



# 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/](http://francoisxavierjean.wordpress.com/)

## About the piece



**Title:** Aphorisme Op.25, No.08  
**Composer:** Jean, François-Xavier  
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**Instrumentation:** Voice (SS), Basso Continuo  
**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.08

*a di-tonic transposition from op.25, No.07*

dédié aux compositeurs  
Aaron Alexander Cotton (America)  
et Denys Vignon (Corsica)

Ce fragment tiré "d'Aphorisme op 25 No.08" présente une harmonisation di-tonique étrange, lointaine ... en effet, la note qui sonne le mieux comme pôle est le "ré". On entend le "ré" comme tonique et le "mi" comme dominante (modale) de ré. Et pourtant nous avons choisi le "mi" pour éclairer et harmoniser ce fragment.

Mesure 04, j'ai ajouté quelque chromatisme empruntant des intervalles dorés à la voix d'alto et de violoncelle. Il s'agit des intervalles descendants de "si mib" et "mi lab". Les notes étrangères ont été placées de préférence entre les deux pôles de l'échelle di-tonique..

On peut tout faire en harmonie, même modale, à condition que le résultat obtenu corresponde à nos intentions.

This fragment from "Aphorism Op 25 No.08" presents strange di-tonic harmonization, far away, in fact, the note that sounds the best as the pole is the "D". You can hear the "D" as a tonic and "E" as a dominant. Yet we chose the "E" to clarify and harmonize this fragment.

Measure 04, I added some chromatic intervals borrowed to the golden number on alto and cello voice . These intervals descending "eb b" and "e ab". Foreign notes were preferably placed between the poles of di-tonic scale .

You can do everything in harmony, even modal, if result matches our intentions.

FXJ 05/07/2012

# Aphorisme op.25, No.08

a di-tonic transposition from op.25, No.07

**Largo**

*g pole = di-tonic scale: g d*

*a pole = di-tonic scale: a e*

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*e pole = di-tonic scale: e b*

*e pole = di-tonic scale: e b*

Soprano Solo

Alto Solo

Violoncelles

*f*

*mf*

*mf*

**Largo**

density 5      density 13      density 8      density 13

5

*b pole = di-tonic scale: b f#*      *pole = di-tonic scale: a e*      *e pole = di-tonic scale: e b*

density 8

*b pole = di-tonic scale: b f#*      *f pole = di-tonic scale: f c*      *c pole = di-tonic scale: c g*      *a pole = di-tonic scale: a*

9

*a pole = di-tonic scale: a e*

13

*cadenza:  
major 3rd  
over the pole*

This system contains measures 13 through 16. It features three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The music is in a key with one sharp (F#). Measure 13 starts with a whole rest in all staves. Measure 14 begins with a key signature change to two sharps (F# and C#). The melody in the first treble staff consists of eighth and quarter notes, while the second treble staff and bass staff provide accompaniment with various note values and rests.

*d pole = di-tonic scale: d a*

*c pole = di-tonic scale: c g*

17

*density 13*                      *density 8*

This system contains measures 17 through 20. It features three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The music is in a key with two sharps (F# and C#). Measure 17 starts with a whole rest in all staves. Measure 18 begins with a key signature change to one sharp (F#). The melody in the first treble staff consists of quarter and eighth notes, while the second treble staff and bass staff provide accompaniment. The text 'density 13' is placed below the first two staves, and 'density 8' is placed below the bass staff.

21

*cadenza:  
major 3rd  
over the pole*

This system contains measures 21 through 24. It features three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The music is in a key with one sharp (F#). Measure 21 starts with a whole rest in all staves. Measure 22 begins with a key signature change to two sharps (F# and C#). The melody in the first treble staff consists of quarter and eighth notes, while the second treble staff and bass staff provide accompaniment. The text 'cadenza: major 3rd over the pole' is placed to the right of the first two staves.