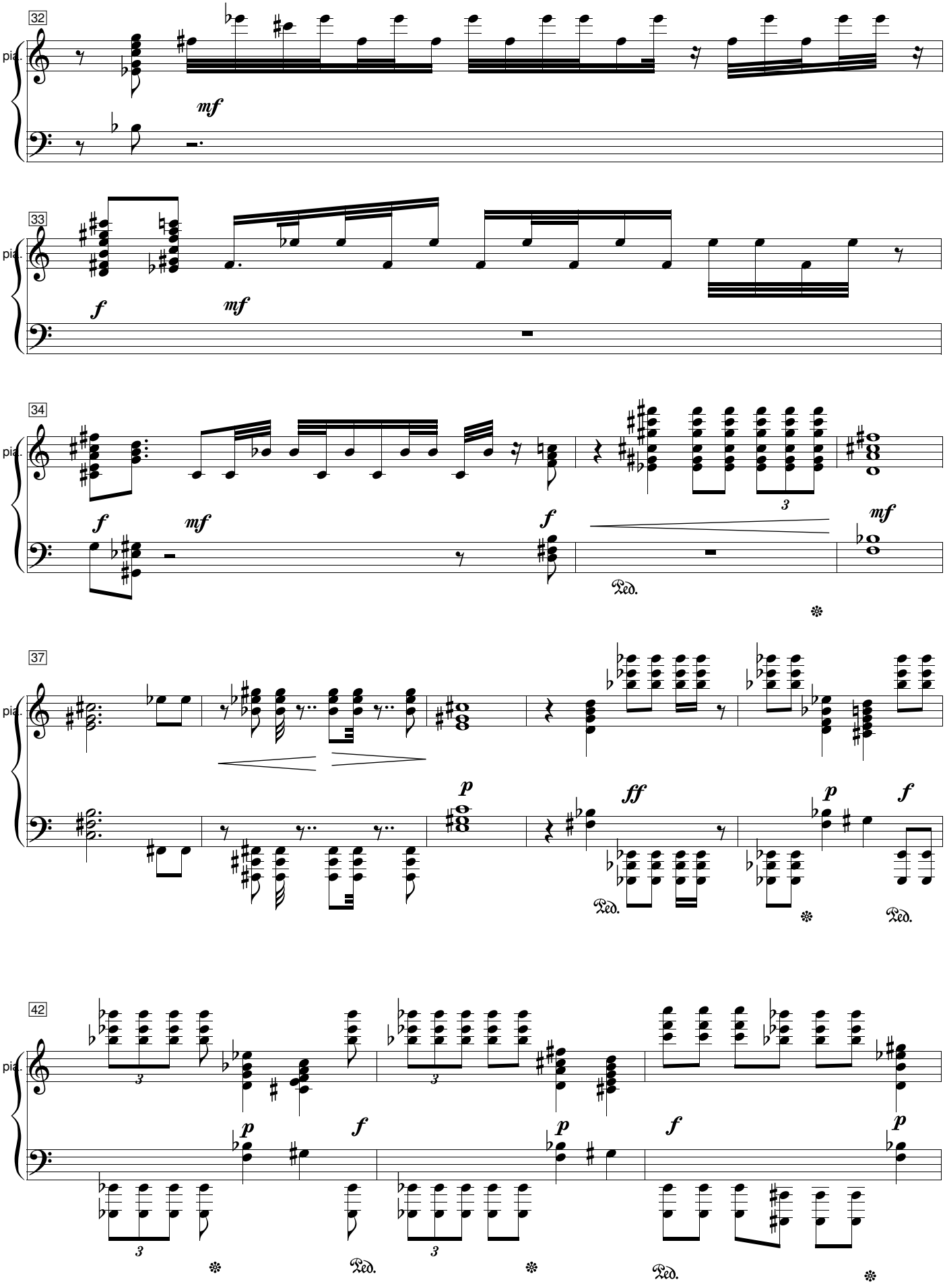
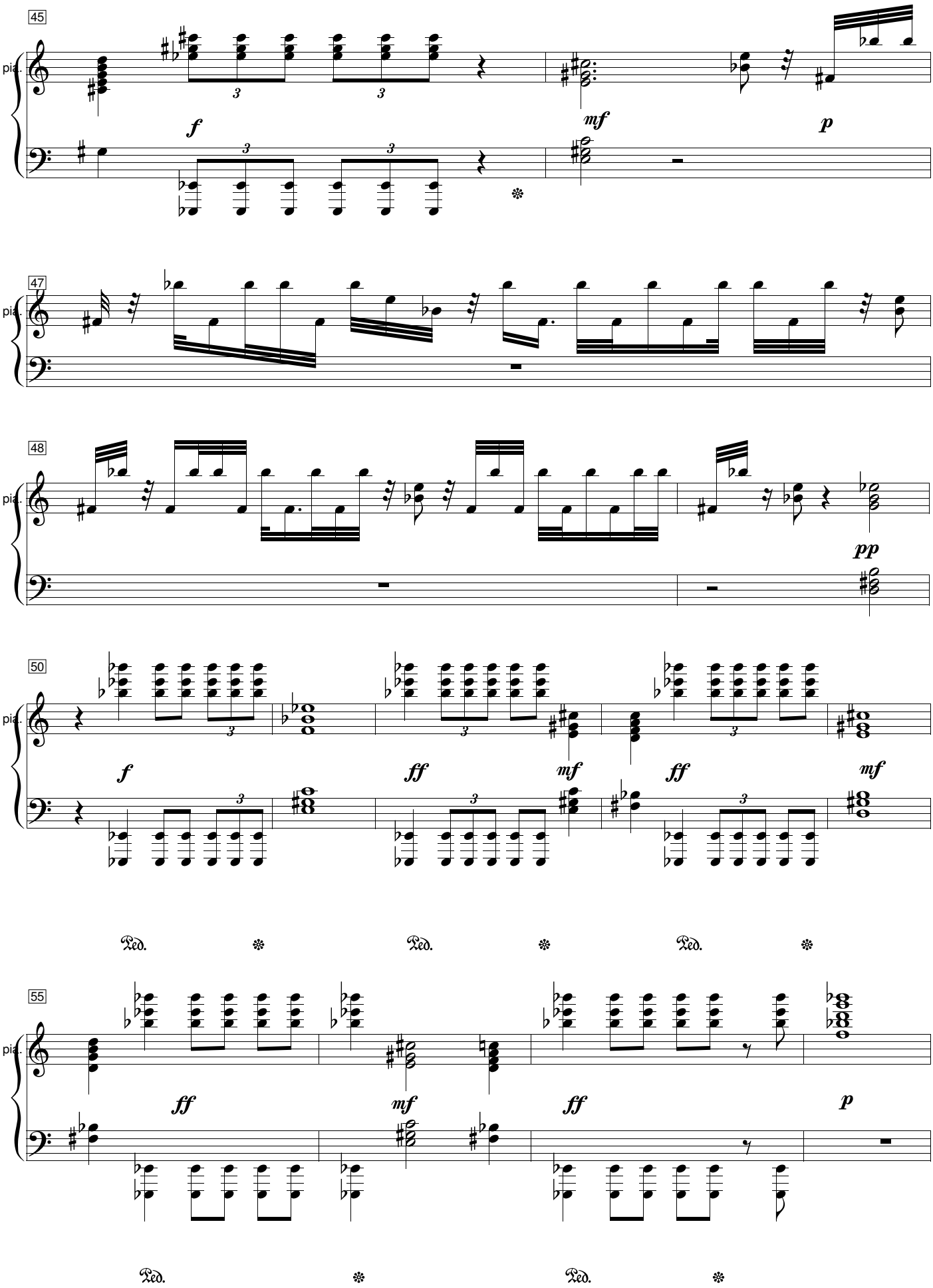
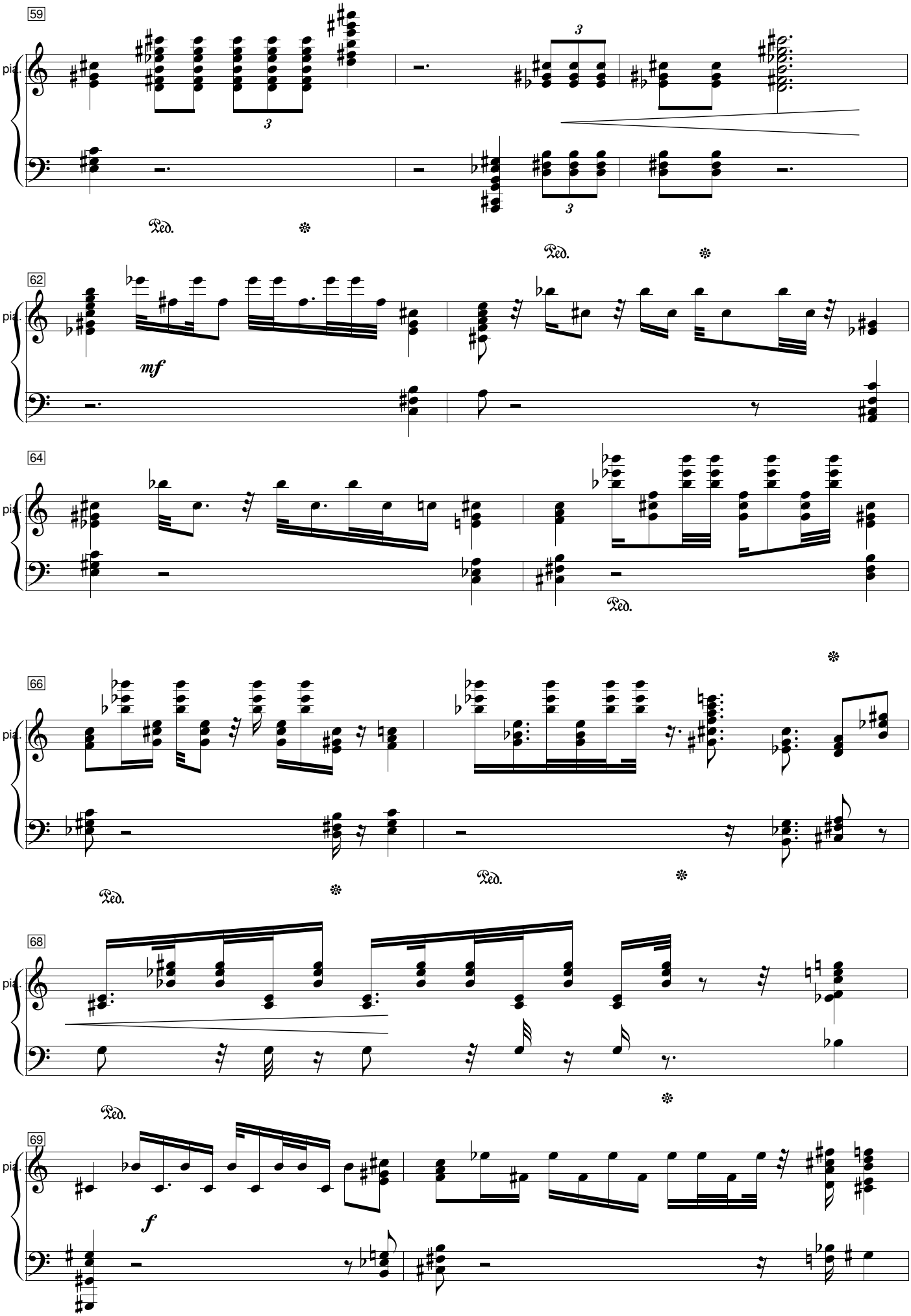
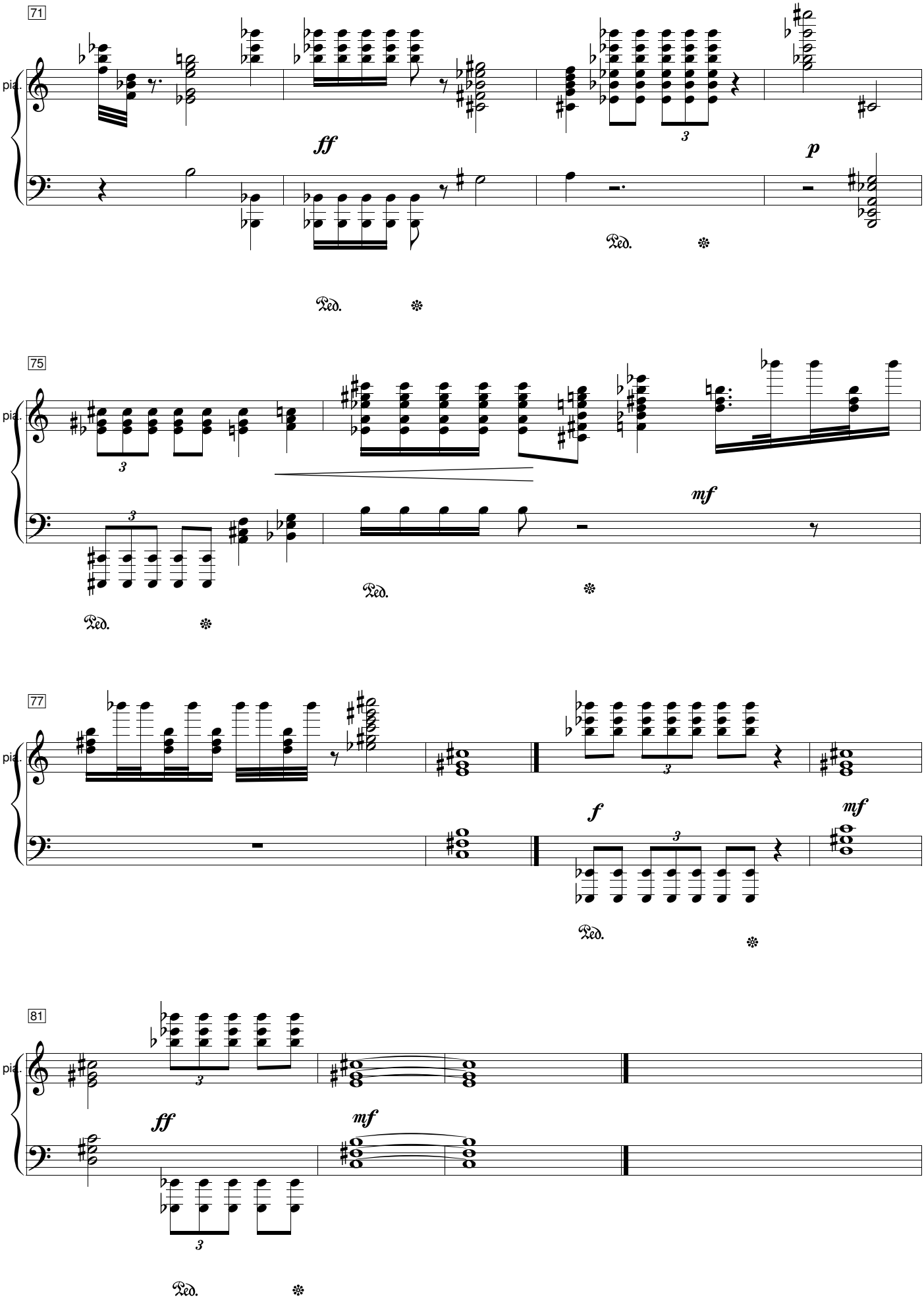



13
pia.
f
mf
Ped.
17
pia.
f
19
pia.
mf
f
mf
f
21
pia.
mf
f
ff
24
pia.
mf
f
mf
f
30
pia.
mf
f


32
pia.
mf
33
pia.
f
mf
34
pia.
f
mf
f
3
mf
Ped.
37
pia.
p
ff
p
f
Ped.
Ped.
42
pia.
p
f
p
f
p
3
3
Ped.
Ped.


45
pia.
f
mf
p
47
pia.
48
pia.
pp
50
pia.
f
ff
mf
ff
mf
Ped.
Ped.
Ped.
55
pia.
ff
mf
ff
p
Ped.
Ped.


59
pia.
3
3
3
Ped.
62
mf
64
Ped.
66
Ped.
Ped.
68
Ped.
69
f


71
pia.
ff
p
Ped.
75
mf
77
f
mf
81
ff
mf

cercles spheres

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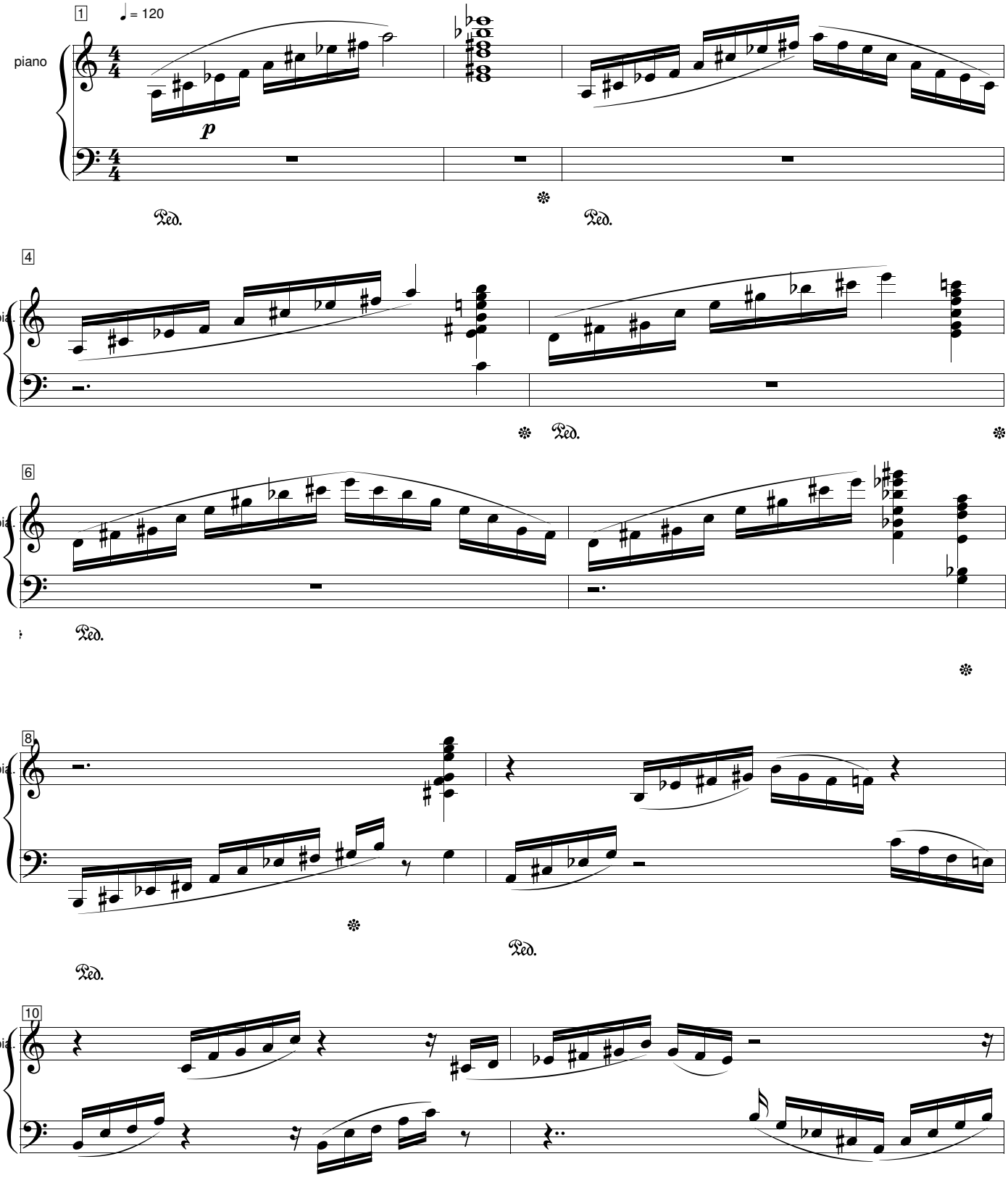
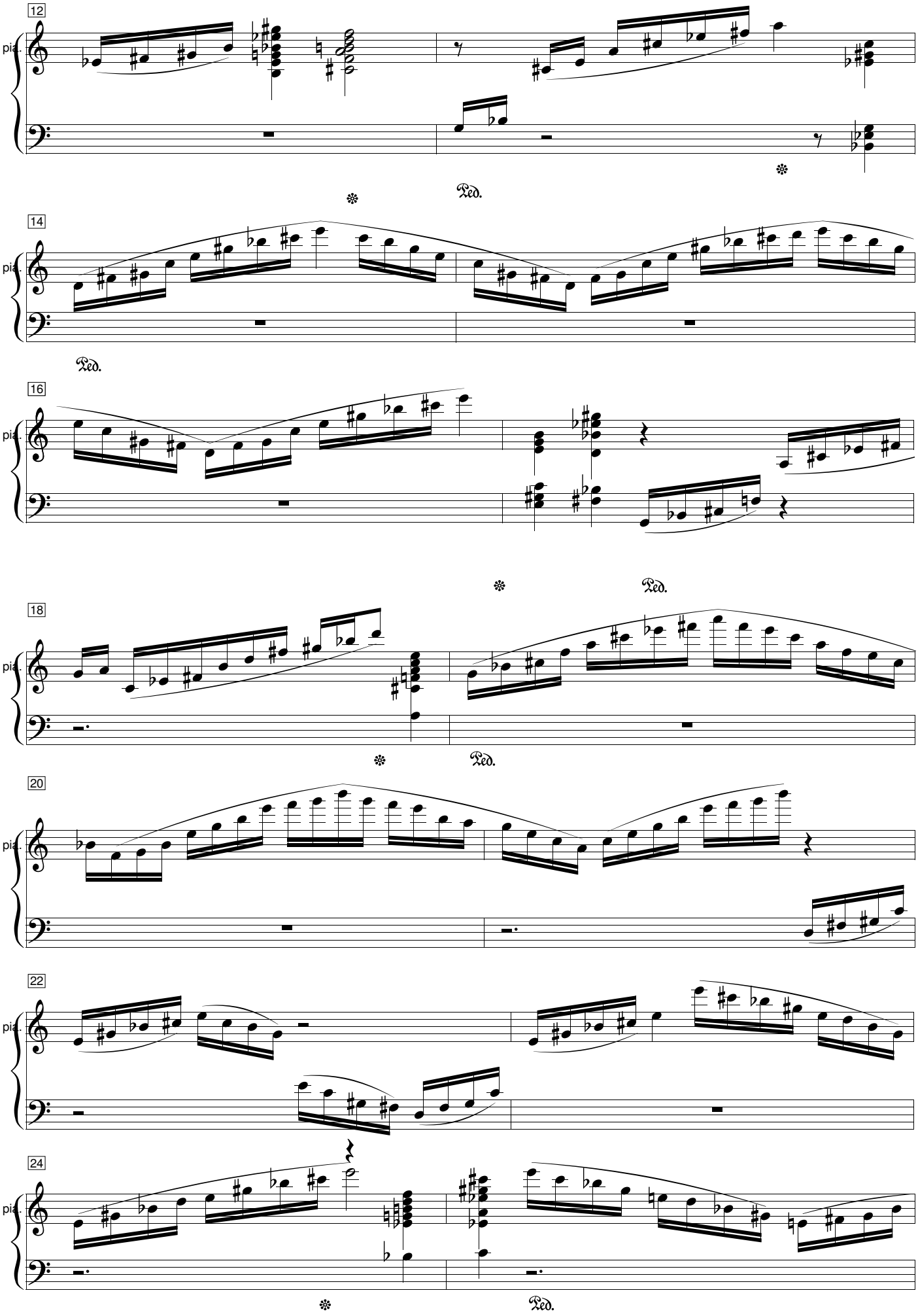
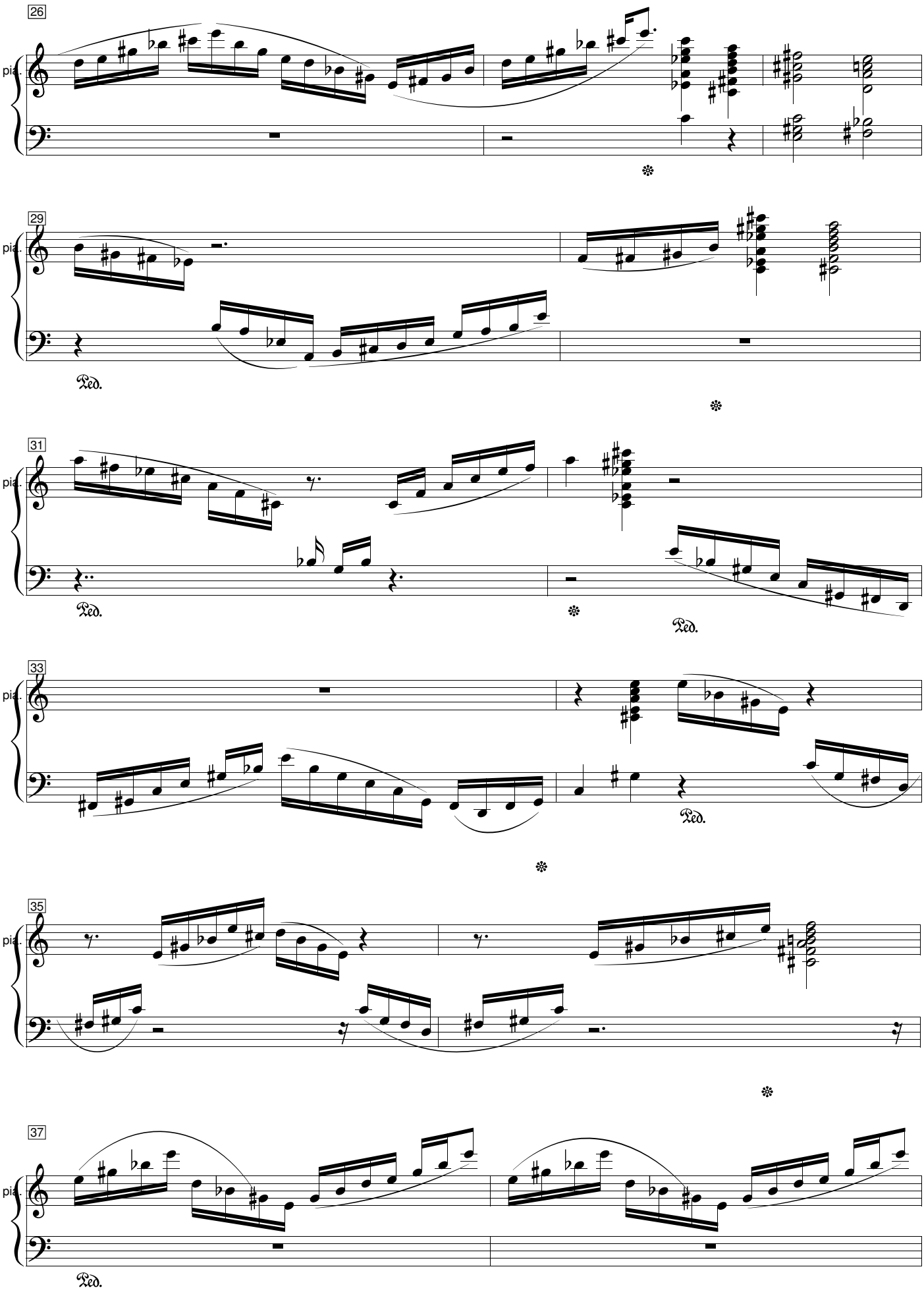
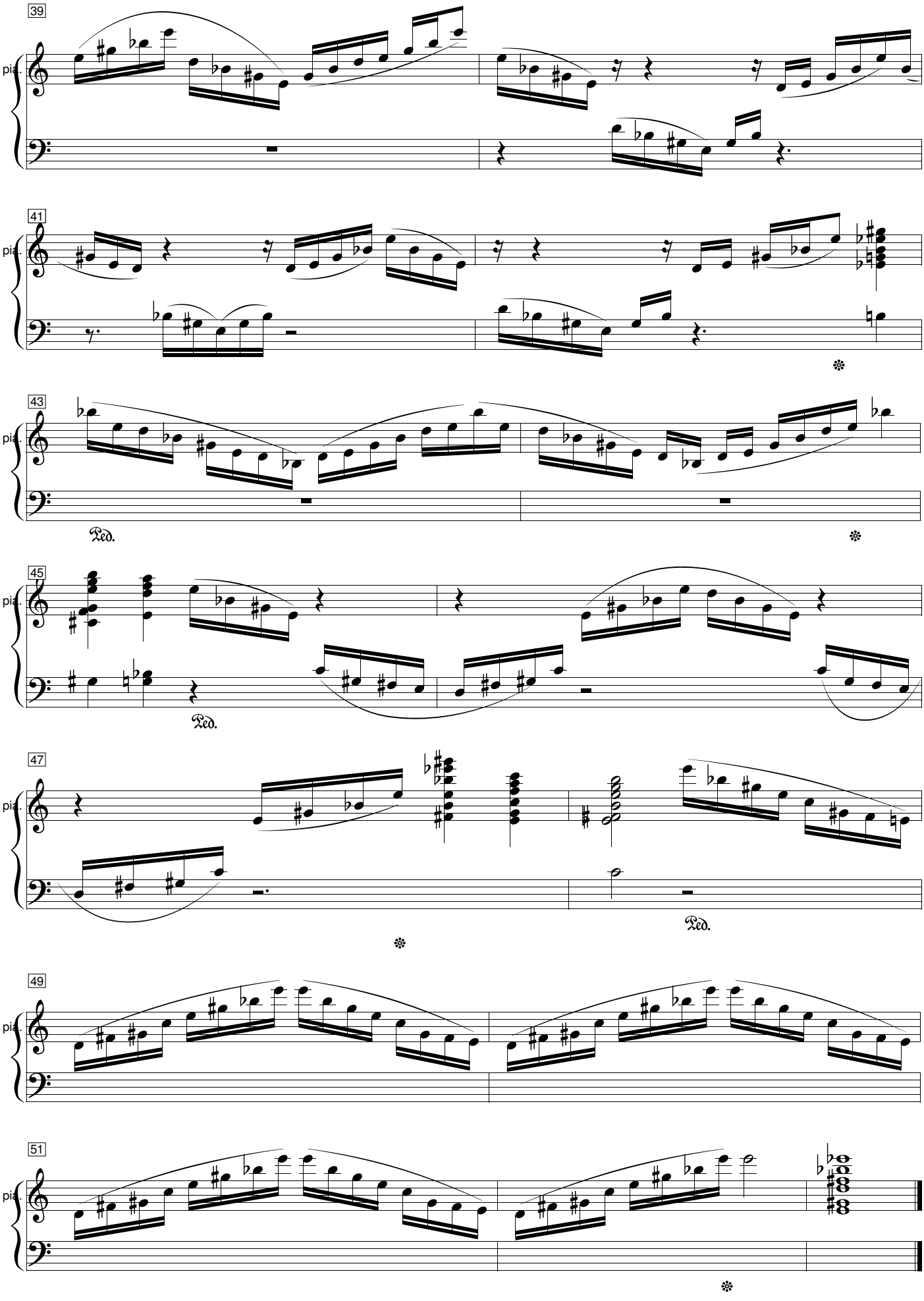
La musique est non mesurée (les barres servent de repère).
Avec les nuances on peut évoquer un "effet de vague" , alterner les crescendos et decrescendos. Les nuances restant piano / pianissimo au plus mezzo forte sur les arpèges. Les accords peuvent être mezzo forte. Eviter les forte ou plus ...
Ces remarques restent indicatives, on peut voir les choses autrement.




