Jean Pierre Prudent

France, LEFOREST

UFO

About the artist

What about JPP: he is primarily a creator. Making music is first of all an invention. Among other influences he cites Olivier Messiaen, Bach, Debussy, or Frank Zappa, but also progressive rock, or magma and pink-floyd. Above all, his music is multifaceted and unconstrained. There are passages of classical music, modern jazz, rock, or new-age atmosphere with medieval overtones. The pipe organ rubs the electric guitar, the string orchestra and the synthesizer. The pieces sound like mysterious atmospheres, definitely avant-garde, or strictly classical. The ear travels constantly between consonance and dissonance. In short, today's music without compromise.

multifaceted Music ...
independent of words. No words, the sounds say it all. The music defines itself by itself.
Independent of technologies. Although there are electronics, pieces can be designed and played without electricity.
Independent of styles. Multiform, it use the pipe organ, the comput... (more online)

Associate:	SACEM - IPI code of the artist : 00491 21 69 51
Artist page :	https://www.free-scores.com/Download-PDF-Sheet-Music-jpp-osirys.htm

About the piece

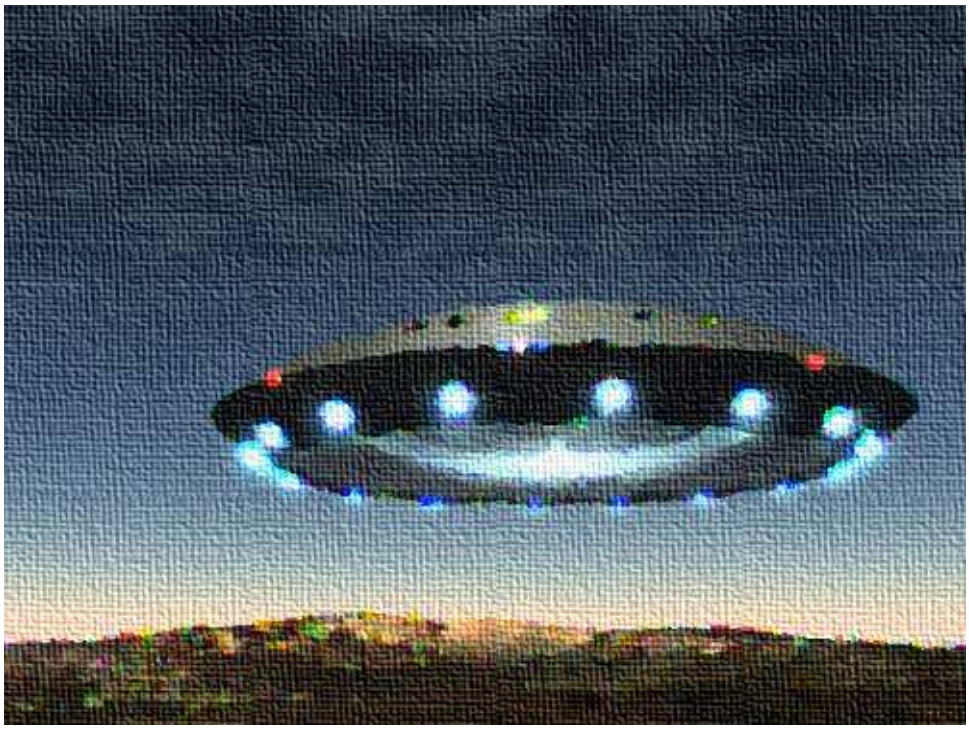
Title:	UFO
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Instrumentation:	String Ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation

Jean Pierre Prudent on free-scores.com

This work is not Public Domain. You must contact the artist for any use outside the private area.

- listen to the audio
- share your interpretation
- comment
- contact the artist

OVNI



Suite pour petit orchestre …

Jean Pierre Prudent, tous droits réservés
SACEM

free-scores.com

free-scores.com

Orchestration proposée

piccolos
flûtes + solo
hautbois + solo
clarinettes + solo
bassons
violons / altos / violoncelles / contrebasses
cors
trombones
tuba(s)
piano + éventuellement piano électrique
Percussions avec : cloches tubulaires, timbales, tom grave, grosse caisse, cymbale, caisse claire, gong (tam-tam), roulements de cymbale
bruitages avec code morse et thérémine
éventuellement bugles / flugelhorns

Proposed orchestration

piccolos
flutes + solo
oboe + solo
clarinets + solo
bassoons
violins / violas / cellos / double basses
french horns
trombones
tuba(s)
piano + possibly electric piano
Percussion with: tubular bells, timpani, bass tom, bass drum, cymbal, snare drum, gong (tom-tom), cymbal rolls
sound effects with morse code and theremin
possibly bugles/flugelhorns

First movement

The strange luminous vessel object that came to my garden,
looking for the bells of the Easter bunny…

The bells can freely transpose to any interval. They can also be dubbed by a synthesized sound.
You can add synthesized sounds to the entire song.

Second movement

A black being with glowing eyes scares my wolf dog by hovering
on the tall grass.

You can add synthesis sounds to the song,
The piano can be replaced by an electric piano (Fender Rhodes...)
This piece is in fact unmeasured music, the parts (and in particular the piano)
should be considered as a continuous flow over time.
Measurements are kept for ease of reading only.
the “rhythmic flows” superimposed on the different lines are sometimes in phase, sometimes offset.
In percussion, long durations indicate a "degree of resonance".
On the strings, each note should be played based on a gradual crescendo from a PP nuance
ascending towards an F which is held until the end of the note.
We apply a sort of volume curve starting from a very low level and gradually increasing
until a medium to strong level which is then held until the next note.
To produce the desired effect the crescendo must occupy at least half the duration of the note.
The piano can be amplified and its tone possibly slightly altered.
To the brass we can add the flugelhorns doubling certain notes by possibly transposing.

Third movement
Everything is multitude in the stars, lots of things are happening, have happened, will happen that I don't know.
You can add the flugelhorns to the horns by doubling certain possibly transposed notes.

fourth movement

But the object also obviously contains a beautiful alien with long blond hair. Intergalactic love shines its laser beam...

The timpani can be doubled by electronic percussion (or sound effect) mysterious bass and with resonance… You can add synthesis sounds to the central part.

fifth movement

The visitors are kind, the universe opens to us, the future smiles on us.
The sky, full of luminous objects, is filling…
The flugelhorn can double certain possibly transposed brass notes. You can add electronic sounds to the song.

sixth movement

We are far too unevolved. We are ants to them, they don't even see us. Impossible to understand each other, a gulf of time separates us. Few common experiences and words don't work. End of story. We only have the Easter bunny left to taste…

You can add electronic sound effects and/or natural sounds.
Long durations on percussion indicate a "degree of resonance".
for flugelhorns: variable geometry.
In the absence of flugelhorns, use the Tubas/Trombones/horns combination as in the other pieces.
This piece is in fact unmeasured music, the parts (and in particular the piano) should be considered as a continuous flow over time. Measurements are kept for ease of reading only. The “rhythmic flows” in the different parts are sometimes synchronous, sometimes asymmetrical.
The piano can be amplified and its timbre possibly slightly altered, or replaced by an electric piano (Fender Rhodes...)
The bells can transpose freely and be doubled with a synthesized sound.

Remarques s'appliquant à la plupart de mes compositions
Remarks applying to most of my compositions

éléments utiles à l'interprétation

Comme pour toute ma musique on peut appliquer à cette pièce le **principe de la géométrie variable.**

L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.
Ainsi, par exemple, pour un quatuor on pourrait remplacer les violons 1 et 2 par une flûte et un hautbois …
Pour toutes les parties (*suivant l'instrument choisi)* on peut si nécessaire transposer à l'octave. Sans s'écarter trop de la partition plusieurs formules sont alors possibles. Les choix de transpositions éventuelles doivent se faire de façon à modifier le moins possible les lignes écrites.

Les nuances (*ainsi que les indications éventuelles de phrasé)* sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation que je laisse assez larges.

l'écriture est enharmonique, visant à simplifier la lecture et permettre au mieux toute éventuelle géométrie variable. EX mib ou Sib préférés à La# ou Ré#, Do# préféré à Réb, etc.. Sauf indication contraire, la note écrite est toujours la note à obtenir (*pas d'instruments transpositeurs*). Les altérations ne se répercutent PAS d'une octave à l'autre.

Some useful elements for interpretation

As with all my music, we can apply the principle of variable geometry to this piece.

The orchestration is indicative and can vary so that the music can be played by different instrumental groups without losing its meaning.
So, for example, for a quartet we could replace violins 1 and 2 with a flute and an oboe...
For all parts (depending on the instrument chosen) you can transpose to the octave if necessary. Without deviating too much from the score, several formulas are then possible. The choices for these transpositions must be made in such a way as to modify the written lines as little as possible.

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation which I leave quite broad.

the writing is enharmonic, aiming to simplify reading and allow for any possible variable geometry. EX Eb or Bb preferred to A# or D#, C# preferred to Db etc. Unless otherwise stated, the written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

Tous droits réservés Jean-Pierre Prudent
SACEM

Certaines partitions de pièces orchestrées sont présentées sous forme de conducteur permettant la lecture et la découverte de la musique. Elles ne sont pas directement adaptées à l'interprétation par un ensemble. En vue d'une représentation publique, l'auteur peut fournir (en version numérique) les parties séparées et réaliser toute mise en forme utile si besoin. Vous pouvez faire la demande de ces documents par mail à l'adresse jp@osirys-jpp.fr ou depuis le site où vous avez téléchargé la partition.

Some scores of orchestrated pieces are presented in the form of a conductor allowing the reading and discovery of the music. They are not directly suited to performance by an ensemble. For public representation, the author can provide (in digital version) the separate parts and carry out any useful formatting if necessary. You can request these documents by email to jp@osirys-jpp.fr or from the site
where you downloaded the score.

Note sur le Copyright

Cette partition est une œuvre de Jean Pierre Prudent et a fait l'objet d'un dépôt à la SACEM. La musique ne fait pas partie du domaine public.

Vous pouvez toutefois contribuer à faire connaître le compositeur. Vous avez pour cela la permission d'imprimer ou reproduire cette partition et, bien entendu, d'en jouer la musique.

Concernant la partition en elle-même, vous ne pouvez la diffuser qu'à titre gratuit en mentionnant OBLIGATOIREMENT le nom de l'auteur (Jean Pierre Prudent) ainsi que l'adresse de ce site (https://osirys.bandcamp.com/) .
Toute autre forme de publication nécessite une demande d'autorisation.

Concernant l'interprétation :
L'interprétation privée est libre
l'interprétation publique dans un cadre non commercial est également libre à condition d'indiquer le nom de l'auteur.
L'usage commercial est, en principe, soumis à déclaration auprès de la SACEM

Dans tous les cas, si cette musique vous plaît ou que vous avez des questions, n'hésitez pas en envoyer un petit mot à l'auteur…

Copyright Notice

This score is a work of Jean Pierre Prudent and is part of the directory of the SACEM (FRENCH ASSOCIATION OF COMPOSERS AND MUSIC PUBLISHERS TO PROTECT COPYRIGHT AND ROYALTIES). The music is not part of the public domain.

However, you can help to make the composer known. You have permission to print or reproduce this score and, of course, to play the music.

Concerning the score itself, you can only distribute it free of charge by MANDATORY mentioning the name of the author (Jean Pierre Prudent) as well as the address of this site (https://osirys.bandcamp.com /) .
Any other form of publication requires an authorization request.

Regarding interpretation:
Private interpretation is free
public interpretation in a non-commercial context is also free provided that the name of the author is indicated.
Commercial use is, in principle, subject to declaration to SACEM

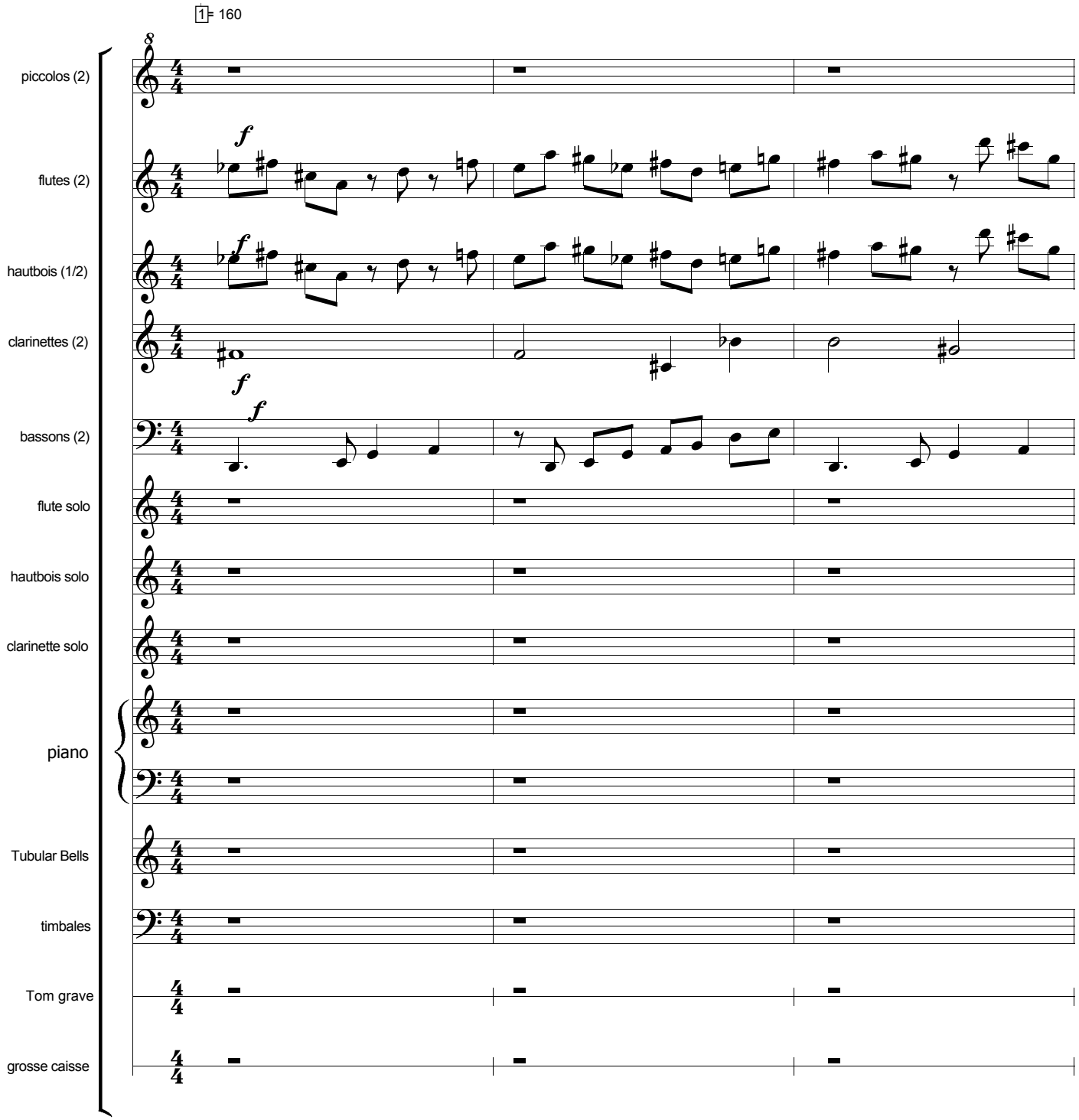
In any case, if you like this music or have any question, don't hesitate to send a little note to the author..

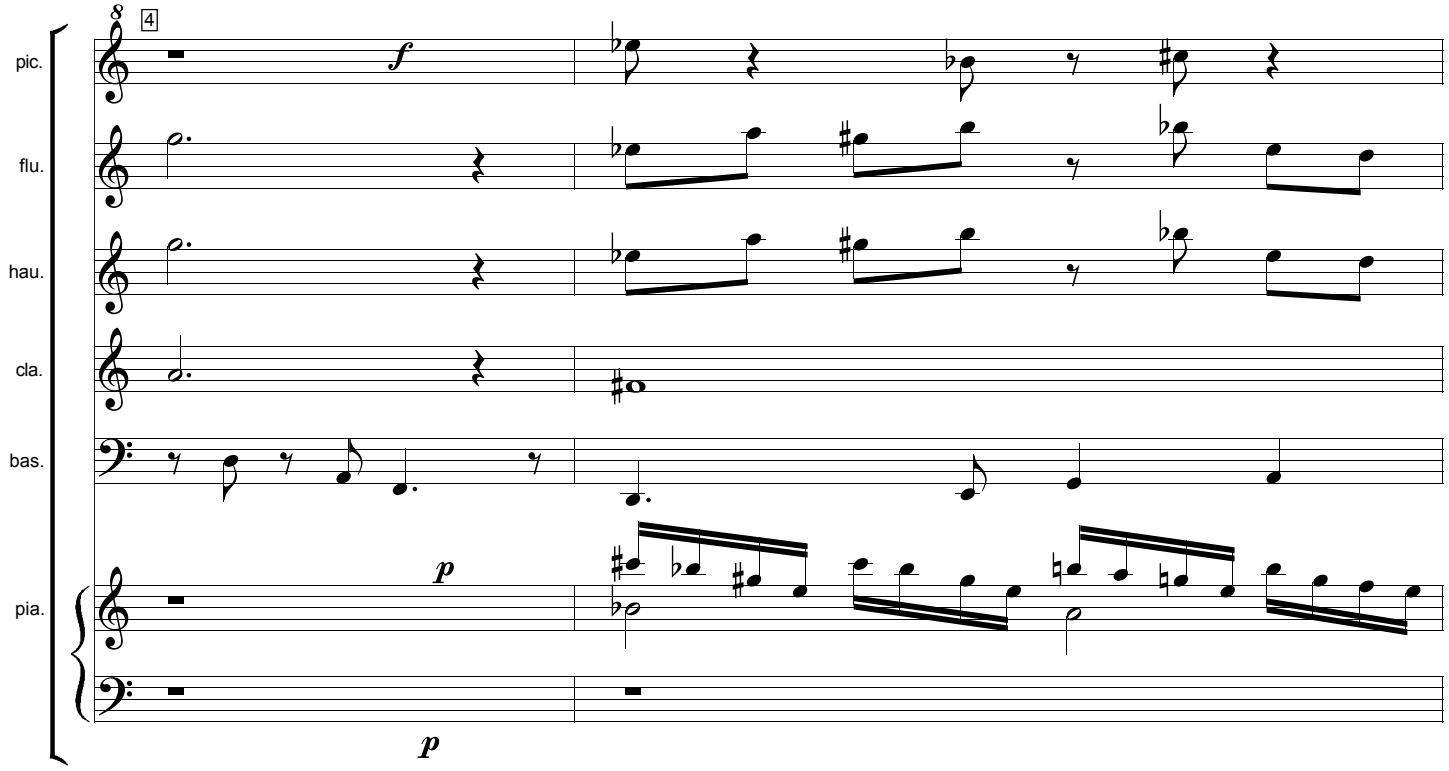
OVNI mouvement 1

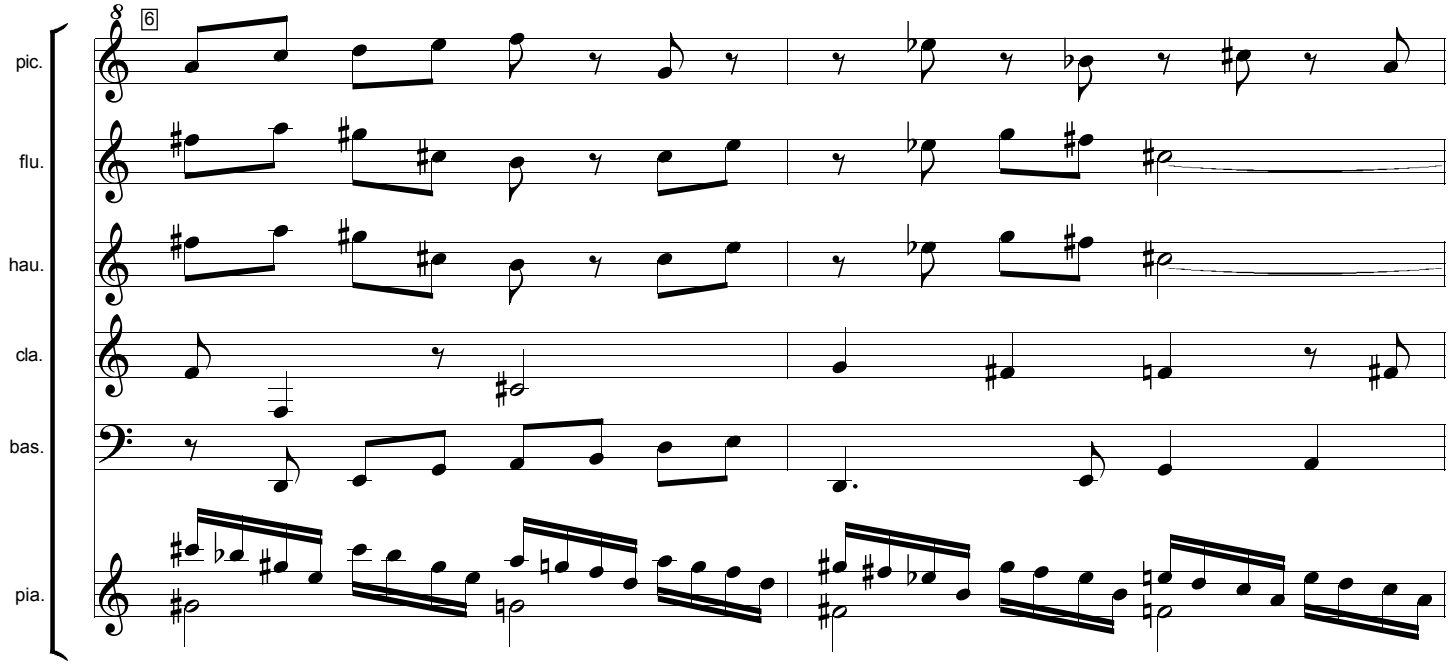
Copyright (c) 2006 par Jean Pierre Prudent

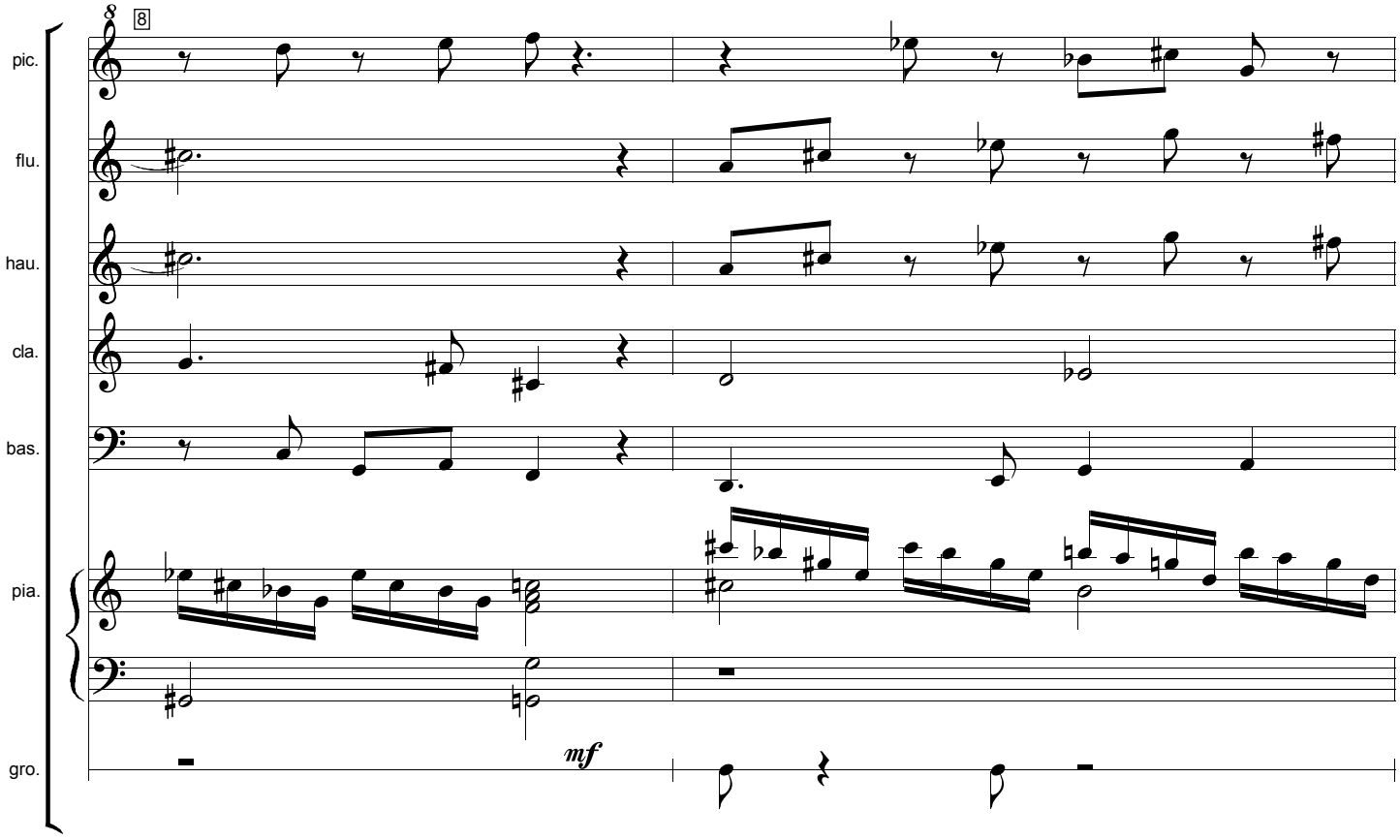
L'étrange objet vaisseau lumineux qui est venu dans mon jardin,
en cherchant les cloches du lapin de pâques ...

