



François-Xavier Jean

Composer

France, Montpellier

About the artist

Contemporary artist, born in Paris, Jean François-Xavier has made many very young stays in the northern countries such as Denmark, Germany, Canada or Norway, where he lived for many years. Impressed by the beautiful scenery, there will always seek to translate emotions and memories in music. The artist prefers modal music. Following Bela Bartok, it uses specific scales. After rediscovering Bach, Bartok and Schoenberg divine proportion, he uses it in his harmonic writing. A feeling of weightlessness and delicacy often flooded his abstract soundscapes.

Qualification: emeritus composer

Personal web: francoisxavierjean.wordpress.com/

About the piece



Title: Aphorisme Op.25, No.06
Composer: Jean, François-Xavier
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Instrumentation: Voice, Orchestra
Style: Early 20th century

François-Xavier Jean on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-francois-xavier-jean.htm>

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Jean, François-Xavier

Aphorisme No.06

dédié aux compositeurs
Aaron Cotton & Denys Vignon

"Aphorisme op 25 No.06 reprend le numéro d'opus précédent en adoptant cette fois un contrepoint polaire plus atonal. La note adoptée alors dans toutes les 3 ou 4 mesures n'appartient pas à la mélodie principale. D'où le décalage et les dissonances. Le système du contrepoint basé sur une seule note (pôle) permet les plus belle polyphonies. Le système que le compositeur a mis au point, malgré d'autres éclairages à entrevoir, fonctionne de façons plus qu'espérée. Cette écriture d'esprit modal, dès qu'on l'amplifie nourrit l'atonalité dont notre époque contemporaine est nourrie.

"Aphorism Op 25 No.06 takes the number of previous opus, this time by adopting a more atonal polar contrapuntal . The note then adopted in all 3 or 4 measurements do not belong to the main melody. Hence the shift and dissonance. system of counterpoint based on a single pitch (pole) enables the most beautiful polyphony. The system which the composer has developed, despite other lights to foresee, operates more ways than expected. This writing from modal spirit , as soon as it feeds atonality, amplifies our contemporary age .

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Aphorisme op.25, No.06

Jean, François-Xavier

Adagio

Flûte *p* *contrepoint en pôle: sol*
avec ses deux quintes: do ré *contrepoint en pôle: fa*
avec ses deux quintes: sib - do

Soprano Solo *fff*

Alto Solo *f*

Violoncelles **Adagio**
pp

contrepoint en pôle:
avec ses deux quintes: la

5 *contrepoint en pôle: do*
avec ses deux quintes: fa - sol *p*

9 *tr*

pp

contrepoint en pôle: do#
avec ses deux quintes : fa# sol#

13 *f*

pp

fff

pp

contrepoint en pôle: fa
avec ses deux quintes : sib do

17

p
mf
mf

21

e *c* *a*

p
fff
f
pp

25 *d* *g*

Musical score for measures 25-28. It consists of four staves: two treble clefs and two bass clefs. The first staff has a measure rest followed by a melodic line starting with a flat. The second staff has a melodic line with a sharp. The third staff has a melodic line with a sharp. The fourth staff has a bass line with a flat. Dynamics 'd' and 'g' are indicated above the first two staves. A 'g#' is marked above the second staff in the final measure.

29 *tr*

Musical score for measures 29-32. It consists of four staves: two treble clefs and two bass clefs. Measures 29-30 feature a tremolo (*tr*) over a whole note chord in the first staff. Measures 31-32 are whole rests for all staves.