12
pia.
Ped.
14
pia.
Ped.
16
pia.
18
pia.
Ped.
20
pia.
22
pia.
24
pia.
Ped.


26
pia.
29
pia.
Ped.
31
pia.
Ped.
Ped.
33
pia.
Ped.
35
pia.
37
pia.
Ped.


39
pia.
41
pia.
43
pia.
Ped.
45
pia.
Ped.
47
pia.
Ped.
49
pia.
51
pia.

cloches canon trio aba mécanique

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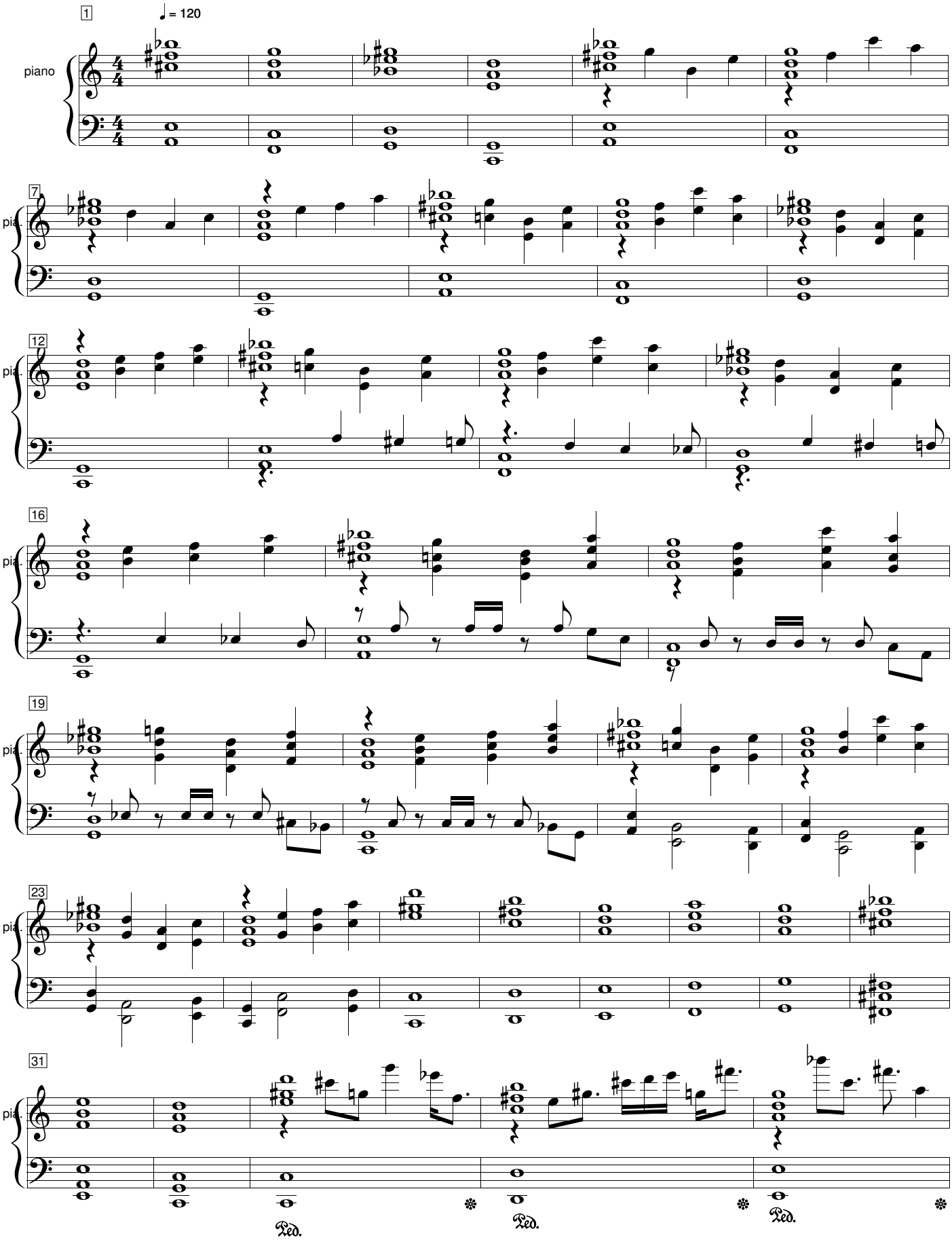
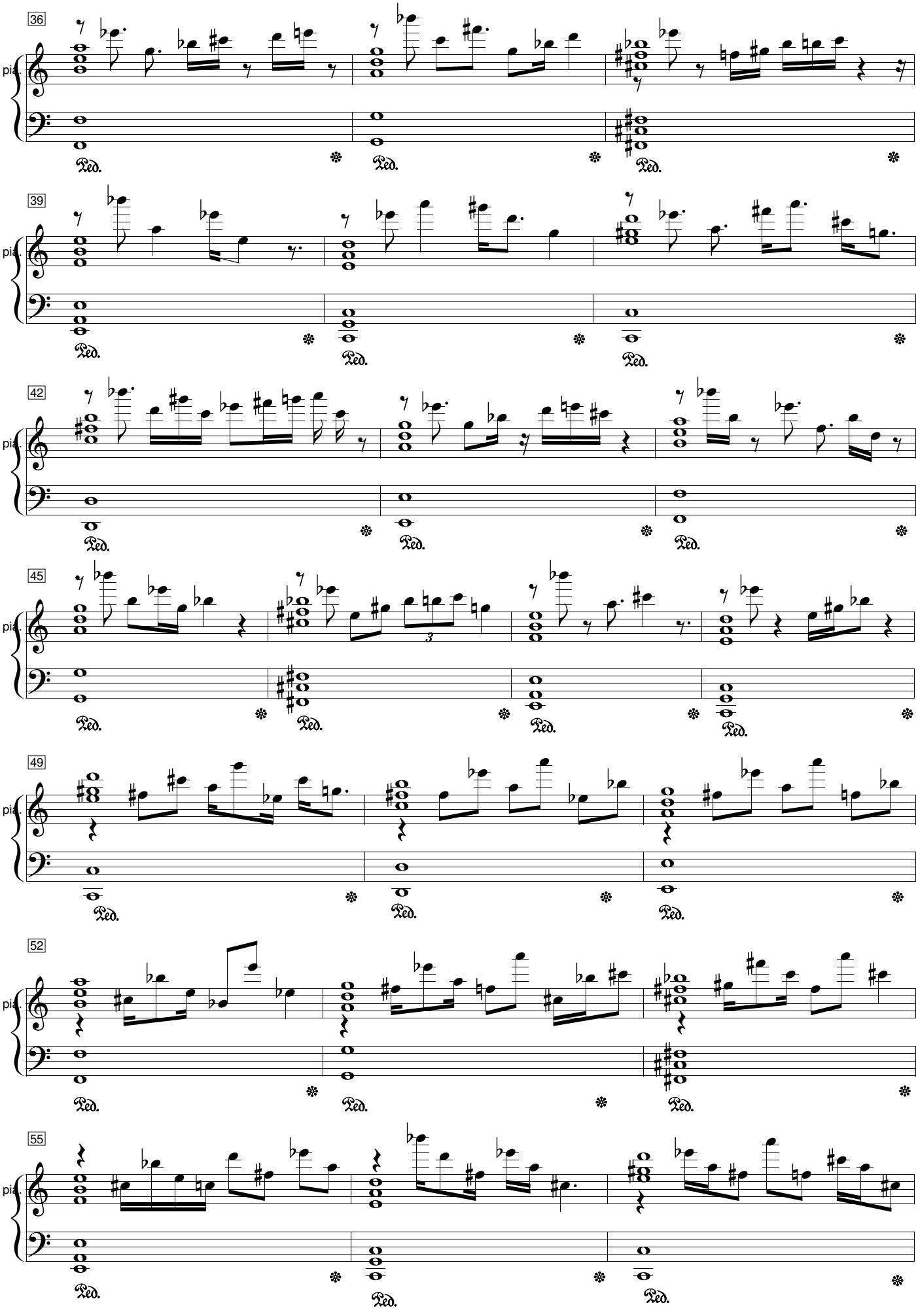
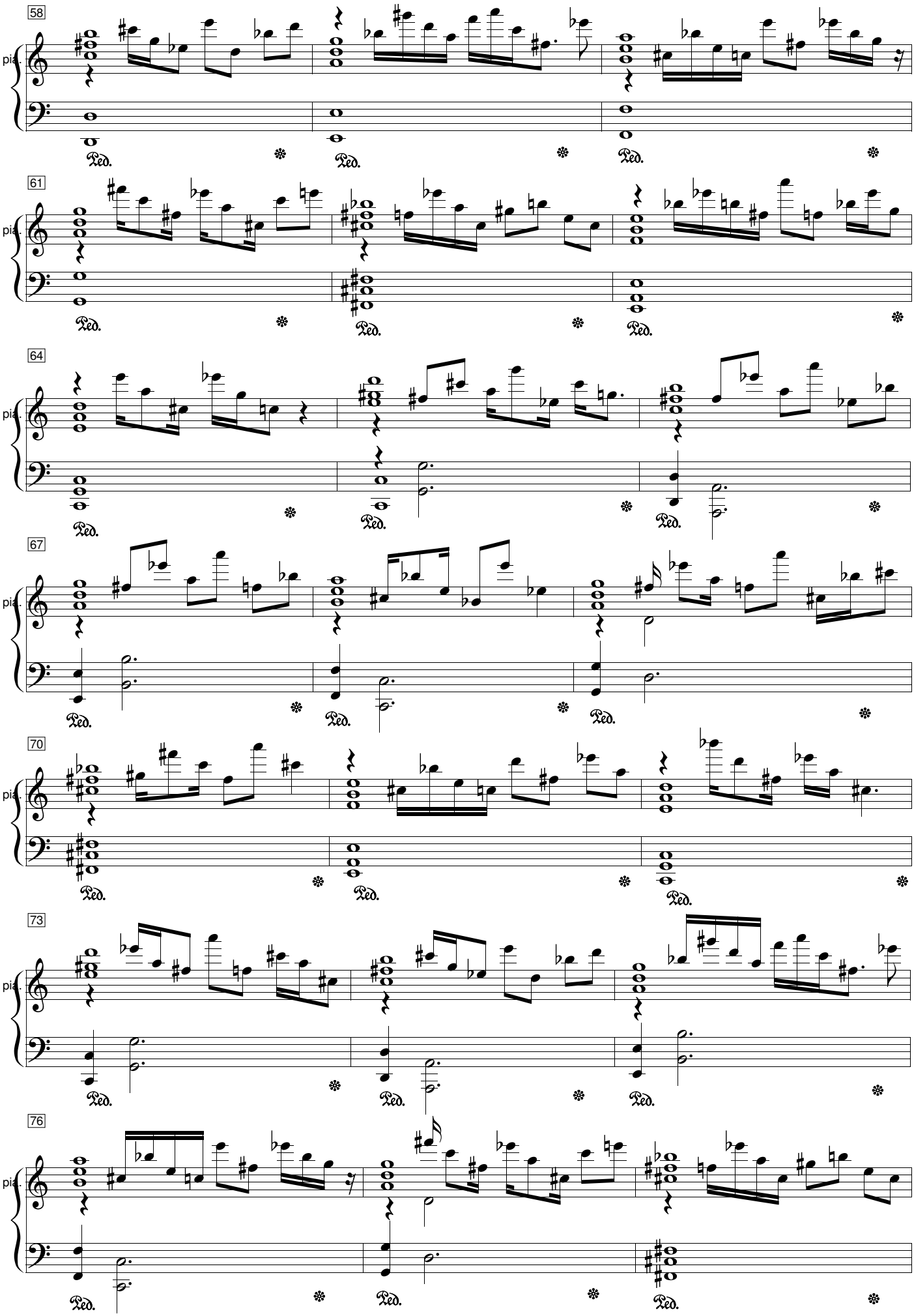
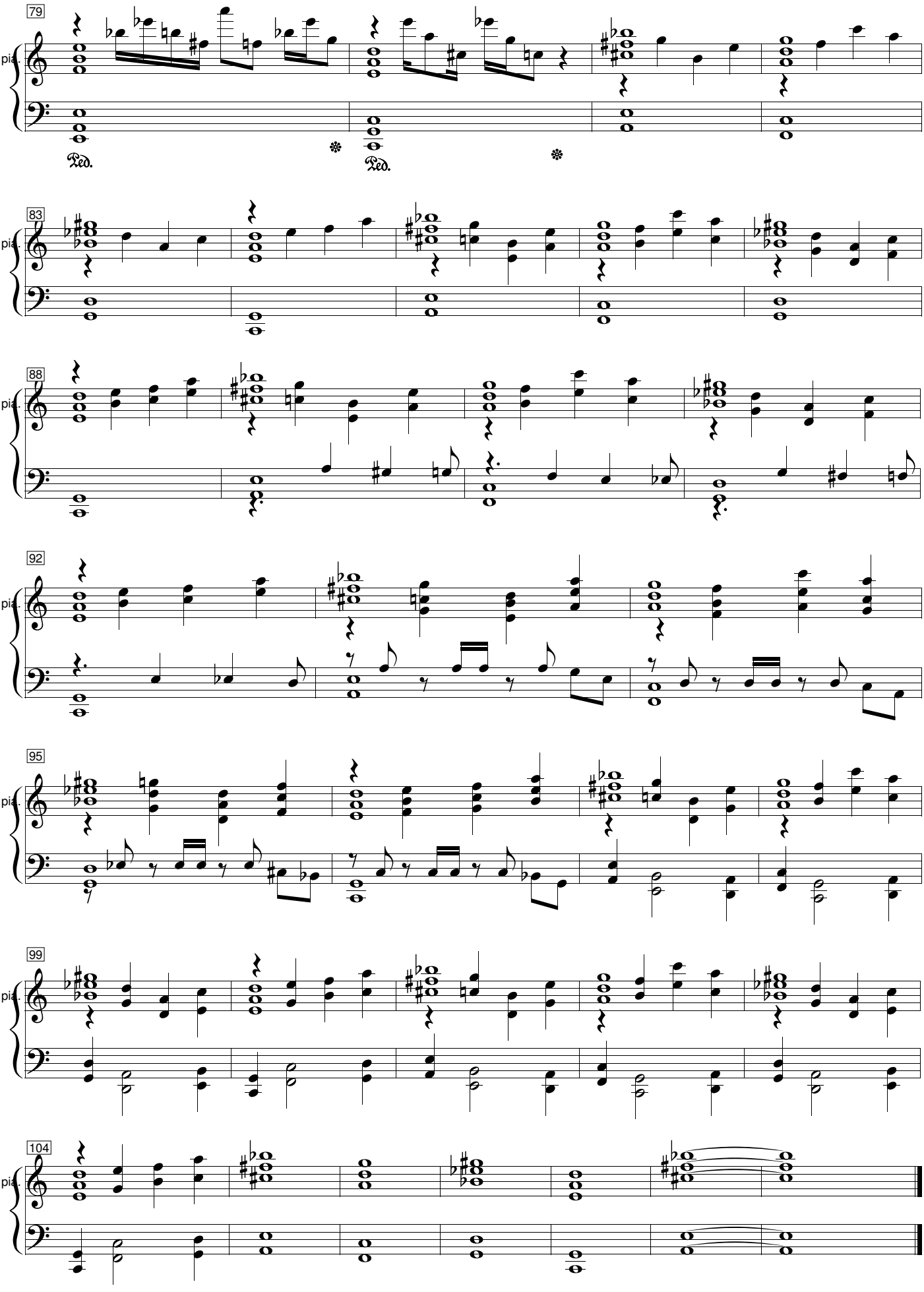
Nuances libres.



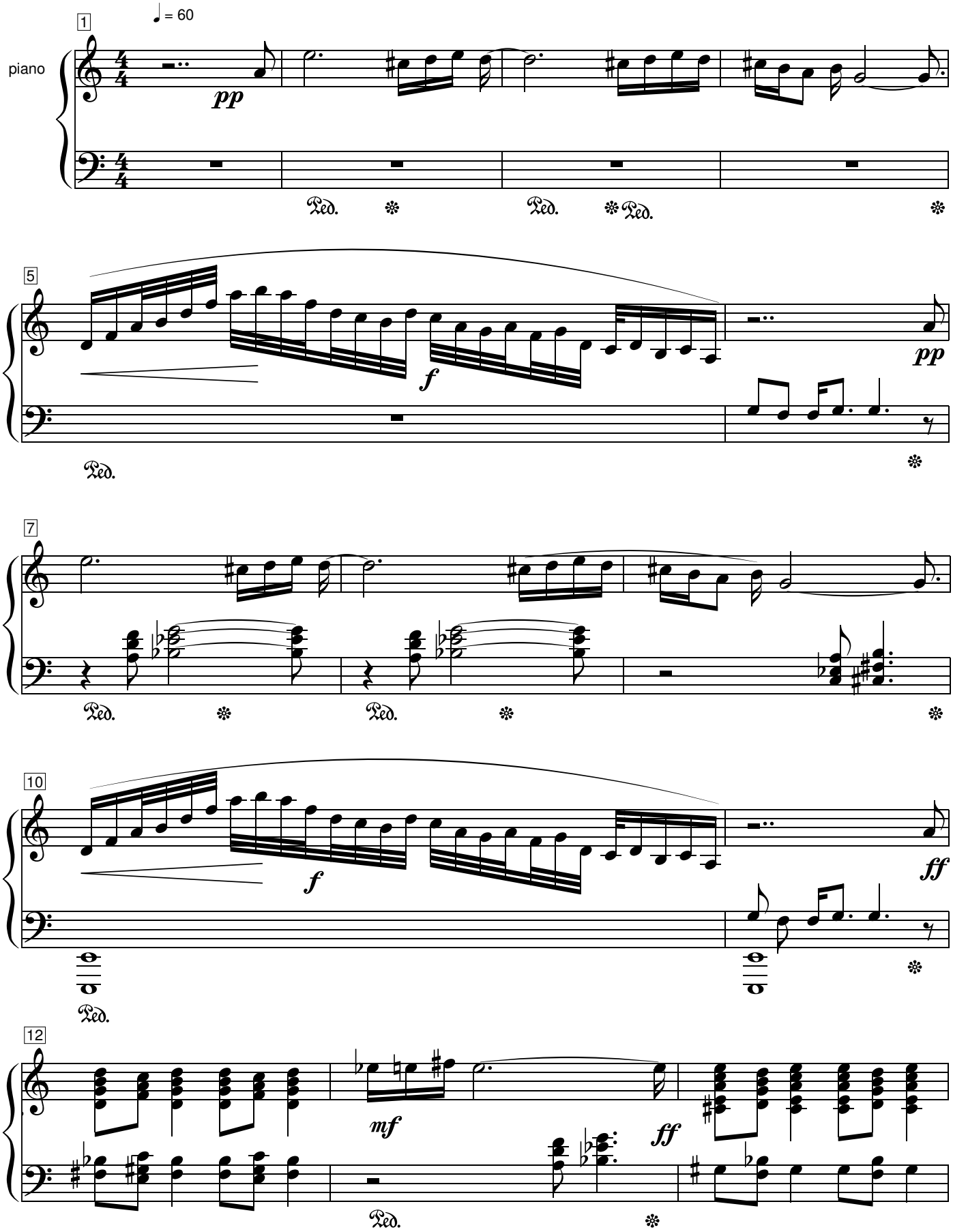

36
pia.
Ped.
39
pia.
Ped.
42
pia.
Ped.
45
pia.
3
Ped.
49
pia.
Ped.
52
pia.
Ped.
55
pia.
Ped.

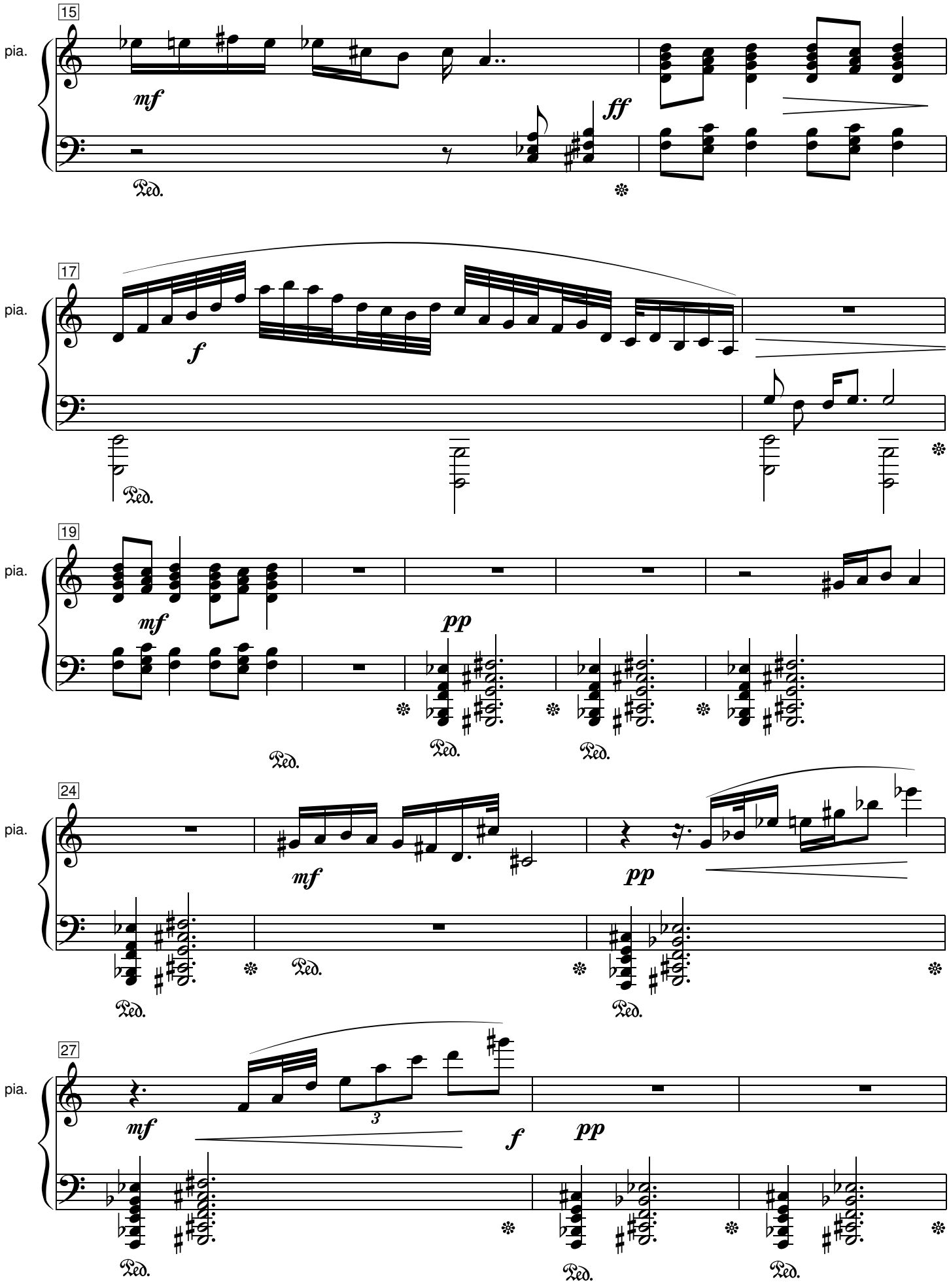

58
pia.
Ped.
61
64
67
70
73
76

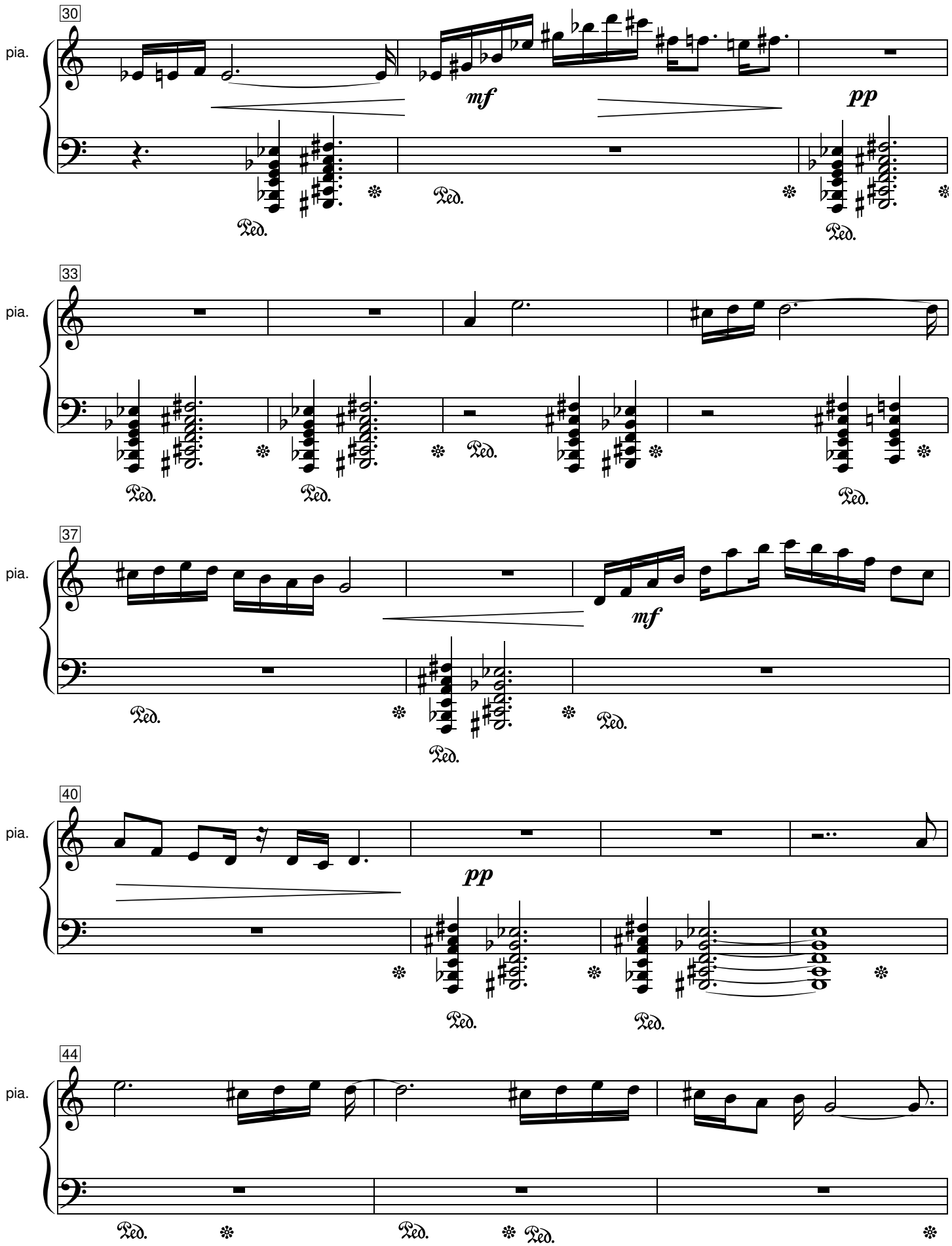

79
pia.
Ped.
Ped.
83
pia.
88
pia.
92
pia.
95
pia.
99
pia.
104
pia.

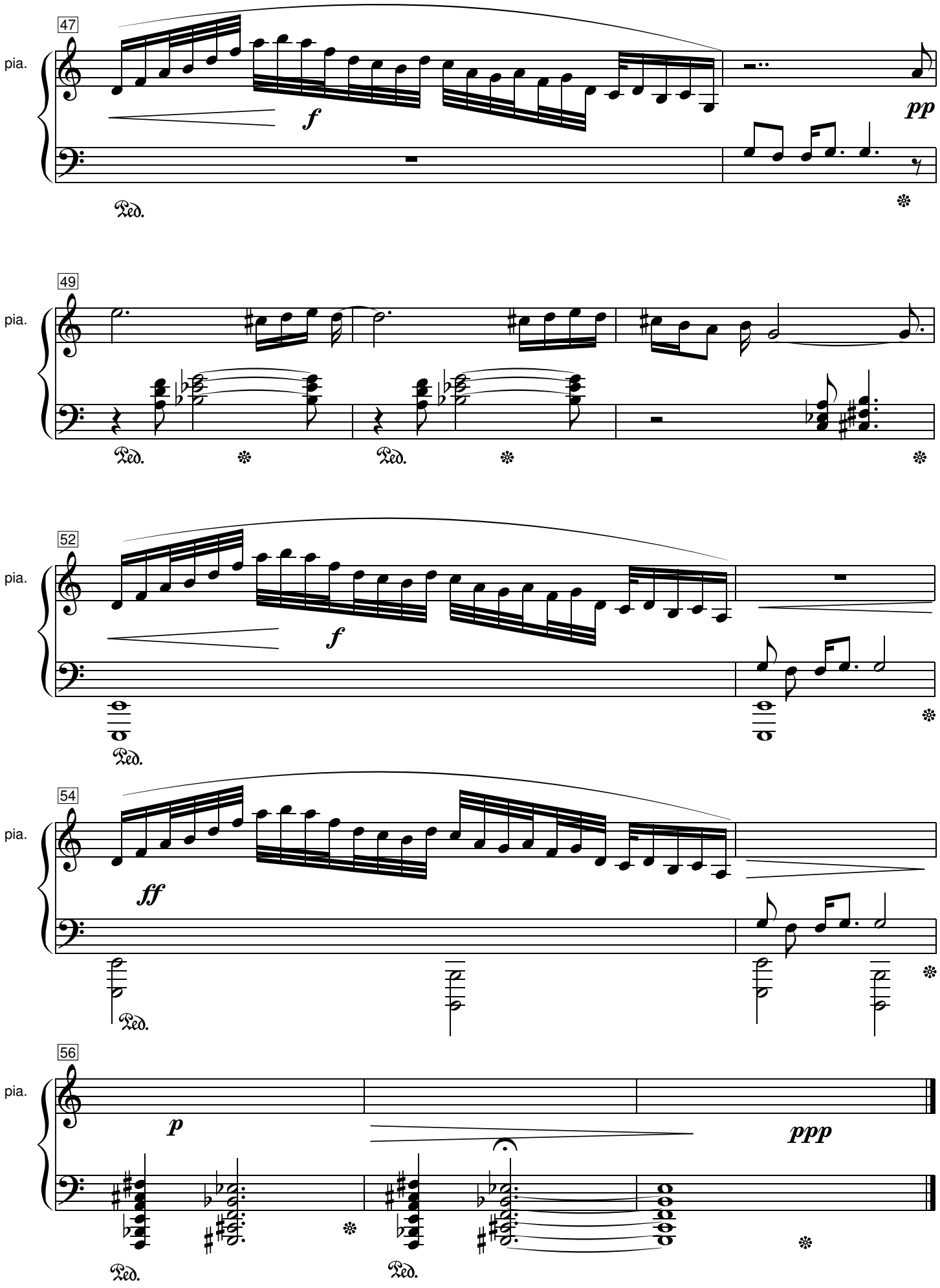
epitaphe de seikilos

version 1




15
pia.
mf
ff
Ped.
17
pia.
f
Ped.
19
pia.
mf
pp
Ped.
24
pia.
mf
pp
Ped.
27
pia.
mf
3
f
pp
Ped.