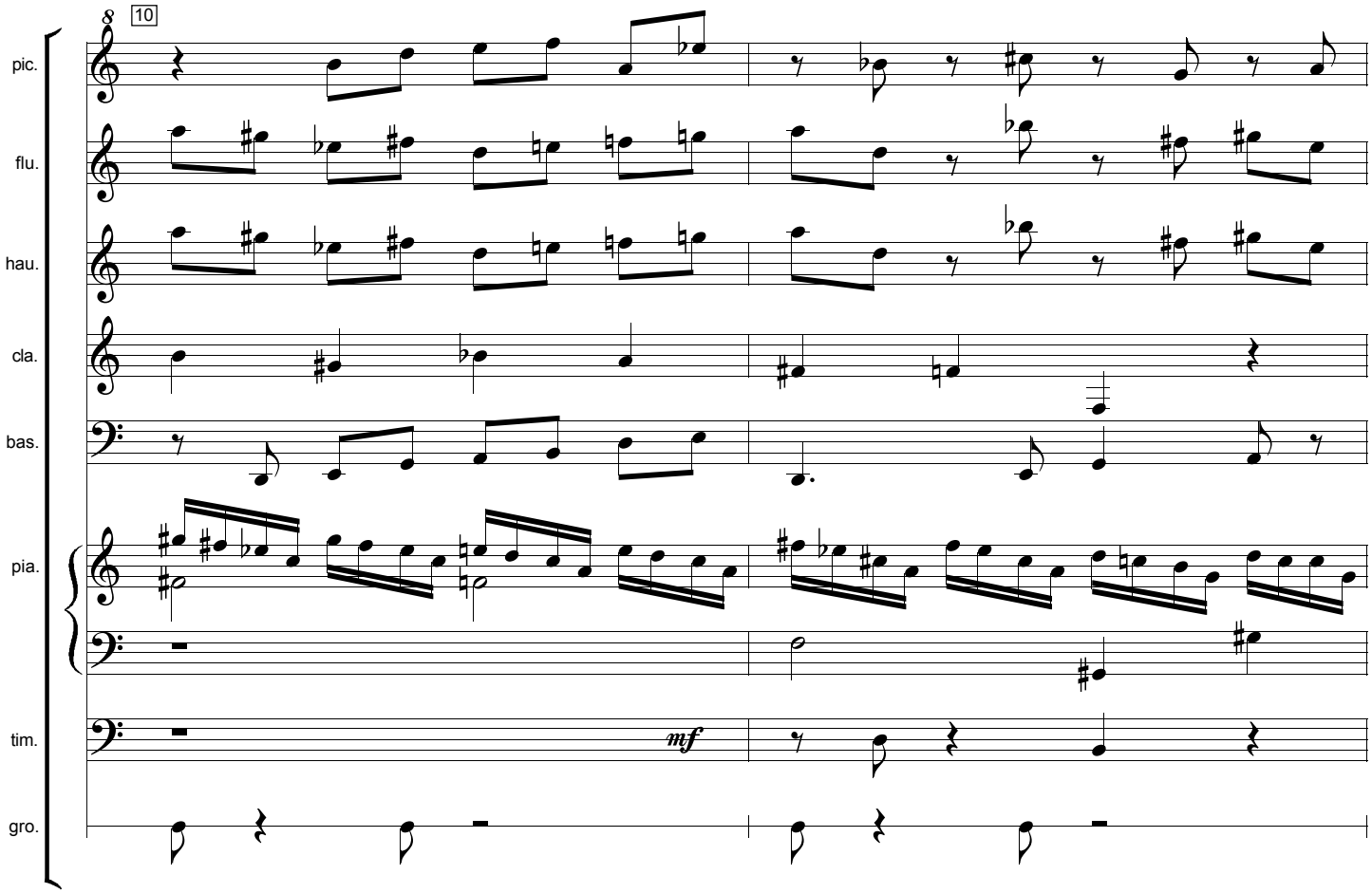
Les cloches peuvent transposer librement à tout intervalle.
Elles peuvent aussi être doublées par un son de synthèse.
On peut ajouter des sons de synthèse à l'ensemble du morceau.

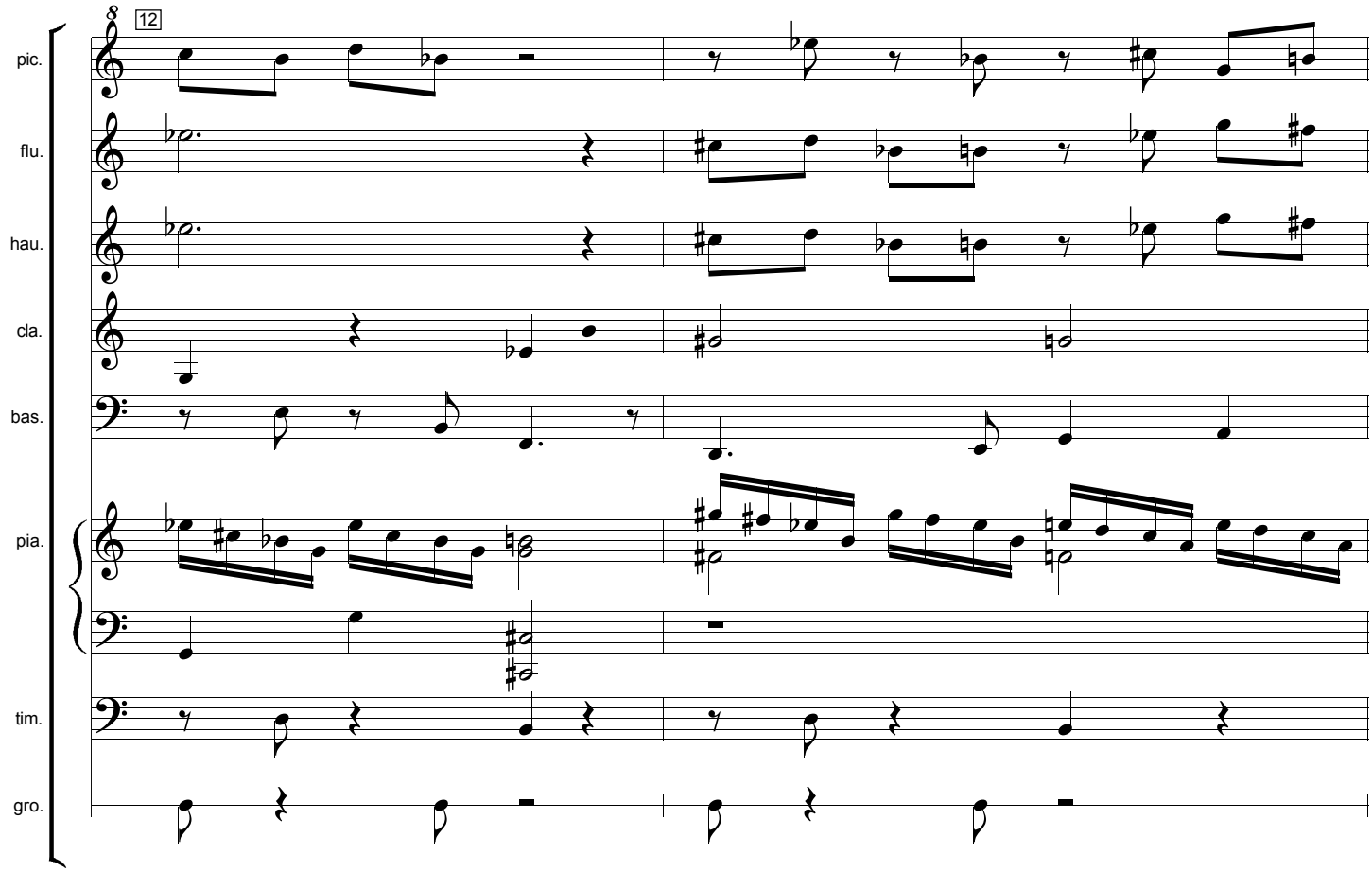


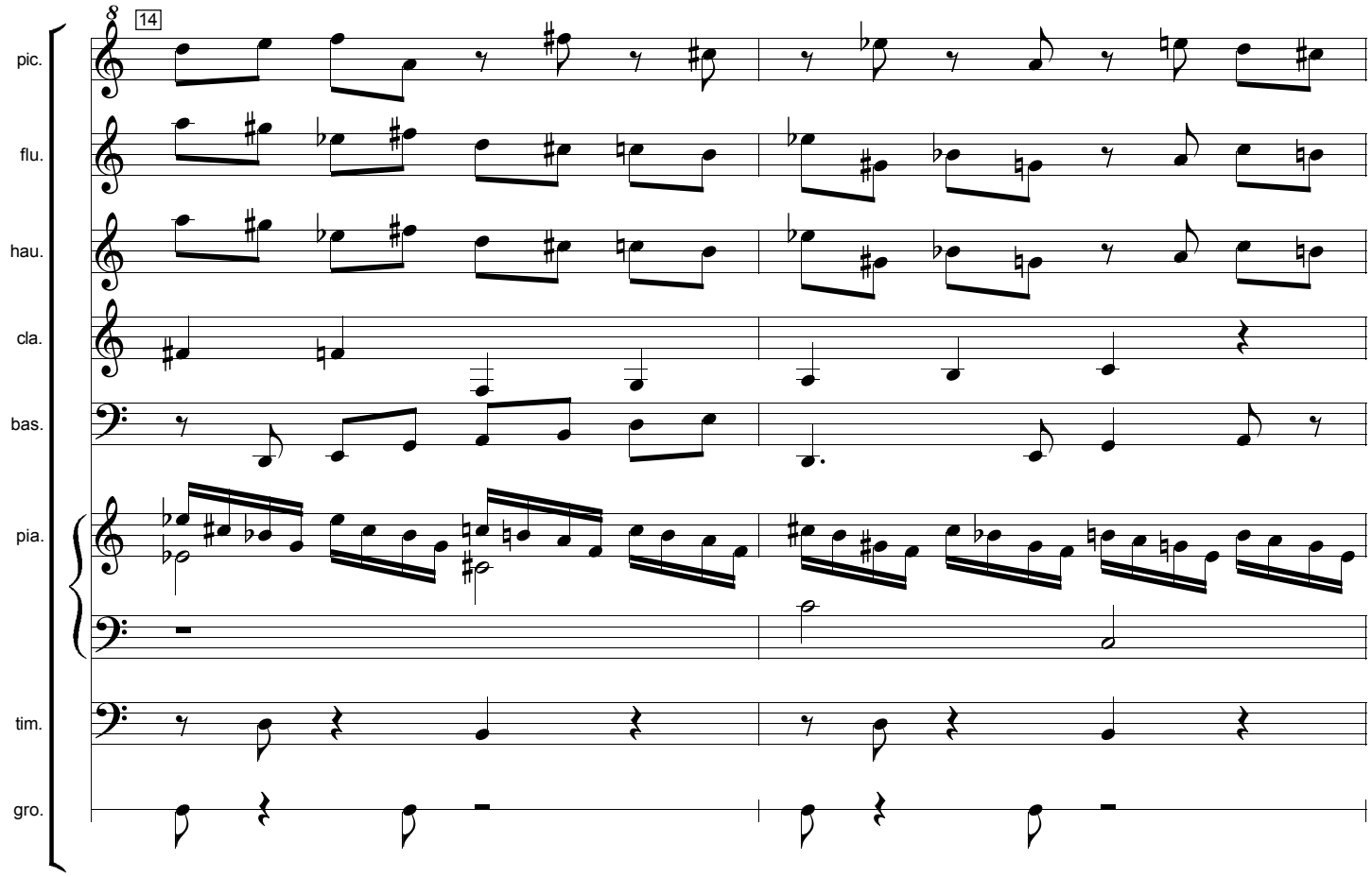

8
4
pic.
flu.
hau.
cla.
bas.
pia.
f
p
p

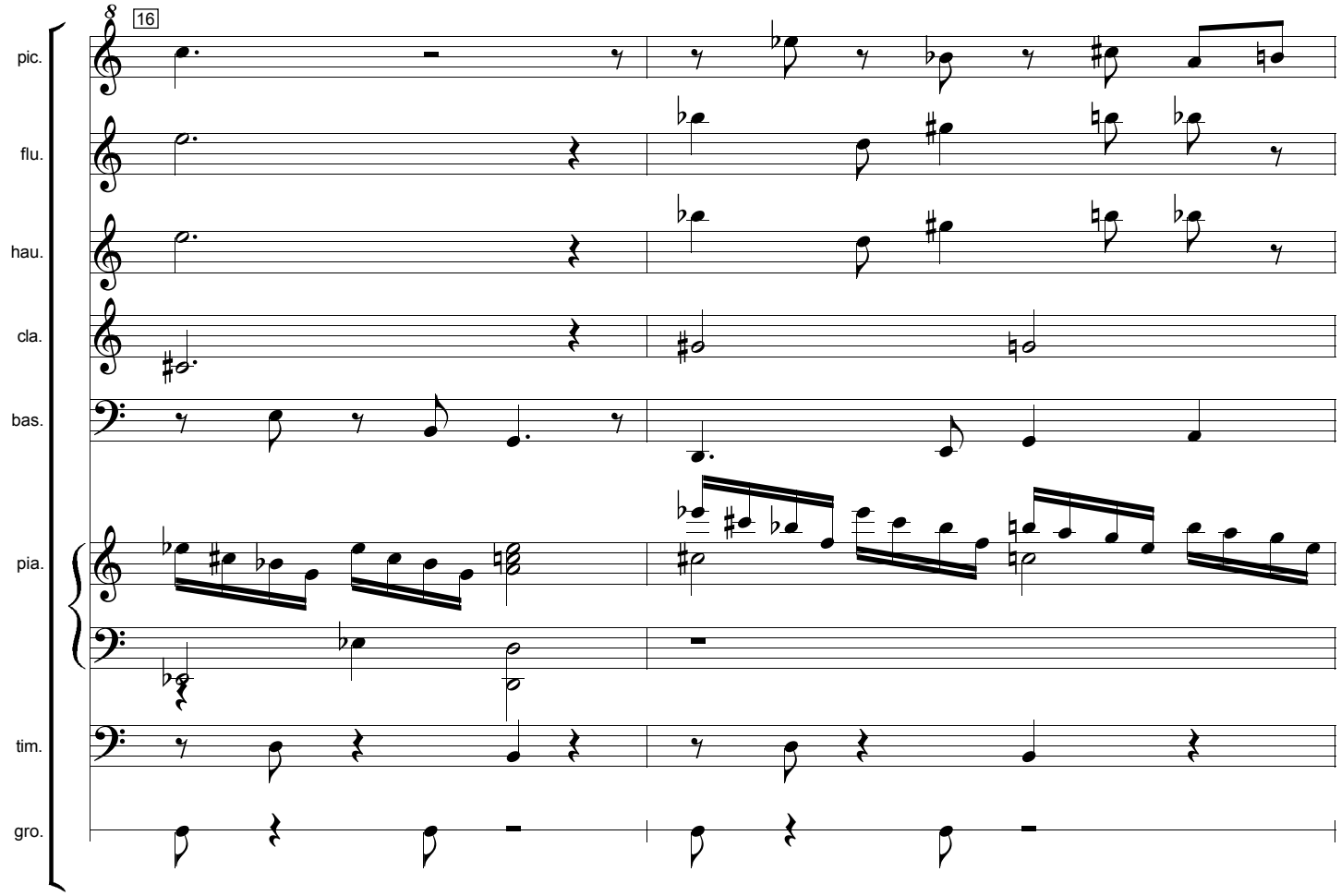

8
6
pic.
flu.
hau.
cla.
bas.
pia.

