



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.03
Composer: Jean, François-Xavier
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Instrumentation: Choral SA, 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.03

Dans "Aphorisme 03" une expérience a été menée. Nous prélevons dans le "cantus firmus (voix principale), une note qui servira de pôle pour toute la mesure. Avec cette note (ou son équivalent 5^{te} sup ou inf) nous harmoniserons toute la mesure. Dans la marche d'harmonie, mesure 21, la note d'harmonisation n'appartient pas au cantus firmus. L'effet est radical. Ca sonne atonal.

In "Aphorism 03" an experiment was conducted. We take in the "cantus firmus (lead vocals), a note which will be the pole for the entire measure. With this note (or its equivalent (4th or 5th)) we harmonize far. In the harmonic march measure 21, the note of harmonization does not belong to cantus firmus. Effect is dramatic. It sounds atonal.

FXJ 07/12

Aphorisme op.25, No.03

Jean, François-Xavier

*cantus harmonised
with only one note*

andante *a* *g* *d*

Clarinet in A *f*

andante *f*

Soprano Solo *p* *f*

Alto Solo *p* *f*

5 *si* *f#* *g* *e*

9 *a* *d* *g* *a*

la

13 **Fine** *c#* *a* *d*

17 *c#* *a* *e* *f#*

this passage has been harmonized with a note that does not belong to the cantus firmus. The effect is dramatic. It sounds atonal.

21 *e* *d* *c* *bb* *ab* *gb* *g* *a*

ce pq *mp* *mp* *mp*

25 *b*

29 *b* *a*

33 *d* *f#* *e* *c#*

37 *si* *f#* *d* *a*

41 *d* *b* *e* *g*

45 *d* *c#* **D.C. al Fine**

D.C. al Fine

The image shows a musical score for three staves, measures 45 through 48. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a common time signature. It contains a melodic line with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C#5, then a quarter note on B4, and a dotted quarter note on A4. A slur covers the last two notes. Above the first two notes are dynamic markings 'd' and 'c#'. The second and third staves also begin with treble clefs and common time signatures. The second staff has a melodic line with a dotted quarter note on G4, eighth notes on A4 and B4, a quarter note on C#5, and a dotted quarter note on B4, all under a slur. The third staff has a melodic line with a dotted quarter note on G4, eighth notes on A4 and B4, a quarter note on C#5, and a dotted quarter note on B4, all under a slur. Each staff ends with a double bar line and repeat dots. The instruction 'D.C. al Fine' appears above the first staff and below the second staff.