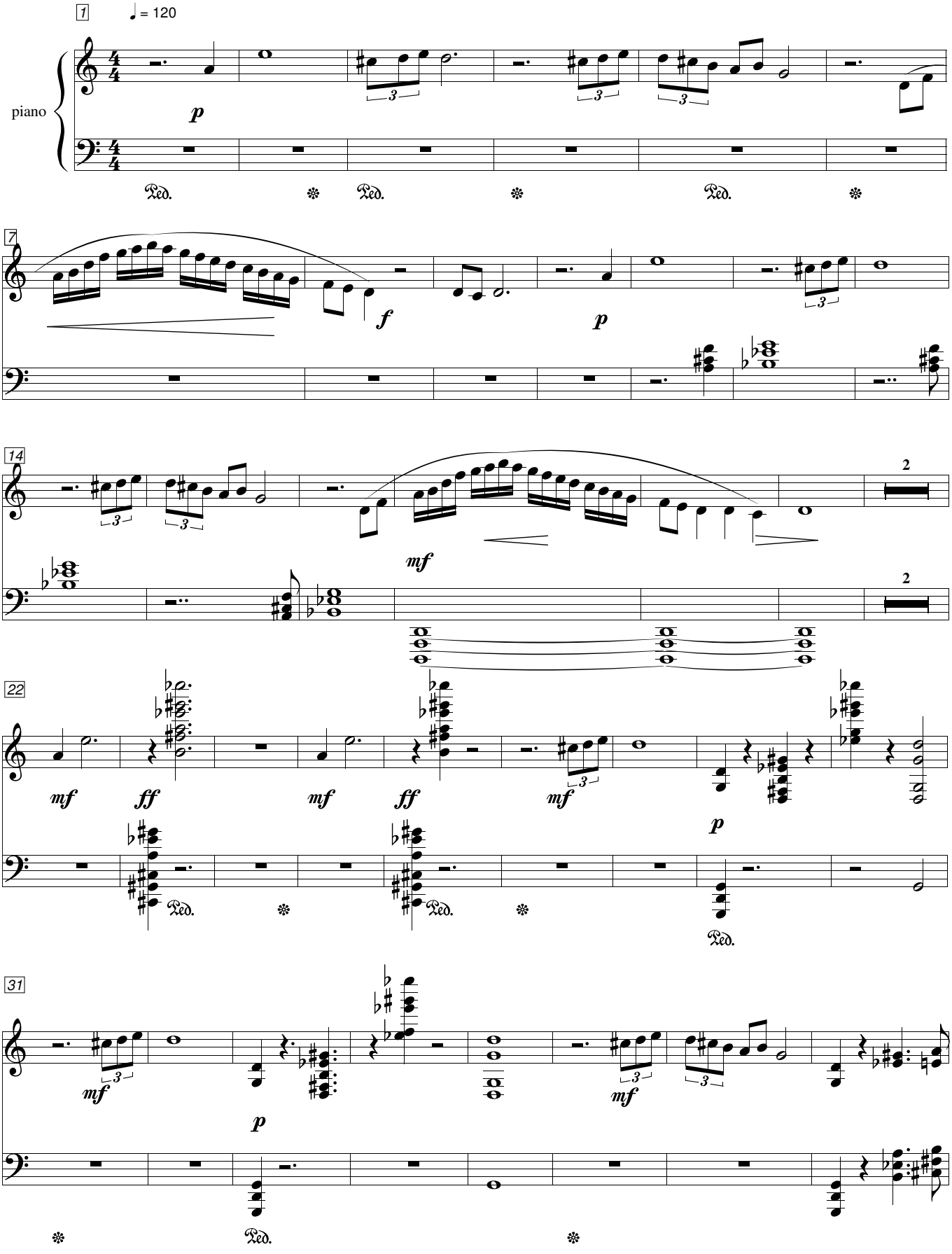

30
pia.
mf
pp
Ped.
33
pia.
Ped.
37
pia.
mf
Ped.
40
pia.
pp
Ped.
44
pia.
Ped.

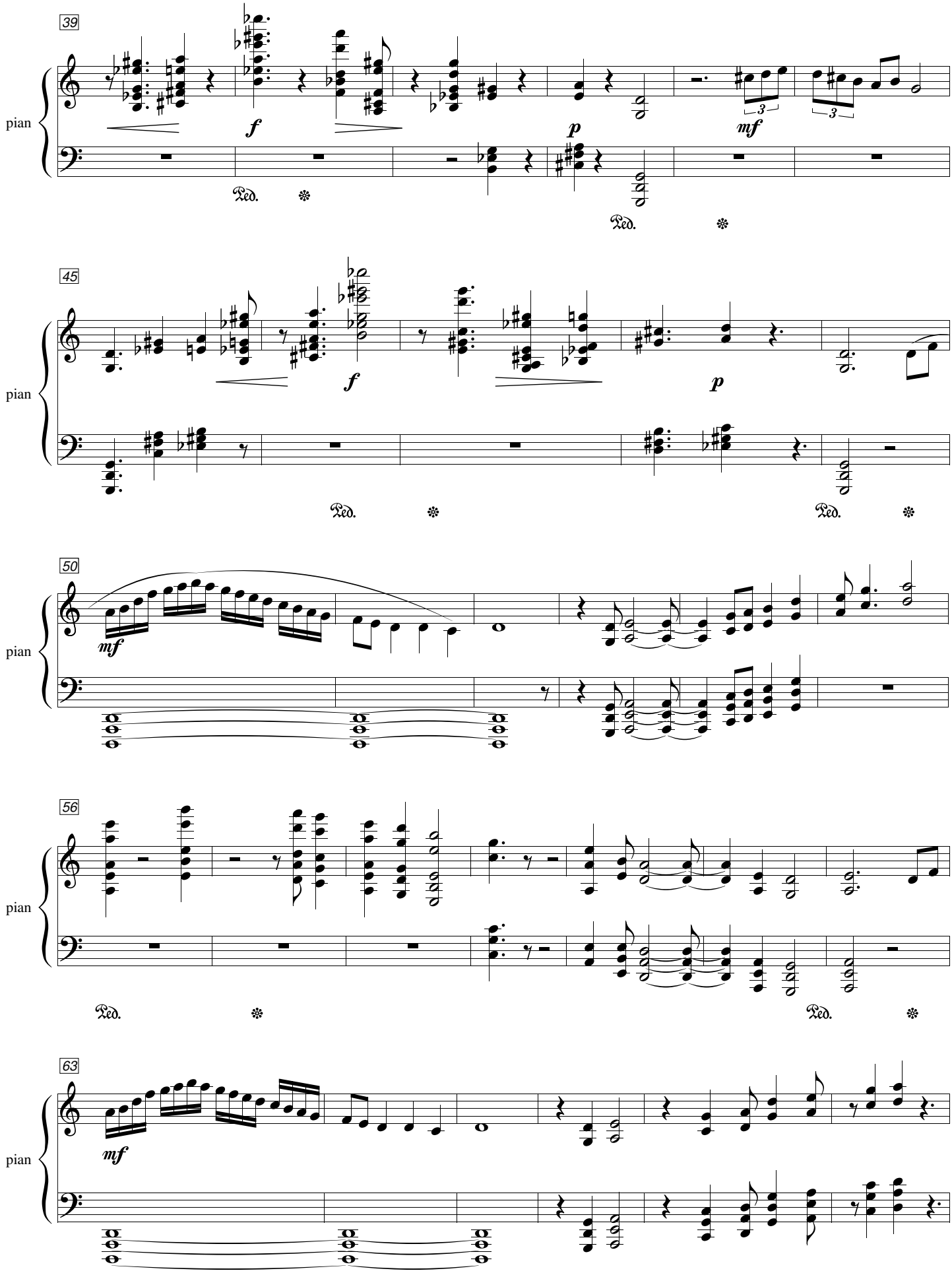

47
pia.
f
pp
Ped.
49
pia.
Ped.
Ped.
52
pia.
f
Ped.
54
pia.
ff
Ped.
56
pia.
p
ppp
Ped.
Ped.

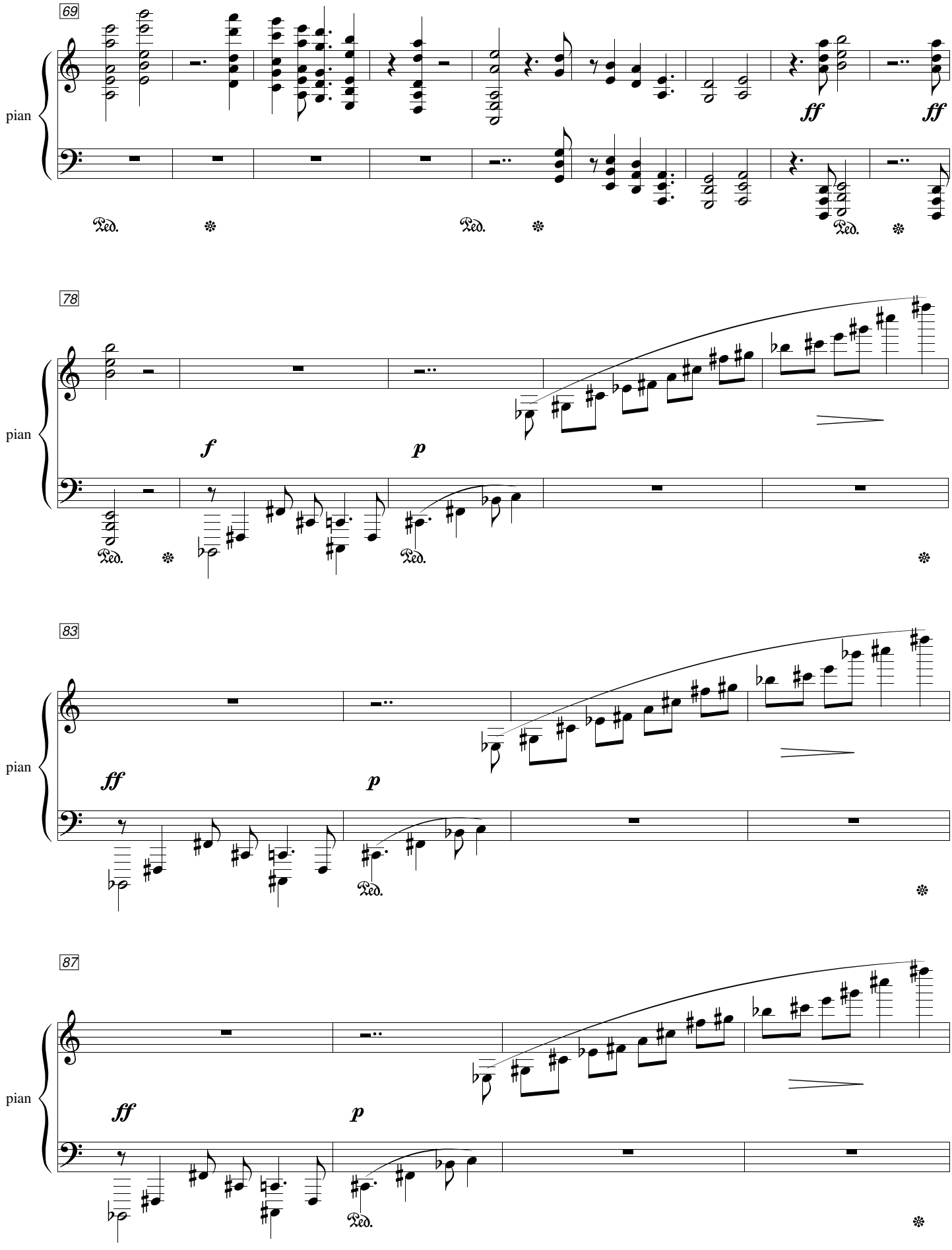
Epitaphe de Seikilos

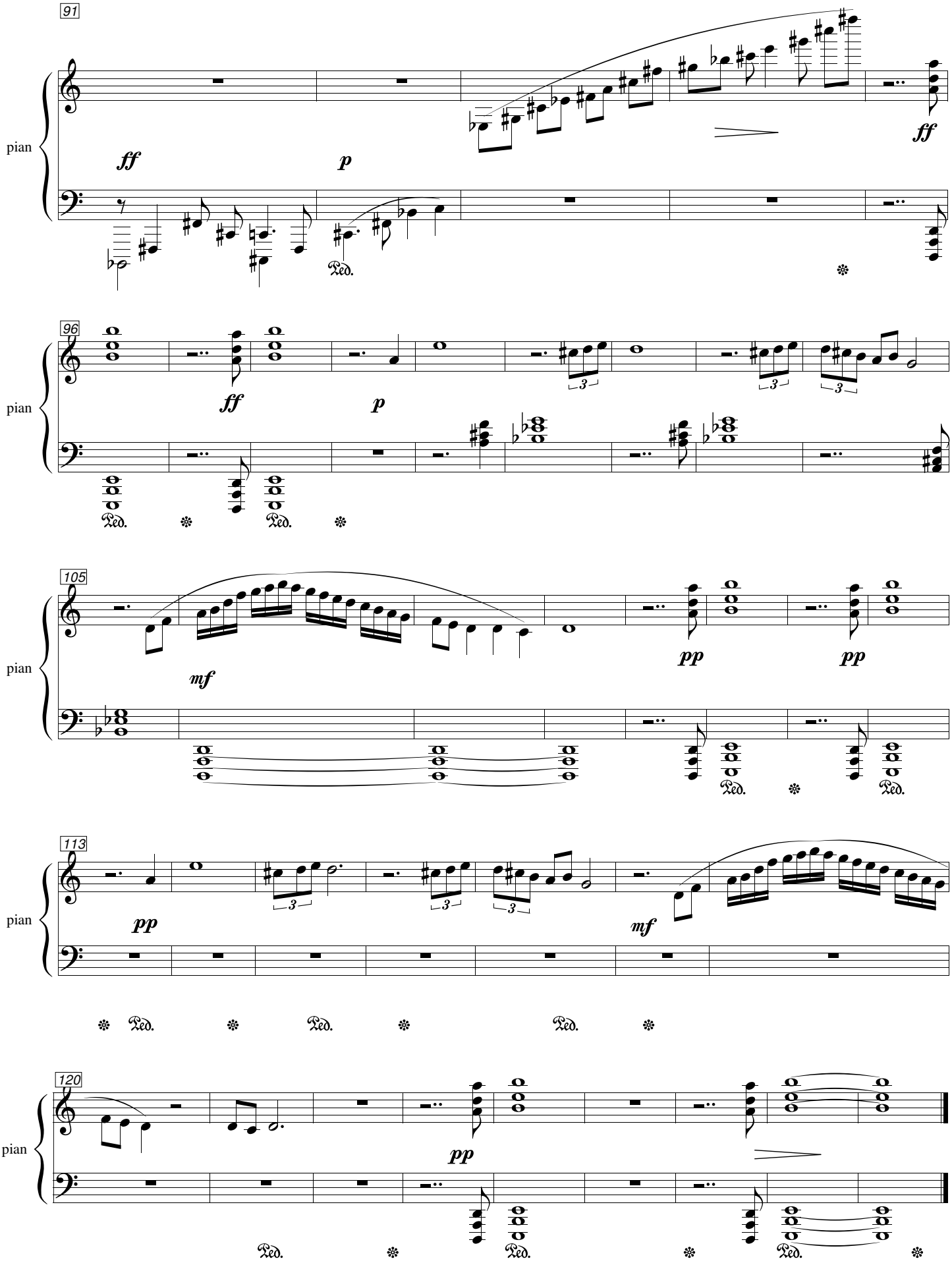
(version 2)

Jean Pierre Prudent




39
pian
f
p
mf
Ped.
45
pian
f
p
Ped.
50
pian
mf
Ped.
56
pian
Ped.
63
pian
mf


69
pian
ff
ff
Ped.
78
pian
f
p
Ped.
83
pian
ff
p
Ped.
87
pian
ff
p
Ped.


91
pian
ff
p
ff
Ped.
96
pian
ff
p
3
3
3
Ped.
Ped.
105
pian
mf
pp
pp
Ped.
Ped.
113
pian
pp
3
3
3
mf
Ped.
Ped.
Ped.
120
pian
pp
Ped.
Ped.
Ped.

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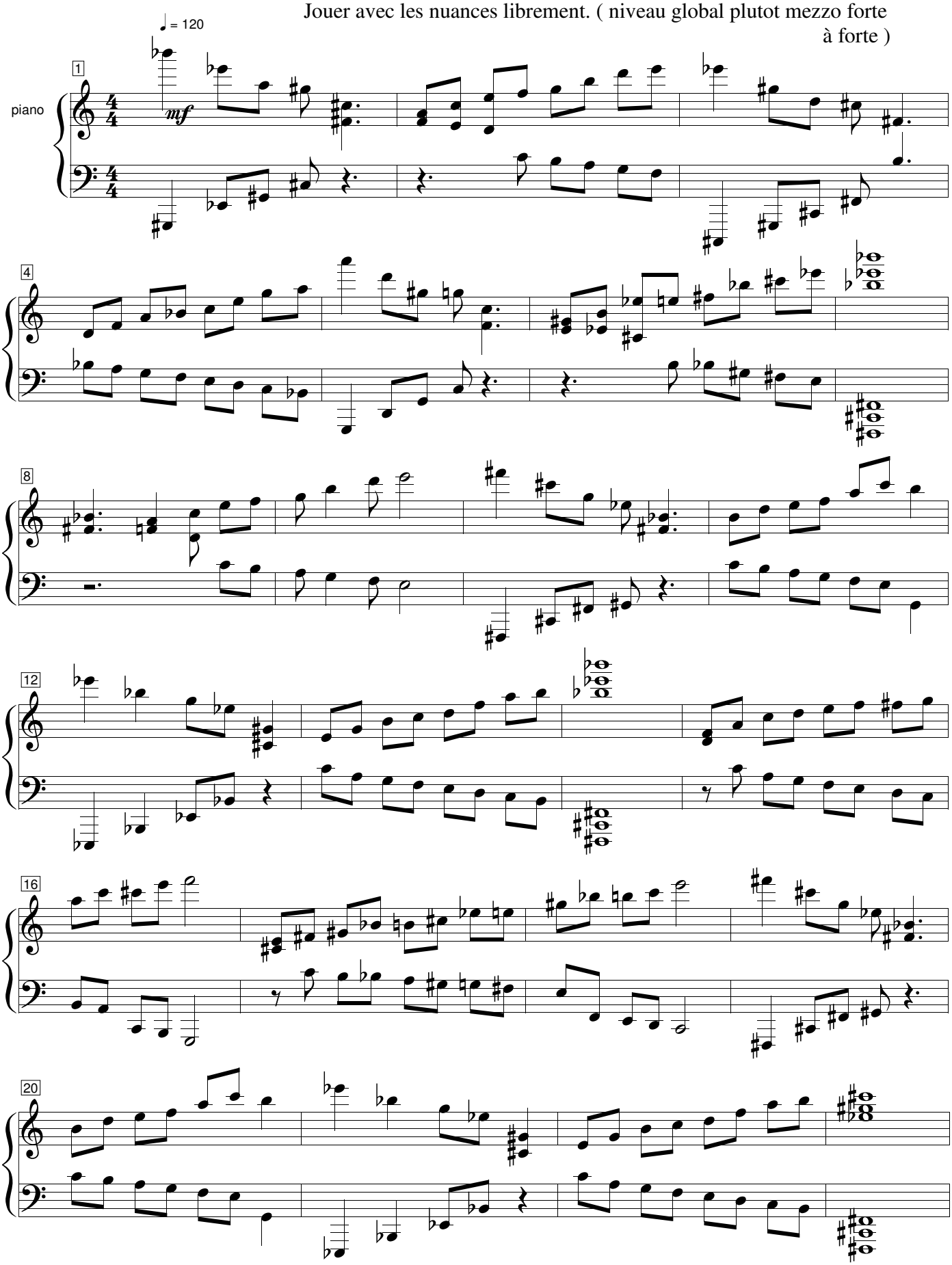
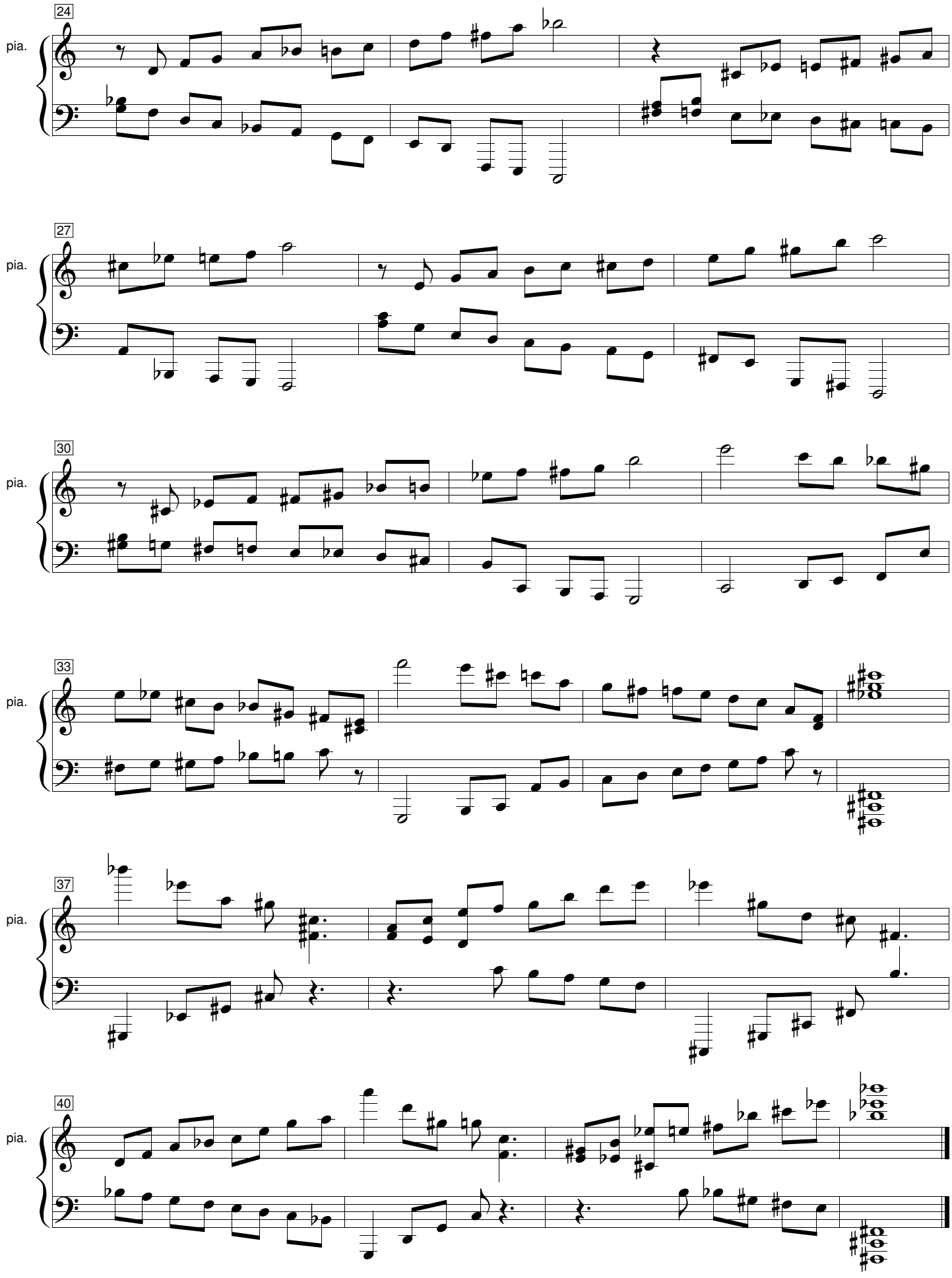
lignes ordre gammes

Jouer avec les nuances librement. (niveau global plutot mezzo forte à forte)




24
pia.
27
pia.
30
pia.
33
pia.
37
pia.
40
pia.

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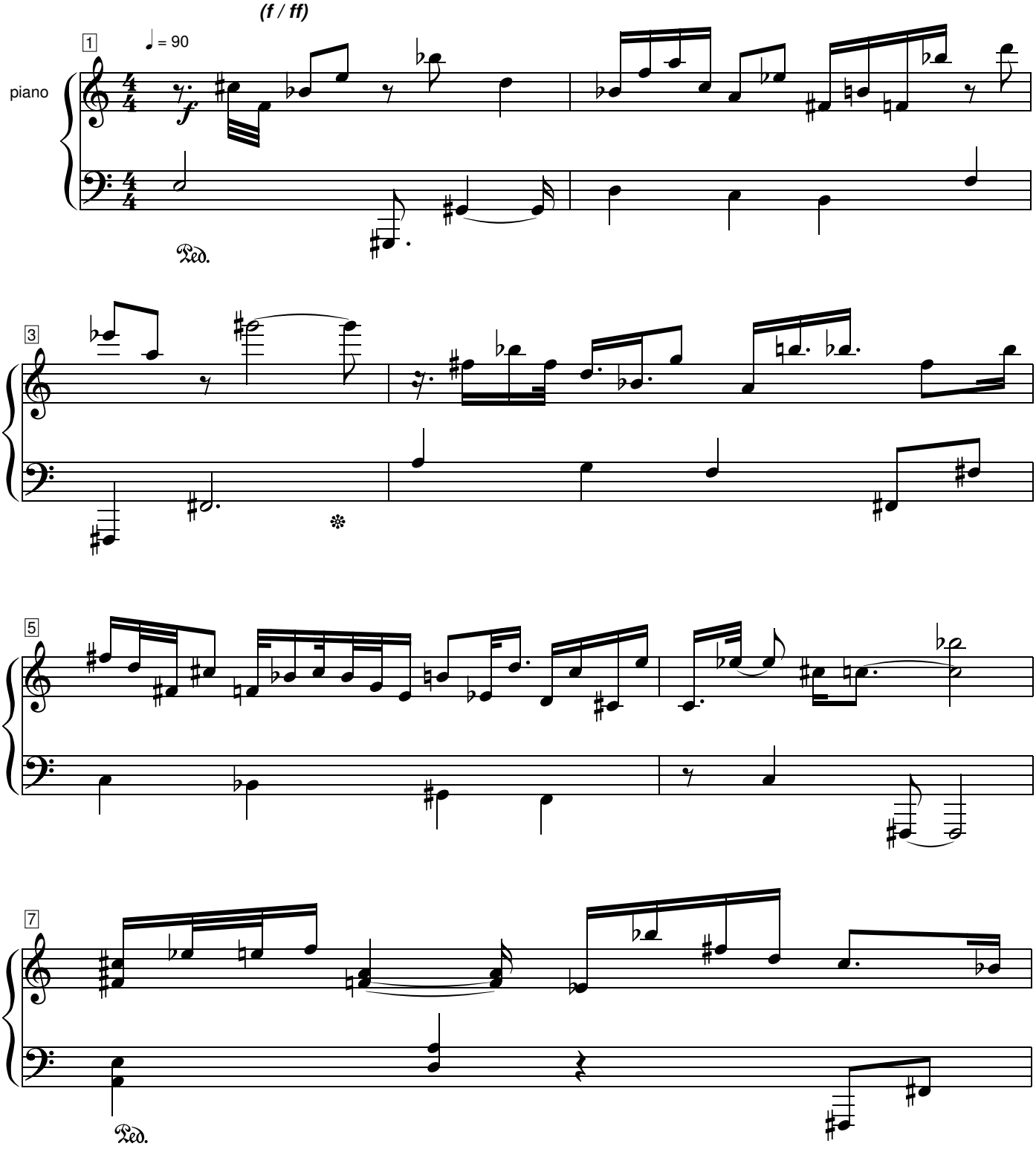
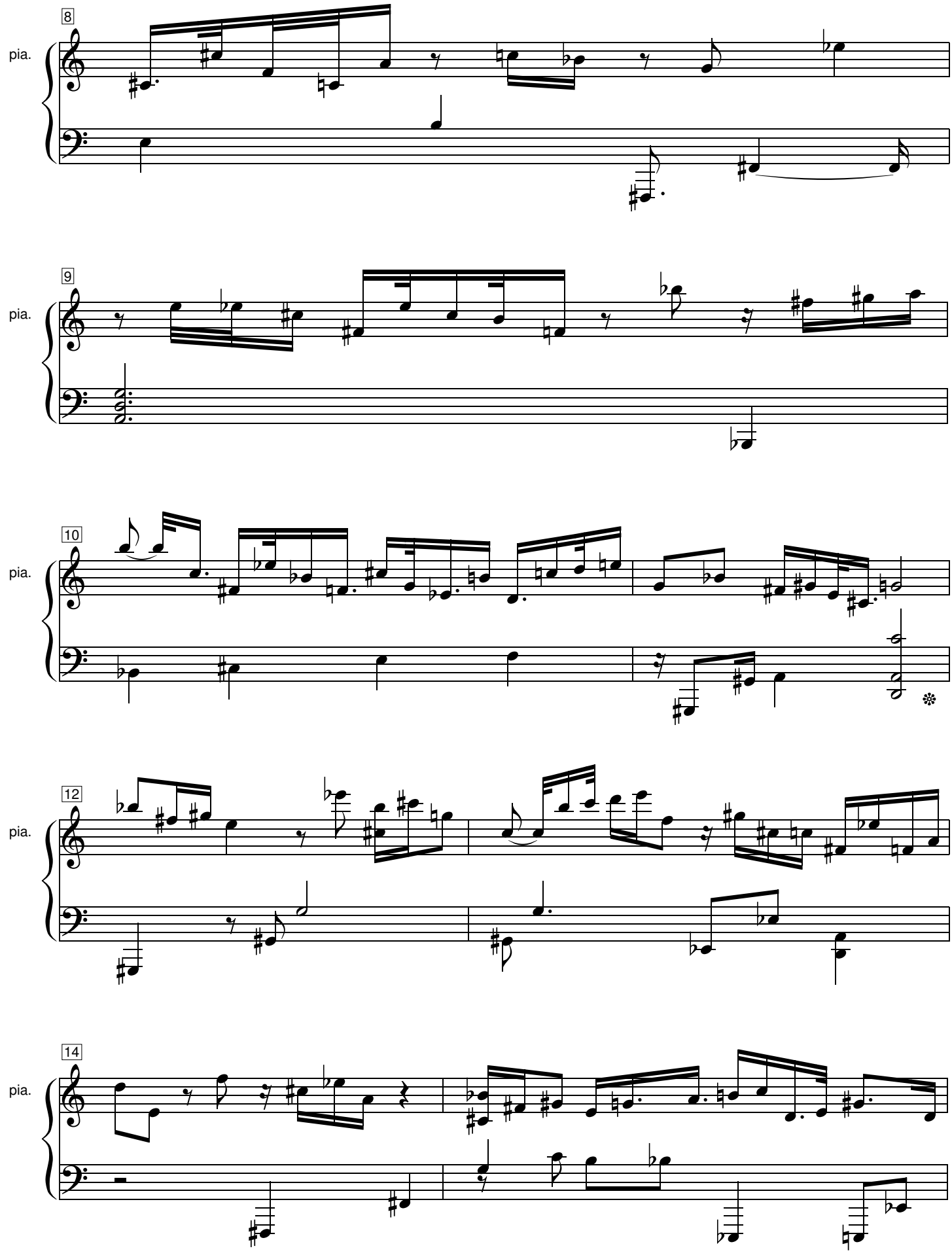
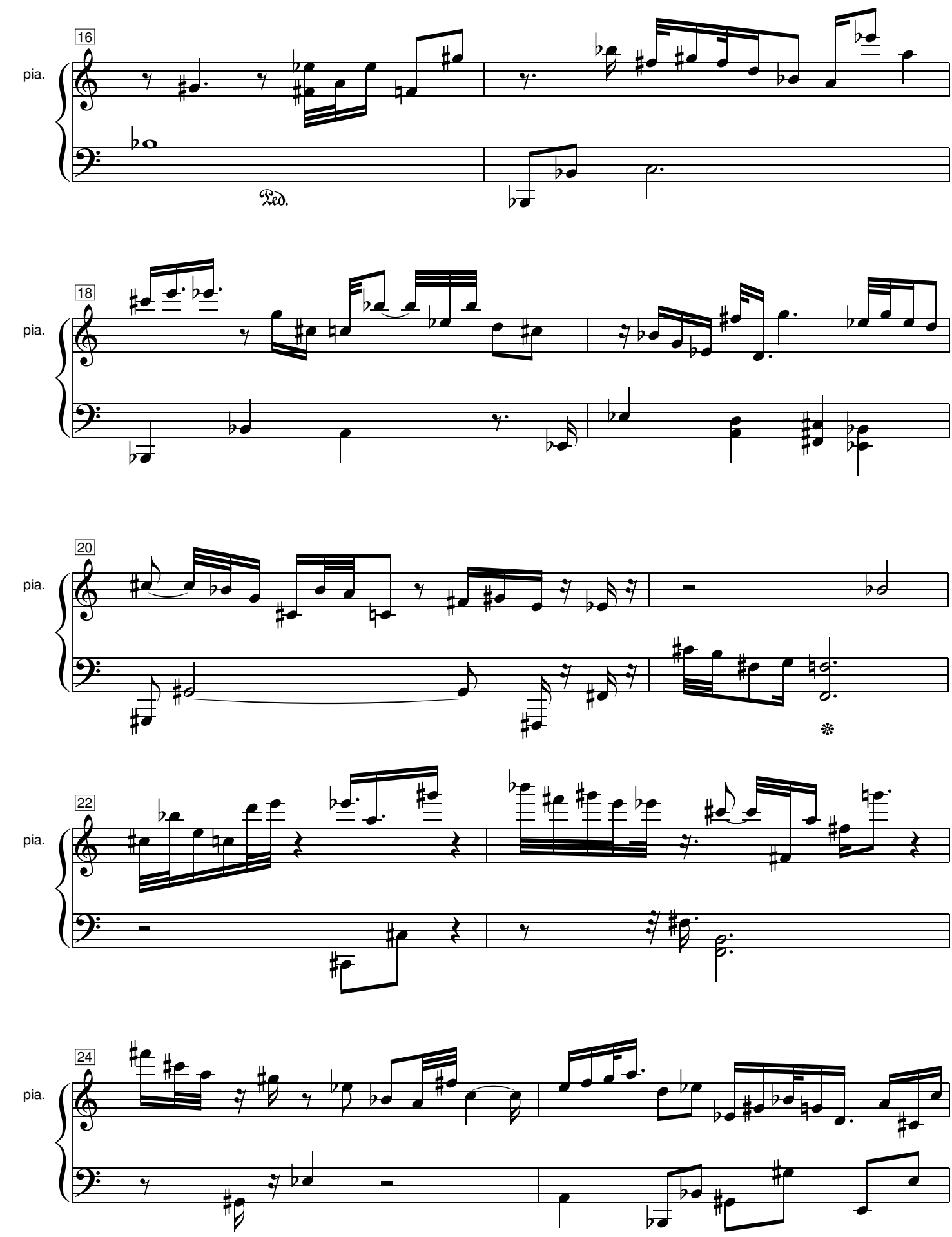
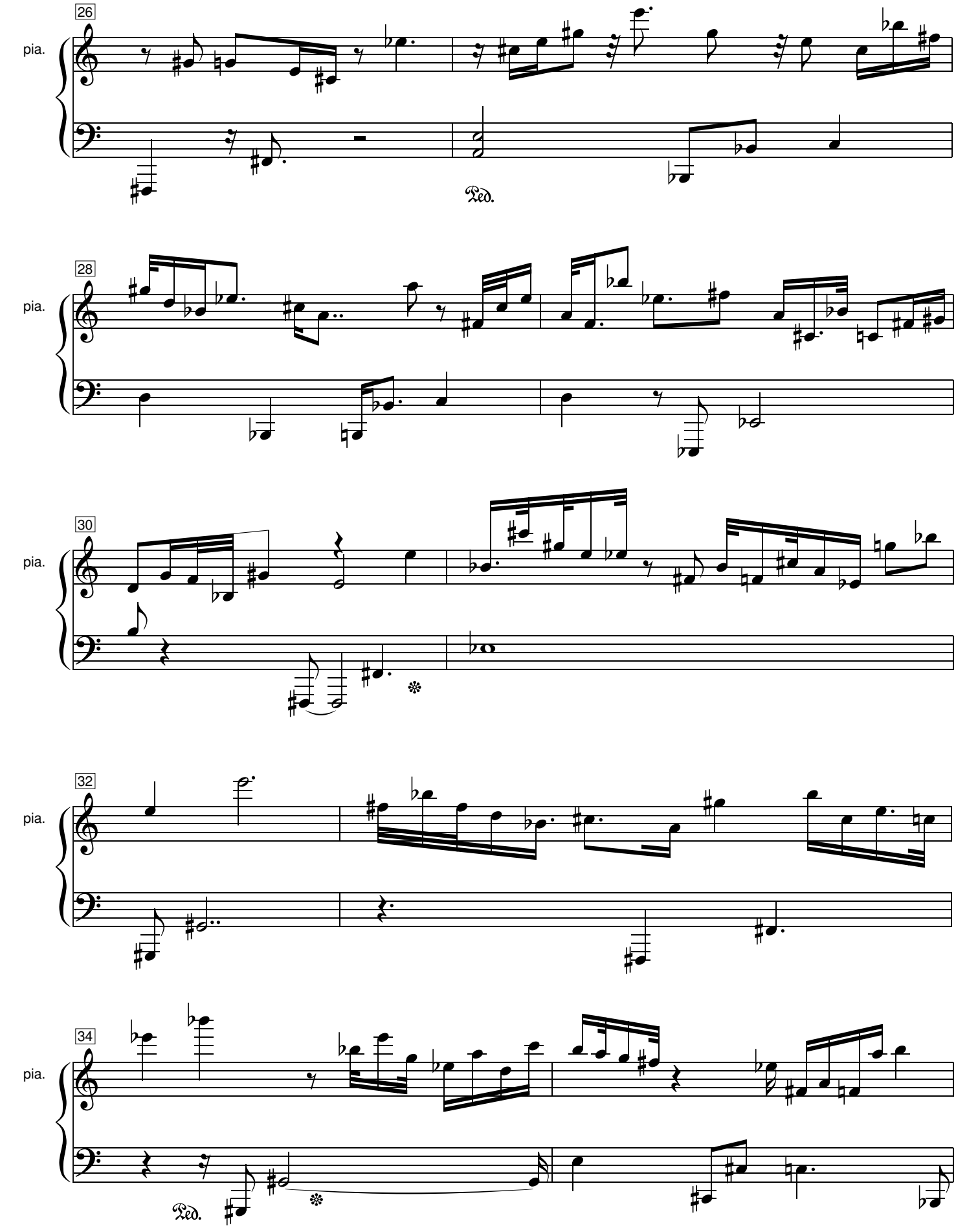
montagne chaos