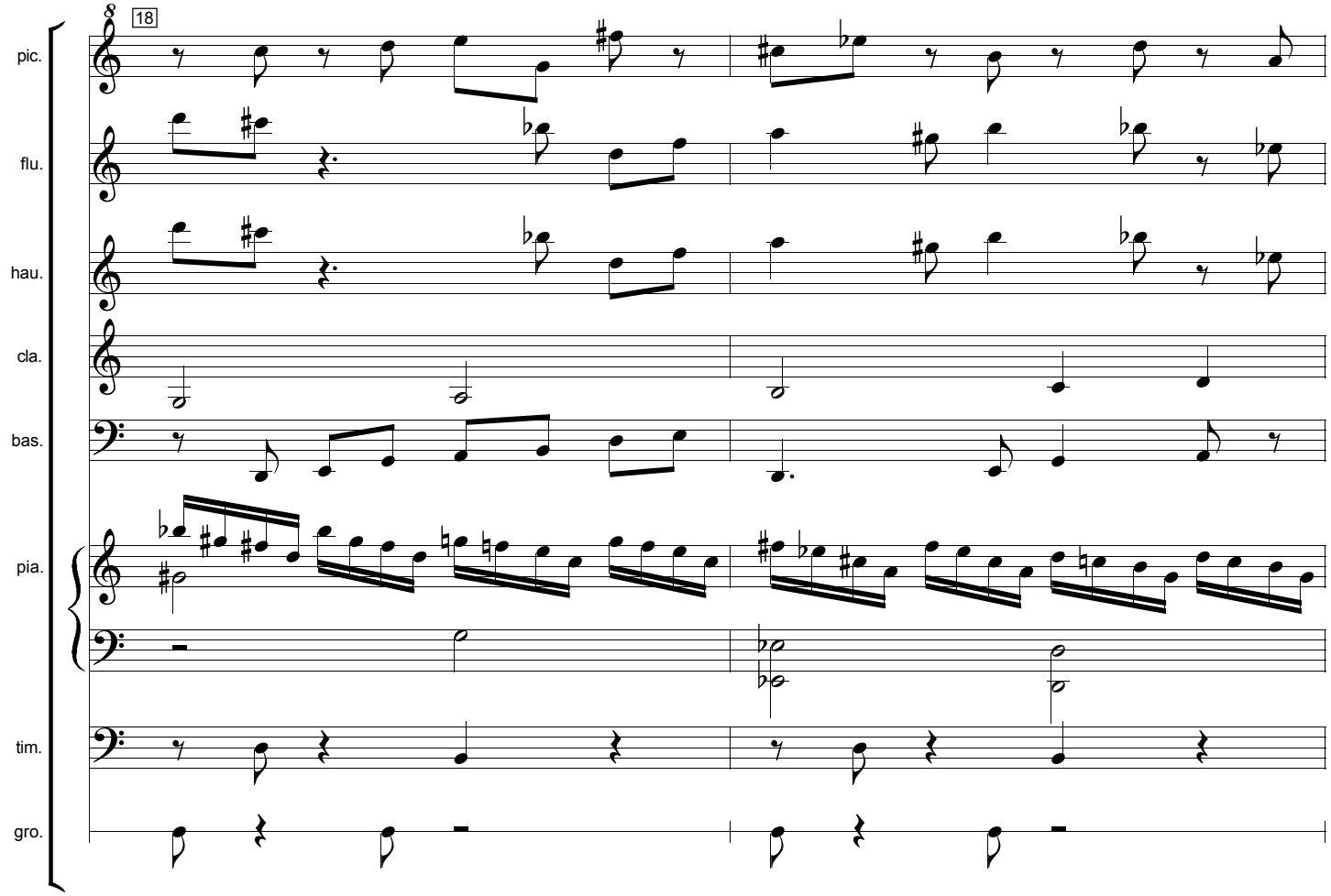

8
pic.
flu.
hau.
cla.
bas.
pia.
gro.
mf

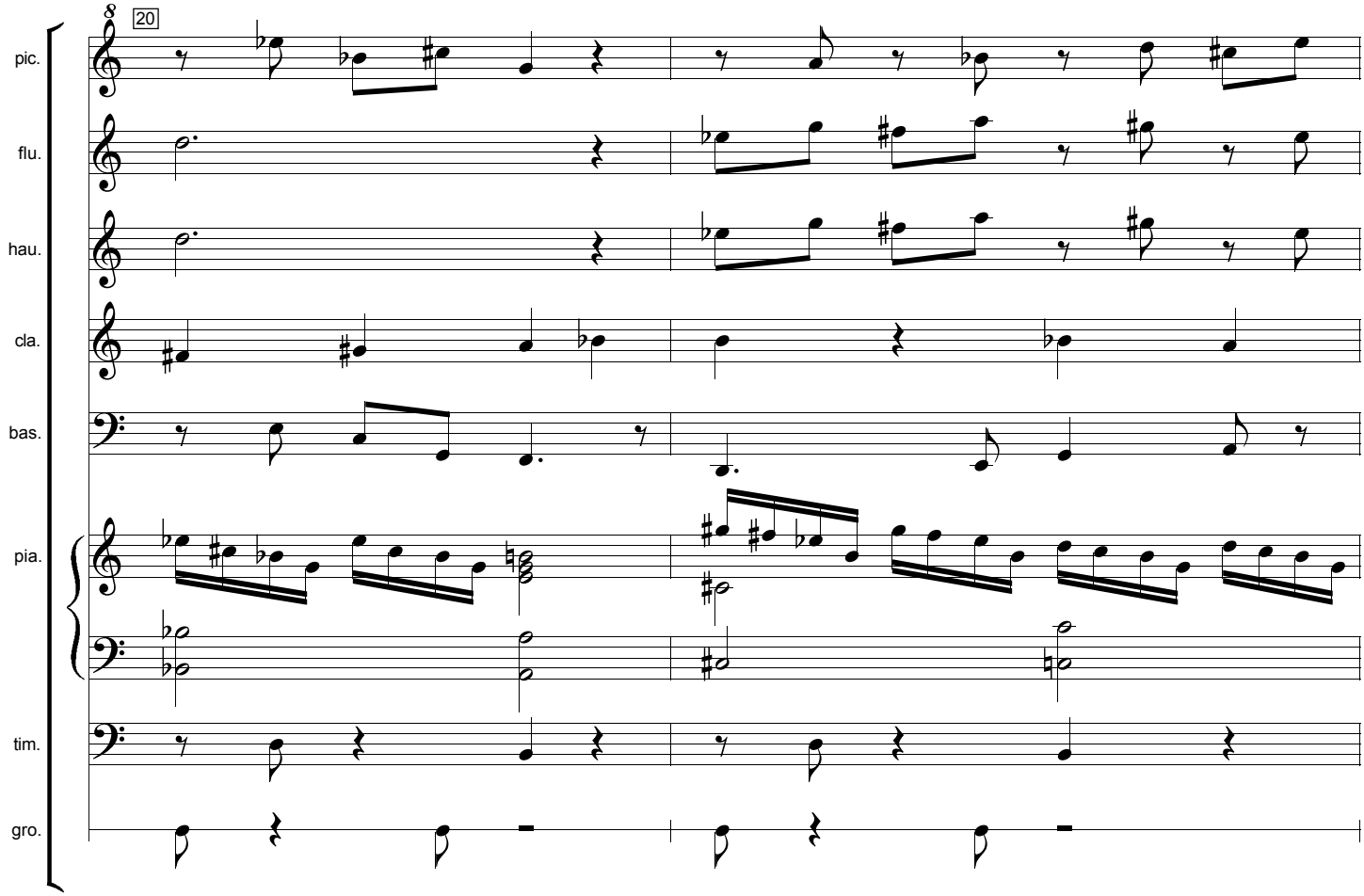

10
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.
mf

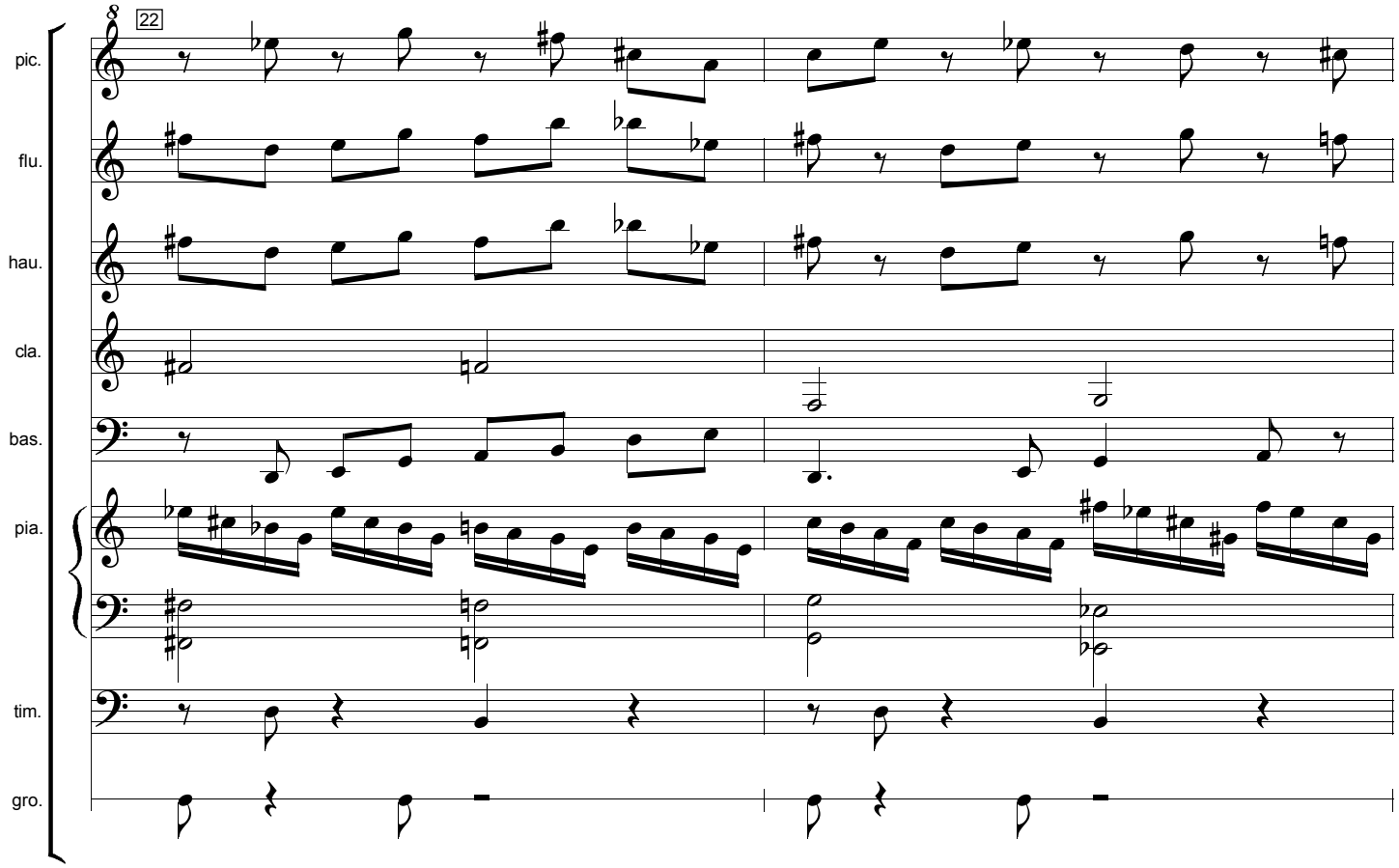

12
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

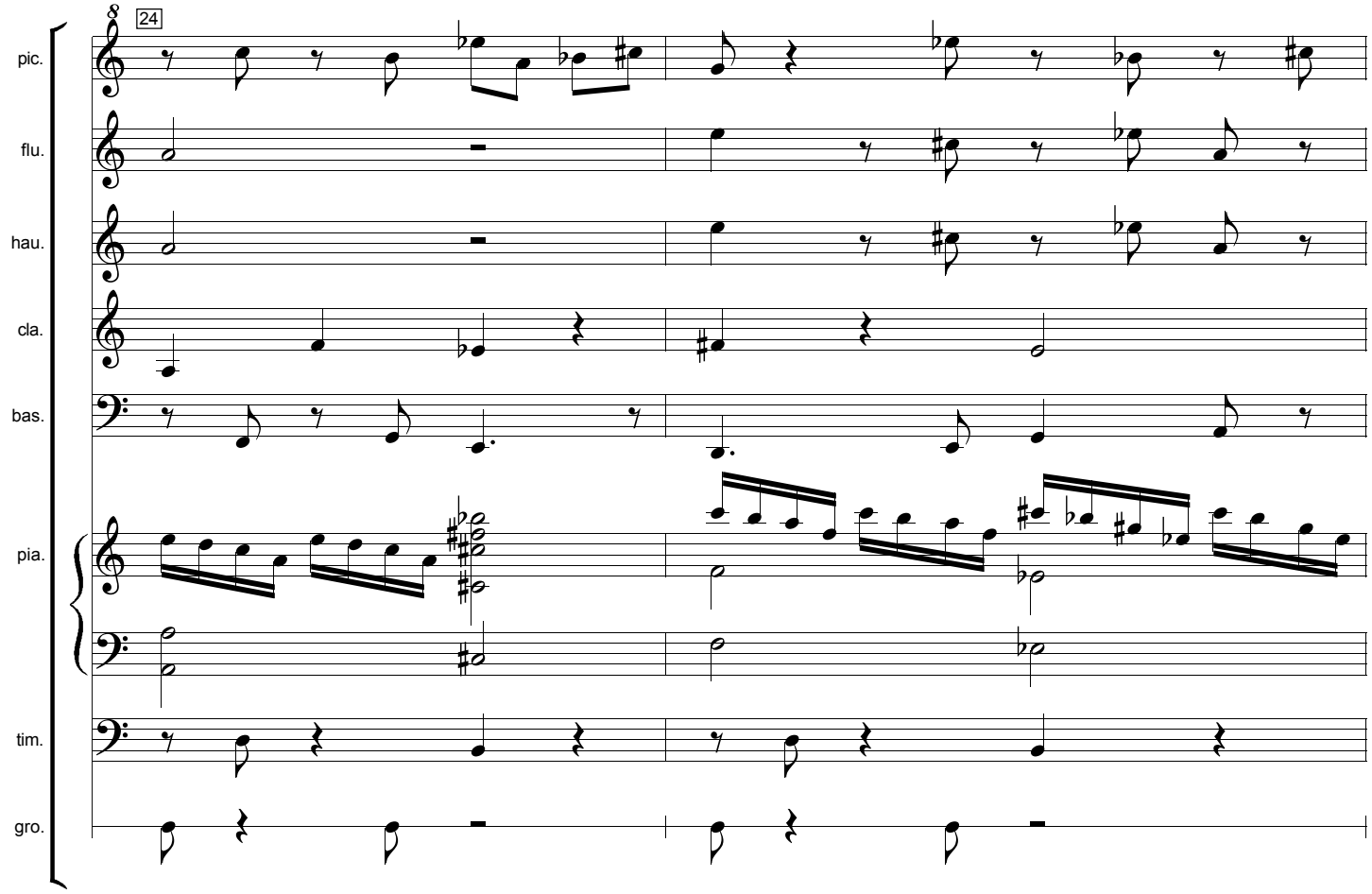

14
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

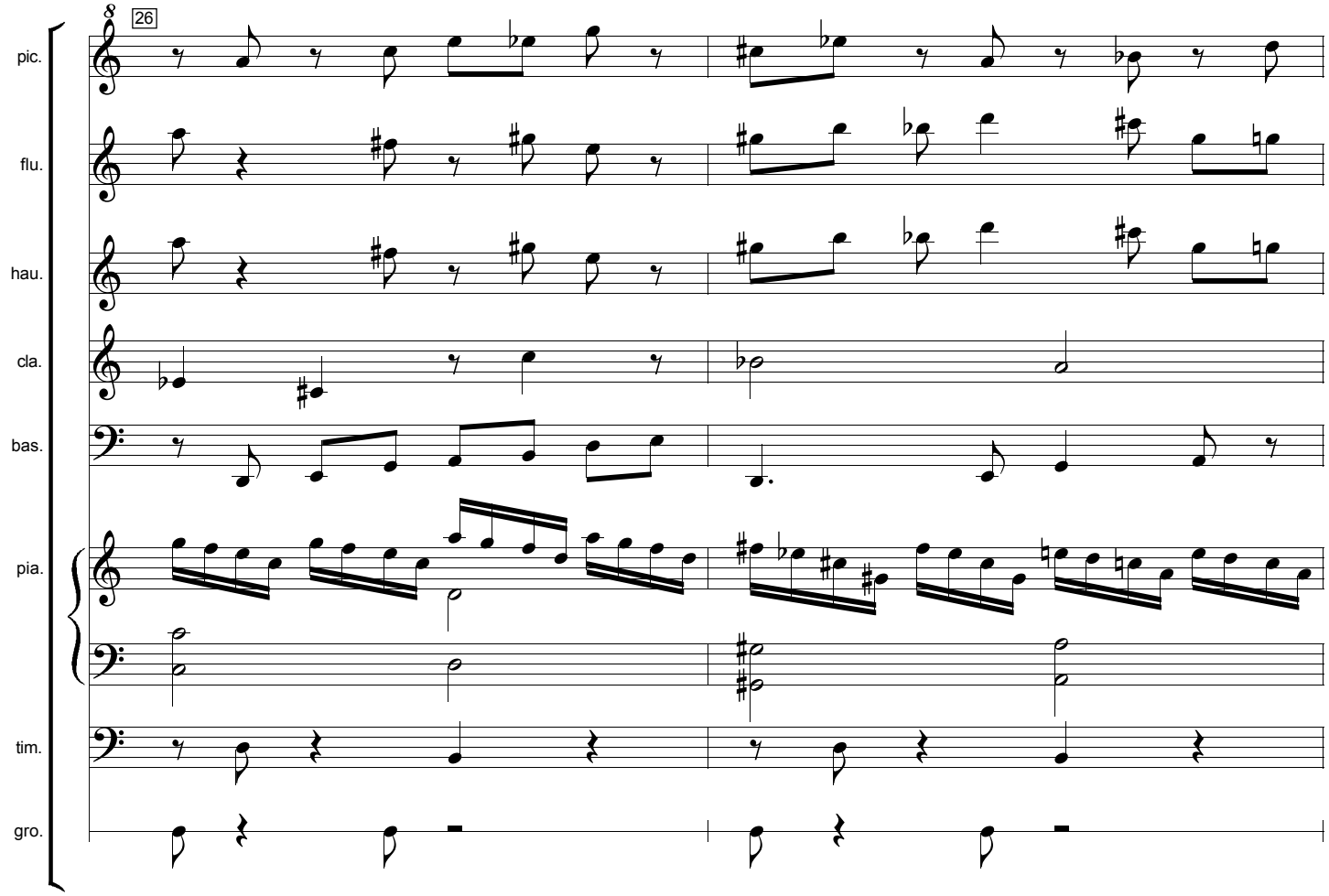

16
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

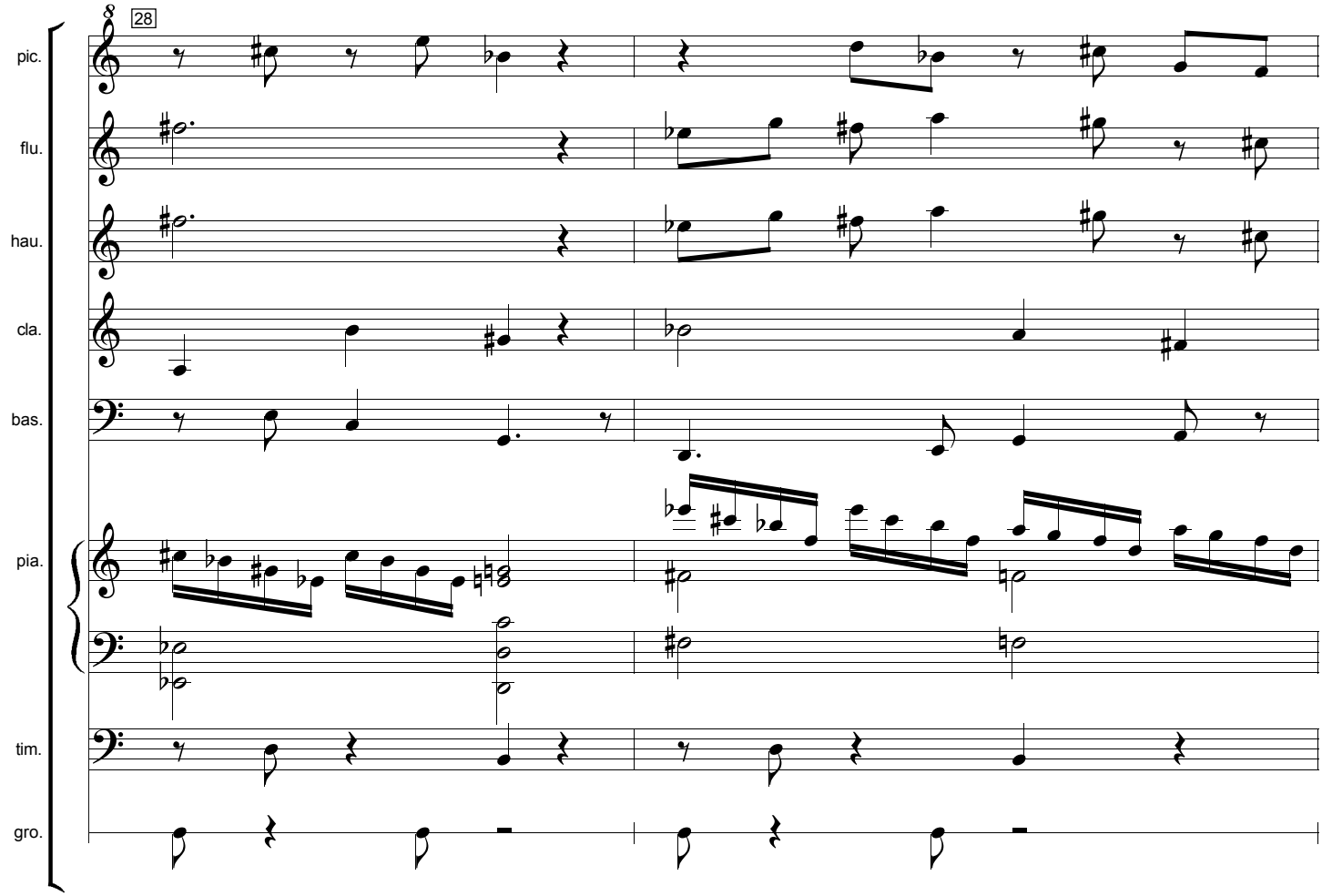

18
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

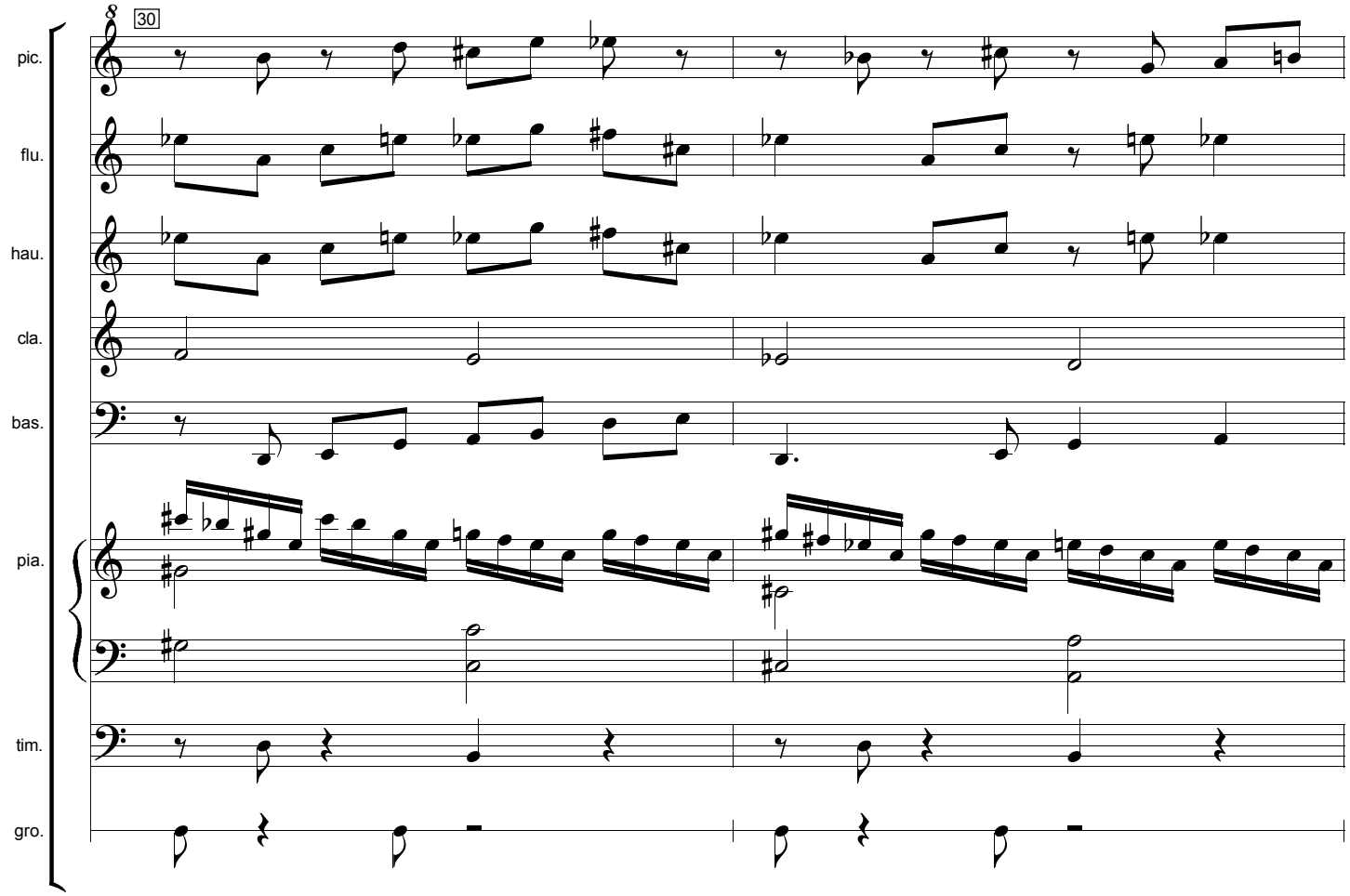

20
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

