



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: Aphorism Op.25, No.01
Composer: Jean, François-Xavier
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Instrumentation: Flute and 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

aPhorism

op.25 , No.01

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aPhorism

op.25, No.01

concerto solo Et mag 2nd Jean, François-Xavier

Andante

Flûte
Clarinettes en Sib
Contrebasson
Violin
Viola
Violoncelles
Violoncelles
Contrebass

aPhorism op.25 , No.01

Dans cet Andante, une des voix, alternativement, joue le rôle du chant, c'est à dire le rôle de la mélodie principale. Les autres voix jouent le rôle du contrepoint. Le chant est libre. Tous les intervalles lui sont possibles. Le contrepoint, lui, est à respecter certains intervalles. Dans une partie de la pièce, le contrepoint évolue de voix en voix en utilisant uniquement les intervalles de 2^{de} min et maj. Dans une autre partie, le contrepoint utilise la 3^{ce} min et maj. Dans une autre partie, toute l'échelle dorée est employée: la 2^{de} min et maj, la 3^{ce} min, la 4^{te} et la 6^{te} min.

Bien sûr, les doublures ici des cordes par les bois ne permettront pas comme dans d'autres oeuvres récentes de suivre facilement cette construction abondamment développée dans les préfaces de oeuvres antérieures. A la demande de mon ami compositeur Aaron Alexander Cotton, j'ai essayé d'amplifier mon écriture avec d'avantage d'instruments. J'espère que cet essai plaira à mon auditeur. Cordialement.

In this Andante, one voice, alternately plays the chant, that is to say the falling within of the main melody. Other voices play role of counterpoint. The chant is free. All intervals are possible to him. Counterpoint, must observe certain intervals. In one part of the piece, counterpoint evolves from voice to voice using only the min and major 2nd intervals . In another part, counterpoint uses min and maj 3rd intervalls. In a third part, all the golden scale is used: min & maj 2nd, min 3rd, 4th, min 6th.

Of course, strings here mingle with woods. Reading construction of the work then becomes more difficult. At the request of a friend of mine who is a composer, Aaron Alexander Cotton, I tried to amplify my writing using more instruments. I hope this trial will please the hearer.. Cordially.

Jean Francois-Xavier. June 22, 2012.

aPhorism

op.25 , No.01

contrpt min & maj 2nd

Jean, François-Xavier

Andante

The musical score is for the piece 'aPhorism' (op.25, No.01) by Jean, François-Xavier. It is marked 'Andante' and is in the key of C major with a 2nd ending. The score is for a chamber ensemble consisting of Flute, Clarinet in Bb, Double Bass, Violin, Viola, Violoncelles, and Contrabass. The piece is in 3/4 time. The Flute and Violin parts have a melodic line starting with a *mf* dynamic, with a '13th note' marking. The Clarinet in Bb and Viola parts have a *p* dynamic and include trills. The Double Bass and Violoncelles parts have a *p* dynamic. The Contrabass part has a *p* dynamic. The score is divided into four measures.

Flûte
mf 13th note

Clarinete en Sib
p trill

Contrebasson
p

Violin
mf 13th note

Viola
p trill *mf*

Violoncelles
p trill *mf*

Violoncelles
p

Contrabass
p

5

p

p

p

p

p

p

11 **A**

ff

pp

pp

ff

mf

mf

pp

pp

tr

Musical score for measures 26-28. The score is written for a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The piano part includes dynamic markings *p* and *f*, and performance instructions: *crpt min and maj 3rd* and *21th eight*.



Musical score for measures 29-32. The score is written for a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The piano part includes the performance instruction: *crpt min and maj 2nd*.

34 **D**

mp
mp
mp
mp
mp
mp

mf
tr
tr
p
p

41

ff
mp
Golden Counterpt
mp
mp
mp

f
tr
tr

Musical score for measures 48-52. The score is arranged in six systems. The first system contains four staves: two treble clefs and two bass clefs. The second system also has four staves. The third system has four staves. The fourth system has four staves. The fifth system has two staves. The sixth system has two staves. Dynamics include *ff*, *mp*, and *f*. Trills and accents are marked throughout.

Musical score for measures 53-57. The score is arranged in six systems. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has two staves. The sixth system has two staves. Trills and accents are marked throughout.

57

57

f

p

tr

mf

mp

tr

mp

61

mf

p

mf

p

Musical score for a piano piece, measures 65-68. The score consists of seven systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble staff. The fourth system has a bass staff. The fifth system has a bass staff. The sixth system has a bass staff. The seventh system has a bass staff. Dynamics include 'ff' (fortissimo) and accents. The music features a melodic line in the treble and bass staves, with some rests and slurs.