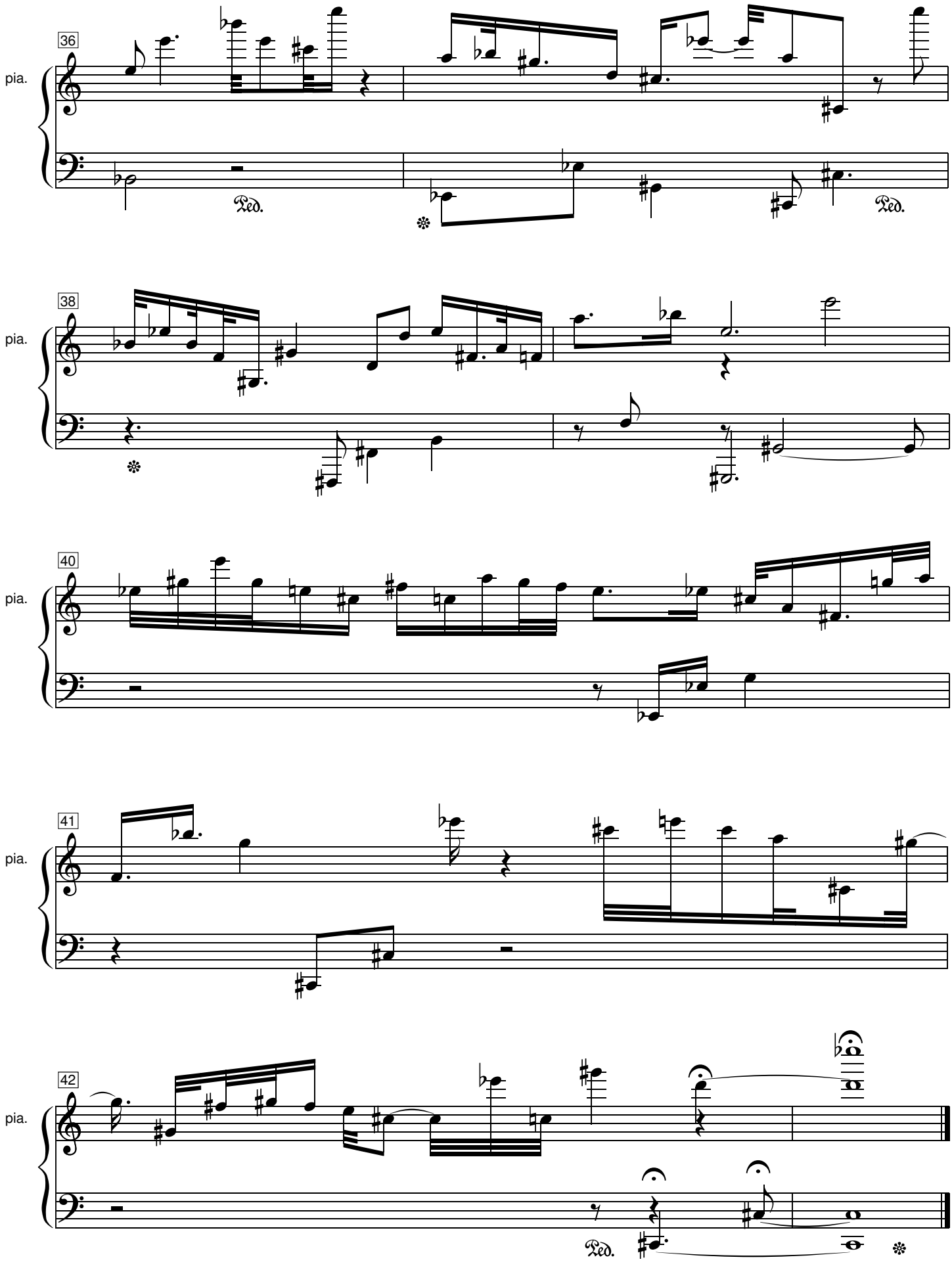
la musique est non mesurée (les mesures ne servent que de repères)
Il faut retenir l'idée d'un rythme saccadé, hachuré. Les lignes sont brisées.
Il ne faut donc pas forcément s'obliger à un respect strict des valeurs
écrites.Suggérer le chaos. Nuance globalement constante, variant
entre f et ff , parfois mf.




8
pia.
9
pia.
10
pia.
12
pia.
14
pia.


16
pia.
Ped.
18
pia.
20
pia.
22
pia.
24
pia.


26
pia.
Ped.
28
pia.
30
pia.
32
pia.
34
pia.
Ped.


36
pia.
Ped.
Ped.
38
pia.
40
pia.
41
pia.
42
pia.
Ped.

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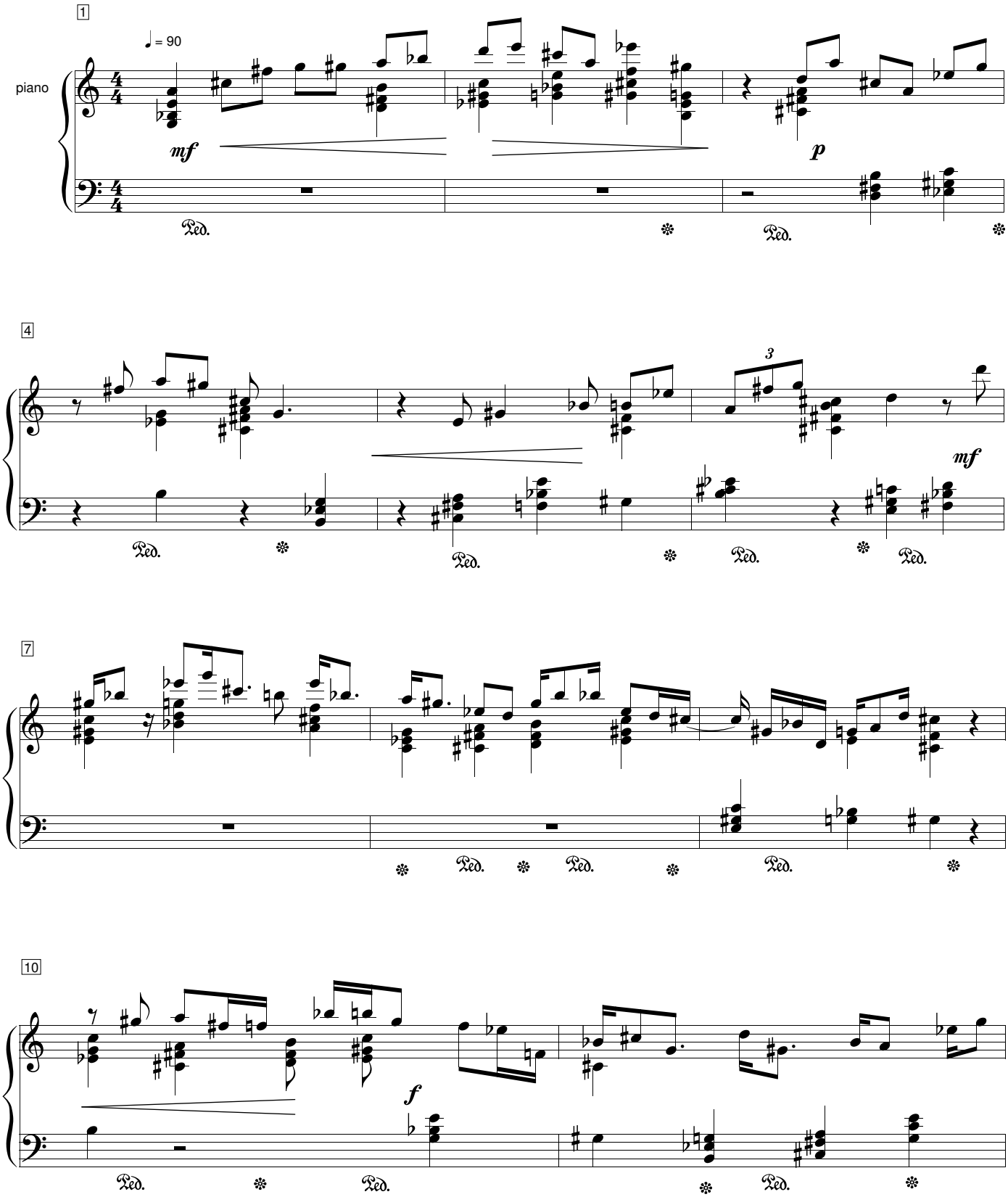
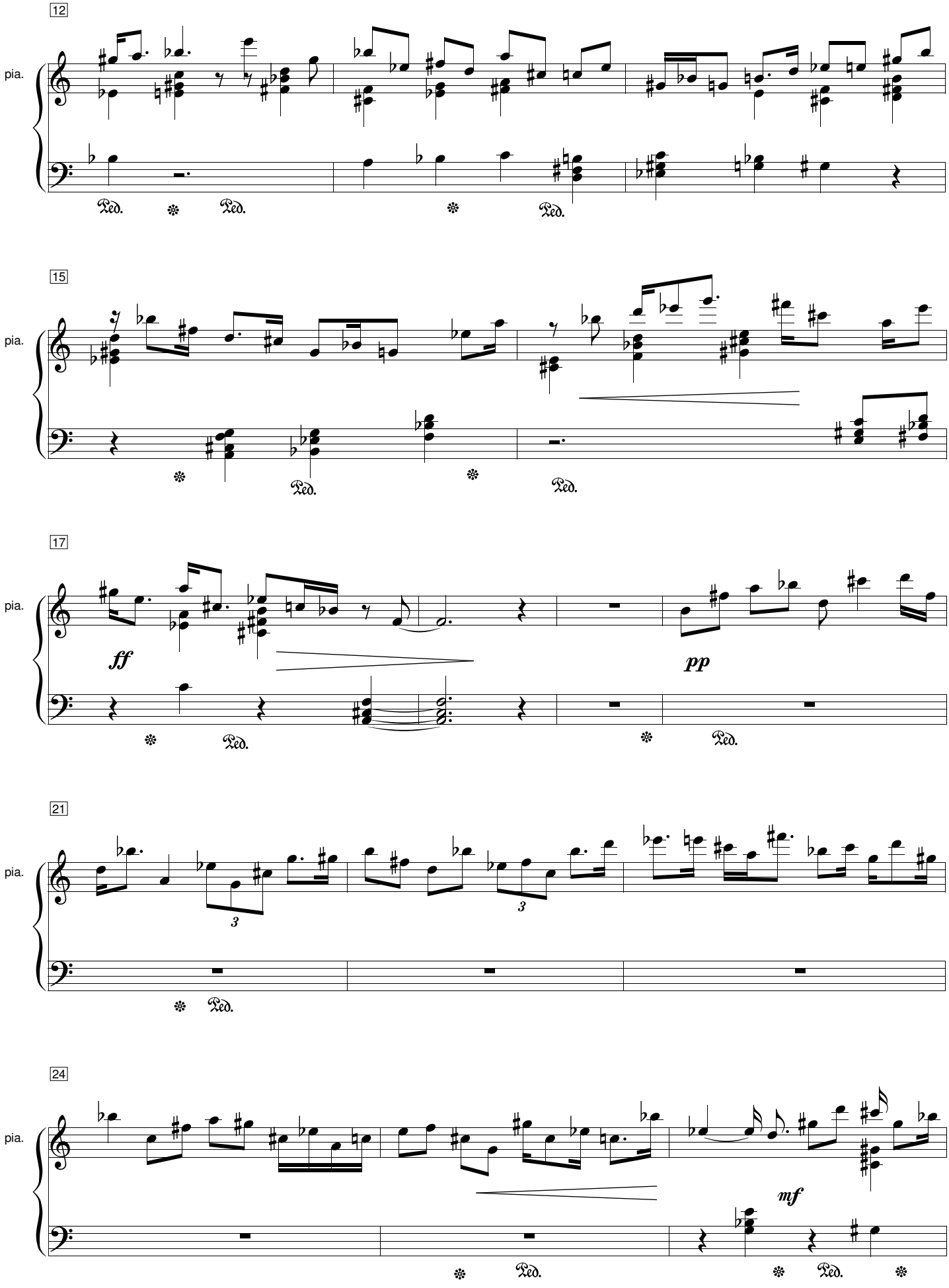
nappe et vague

Tout en gardant le principe de "l'effet de pédale" on est pas obligé
de respecter strictement les pédales écrites. Les nuances sont indicatives.

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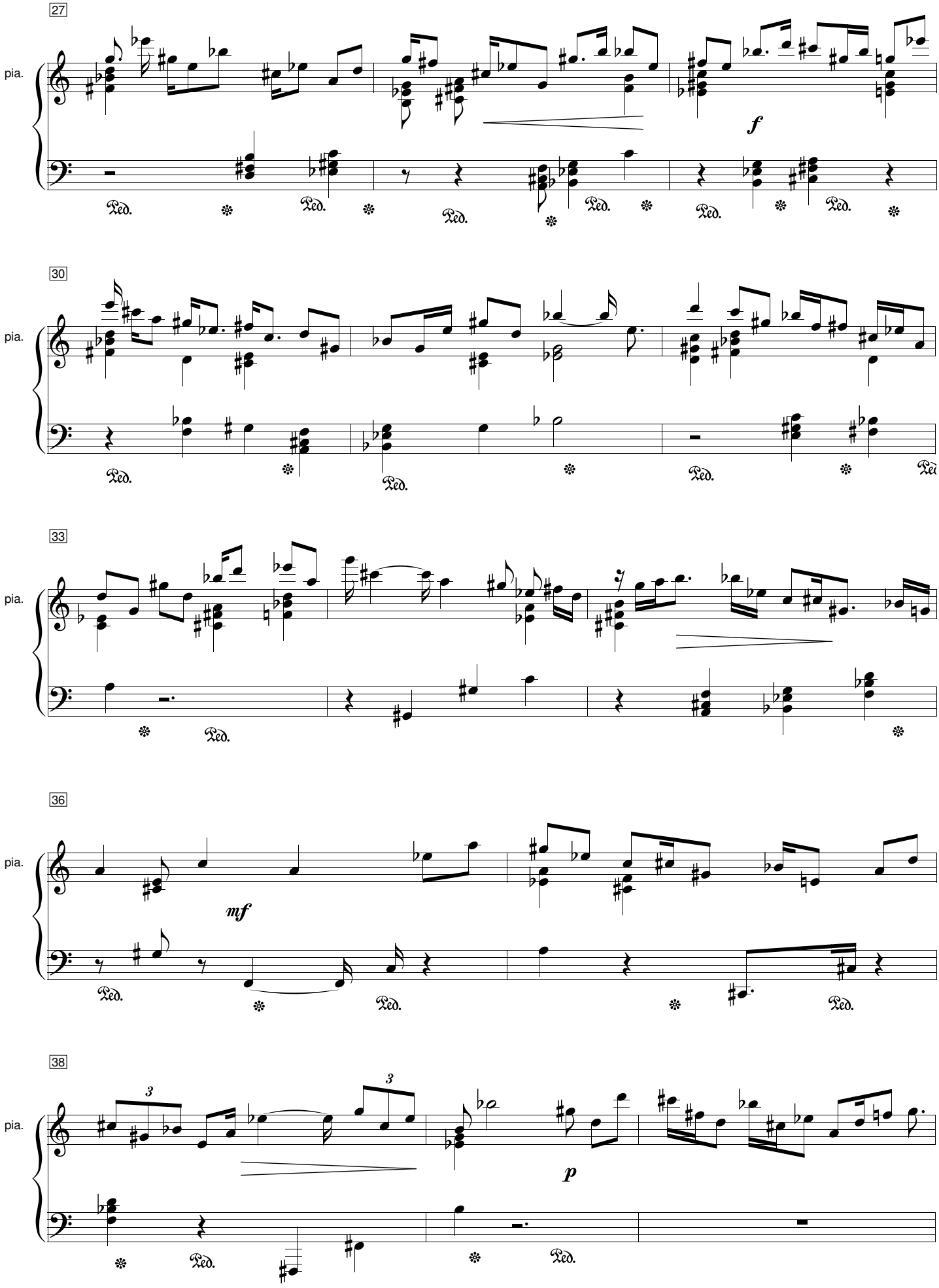
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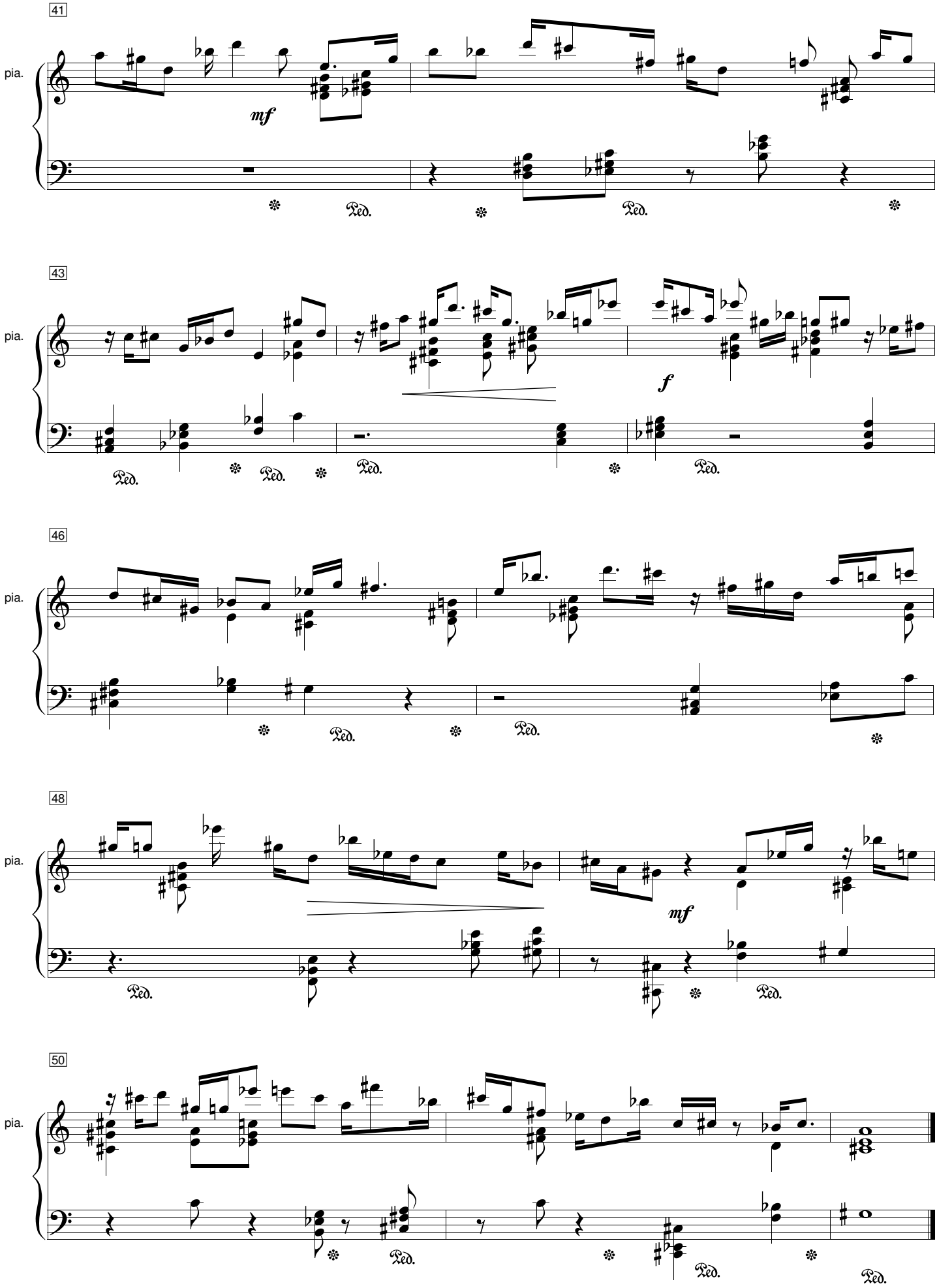
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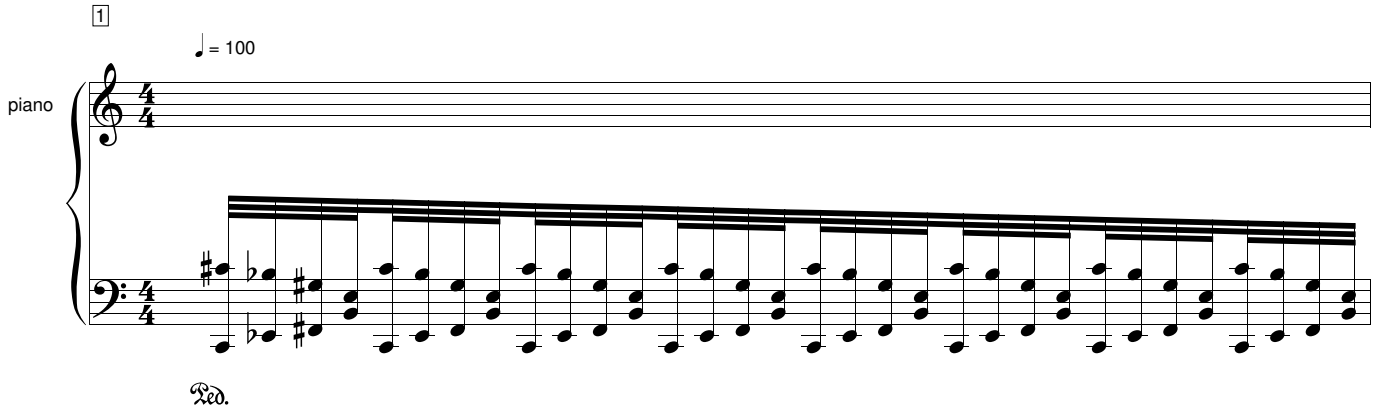
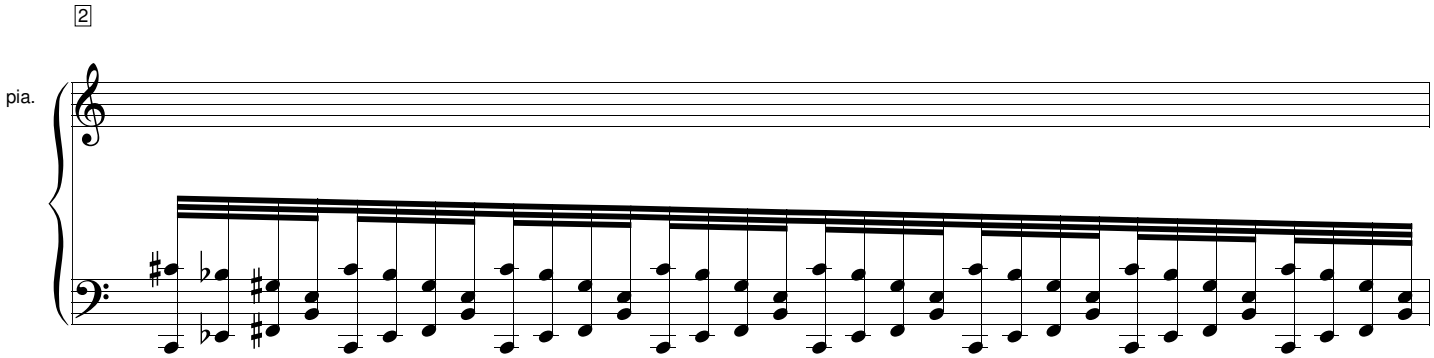
nappe

Jouer avec la pédale : effet de résonnance "noyer le son dans une masse unique".
Parfois accentuer certaines notes d'une série pour casser l'effet répétitif et introduire une sorte de pulsation à l'intérieur d'un motif régulier.
EX : sur un groupe de 4 triples croches on en accentue une de manière à la mettre en évidence par rapport aux 3 autres et on répercute cet accent sur tous les groupes identiques de la mesure. On peut placer plusieurs accents différents sur les groupes (EX première note du premier groupe et 3ième du suivant ...) et étendre éventuellement la pulsation au delà d'une mesure.
Pour les nuances faire un effet de vagues en alternant des crescendos suivis de decrescendos avec une périodicite variable. par EX on peut rester longtemps sur une même nuance, puis d'un coup alterner les + et les - rapidement à chaque mesure ou à l'intérieur d'une mesure.