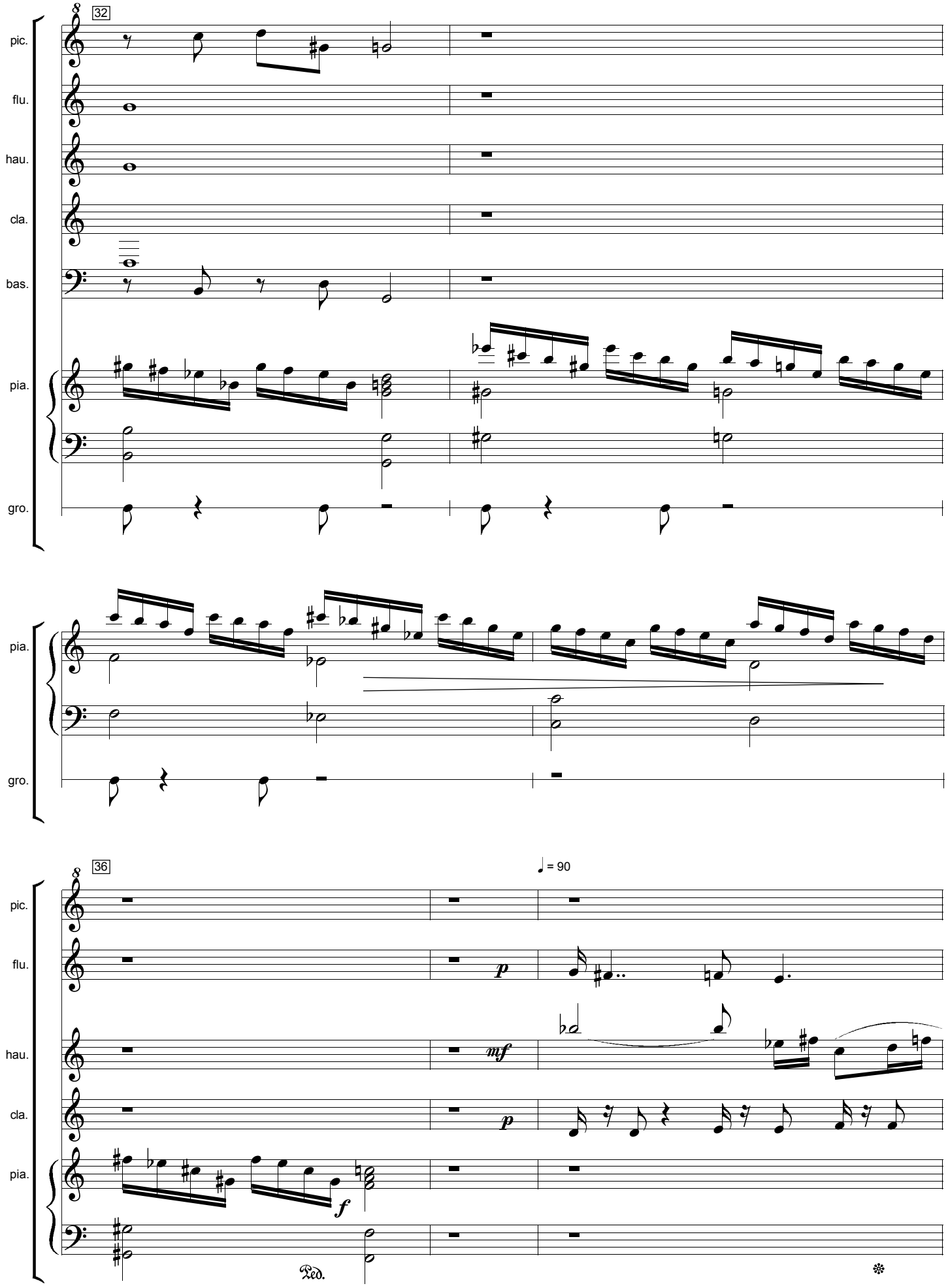

22
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

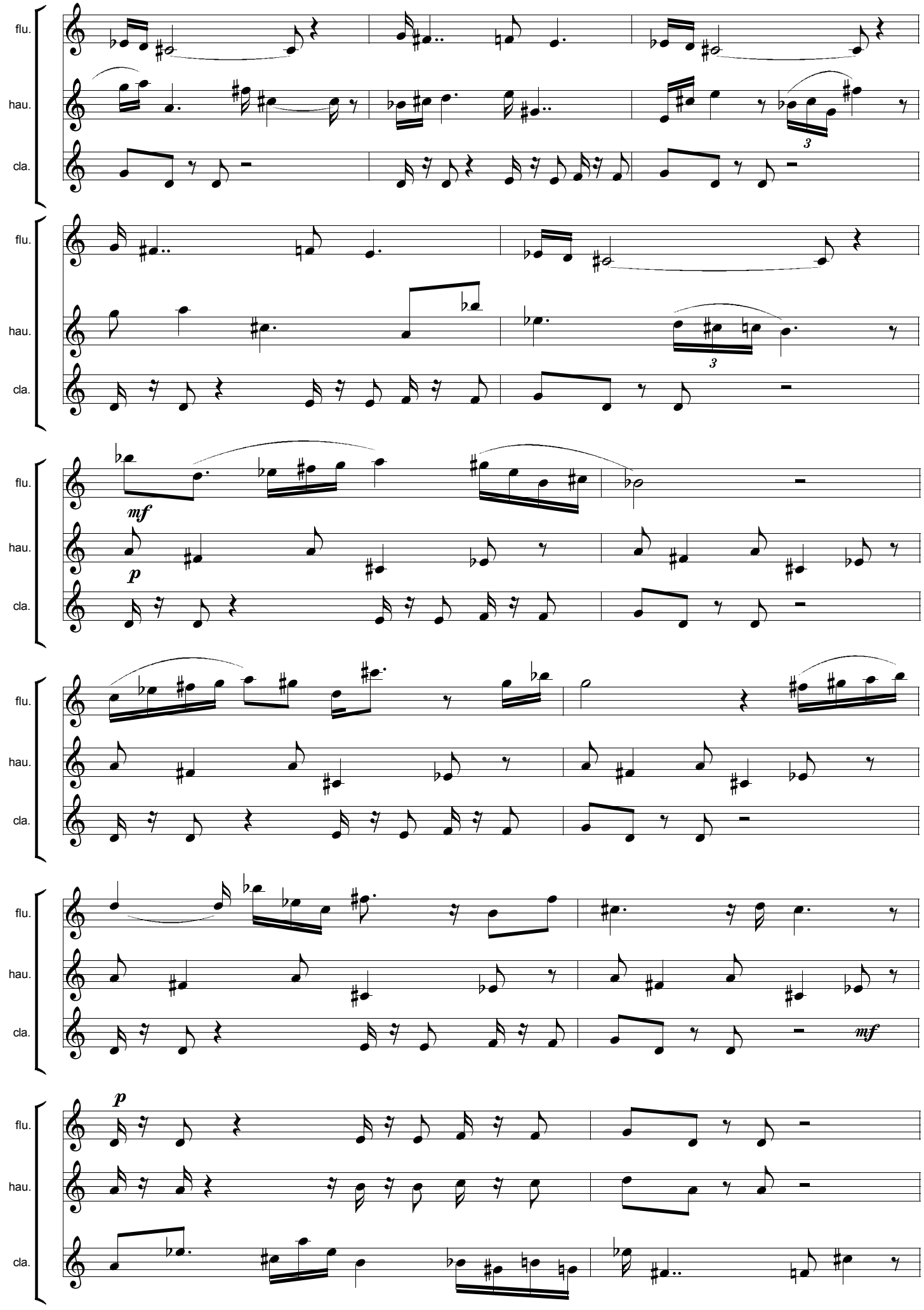

24
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

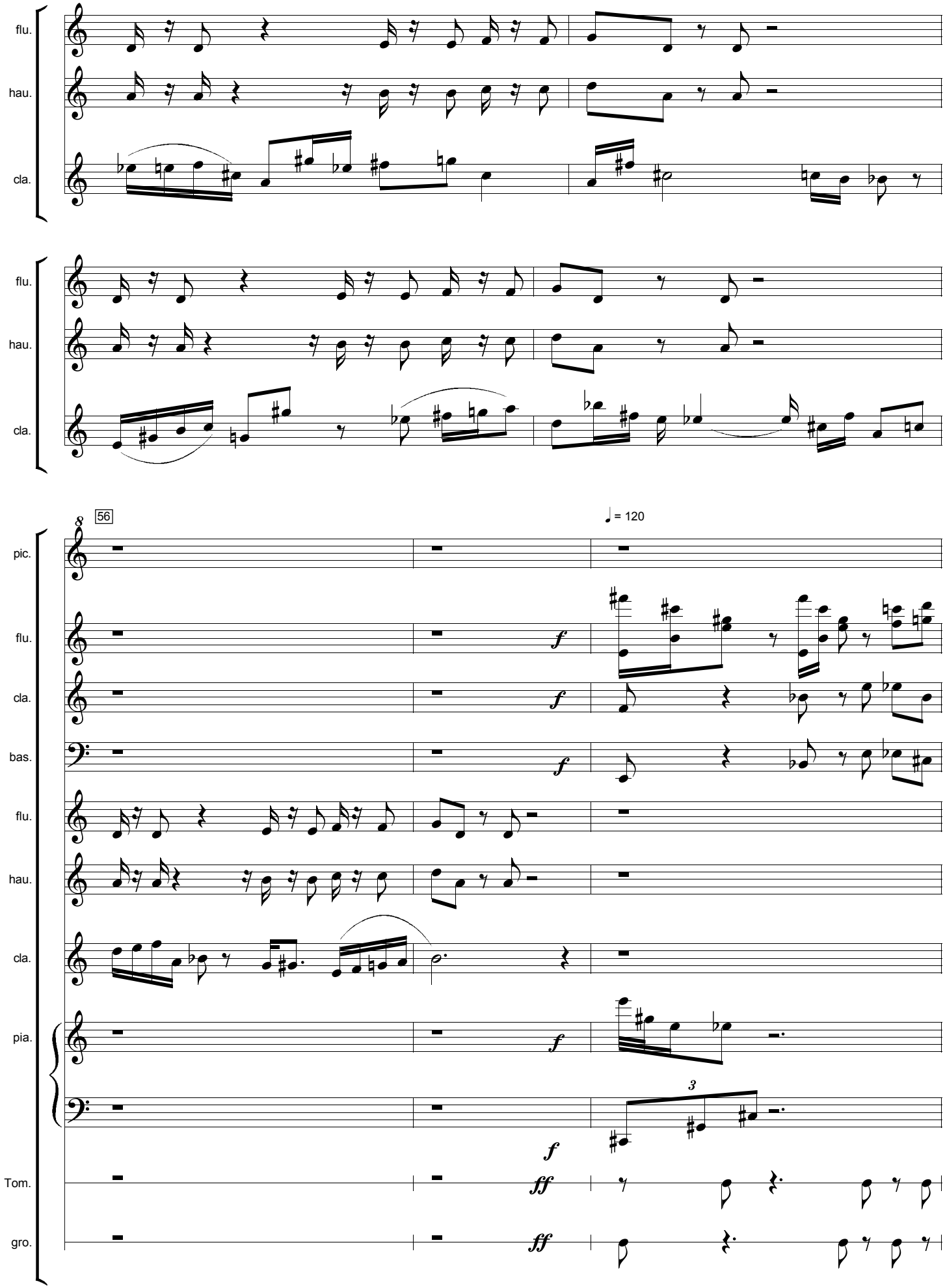

26
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

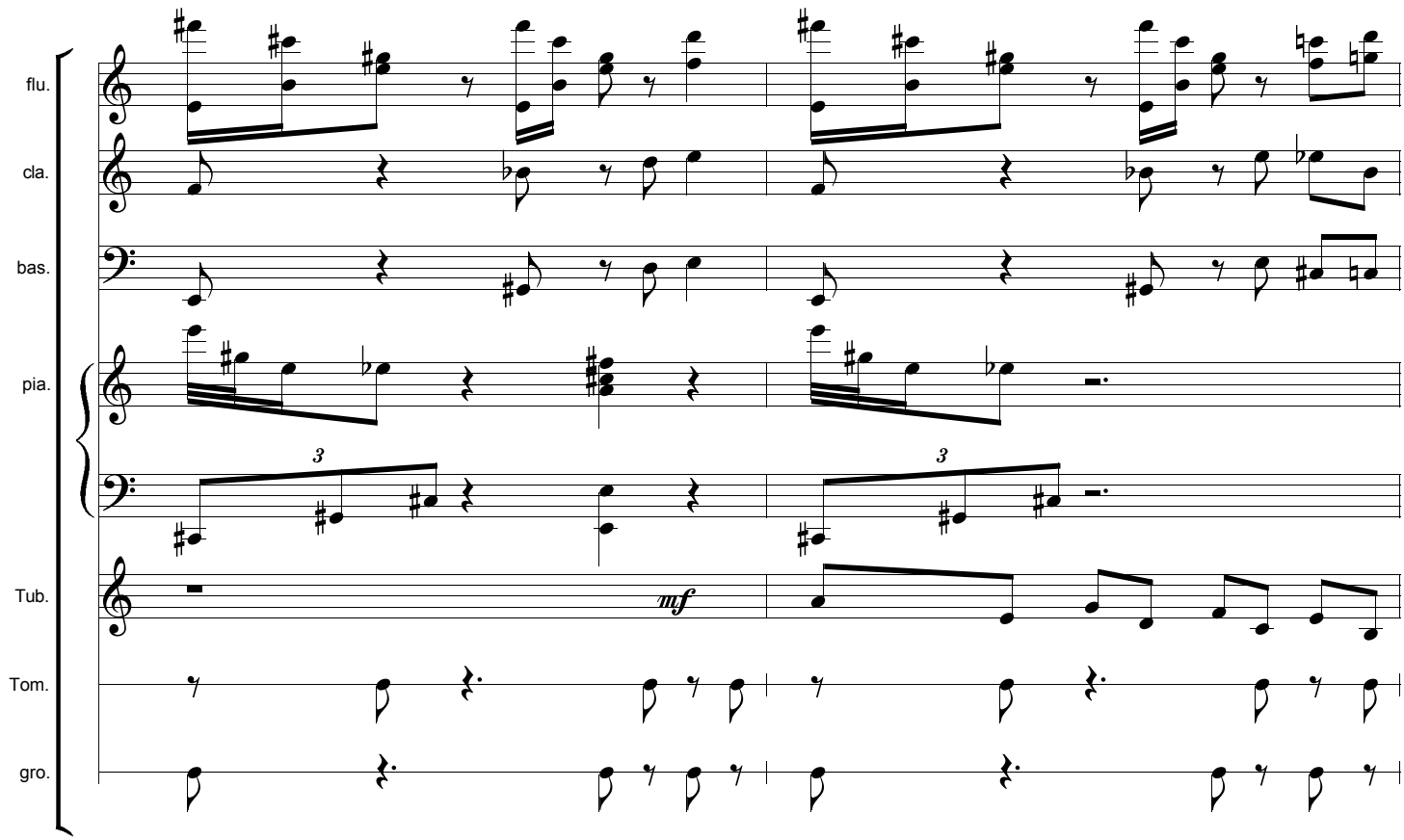

28
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

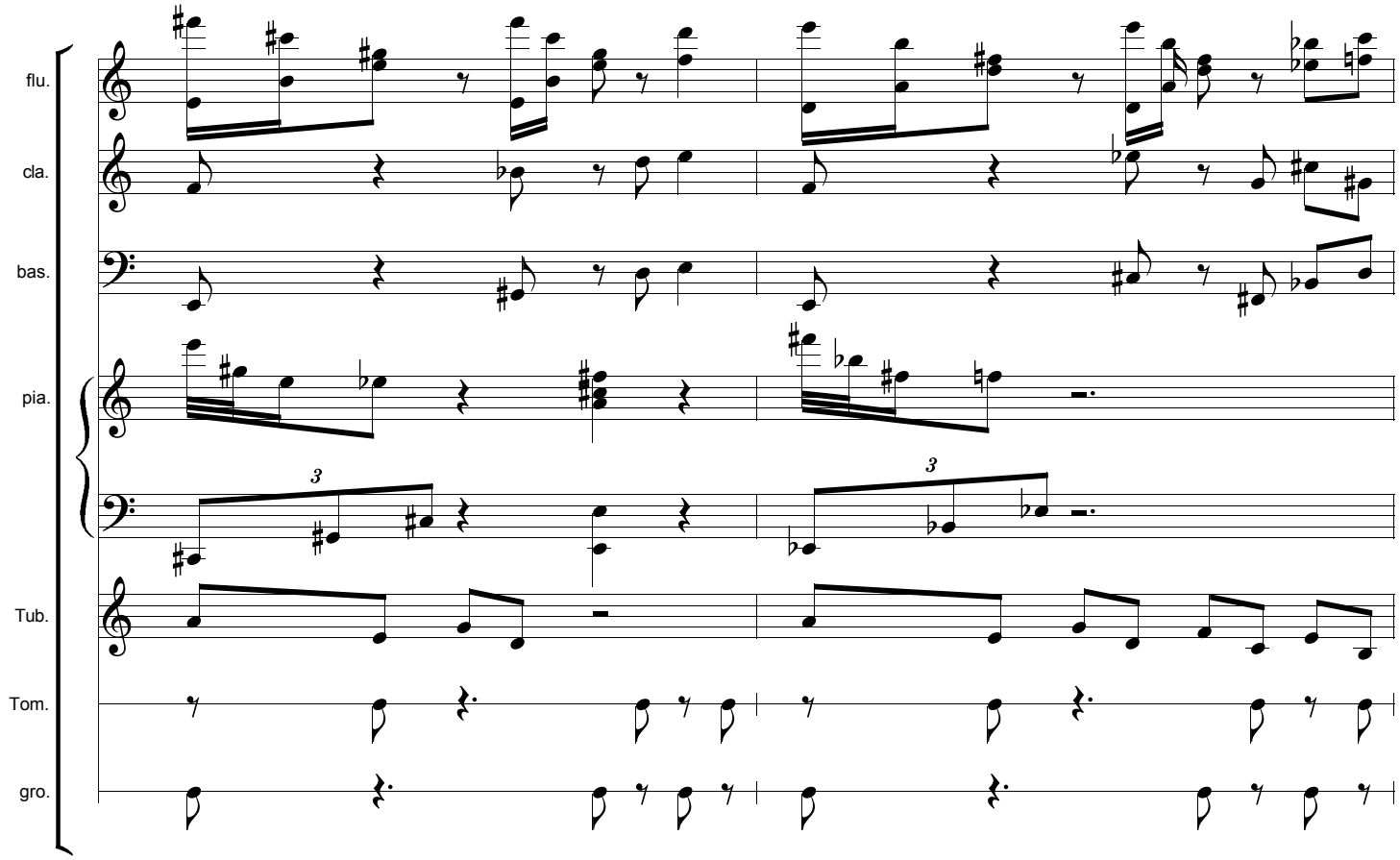

30
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

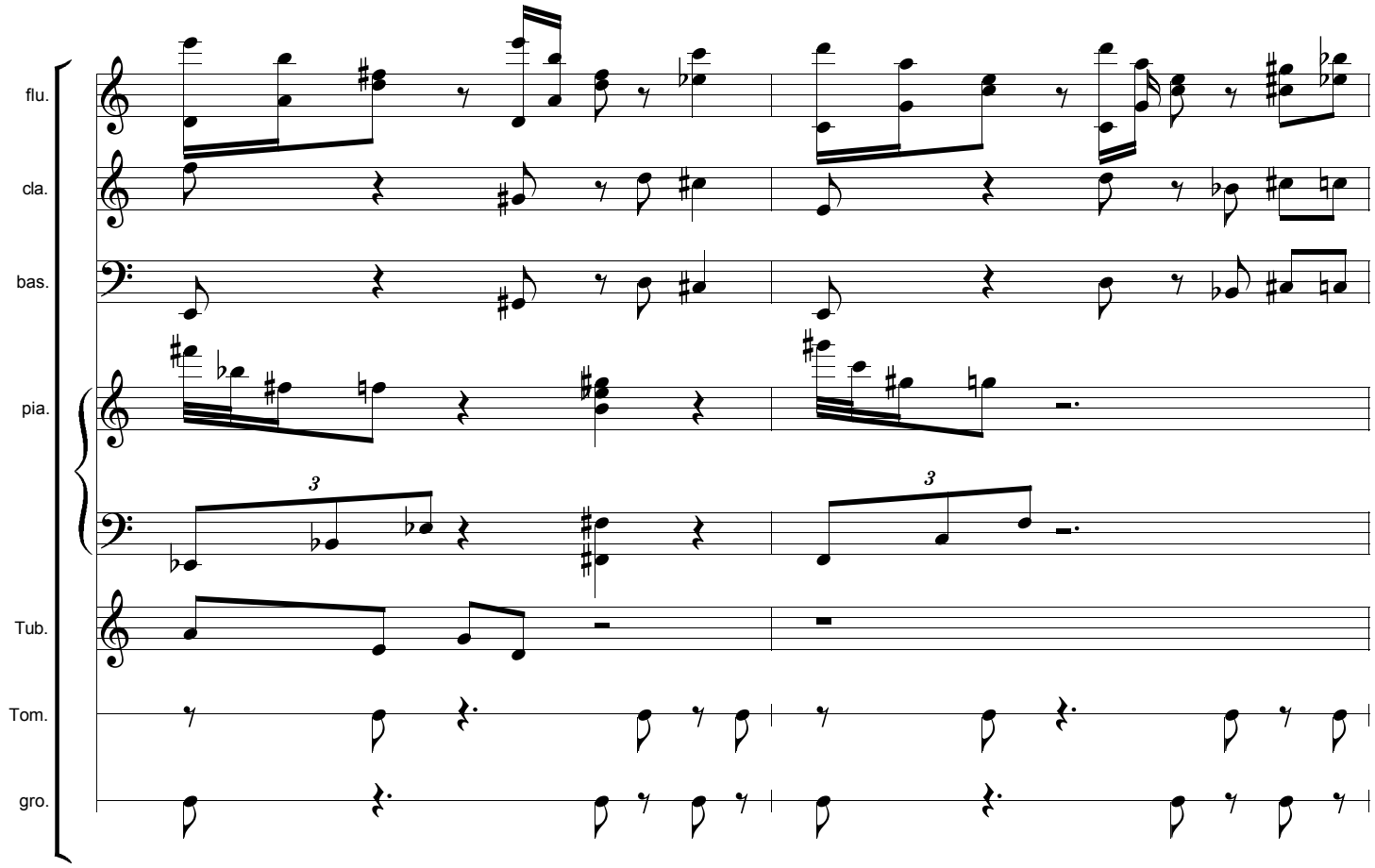

32
pic.
flu.
hau.
cla.
bas.
pia.
gro.
pia.
gro.
36
♩ = 90
pic.
flu.
hau.
cla.
pia.
p
mf
p
f
Ped.