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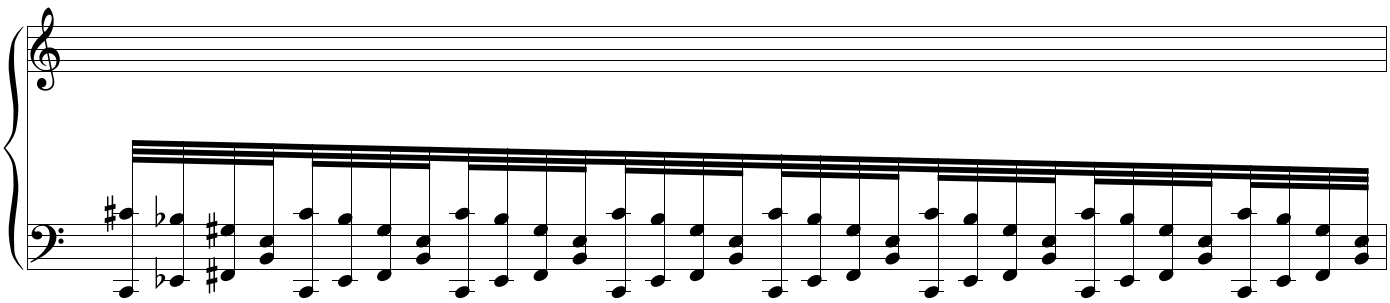

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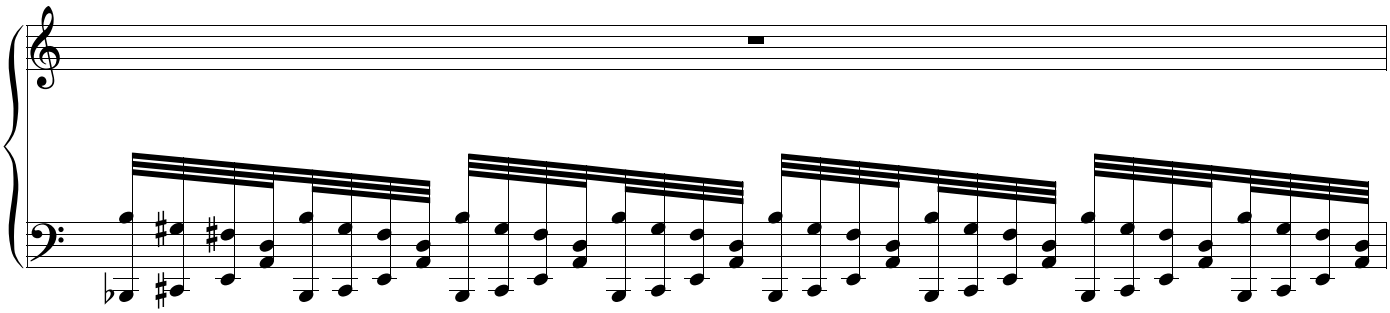

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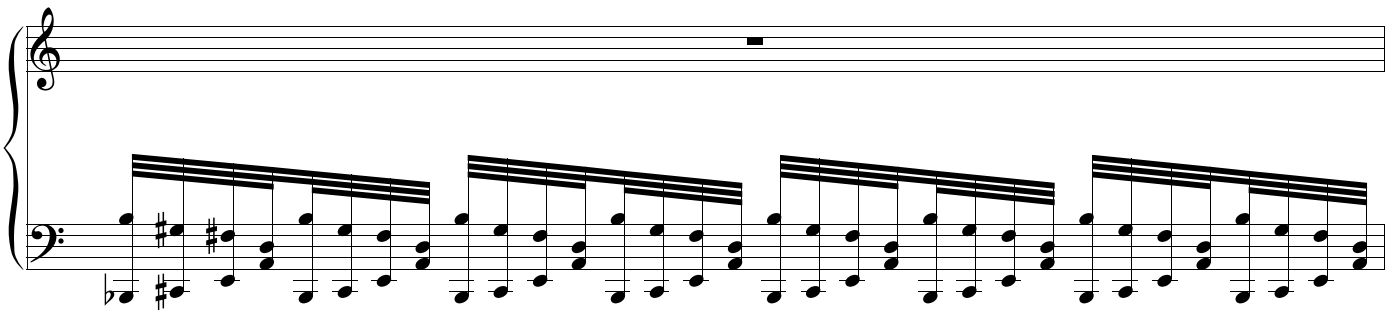

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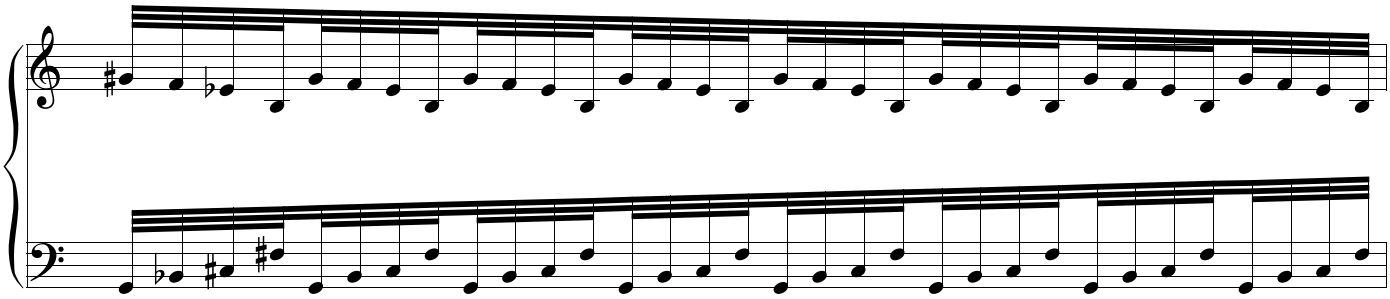

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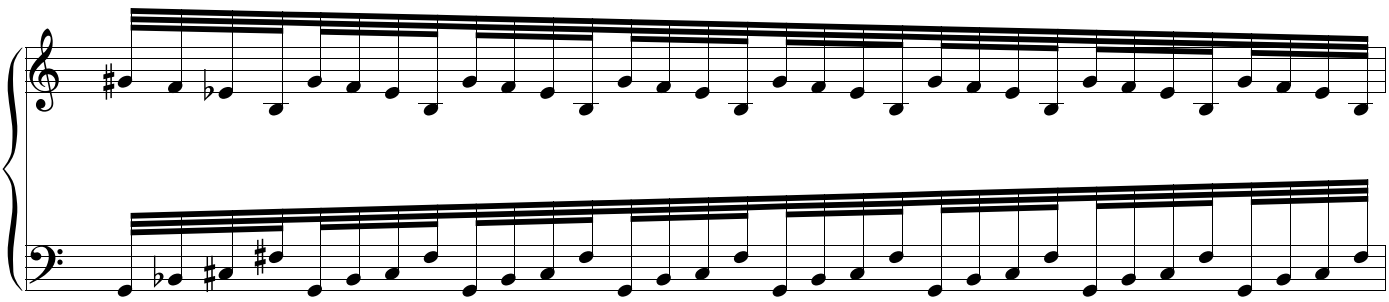

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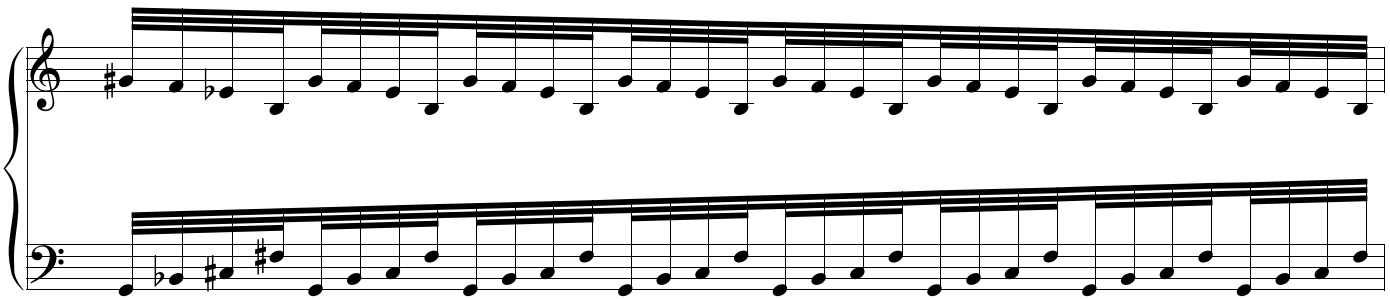

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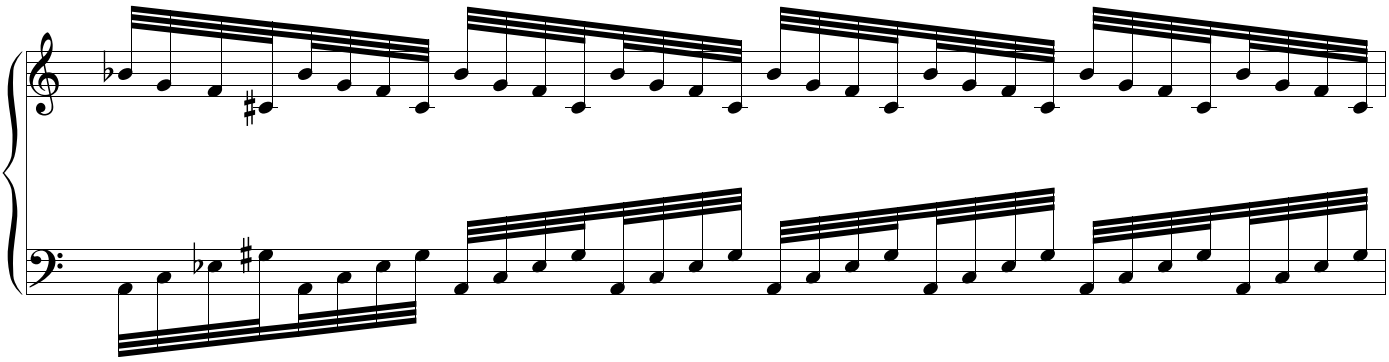

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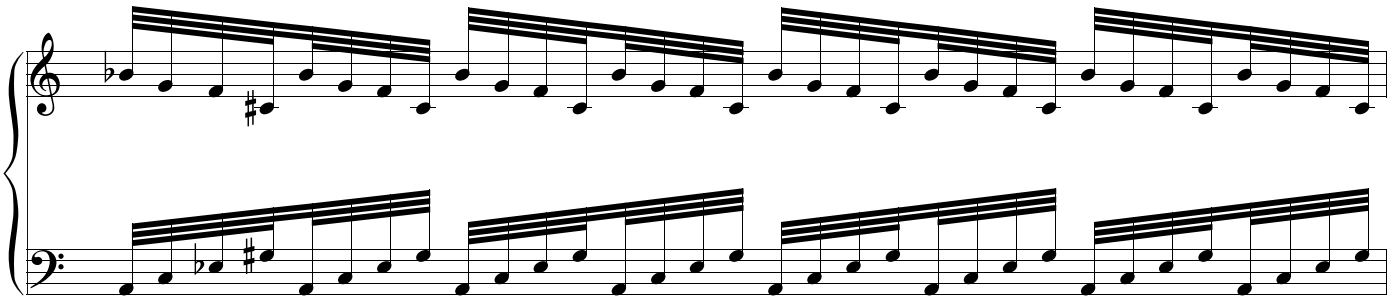

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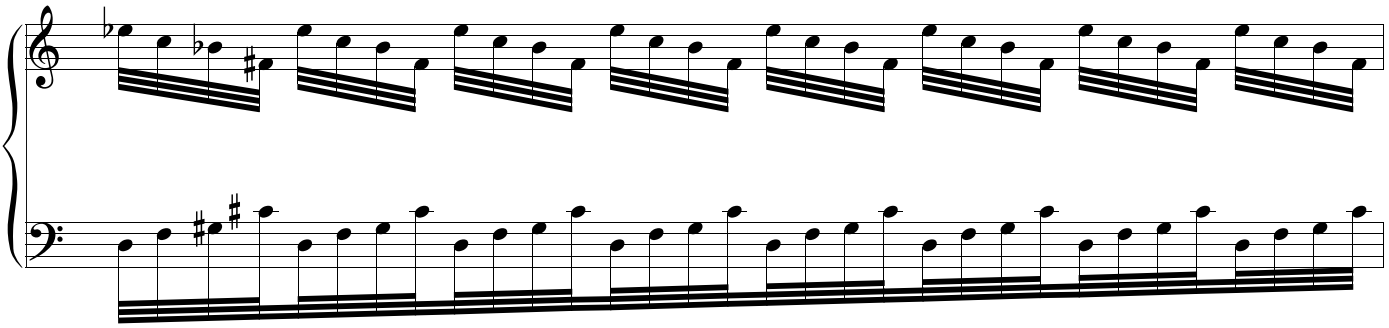

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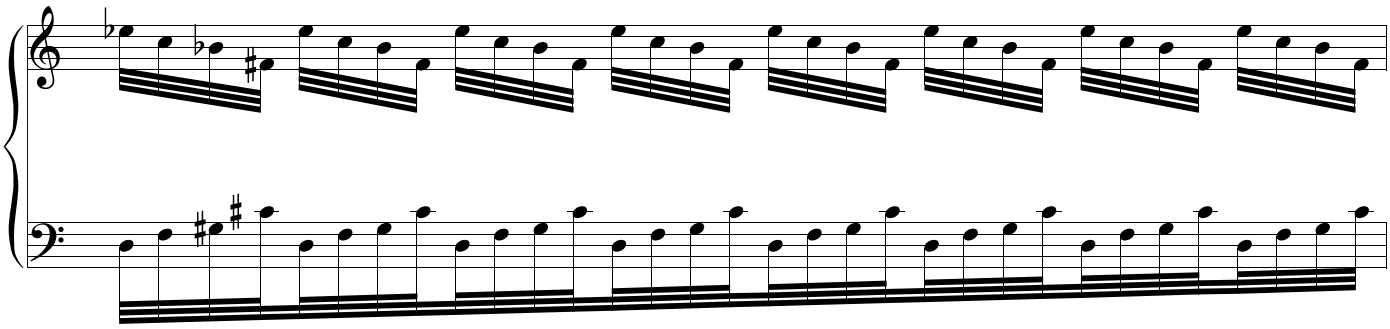

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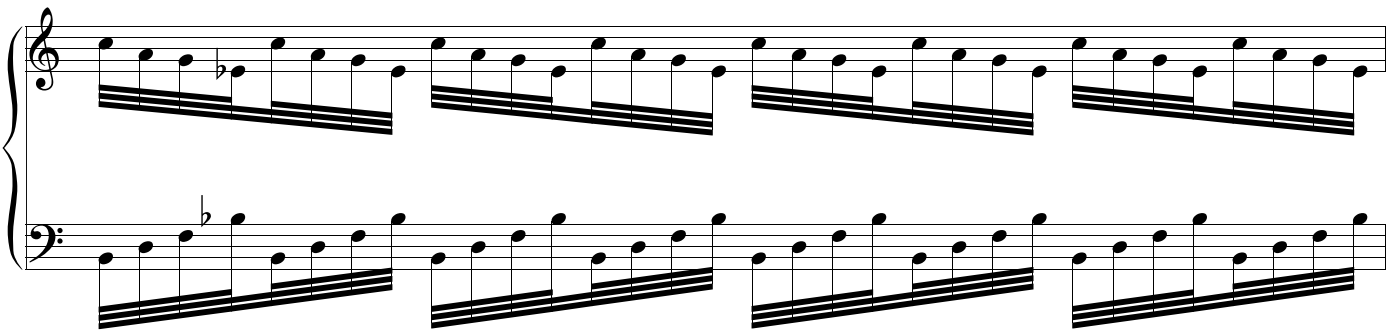

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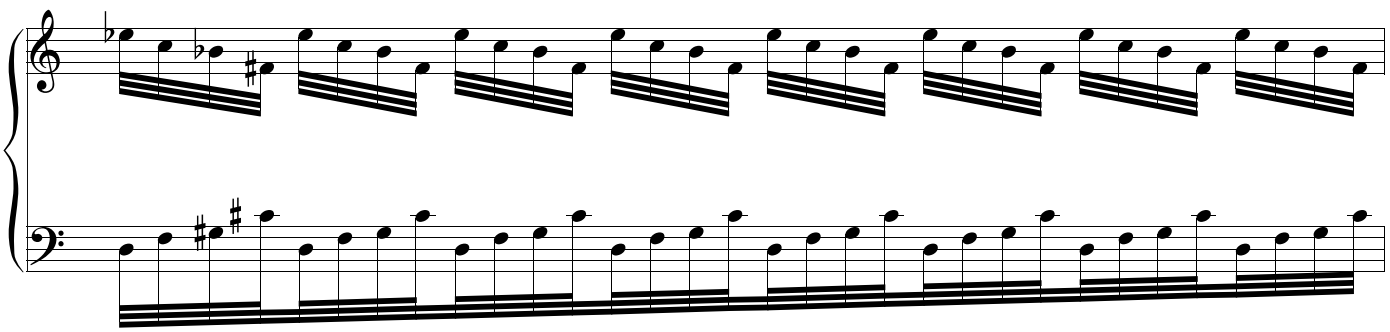

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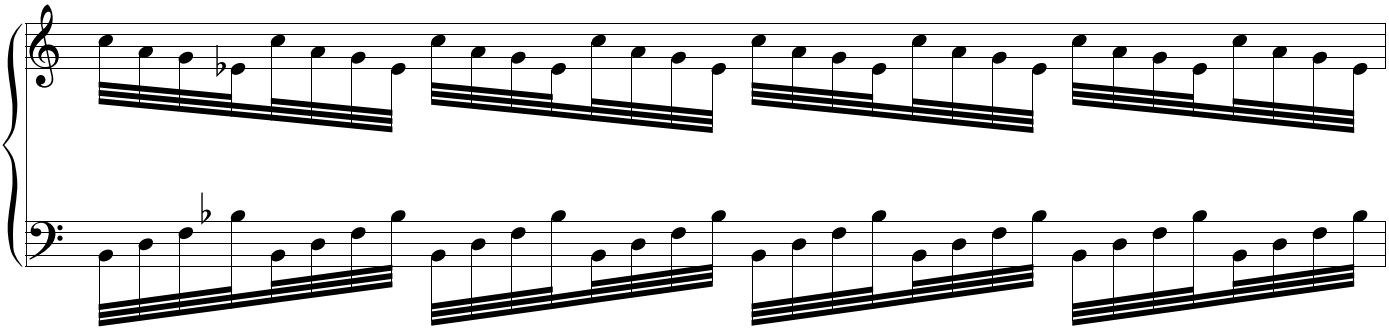

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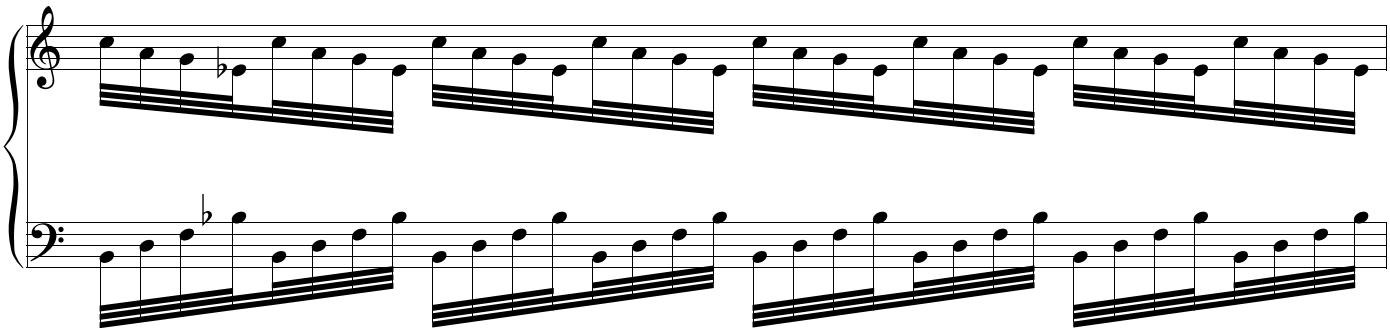

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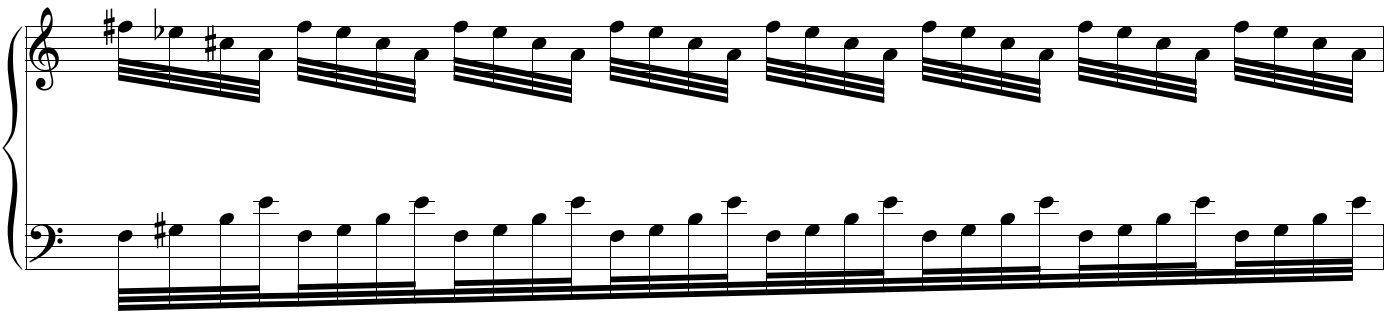

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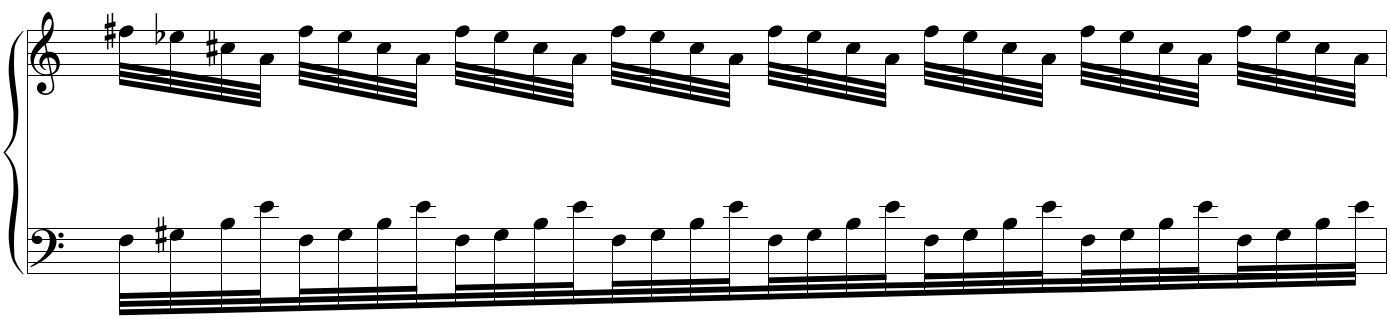

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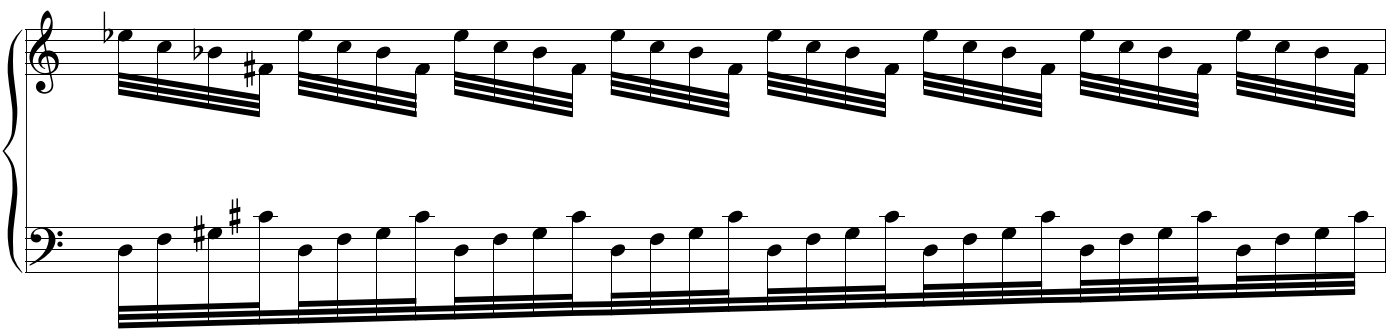

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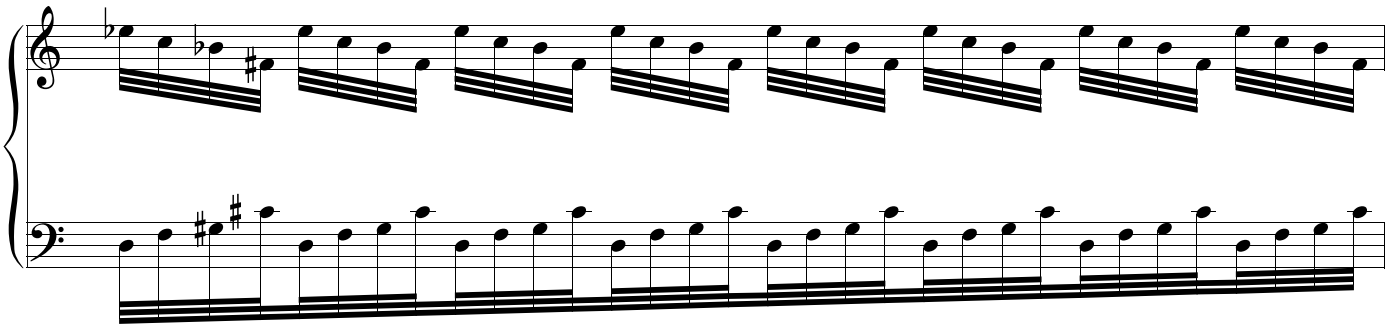

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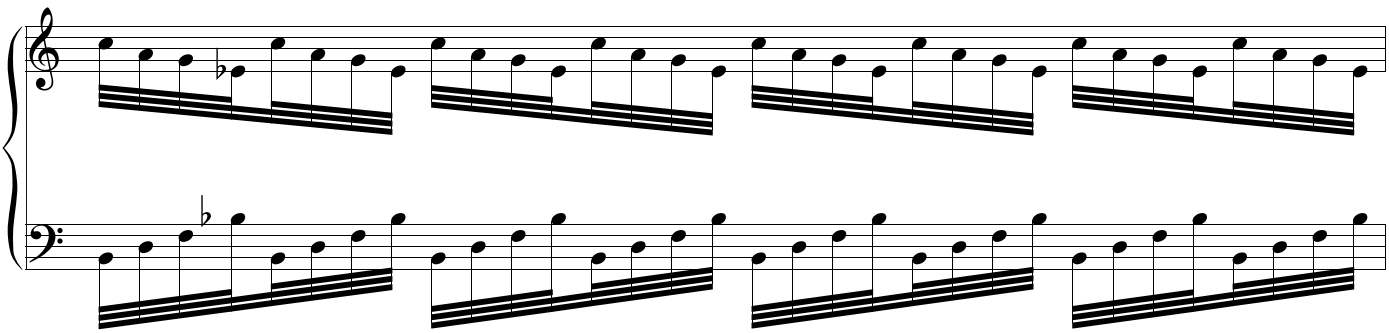

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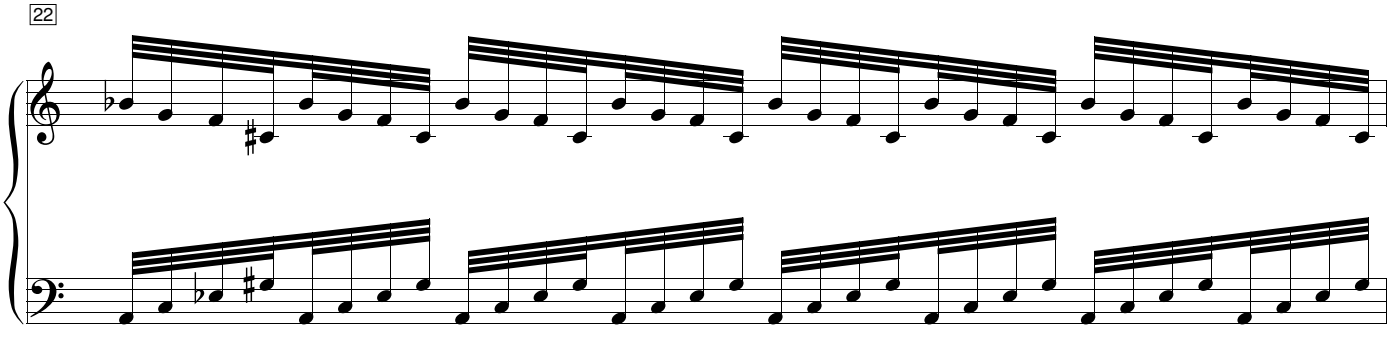

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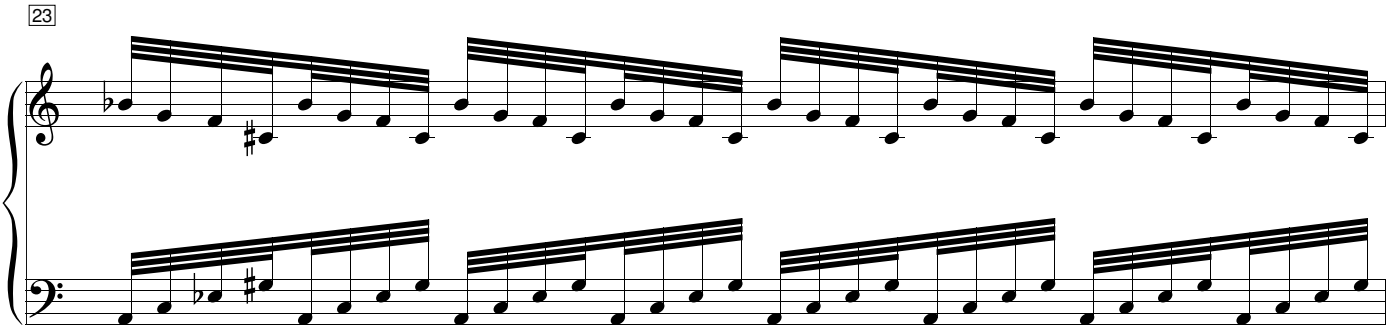

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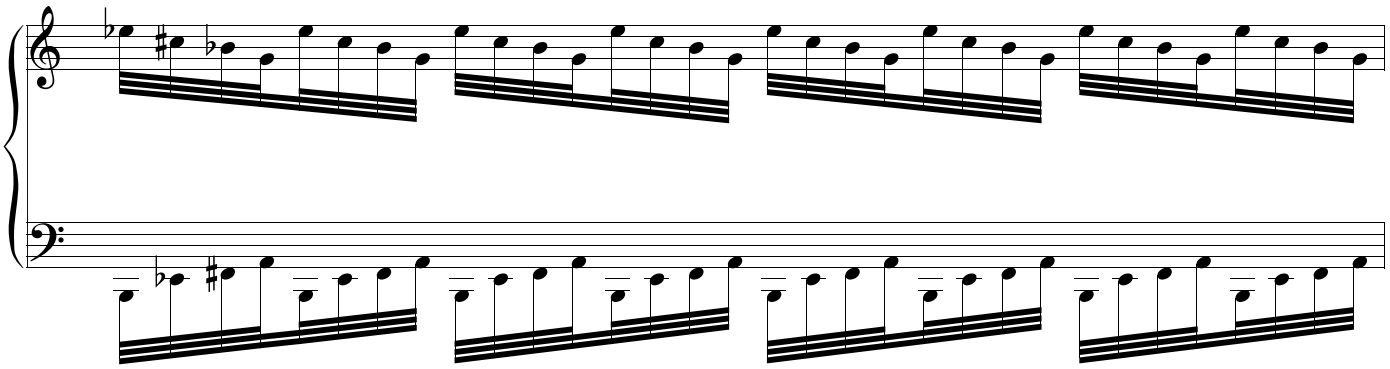