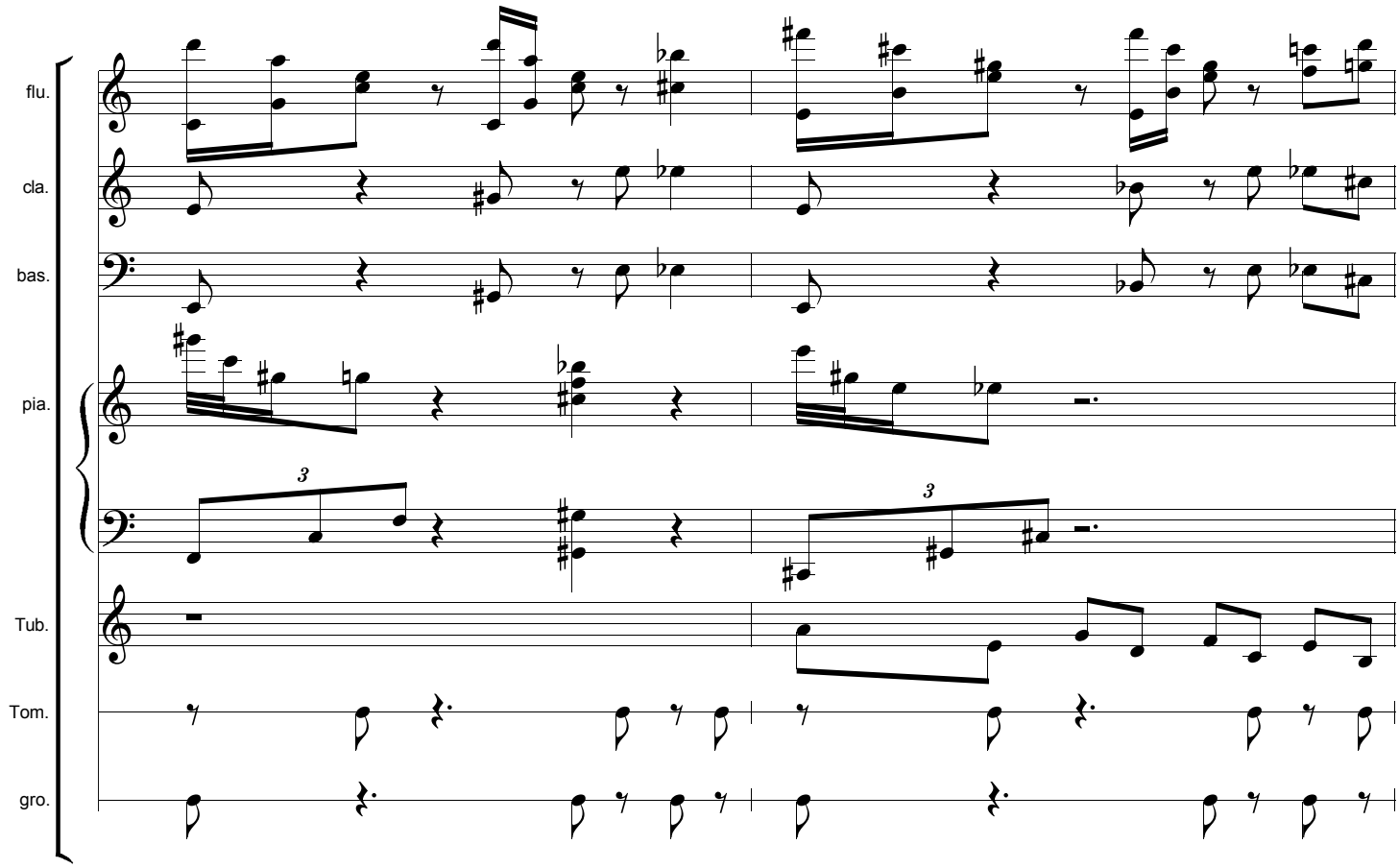

flu.
hau.
cla.
3
3
mf
p
p
mf

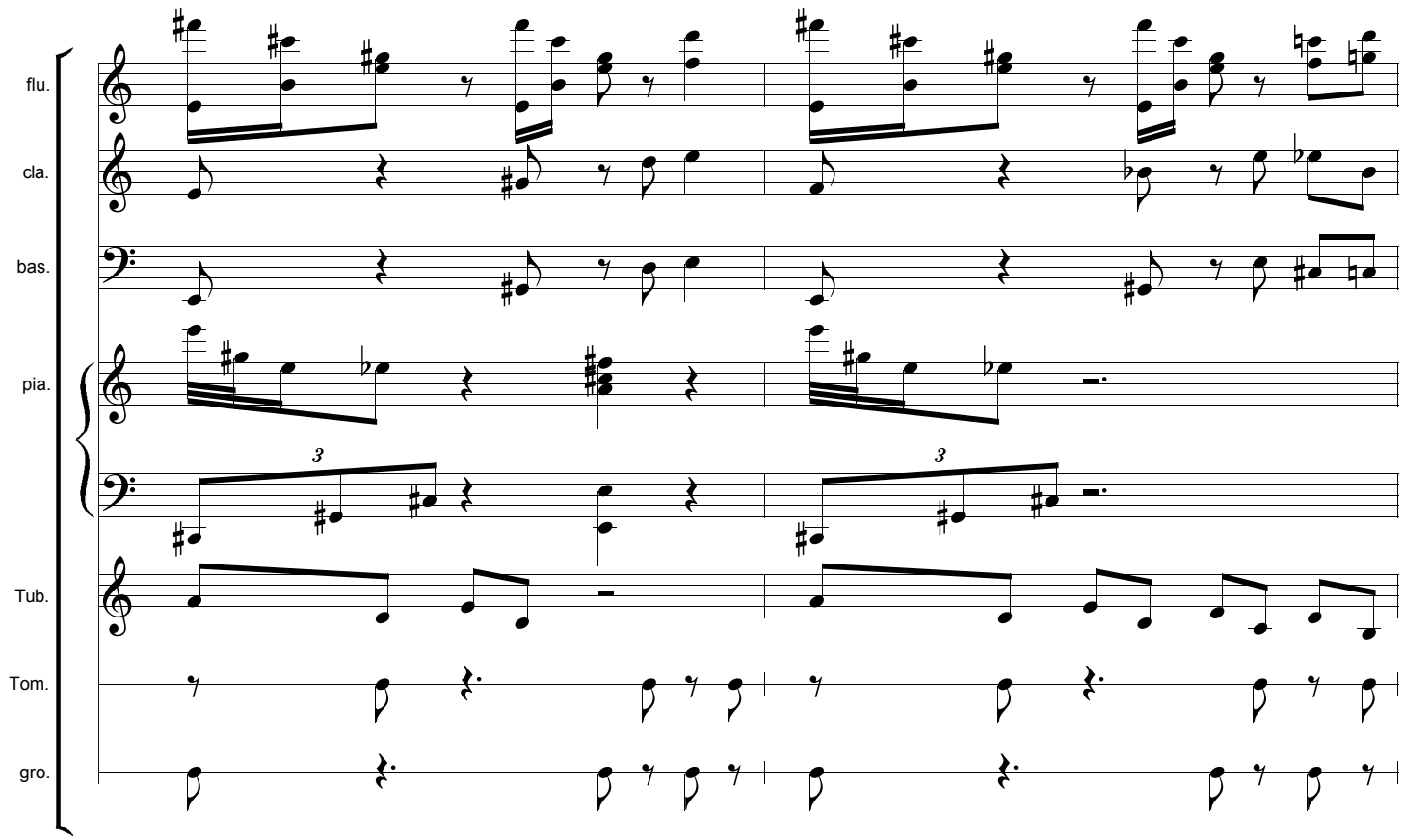

flu.
hau.
cla.
flu.
hau.
cla.
56
♩ = 120
pic.
flu.
cla.
bas.
flu.
hau.
cla.
pia.
Tom.
gro.
f
ff
3

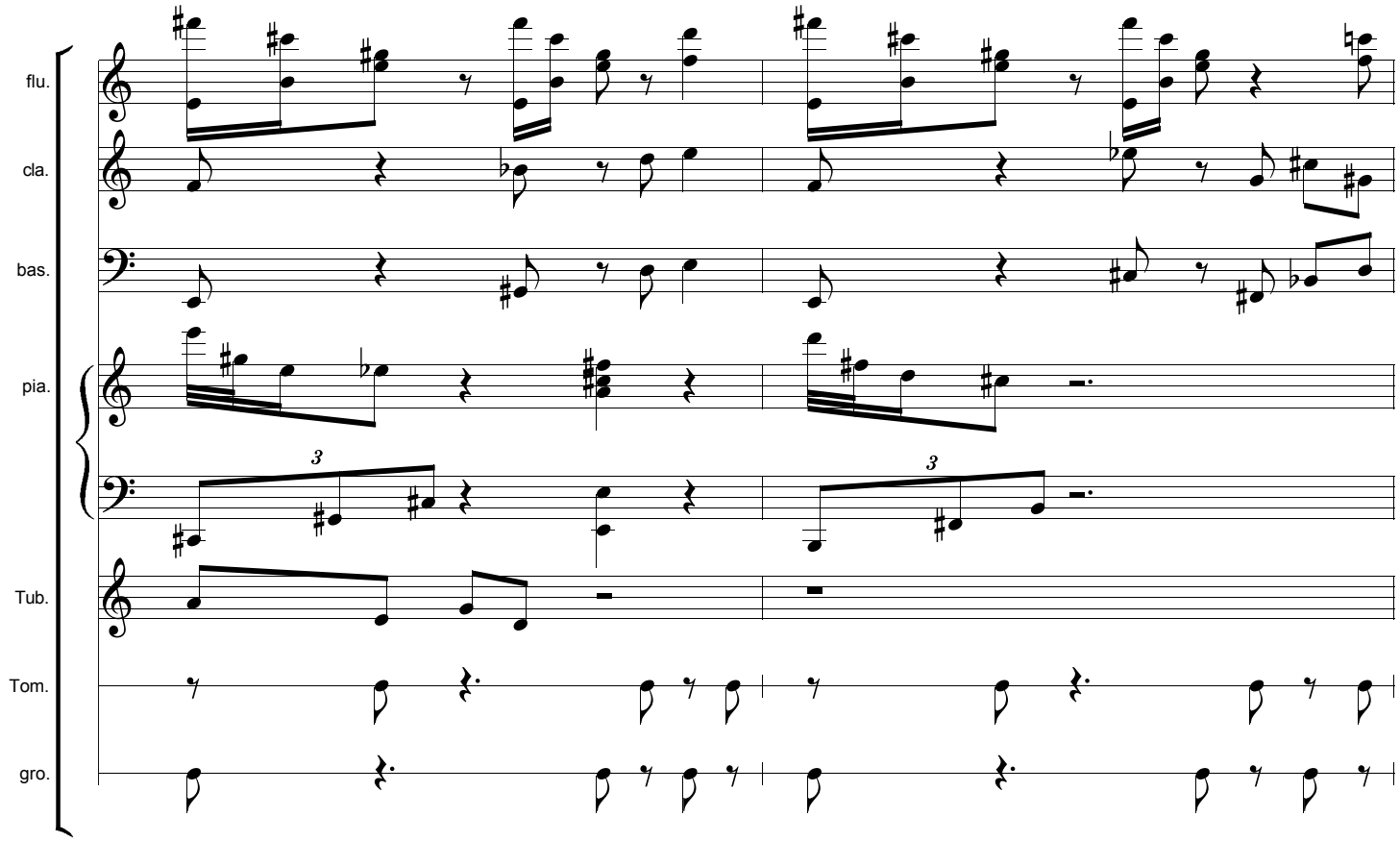

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.
3
3
mf

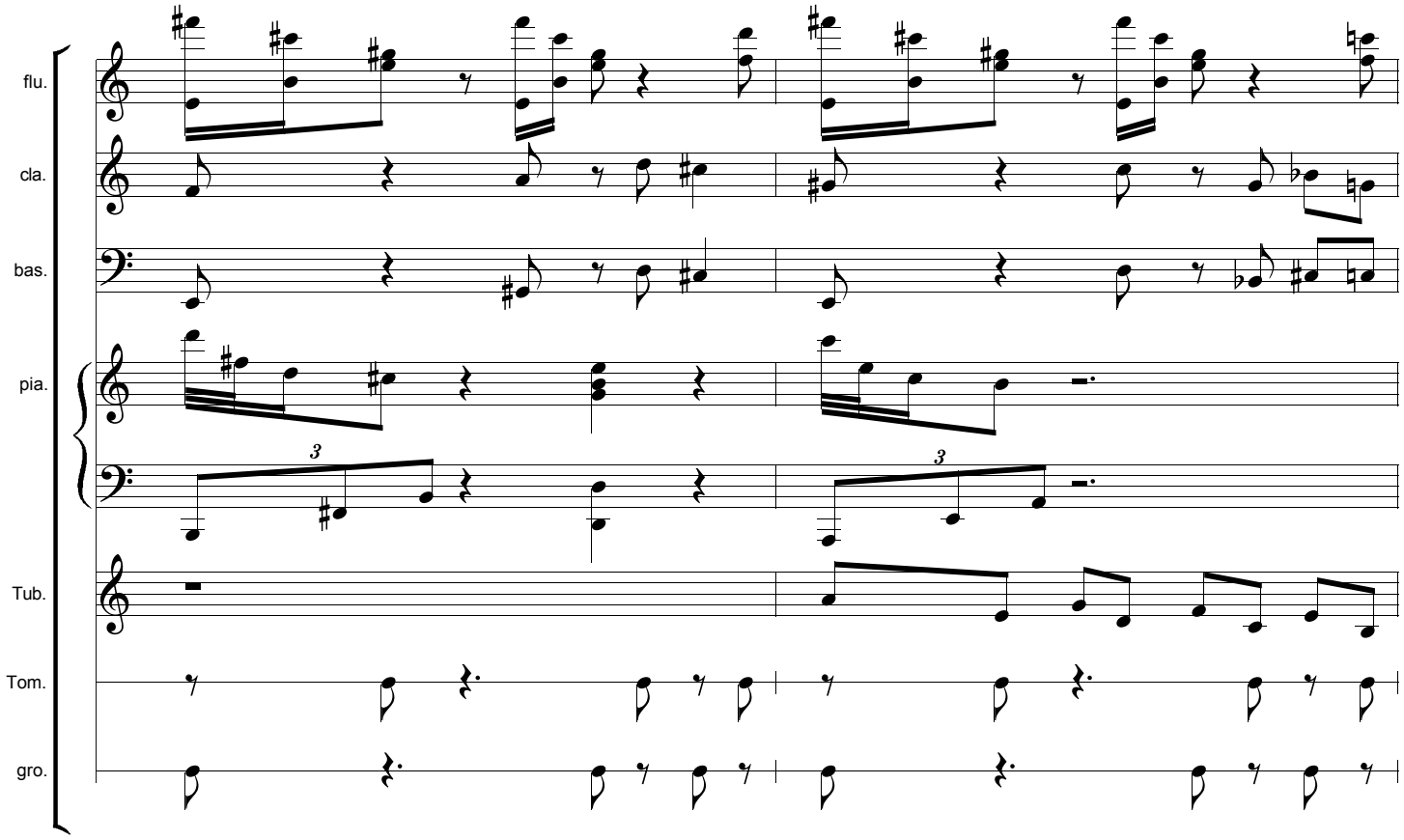

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.
3
3

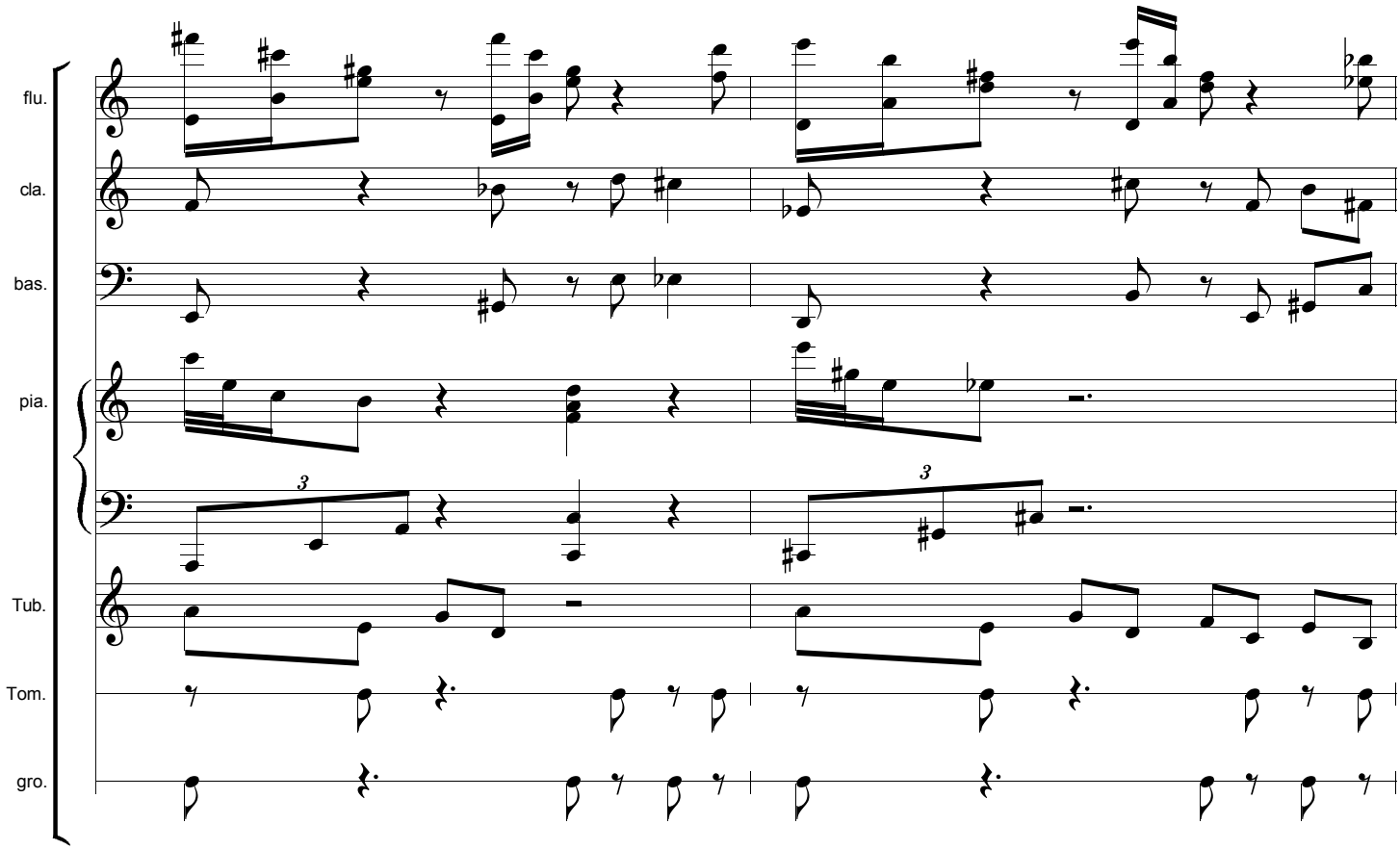

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

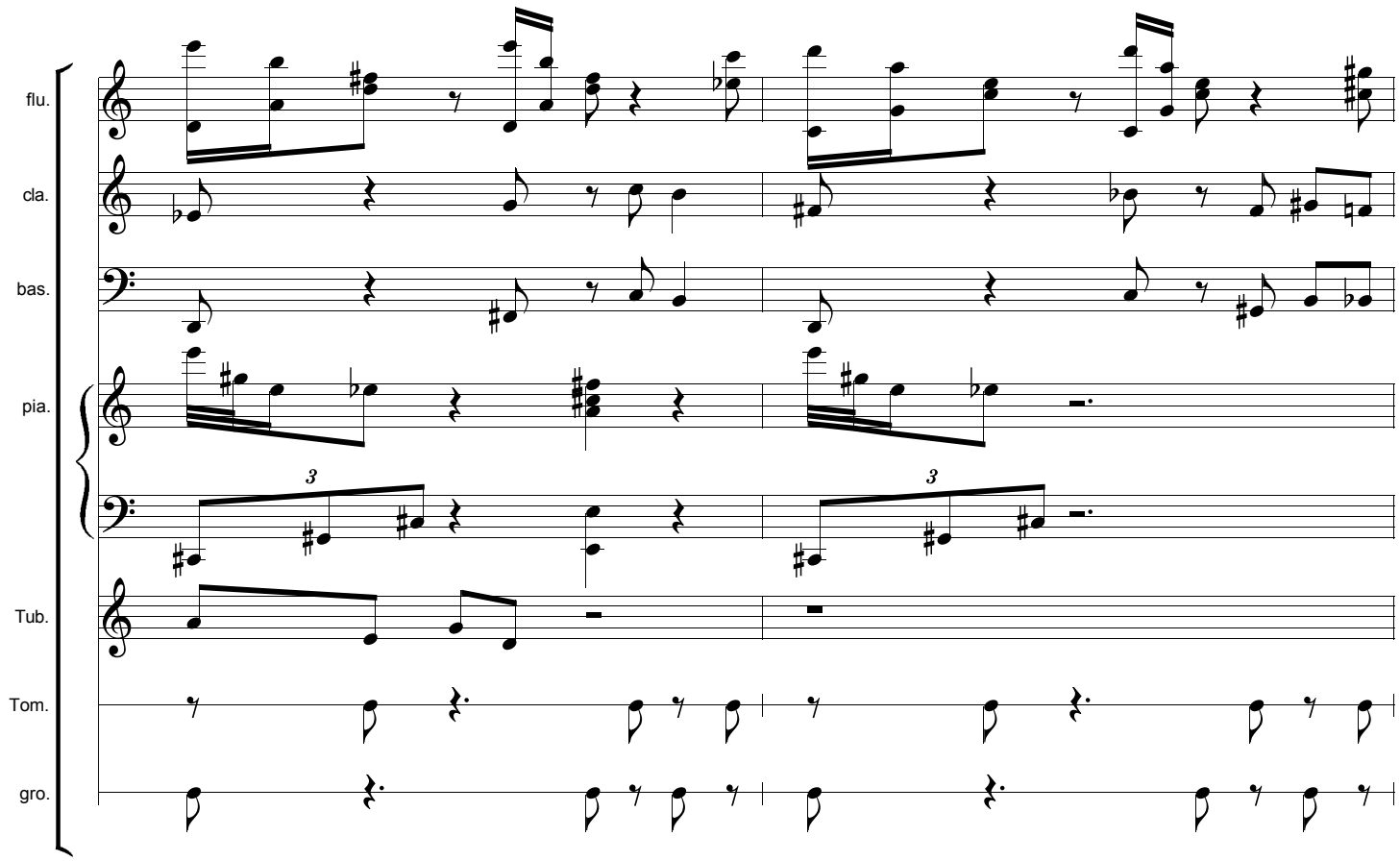

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

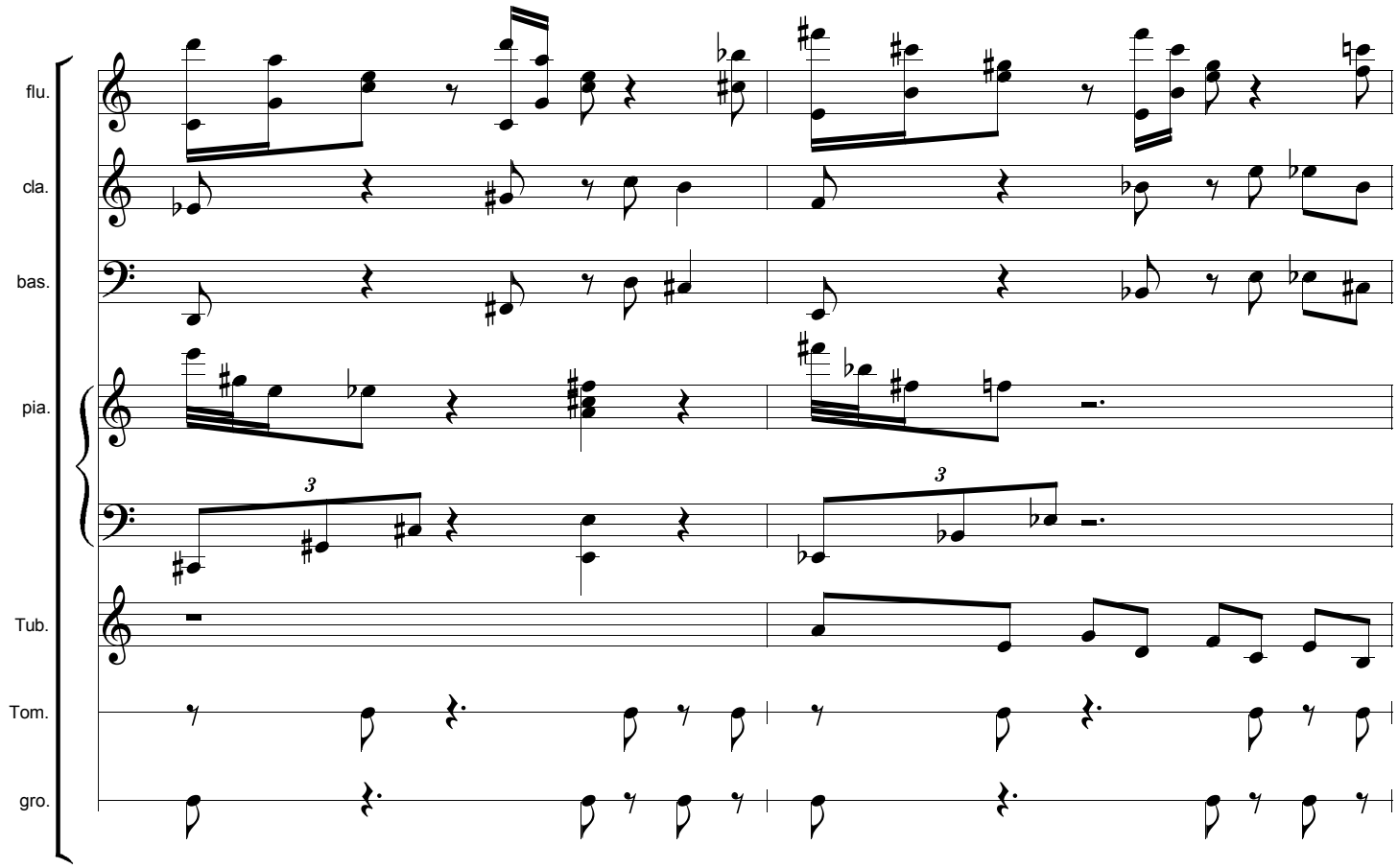

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

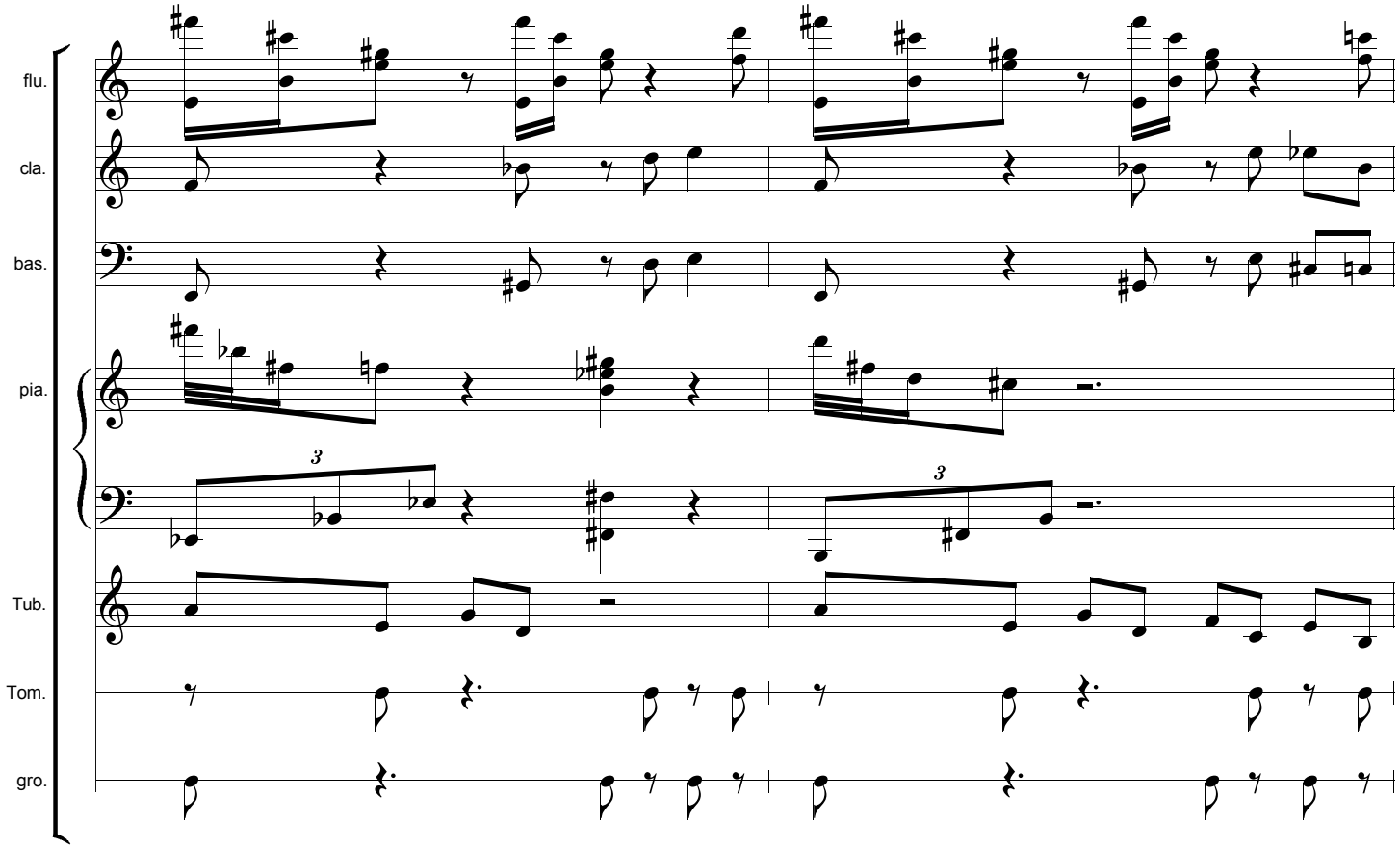

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

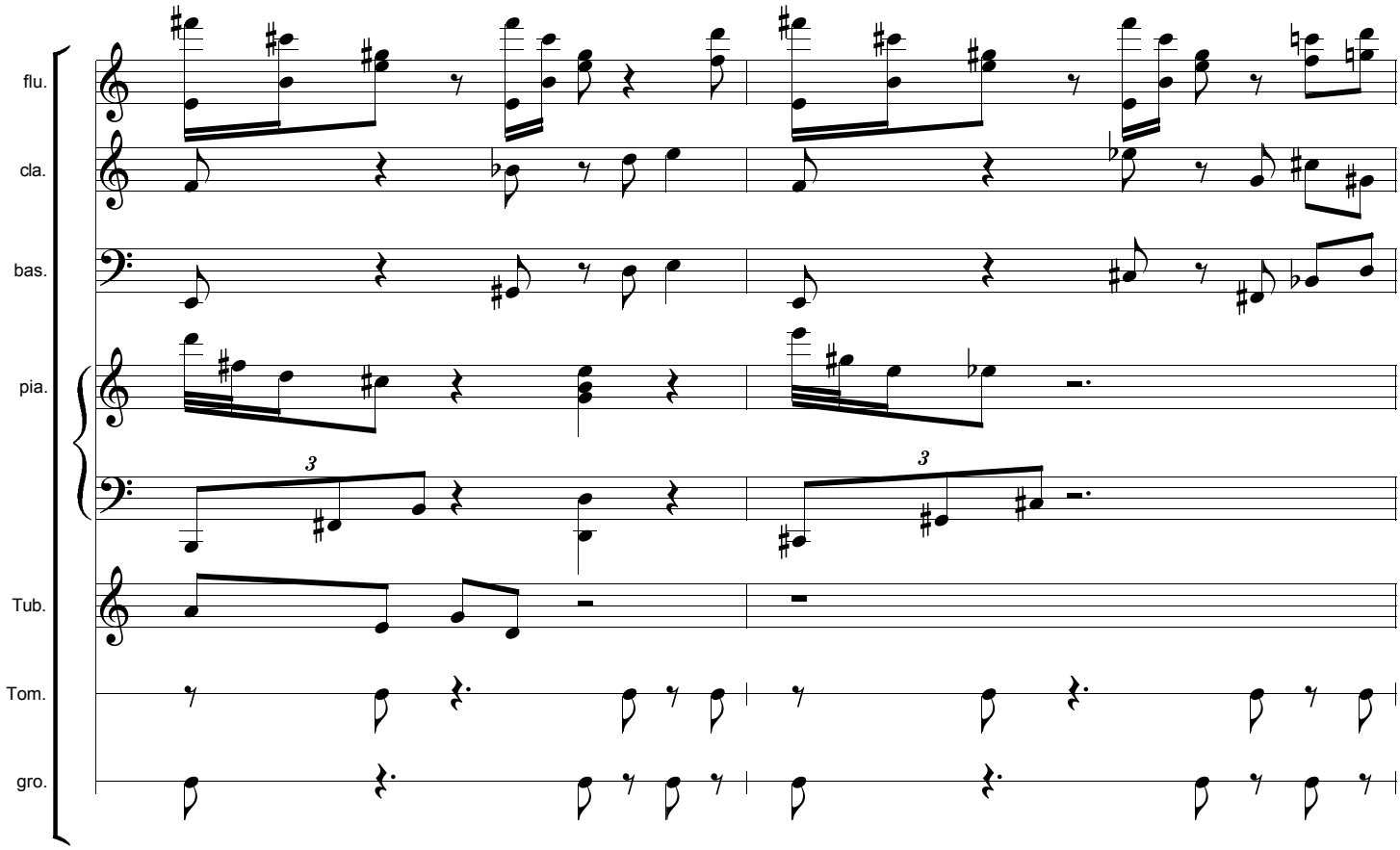

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

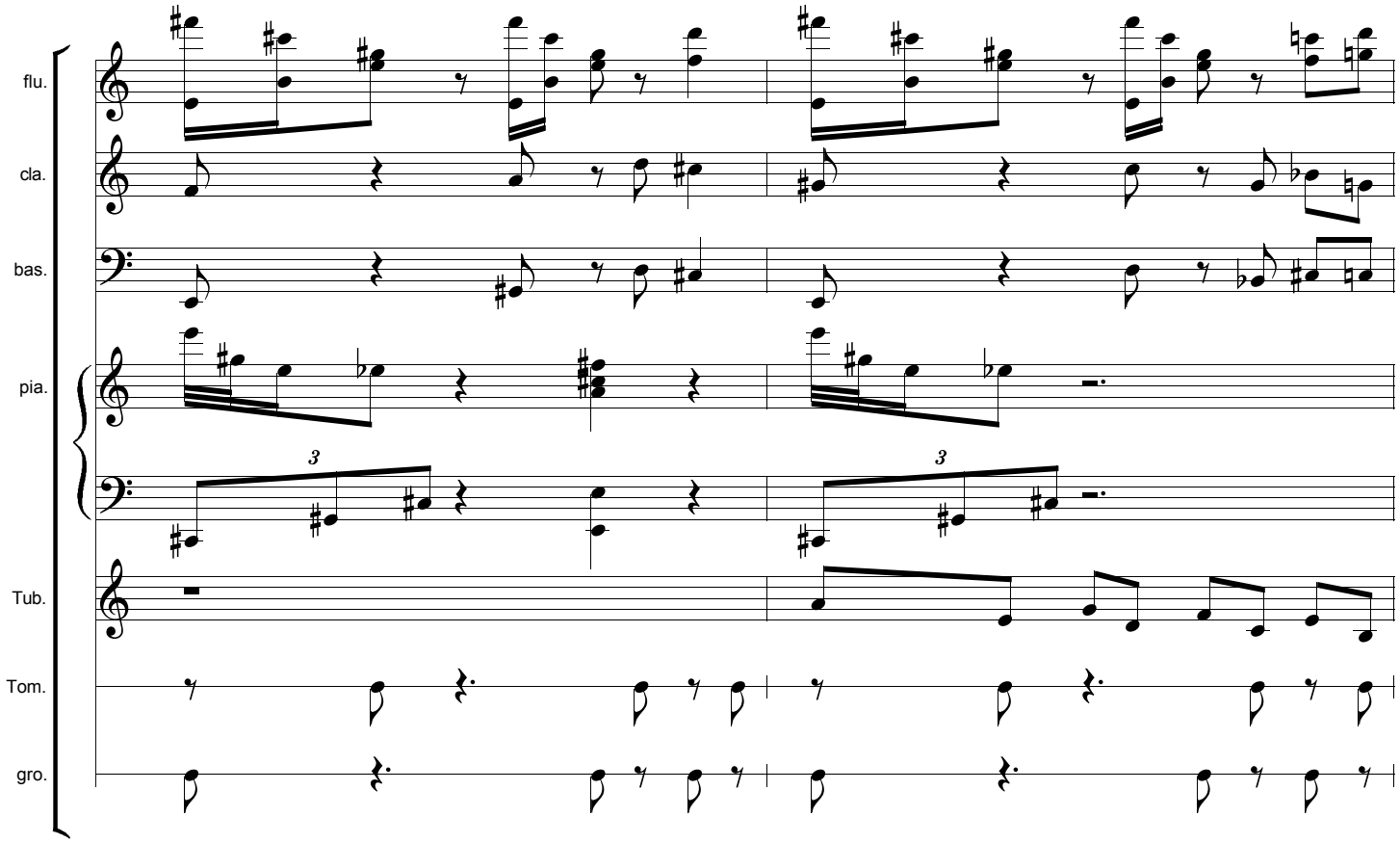

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