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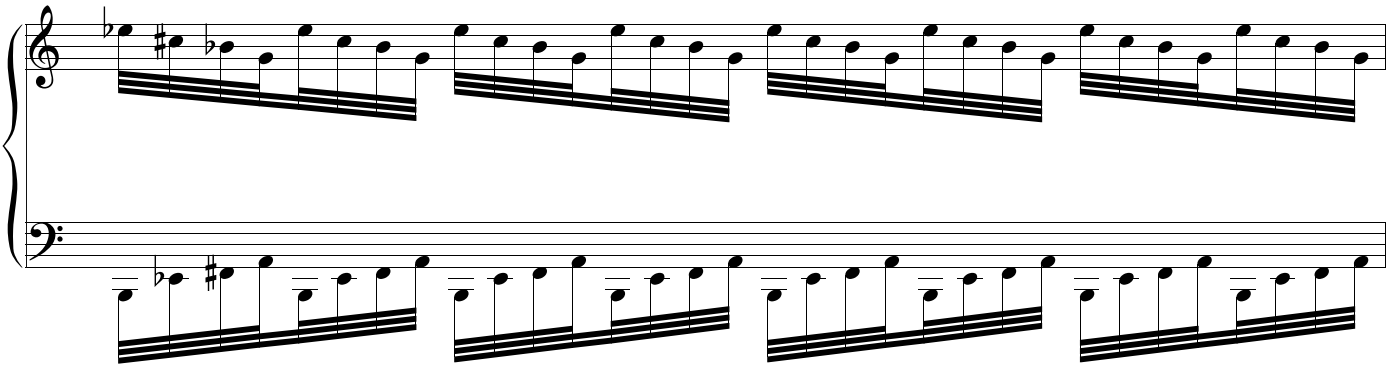

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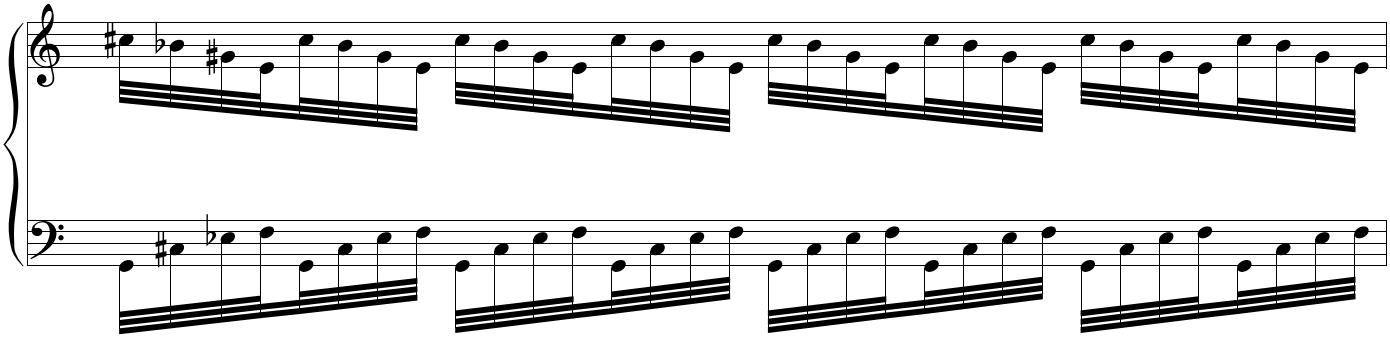

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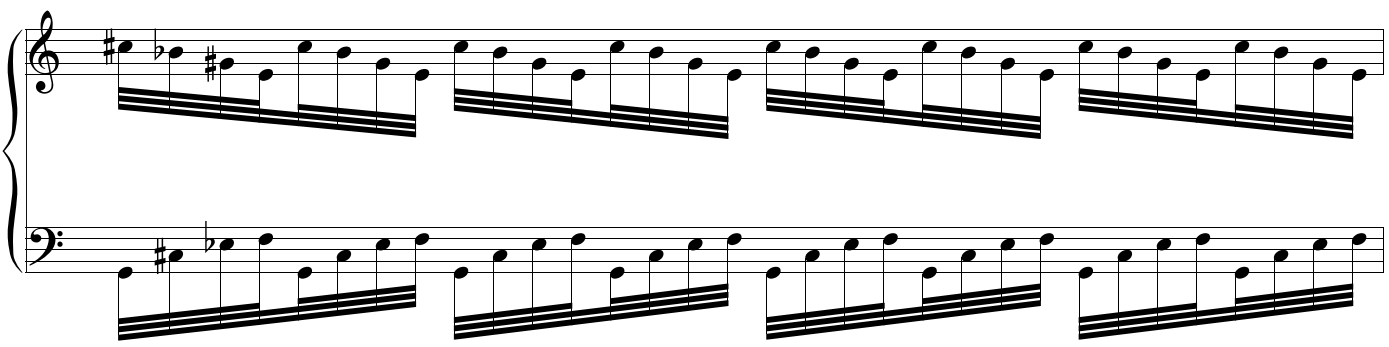

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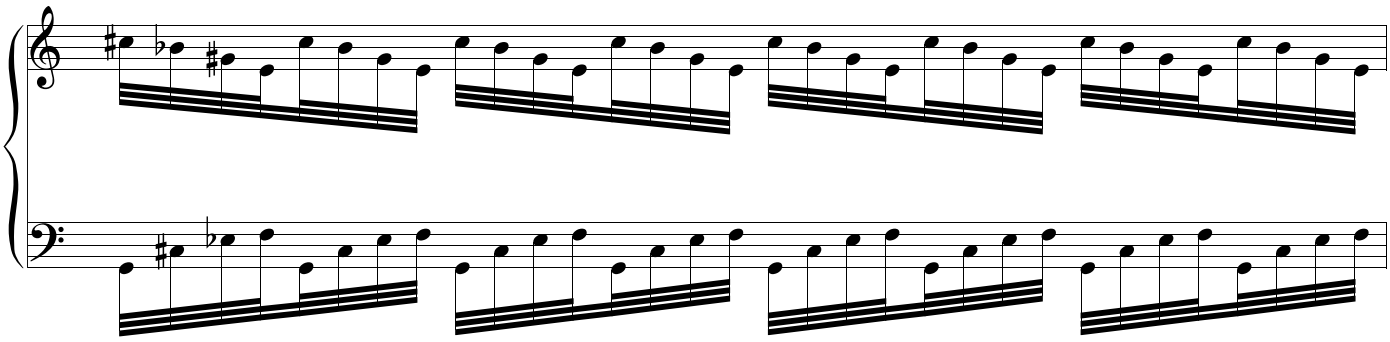

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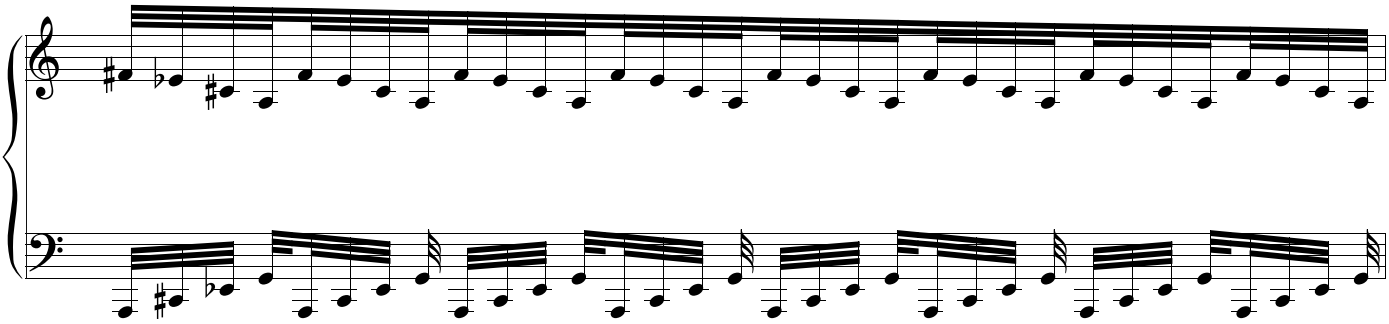

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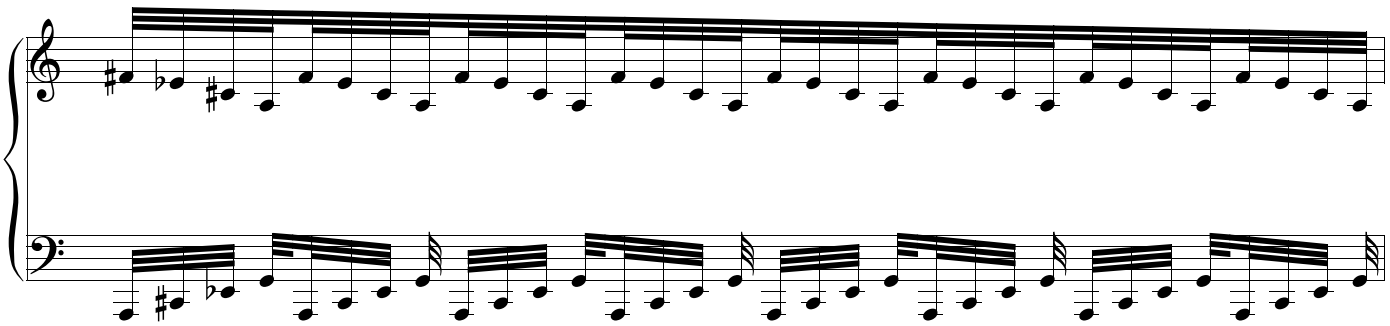

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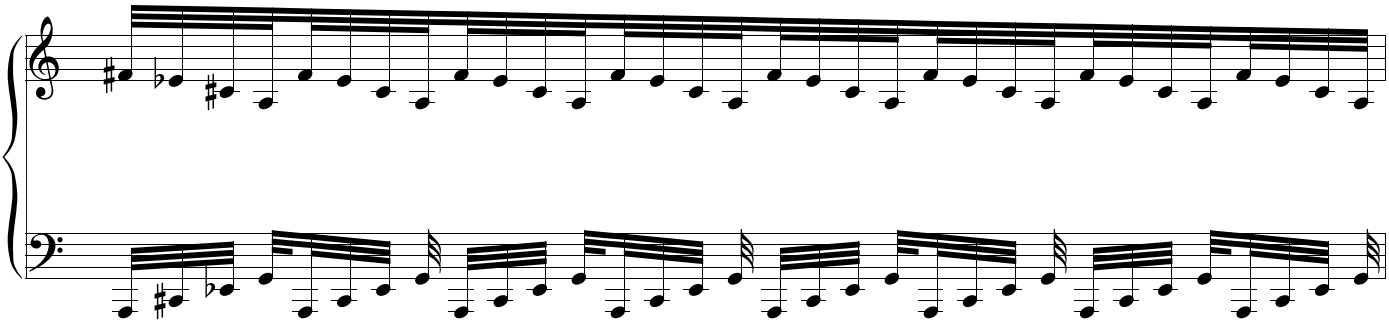

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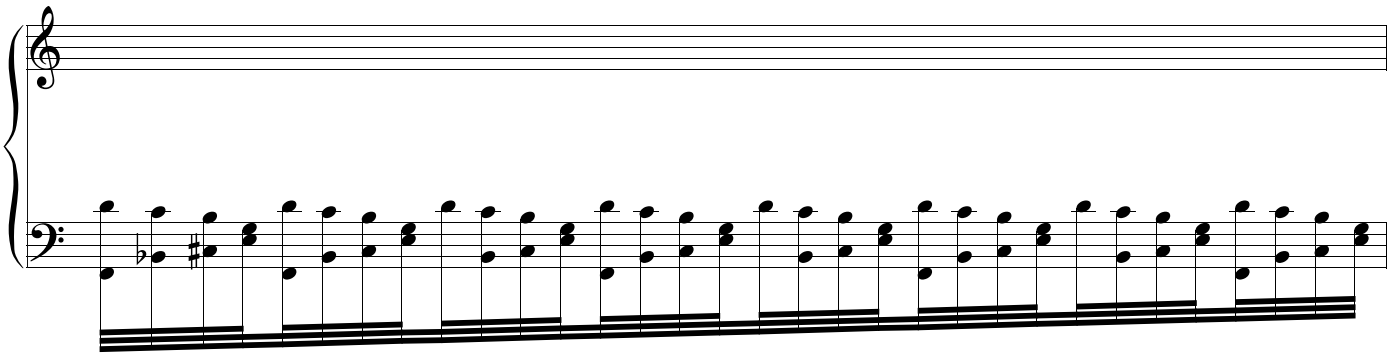

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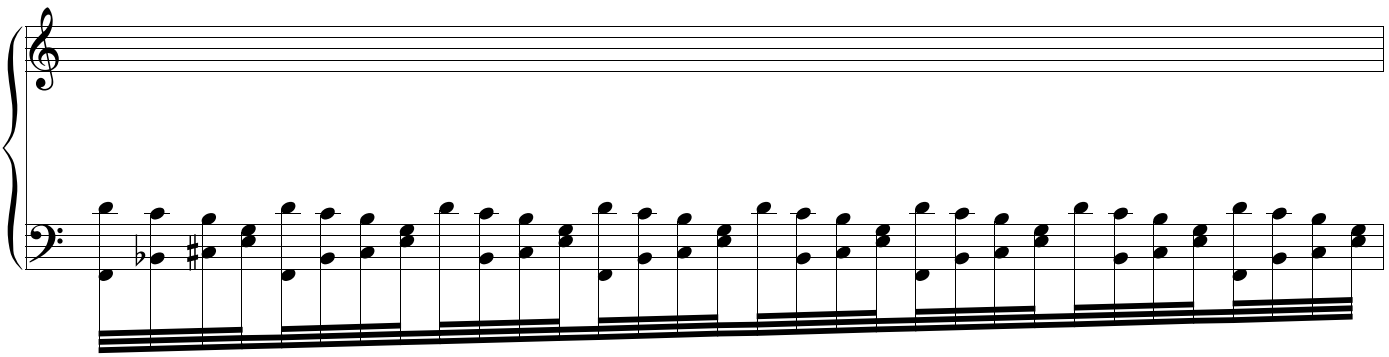

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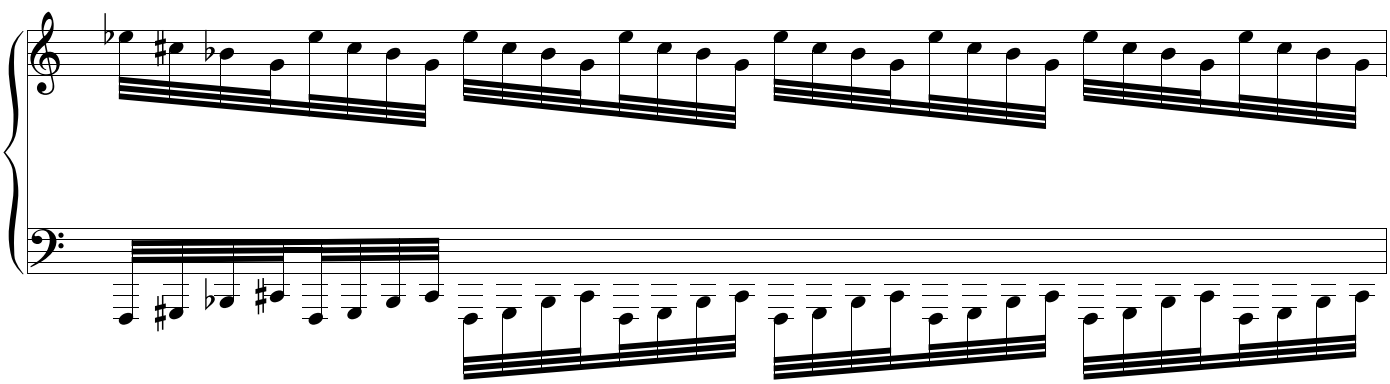

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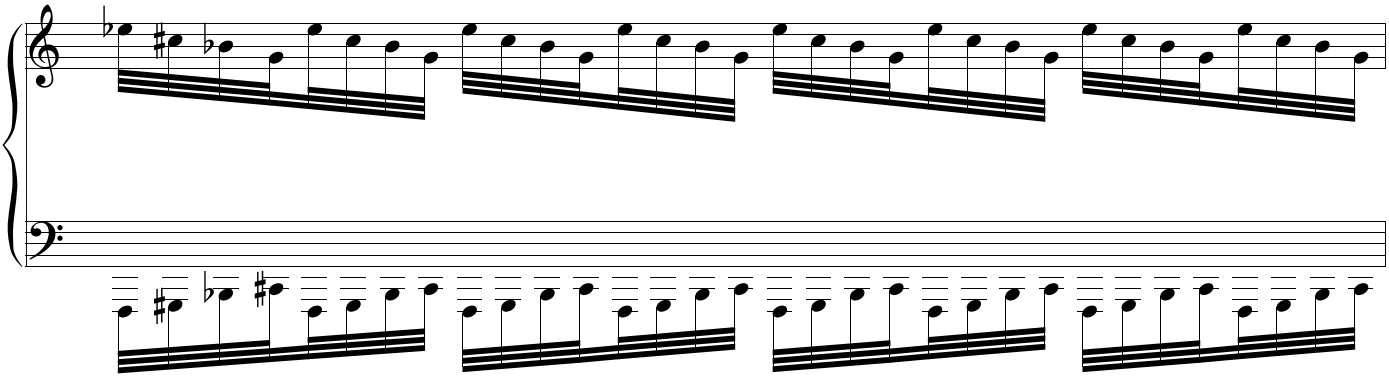

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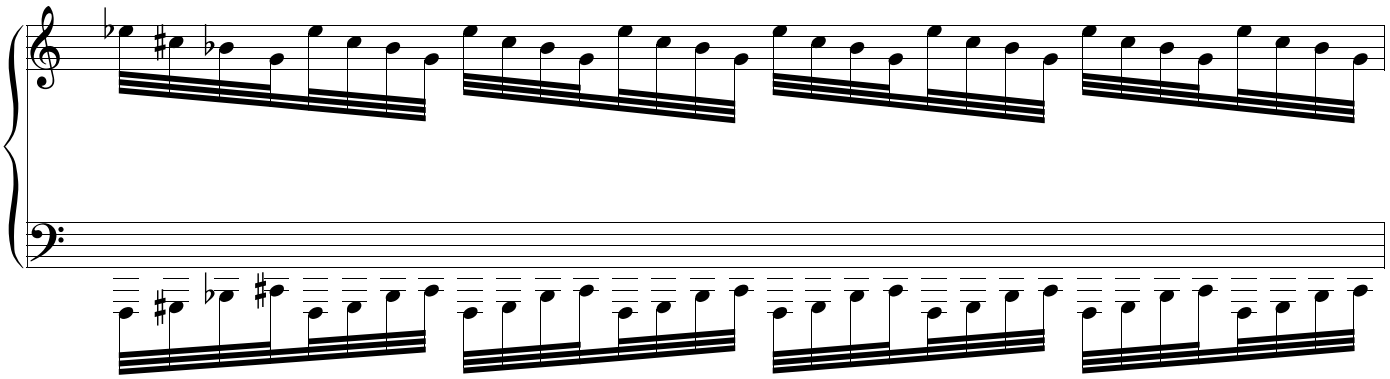

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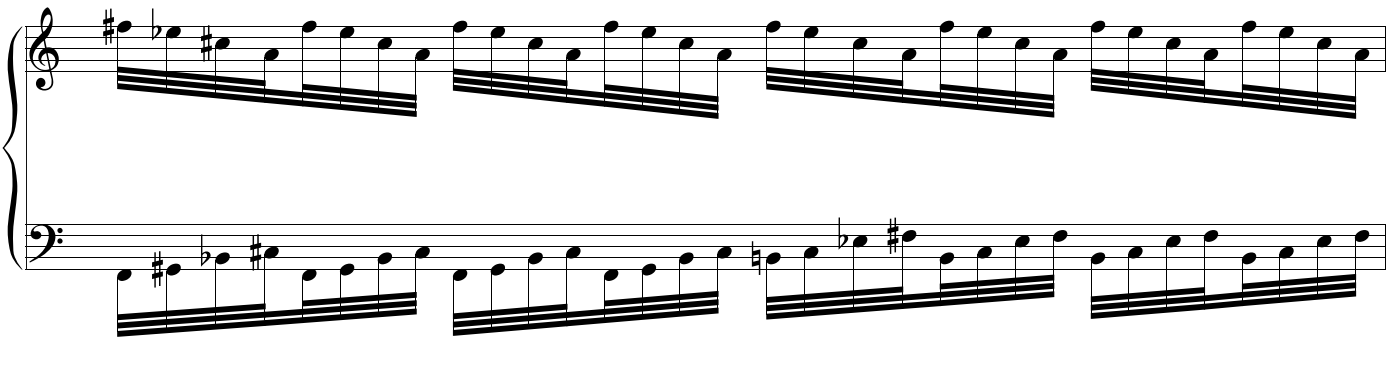

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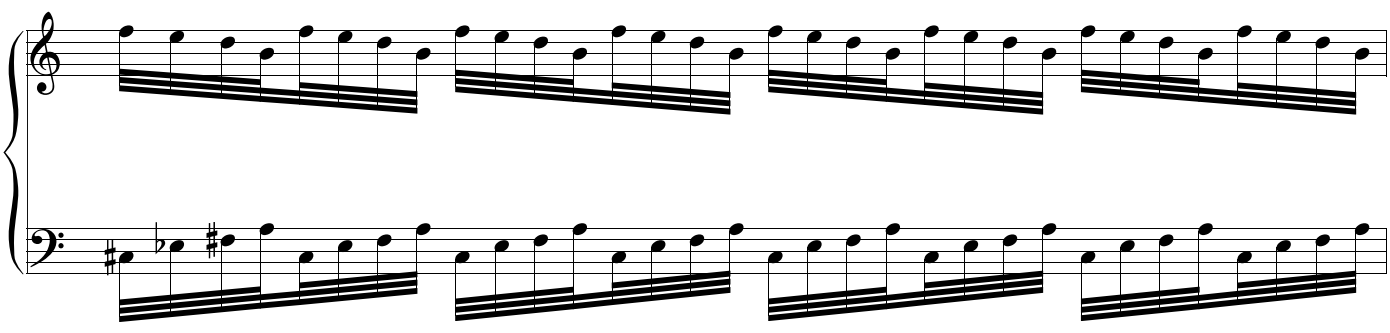

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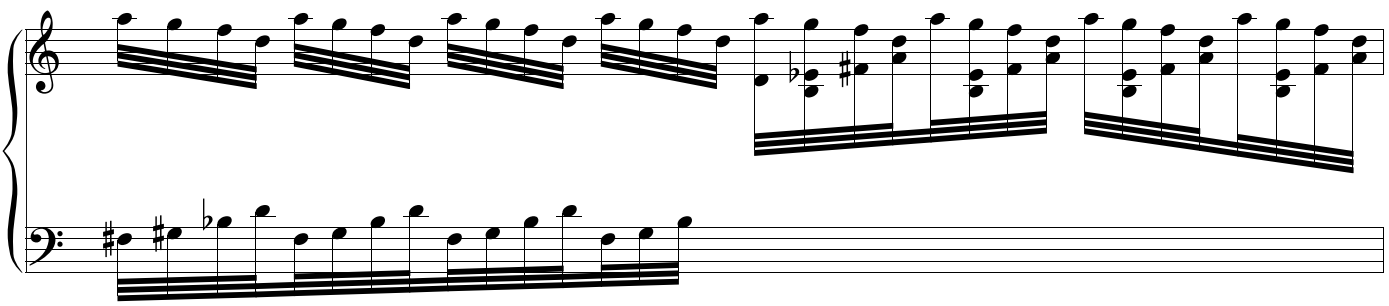

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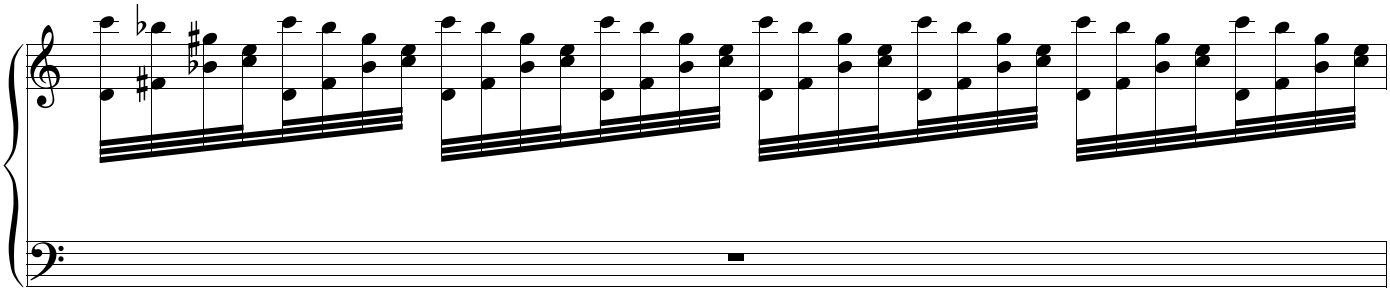

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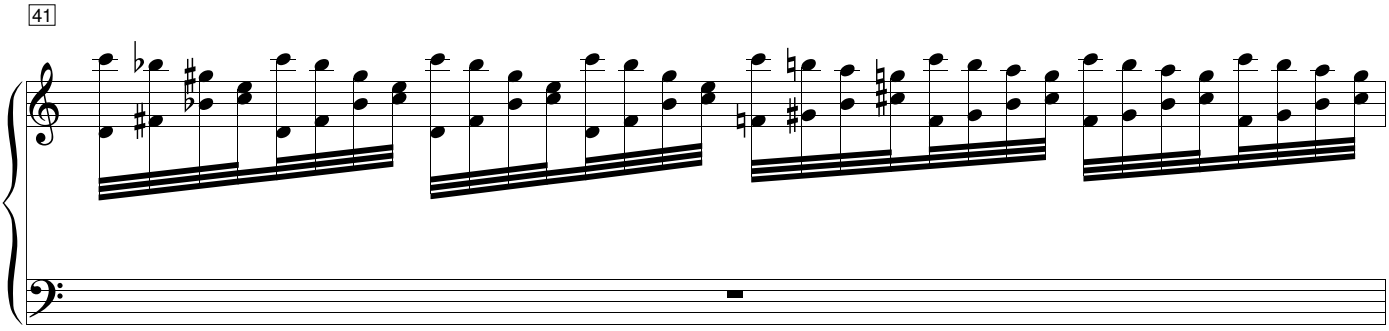

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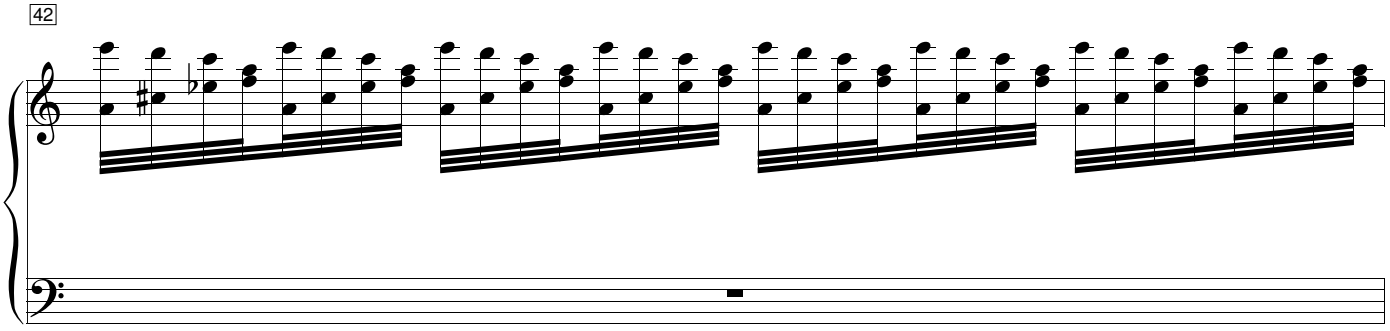

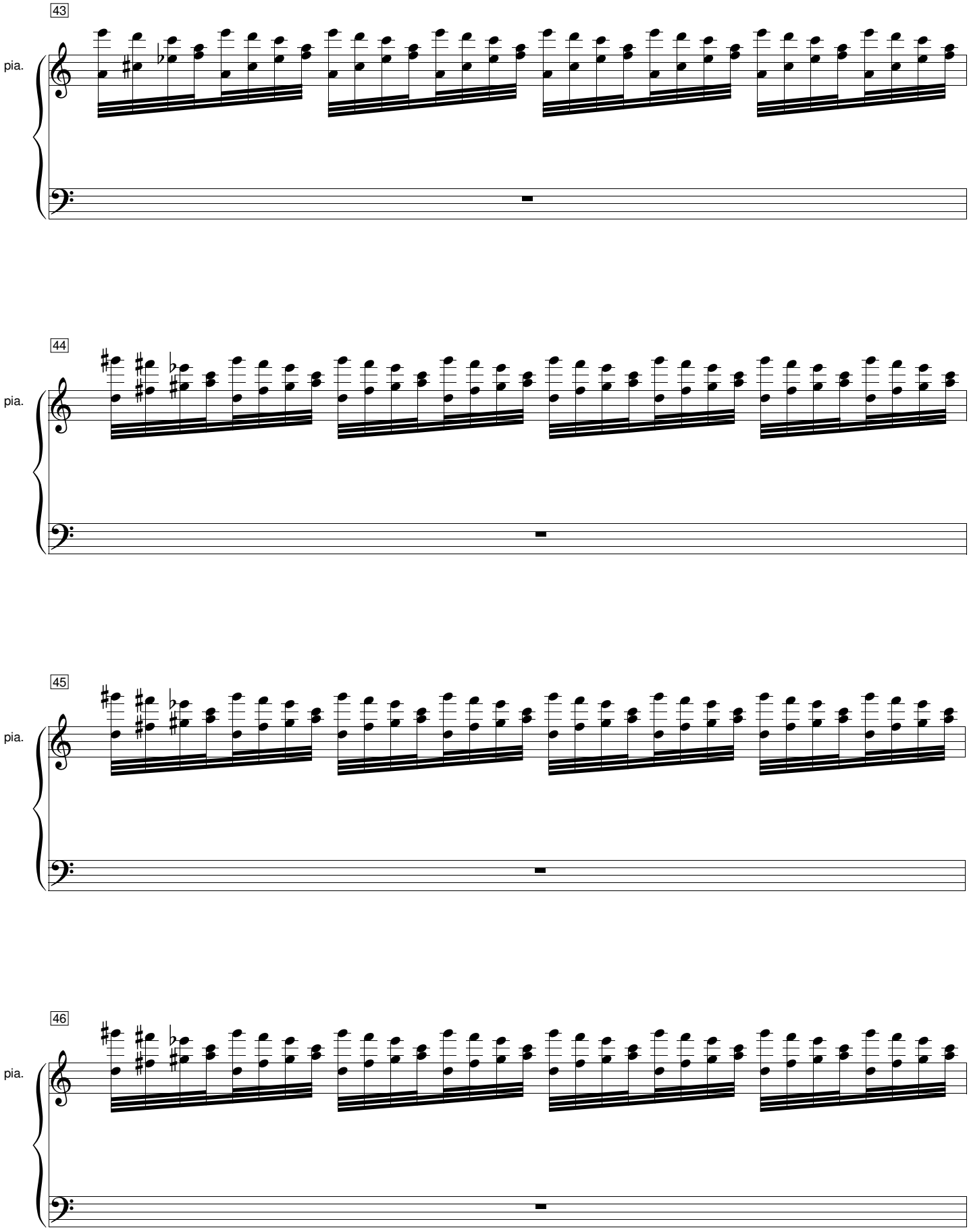
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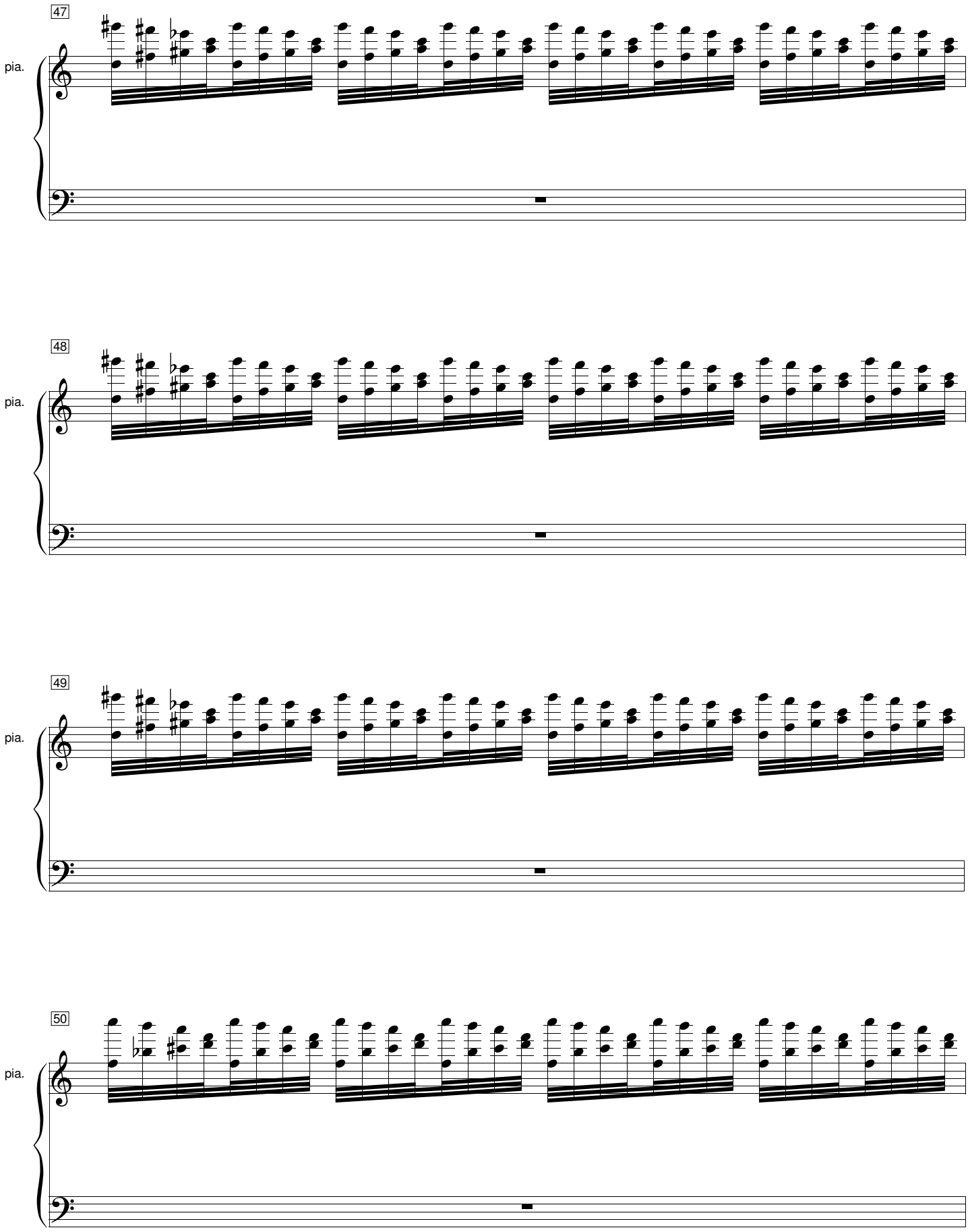
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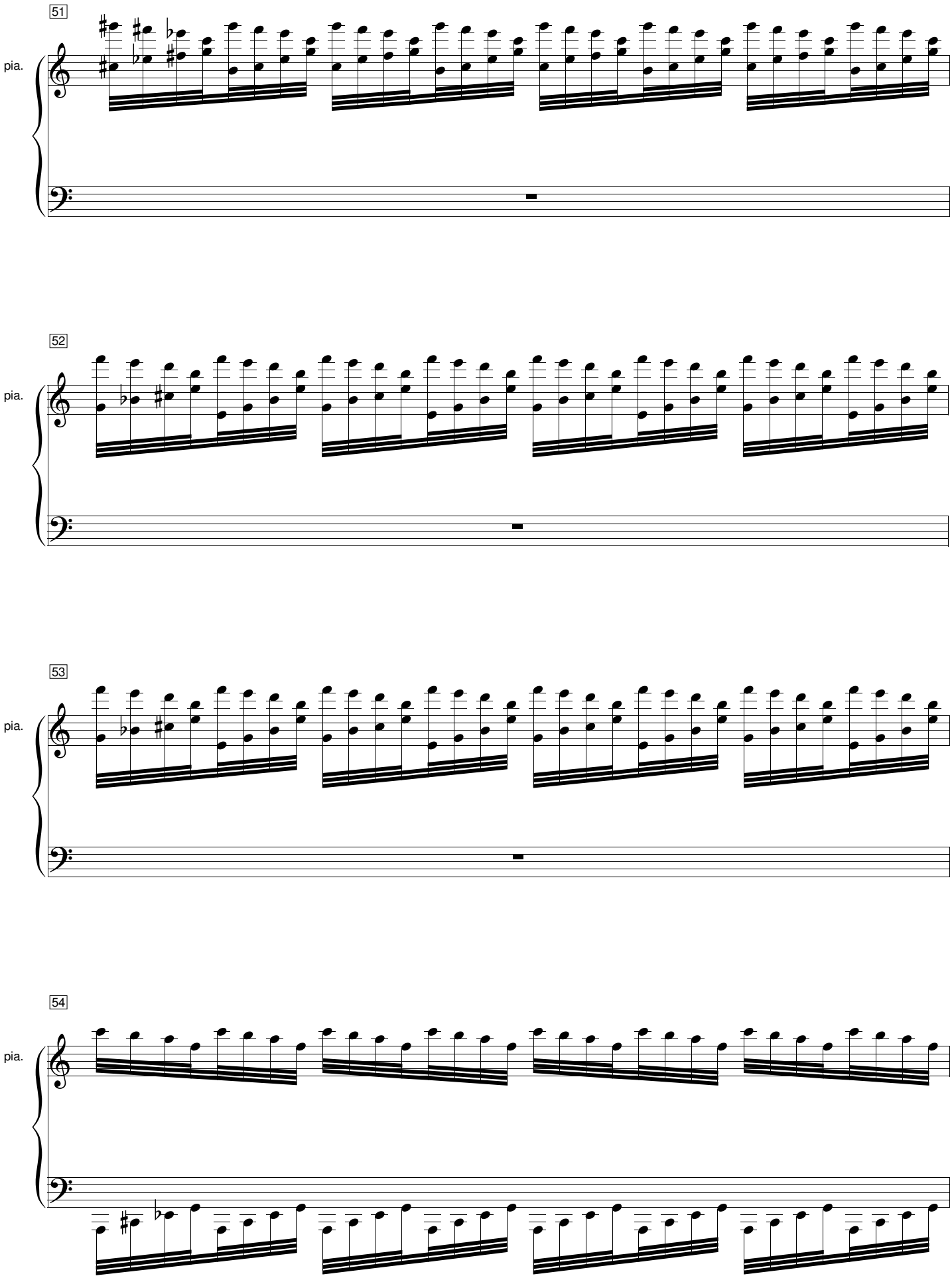
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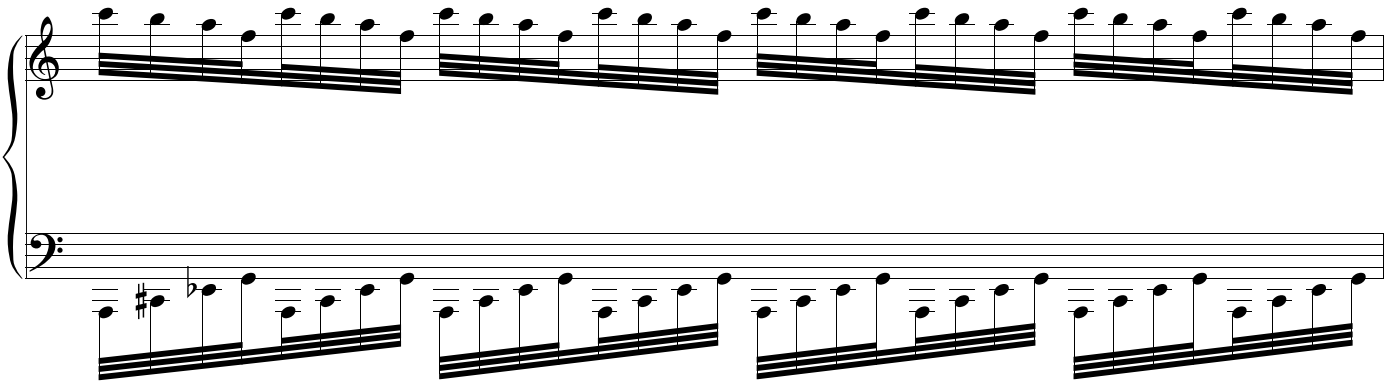

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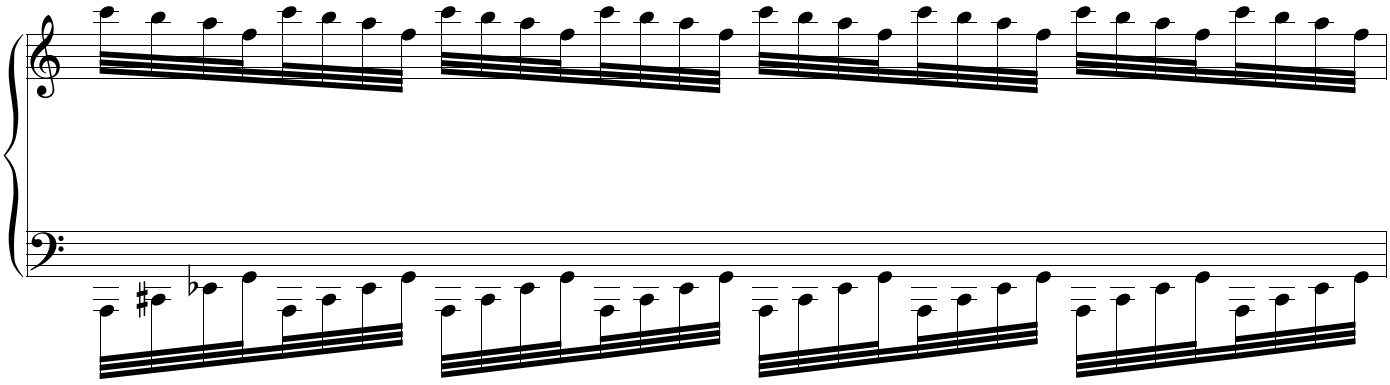

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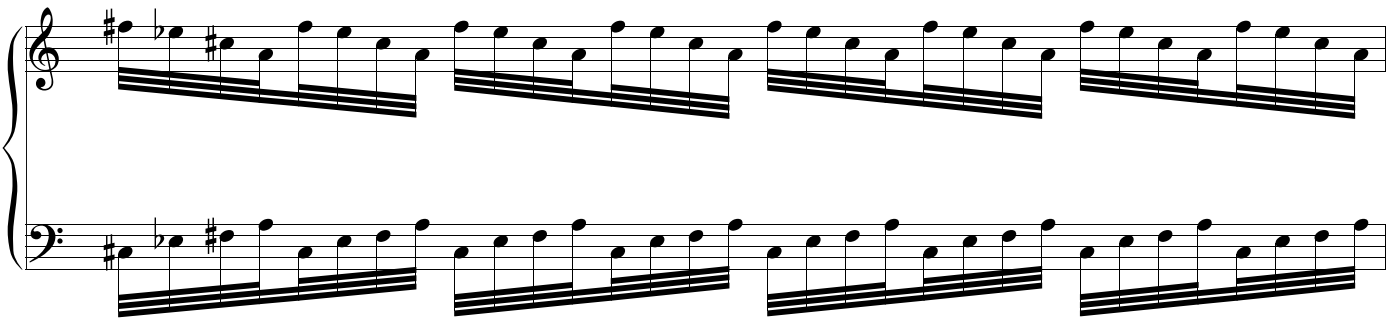

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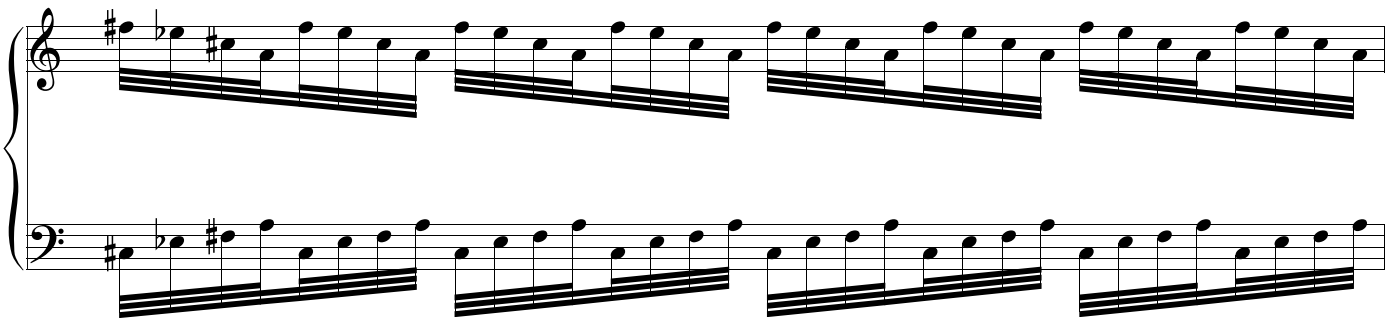

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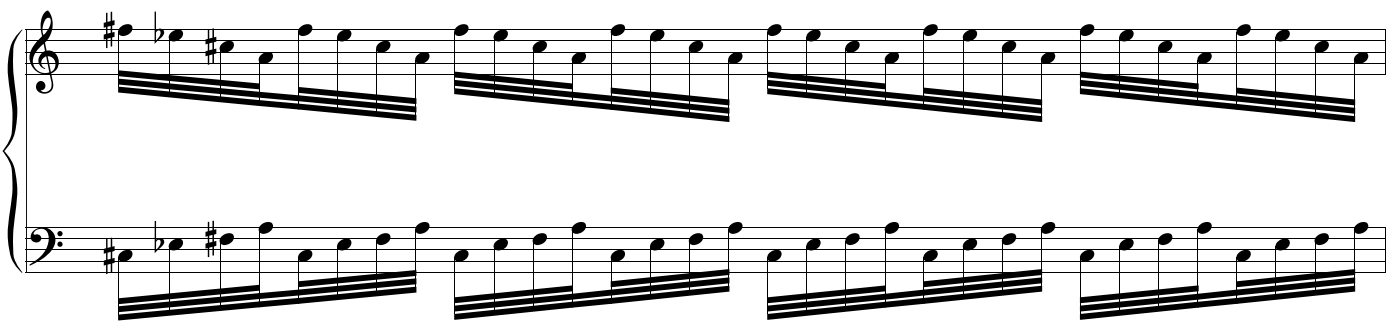

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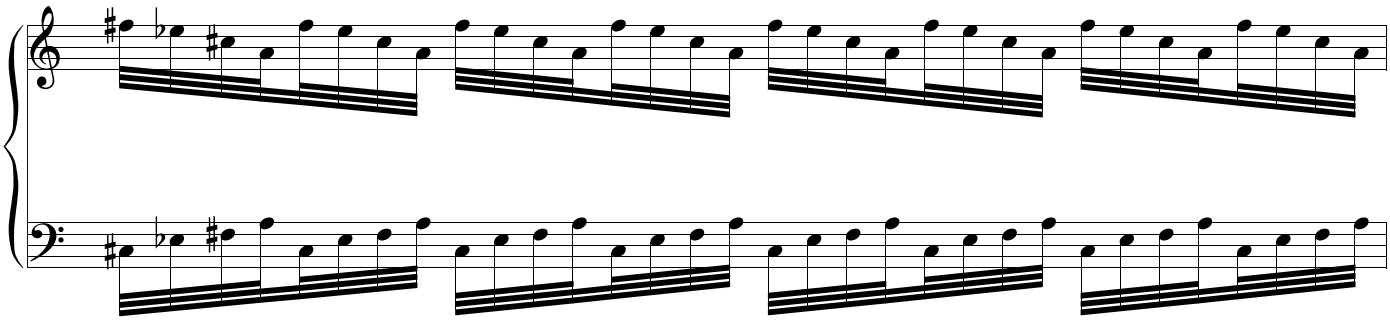

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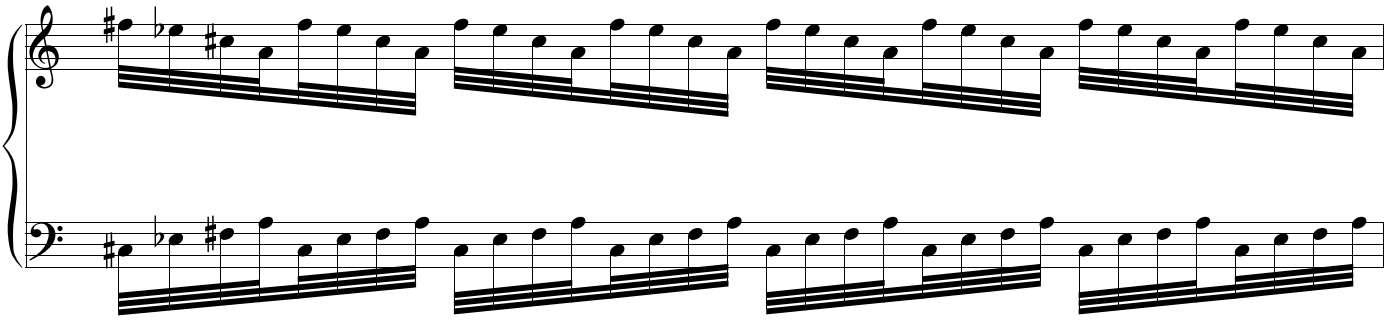

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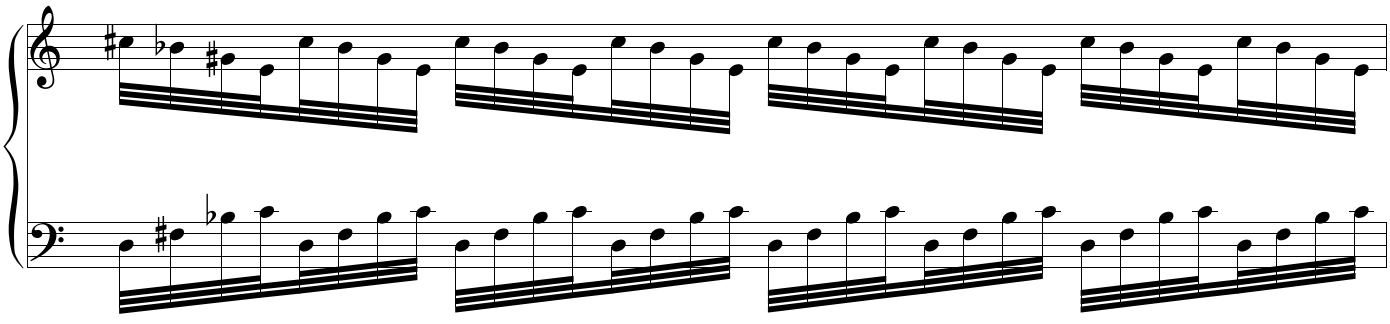

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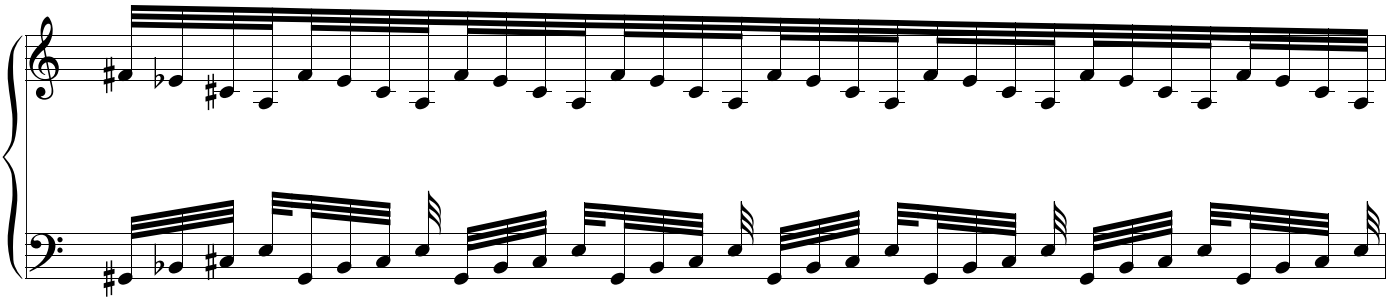

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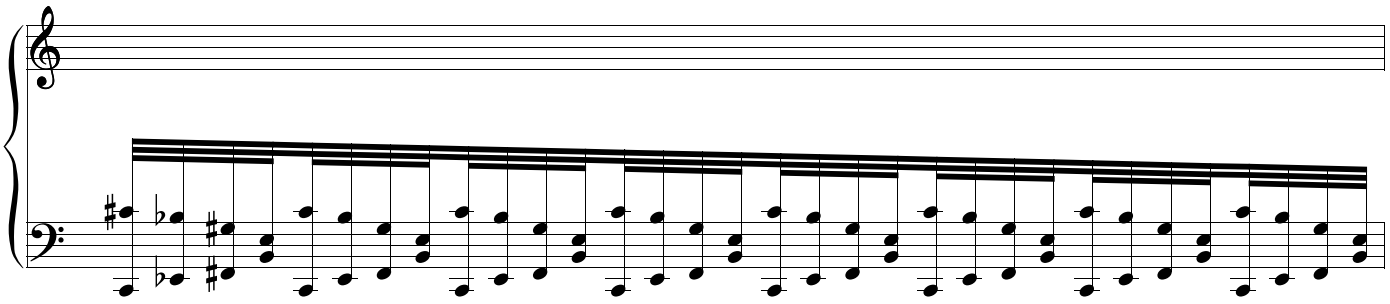

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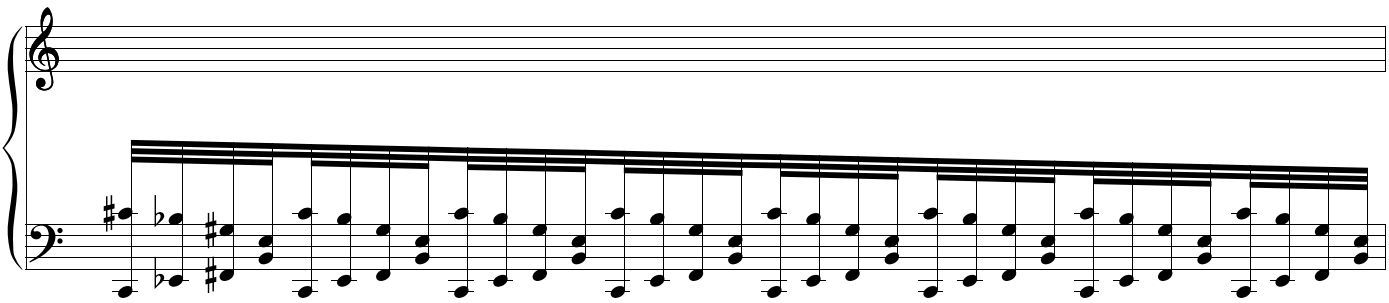

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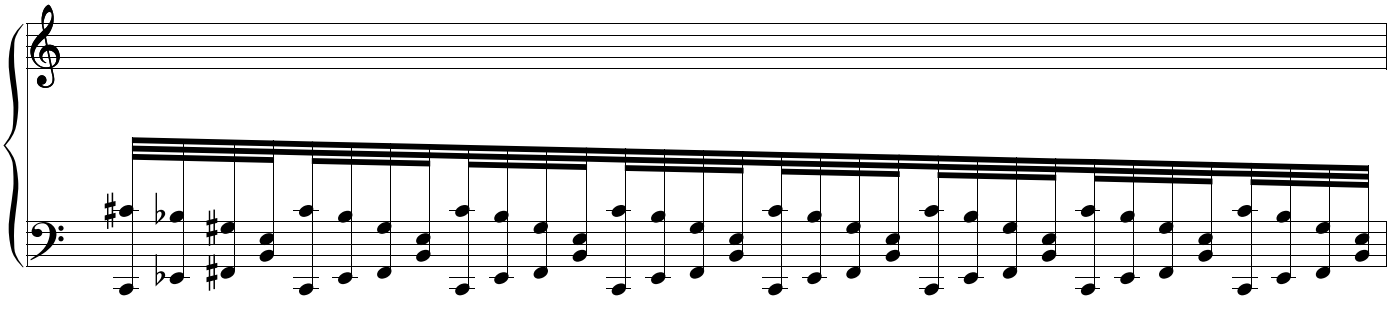

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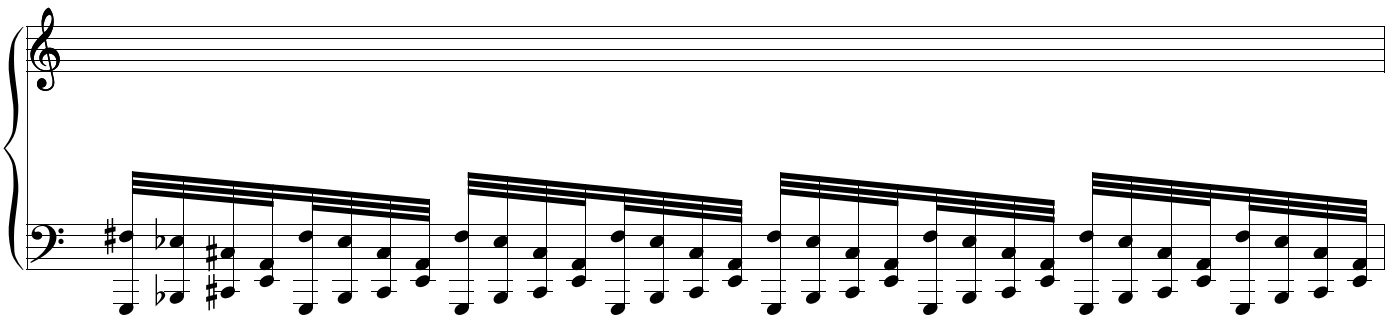

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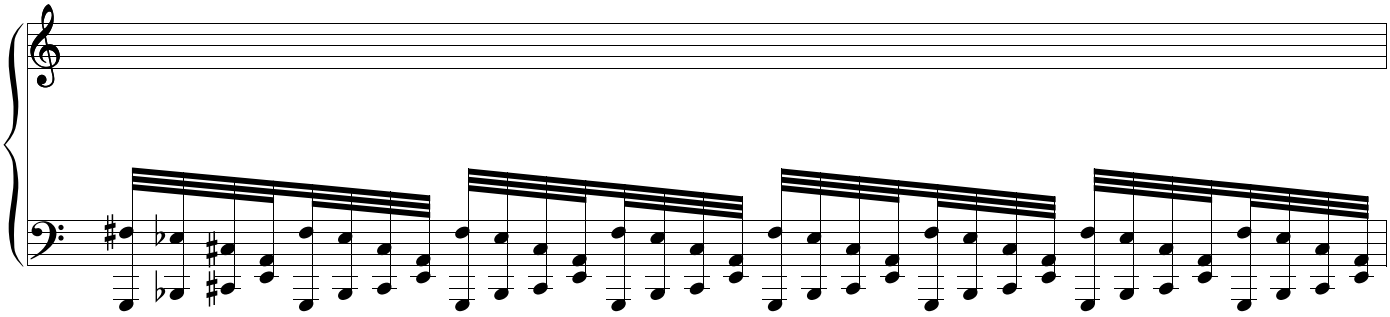

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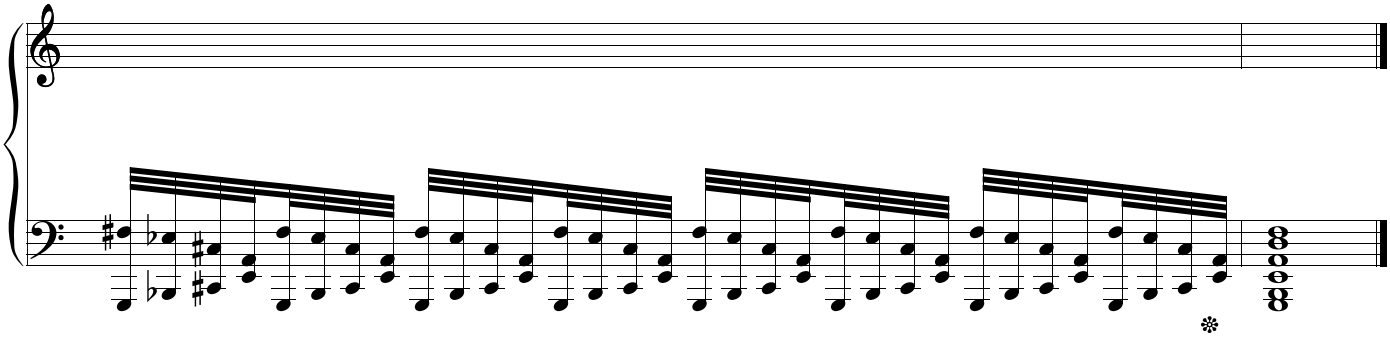

Ped.