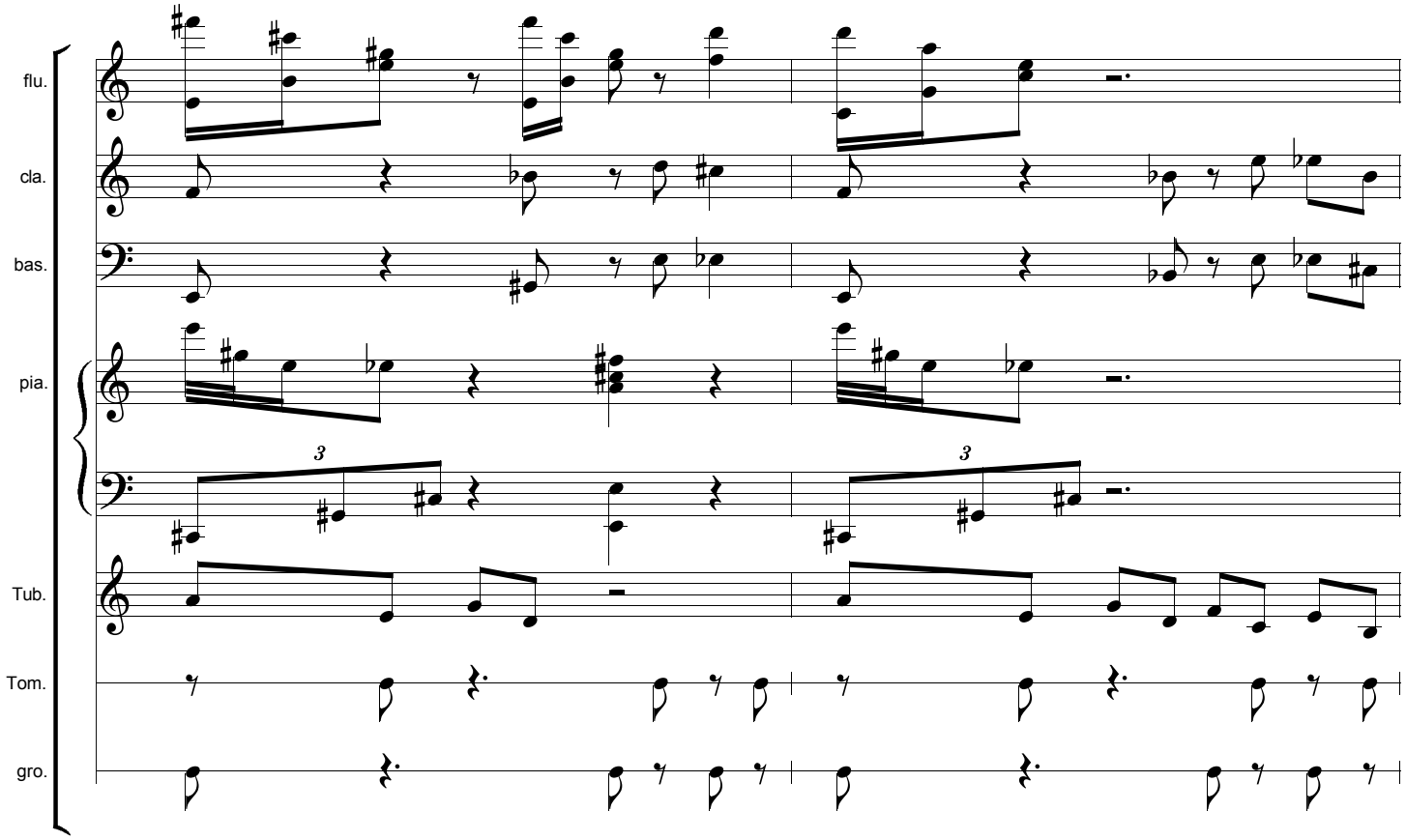

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

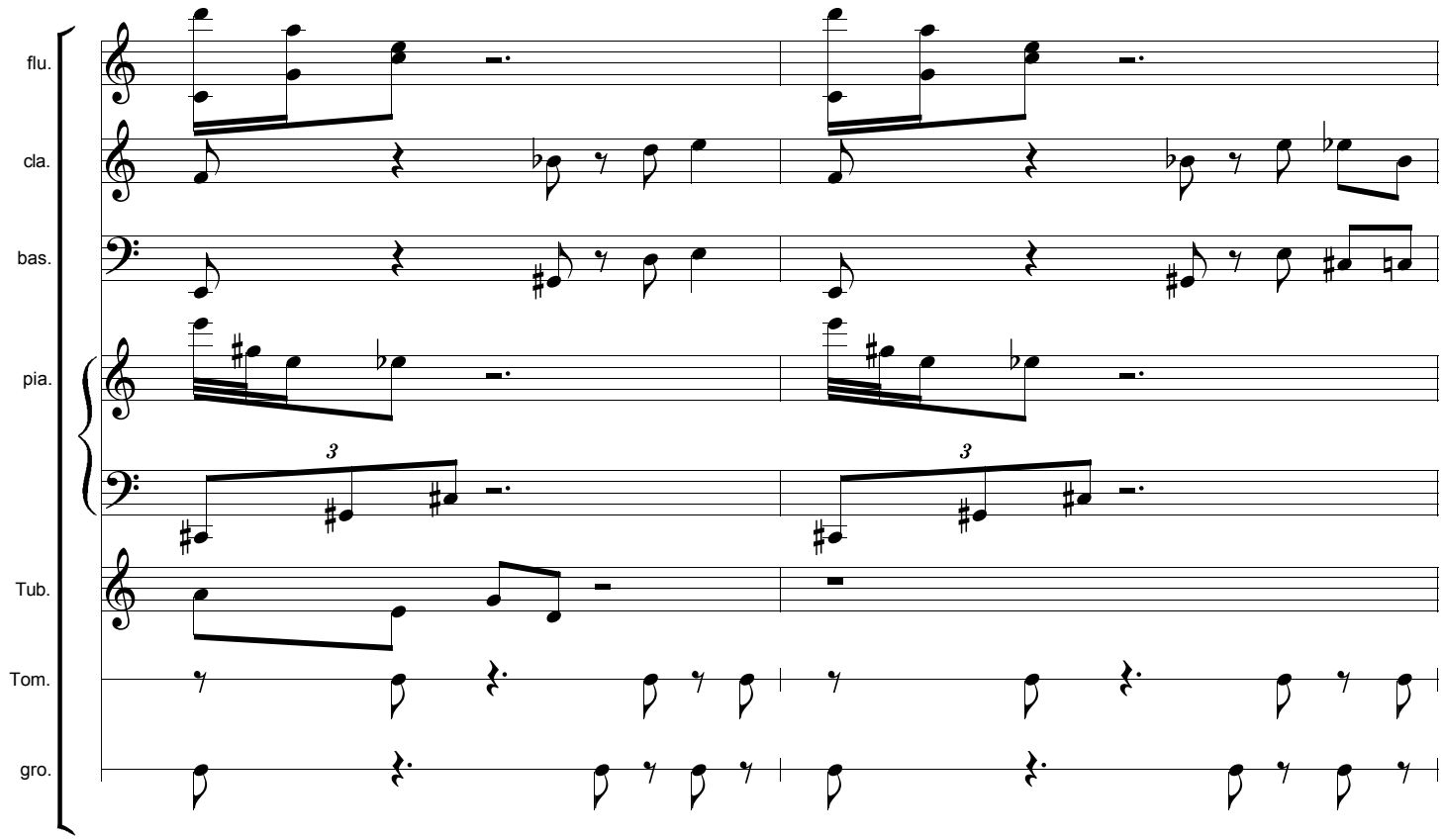

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

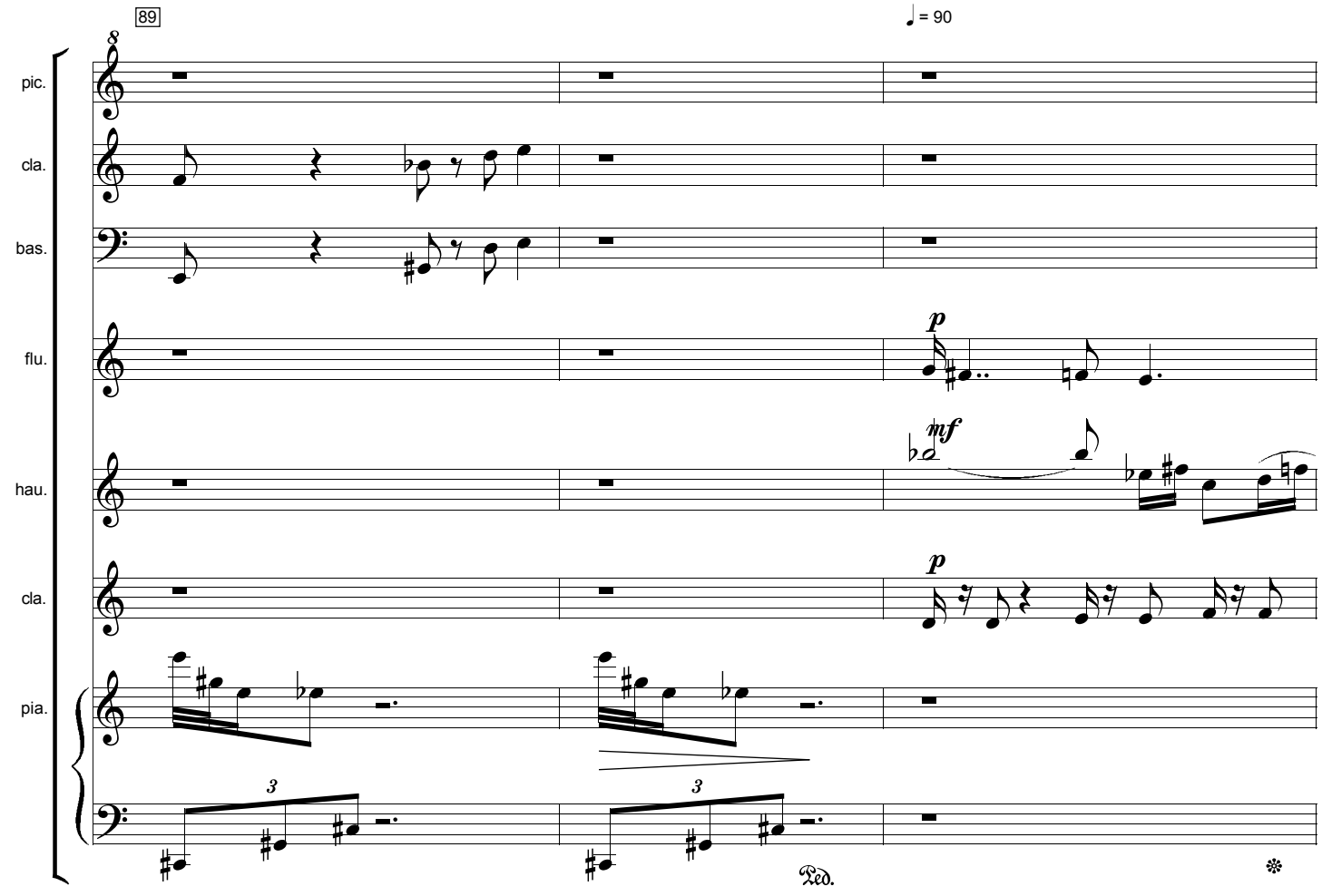

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

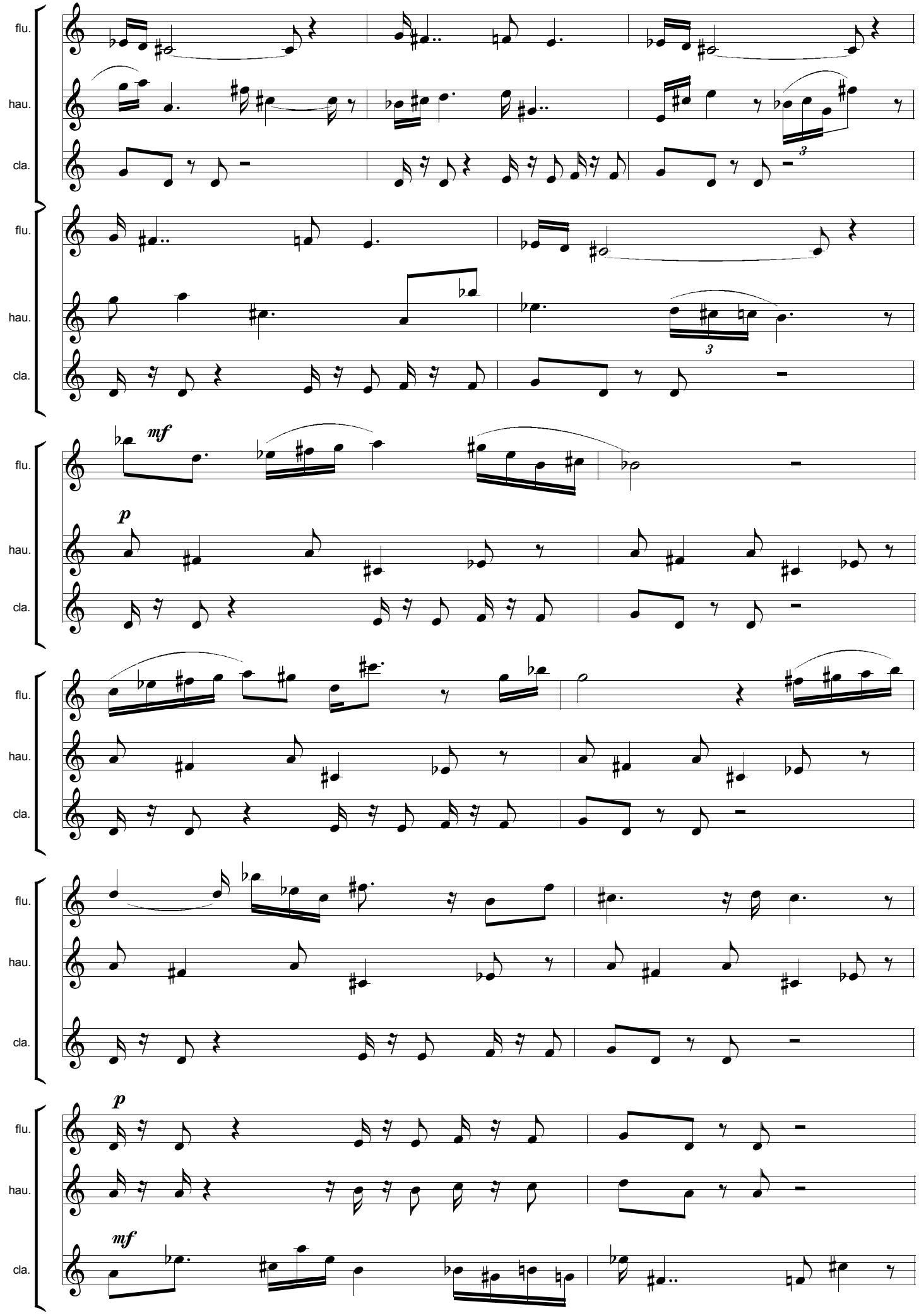

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

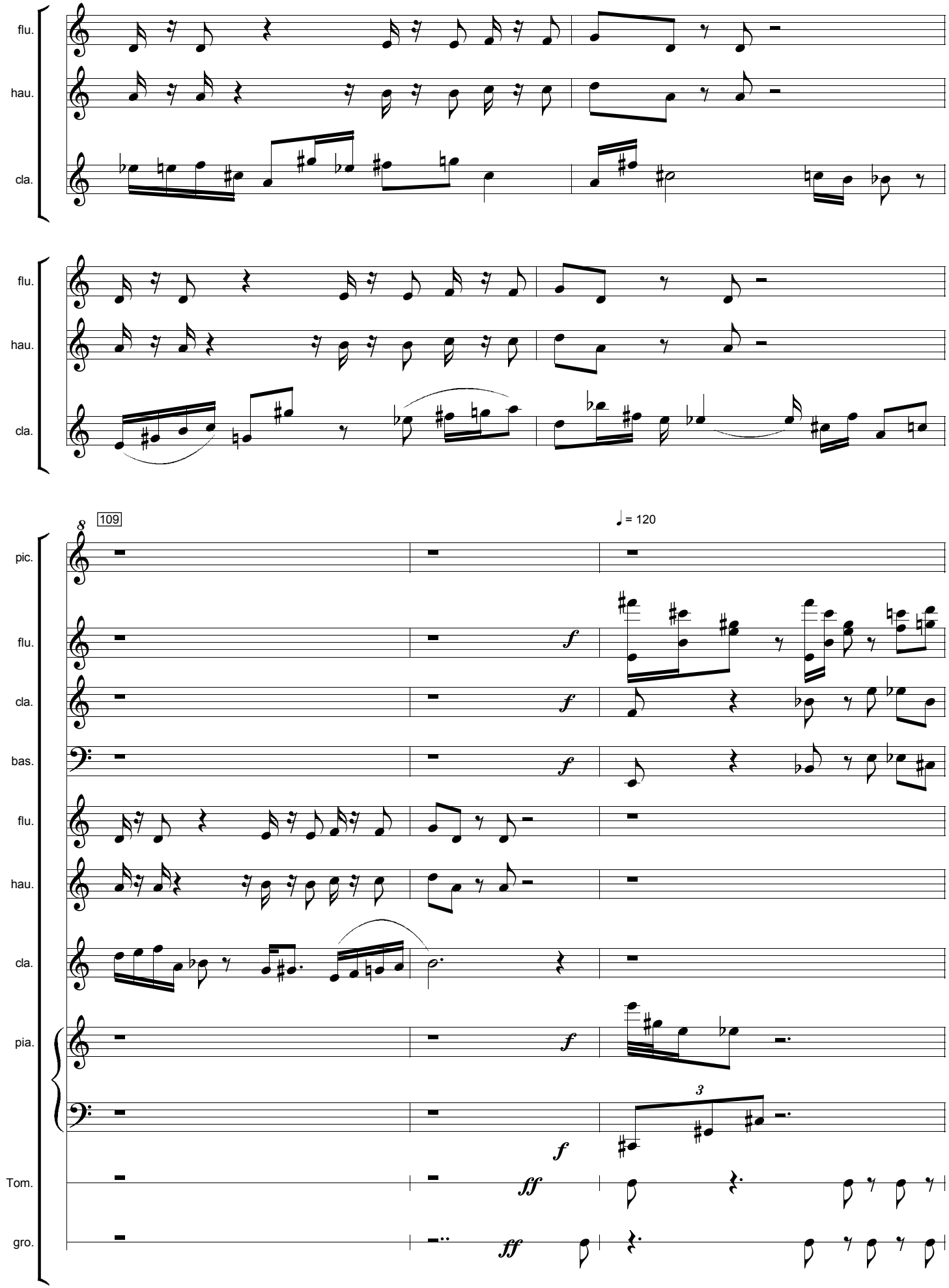

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

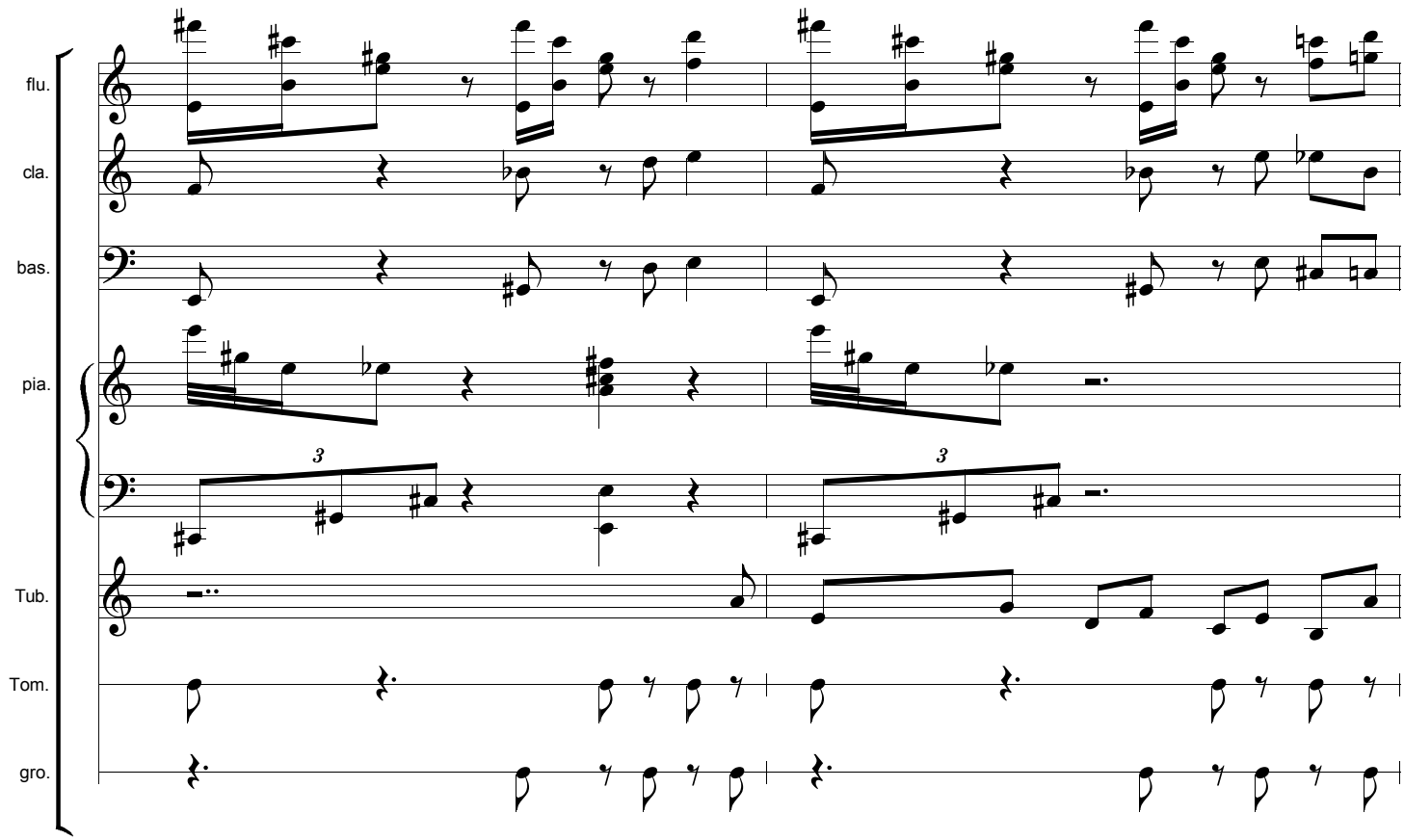

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

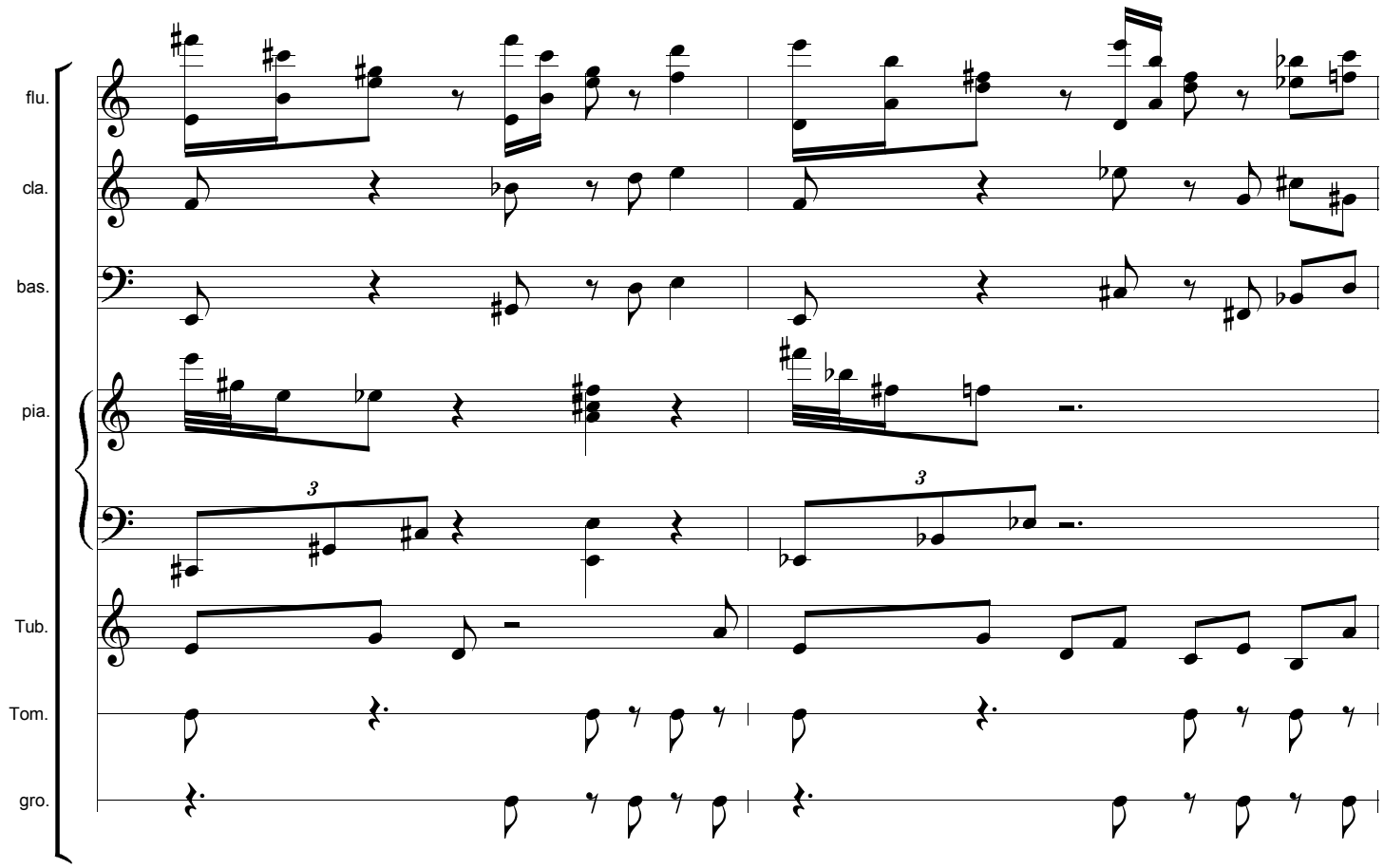

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

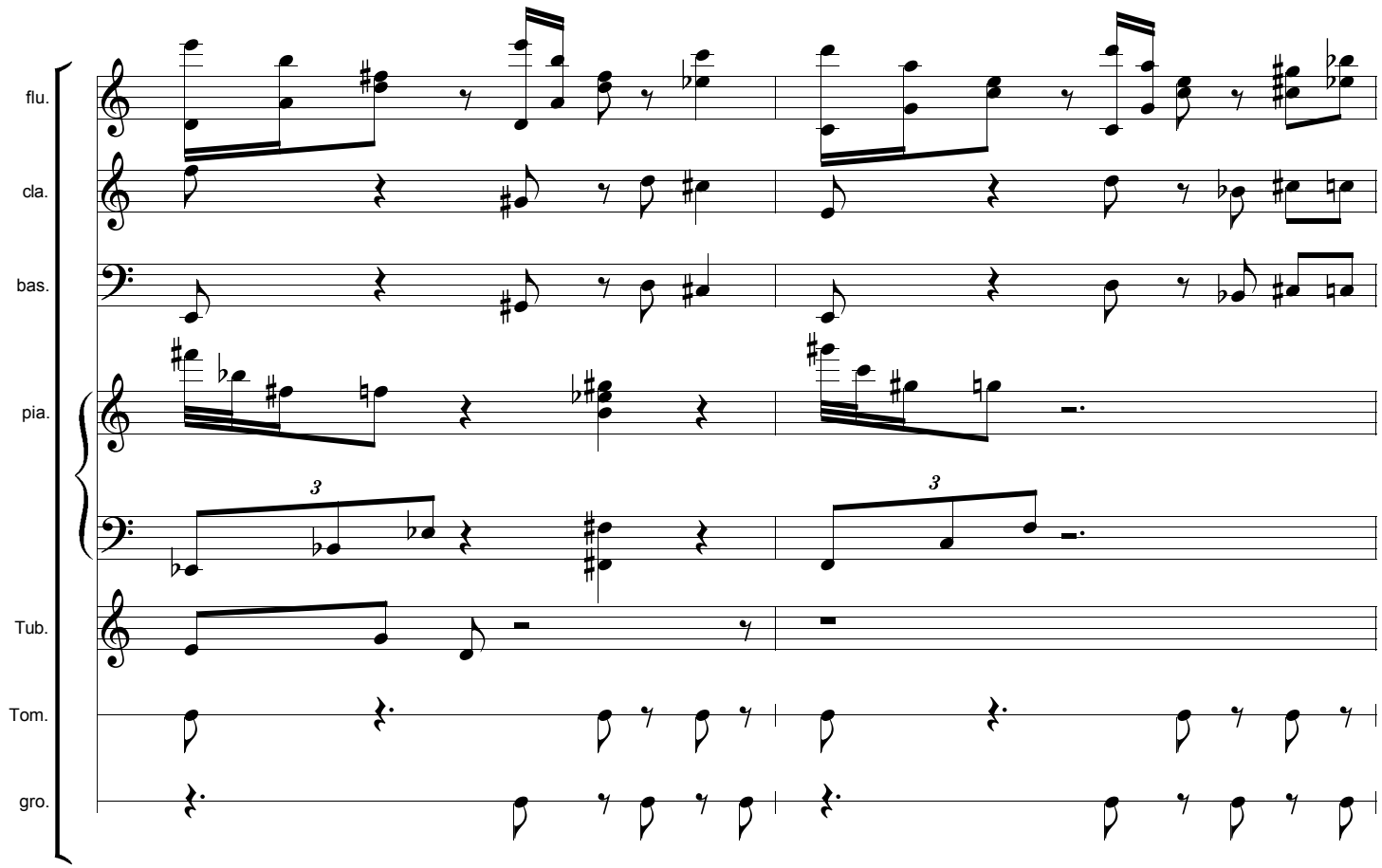

89
♩ = 90
pic.
cla.
bas.
flu.
hau.
cla.
pia.
p
mf
p
Ped.