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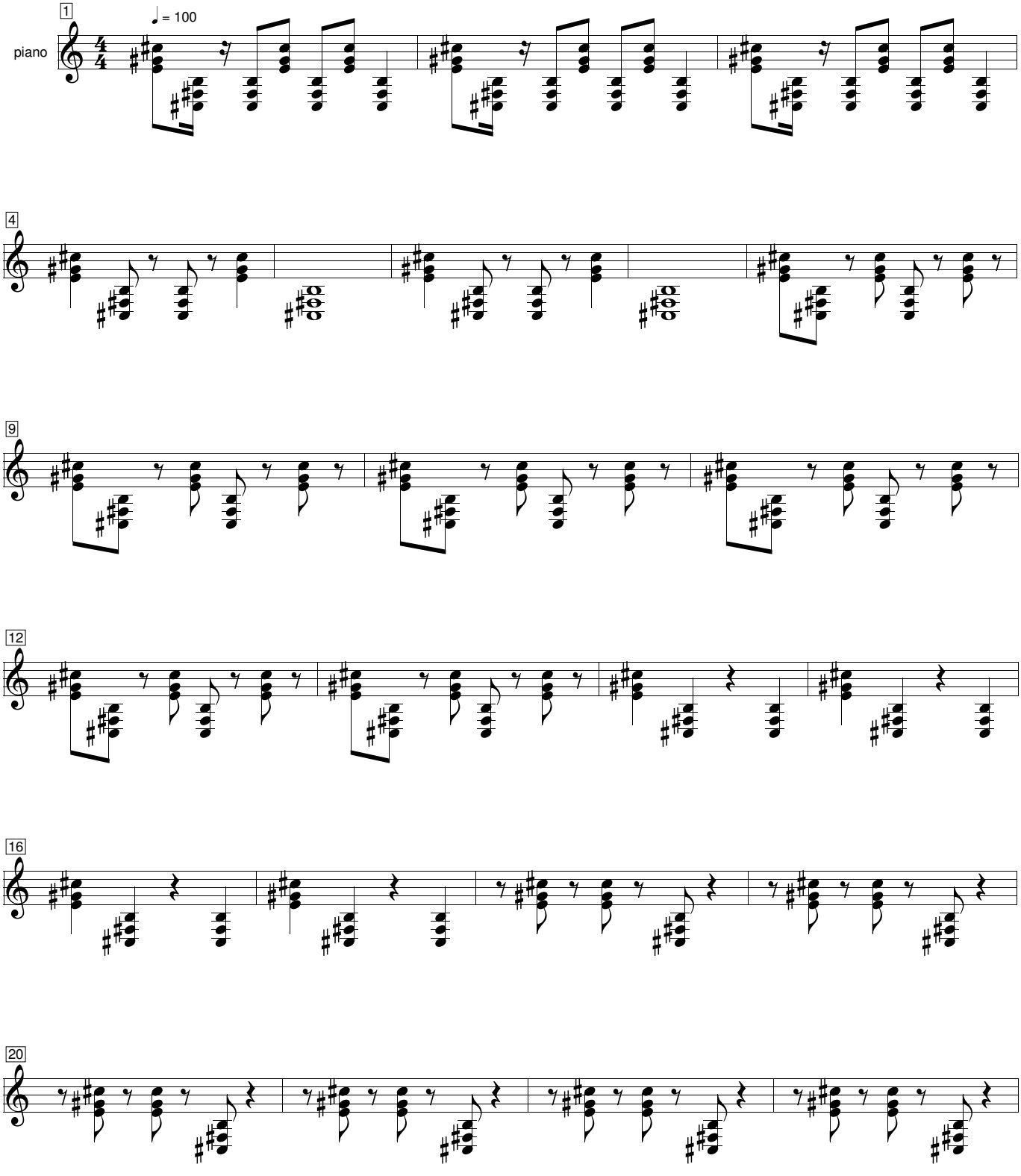
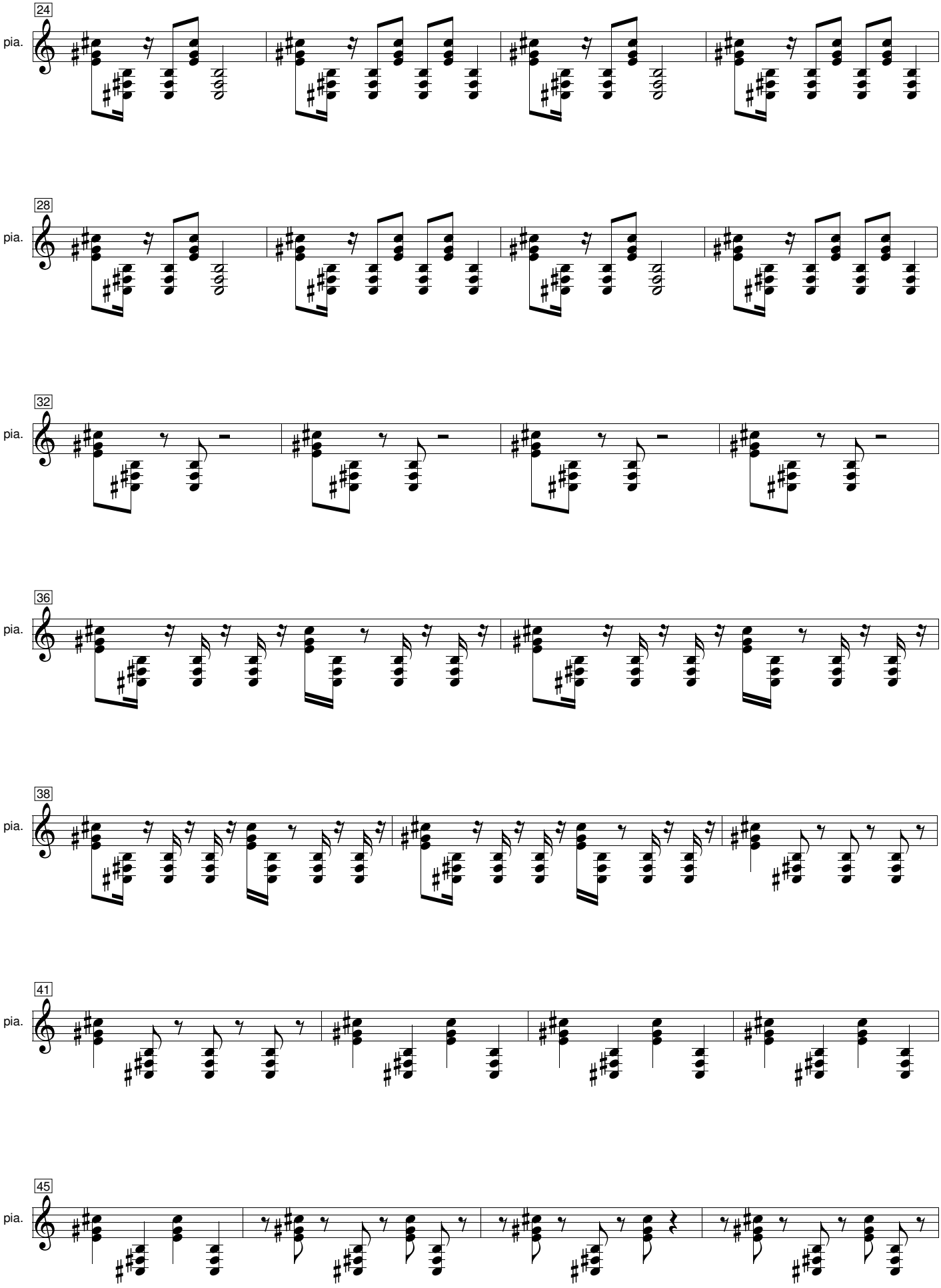
Pulsation rythmes

Les accords sont libres (seul compte le rythme).
En principe cette pièce doit être accompagnée par des percussions
et / ou un instrument electronique donnant une pulsation régulière,
marquant chaque temps des mesure.

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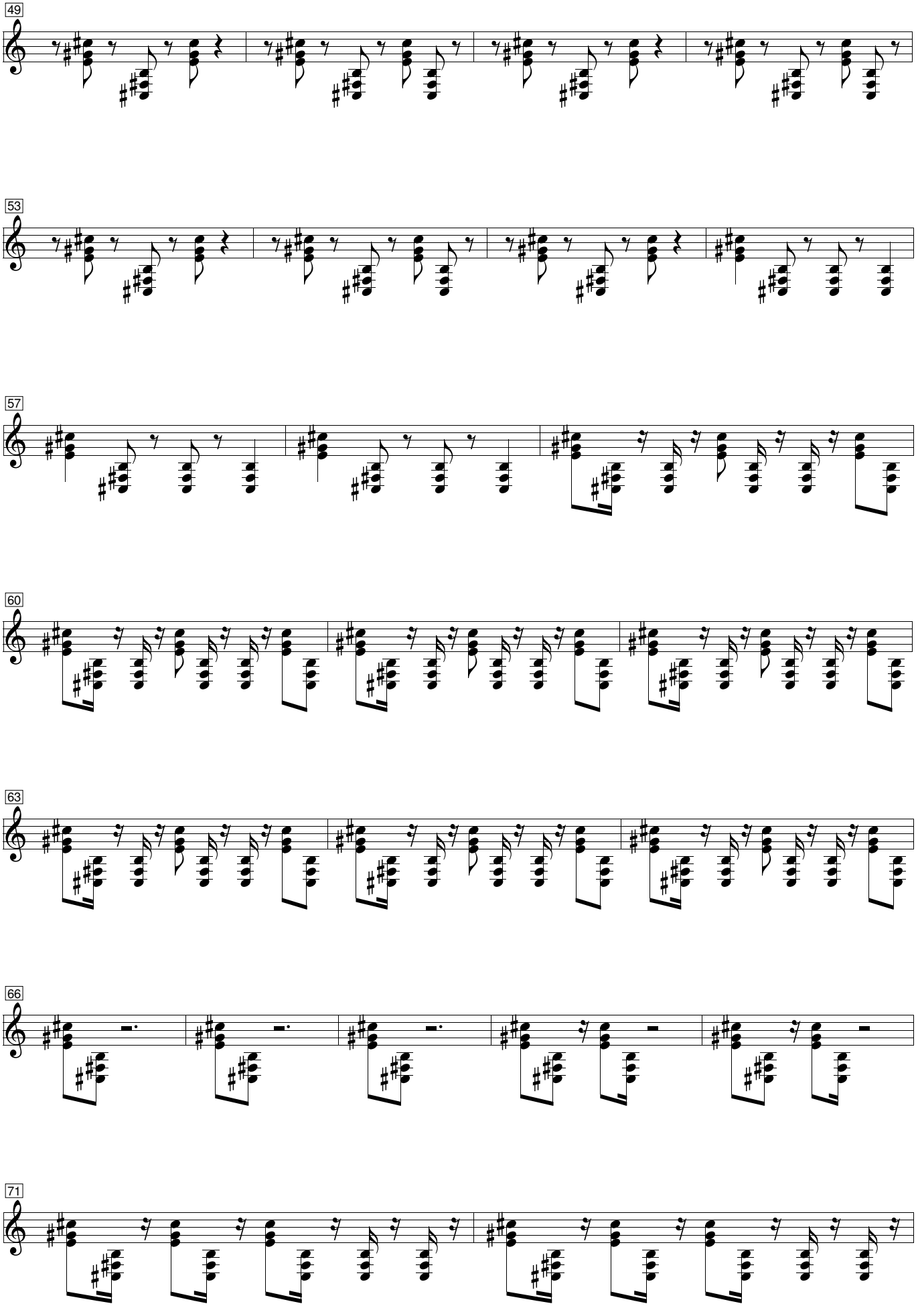
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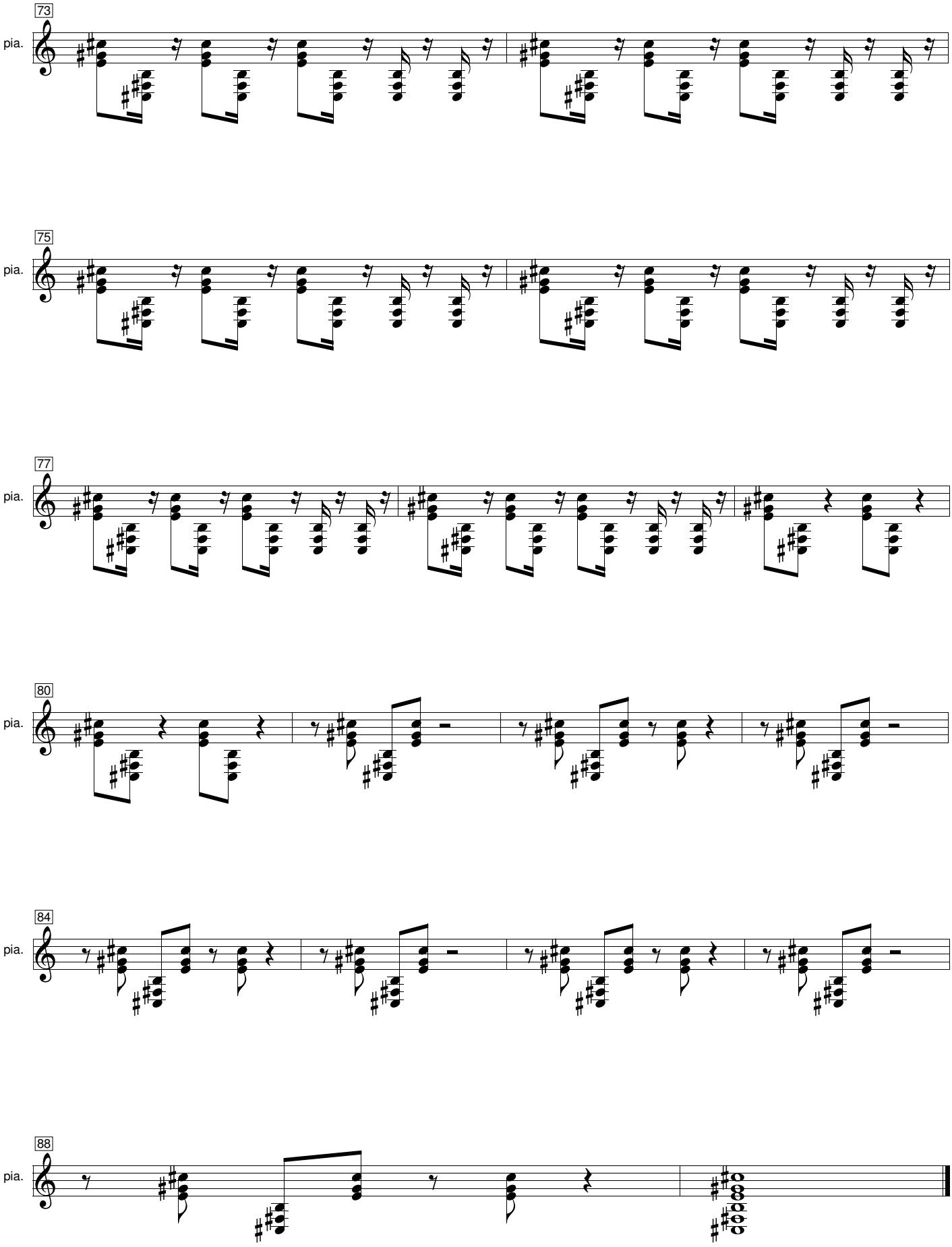
73
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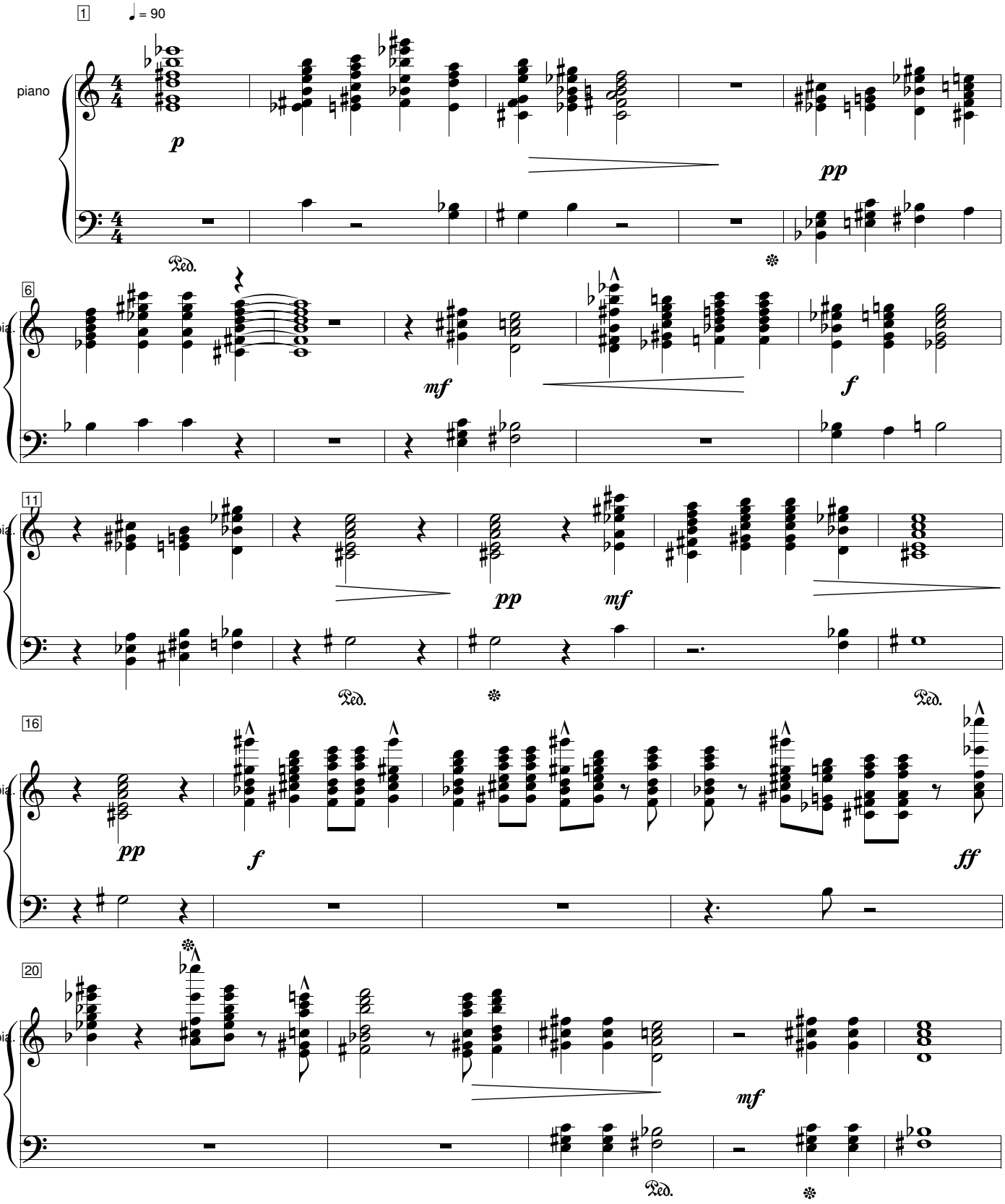
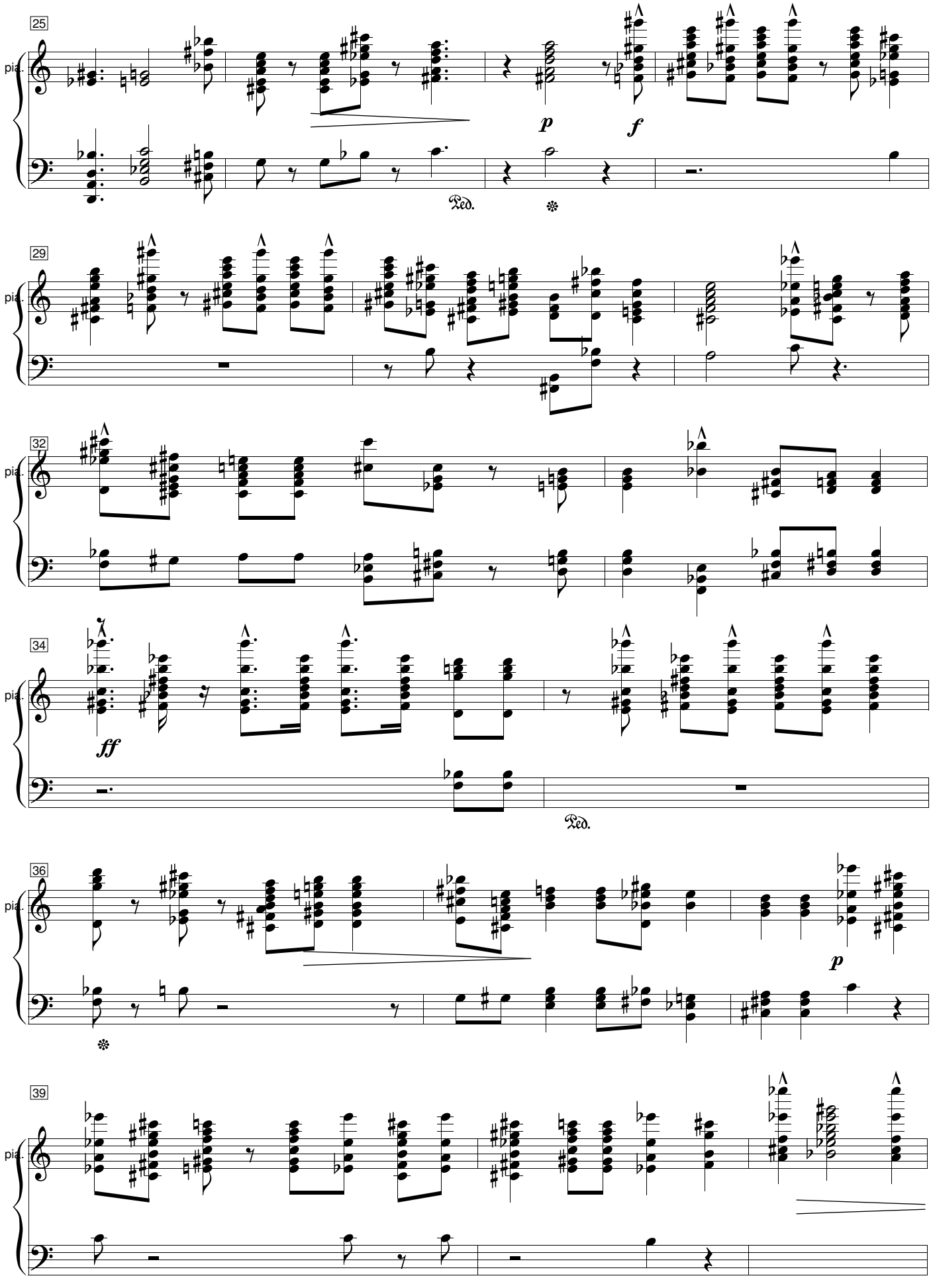
resonances éclats

la musique est non mesurée cependant il faut accentuer certains accords pour donner la sensation de temps forts. Ne pas être trop régulier. Les accords proposés à l'accentuation sont marqués d'un sforzando. Les nuances avec des vagues de crescendos et decrescendos .

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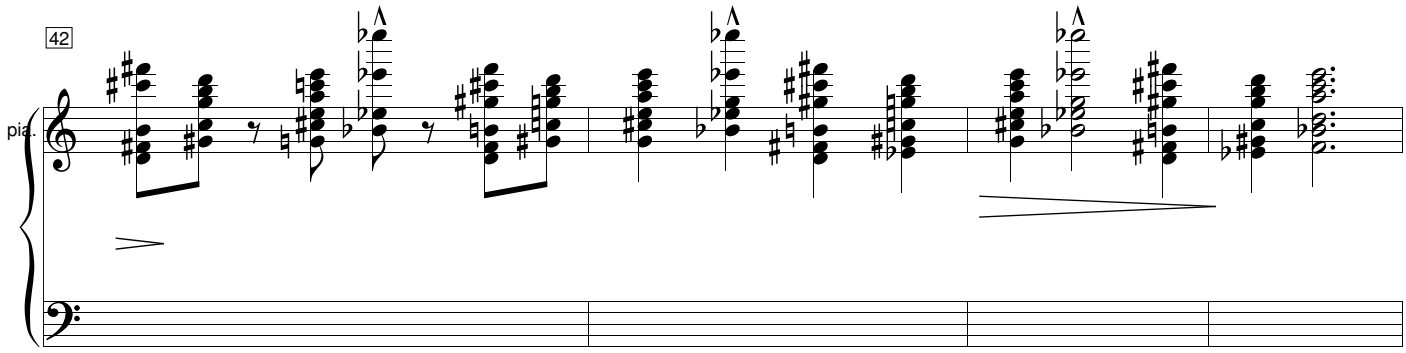
42
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46
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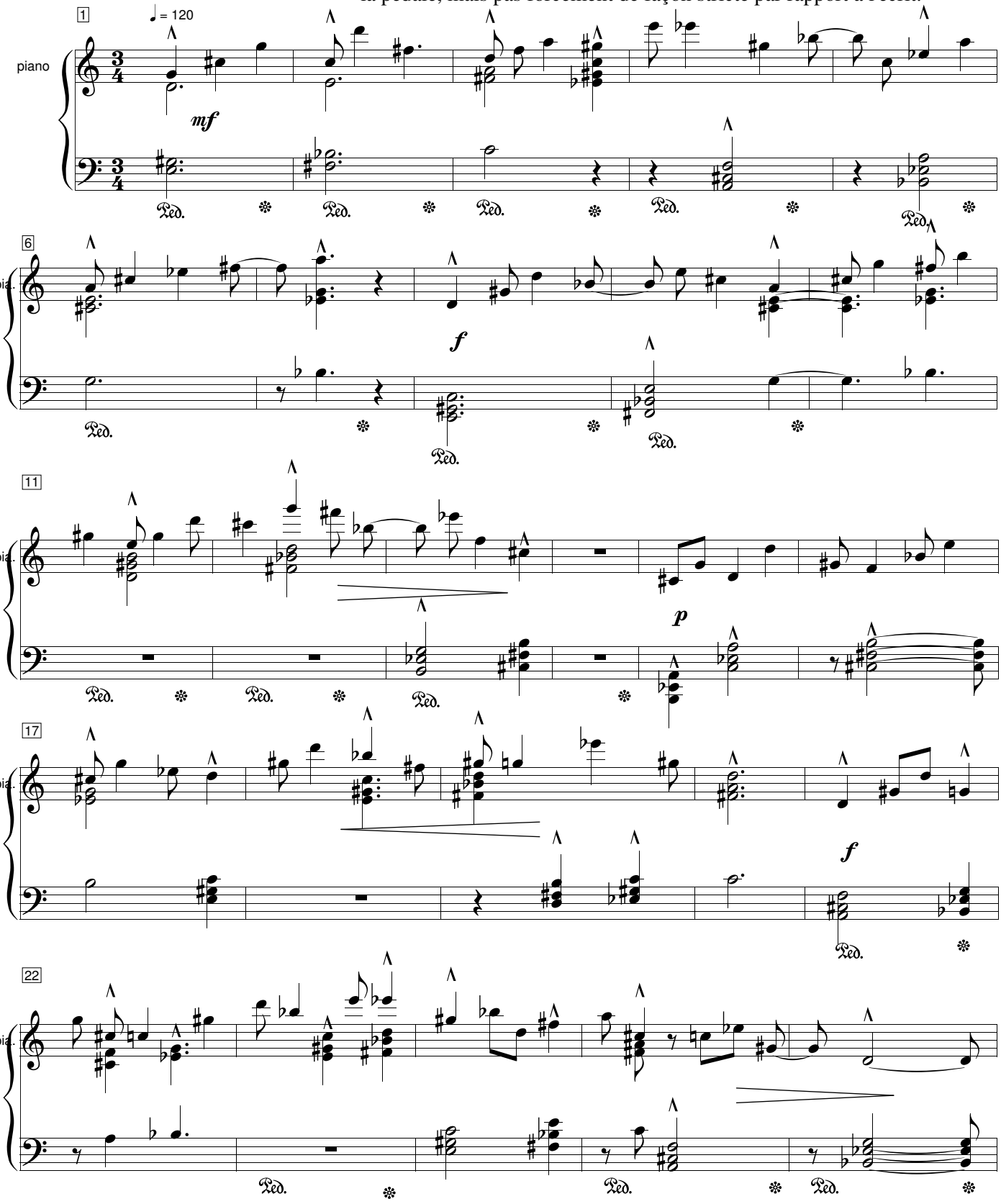
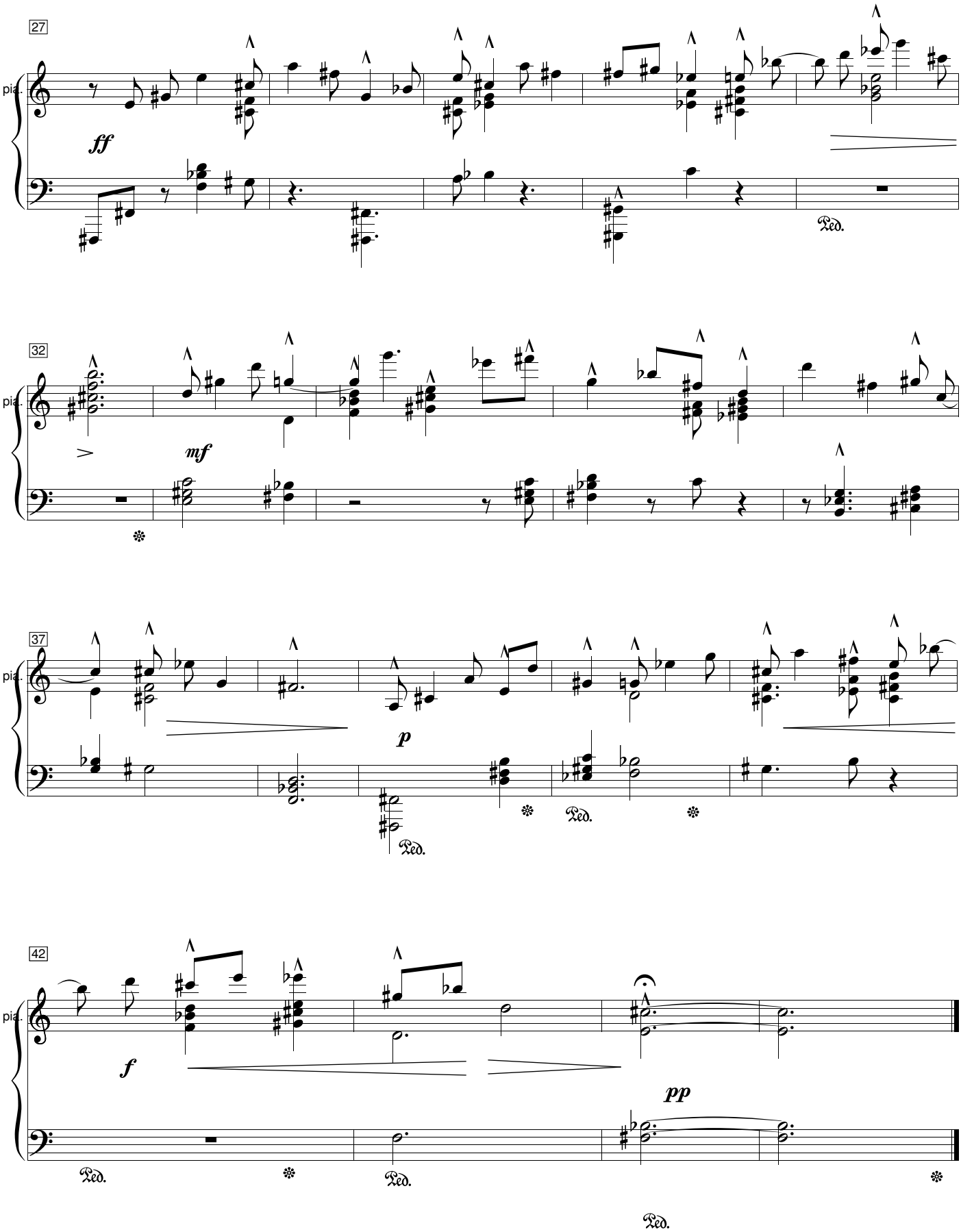
triangles

La musique est non mesurée (les barres de mesure ne servent que de repère) cependant il faut accentuer certains accords pour donner la sensation de temps forts. Ne pas être trop régulier. Les accords proposés pour l'accentuation sont marqués d'un sforzando. Jouer avec la pédale, mais pas forcément de façon stricte par rapport à l'écrit.




27
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42
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