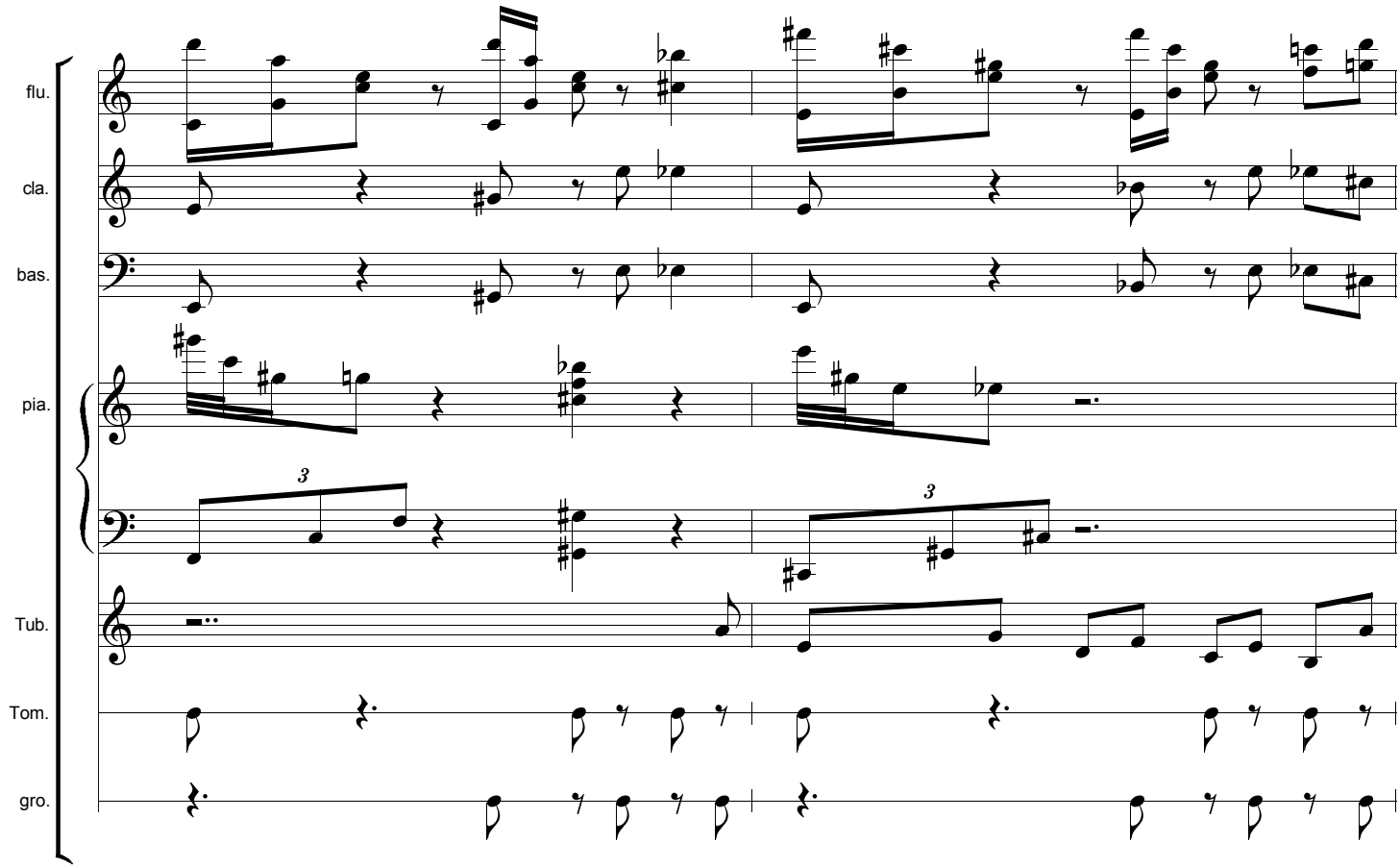

flu.
hau.
cla.
flu.
hau.
cla.
mf
p
flu.
hau.
cla.
flu.
hau.
cla.
p
mf
flu.
hau.
cla.

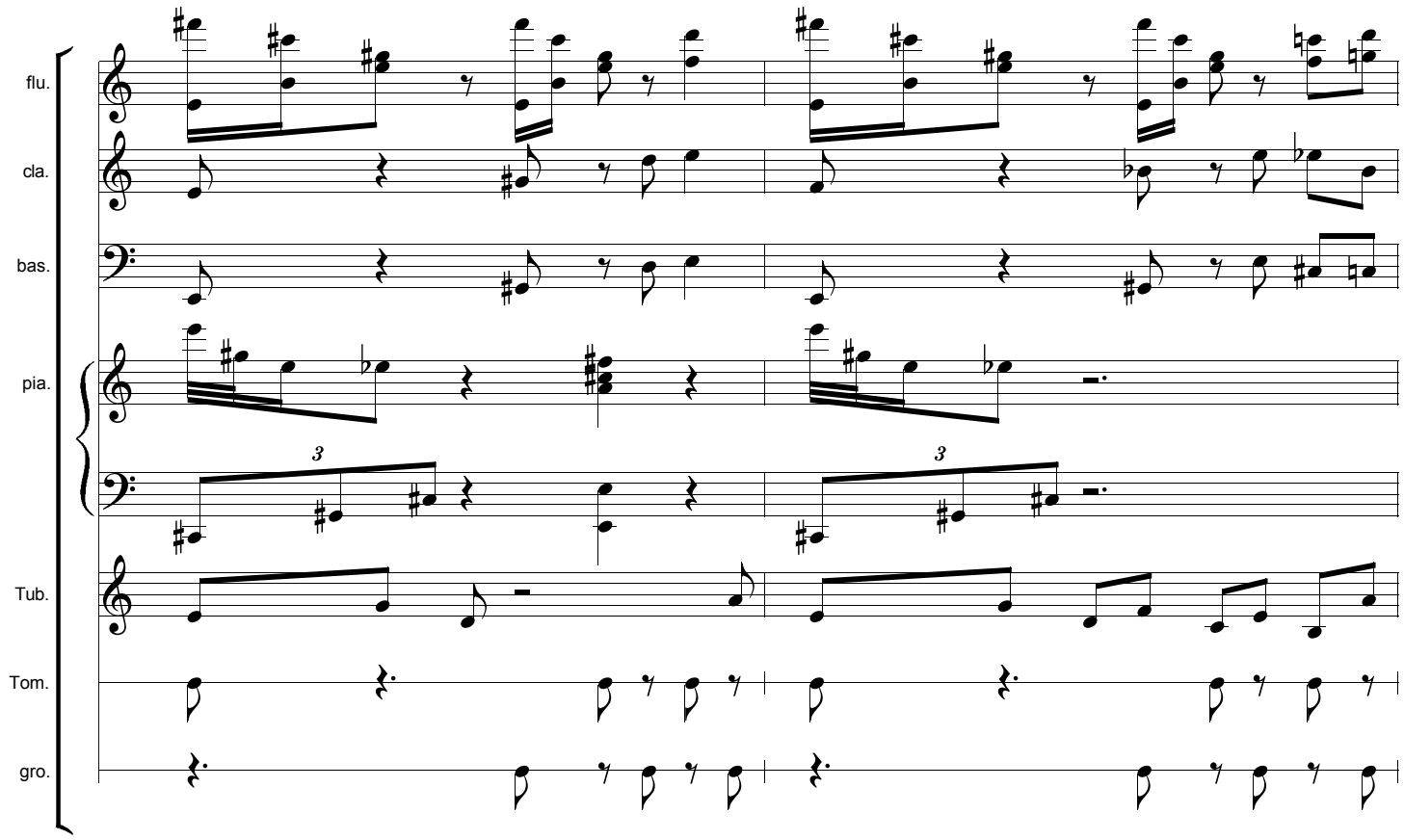

flu.
hau.
cla.
flu.
hau.
cla.
109
♩ = 120
pic.
flu.
cla.
bas.
flu.
hau.
cla.
pia.
Tom.
gro.
f
ff
3

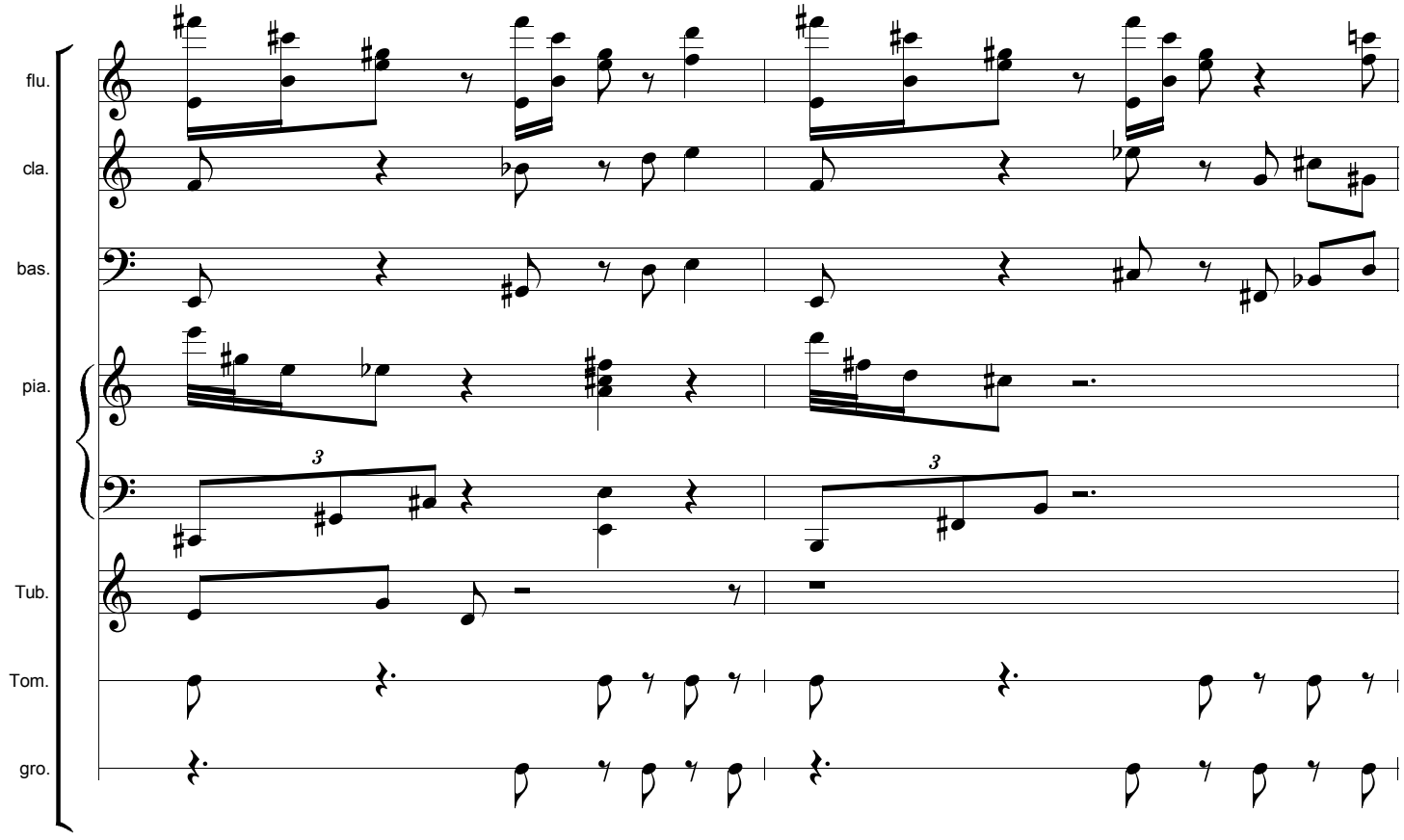

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

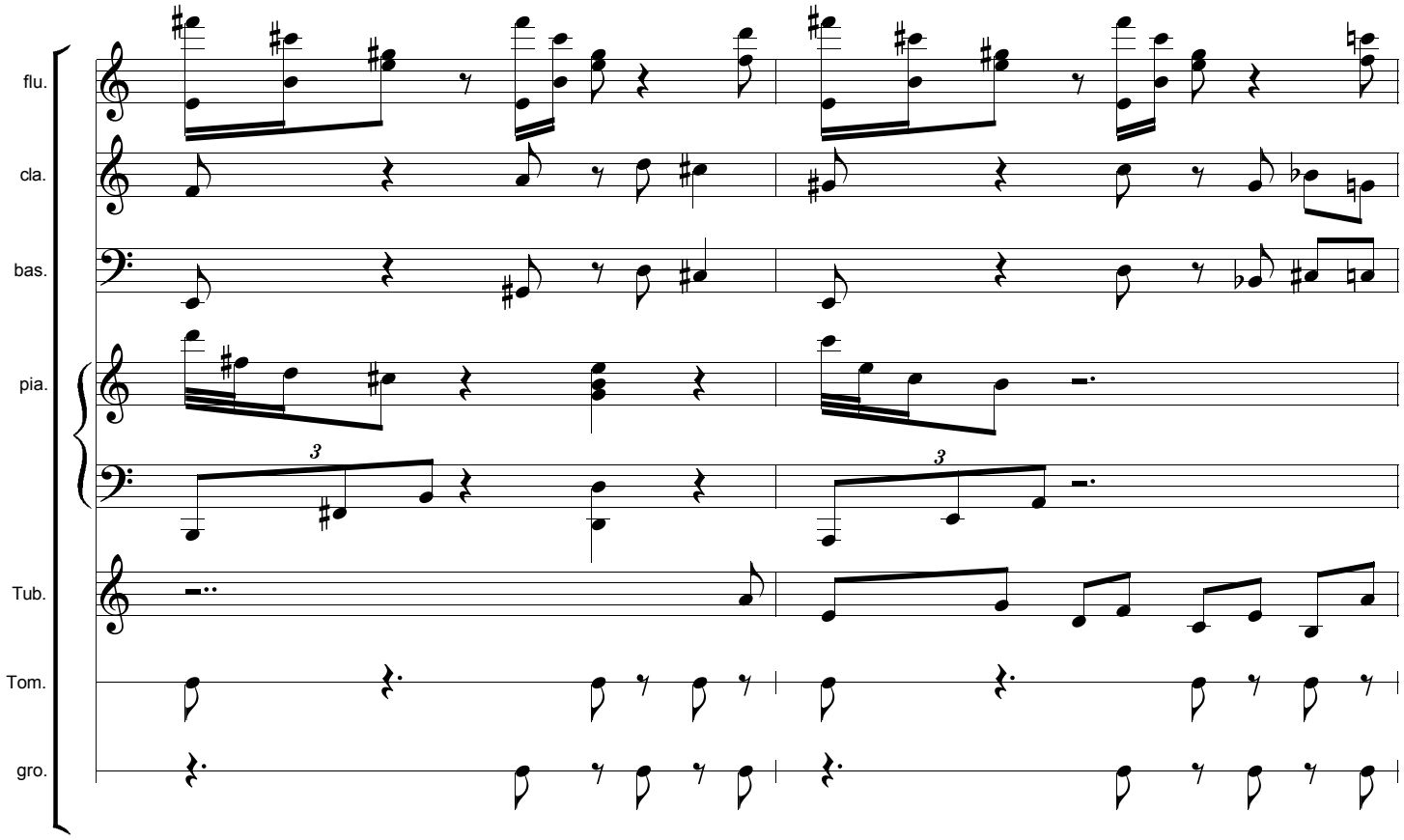

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

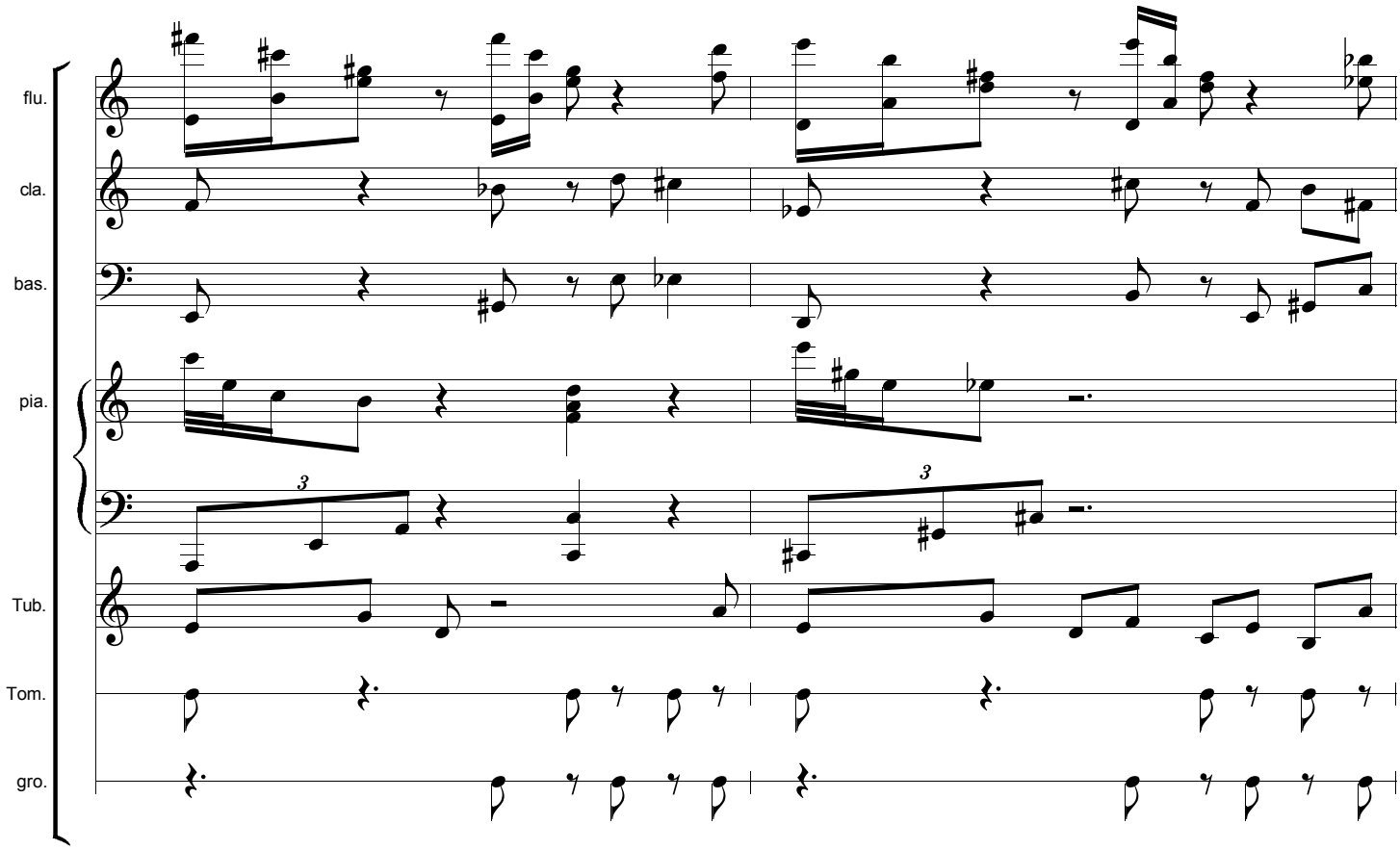

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

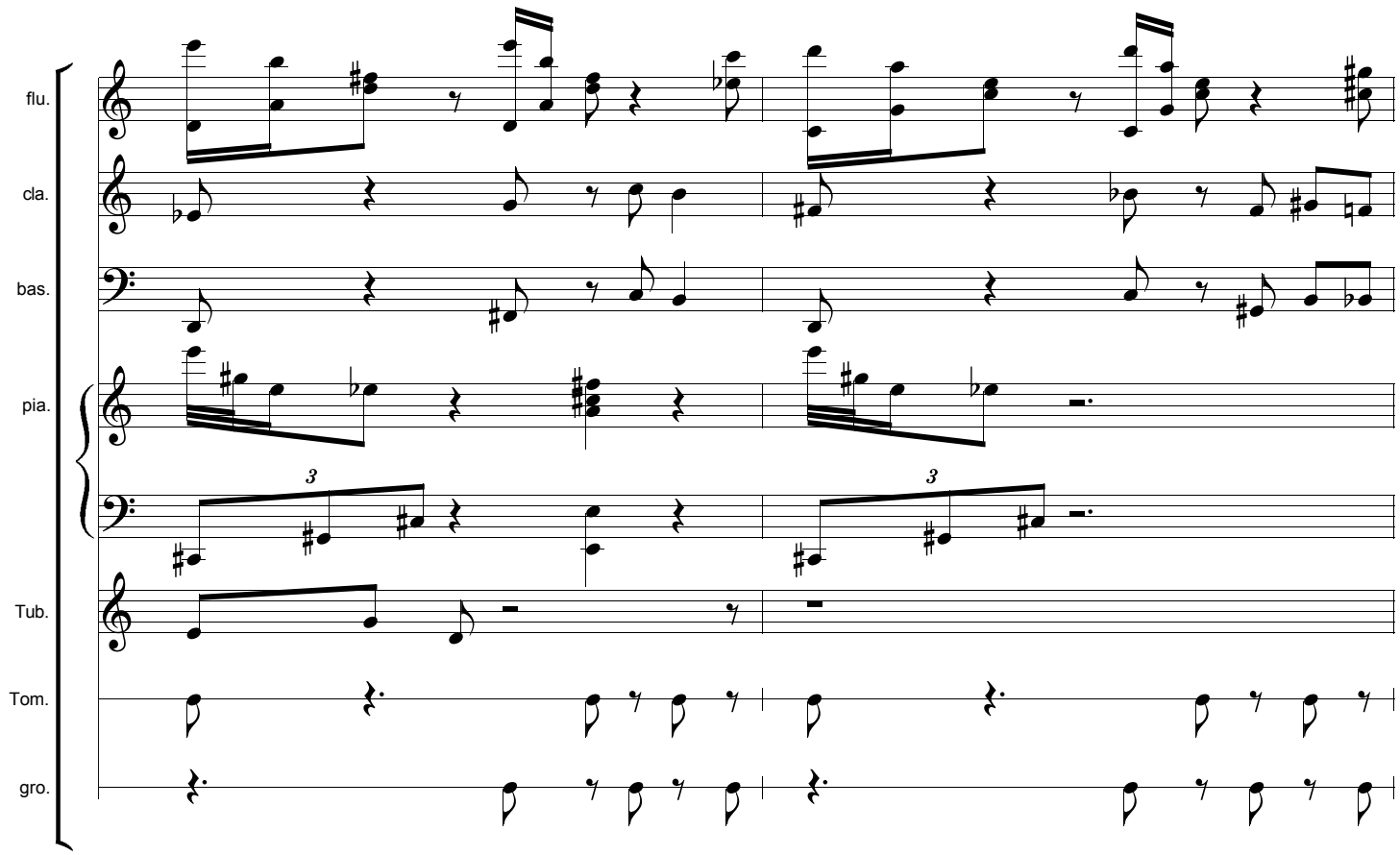

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

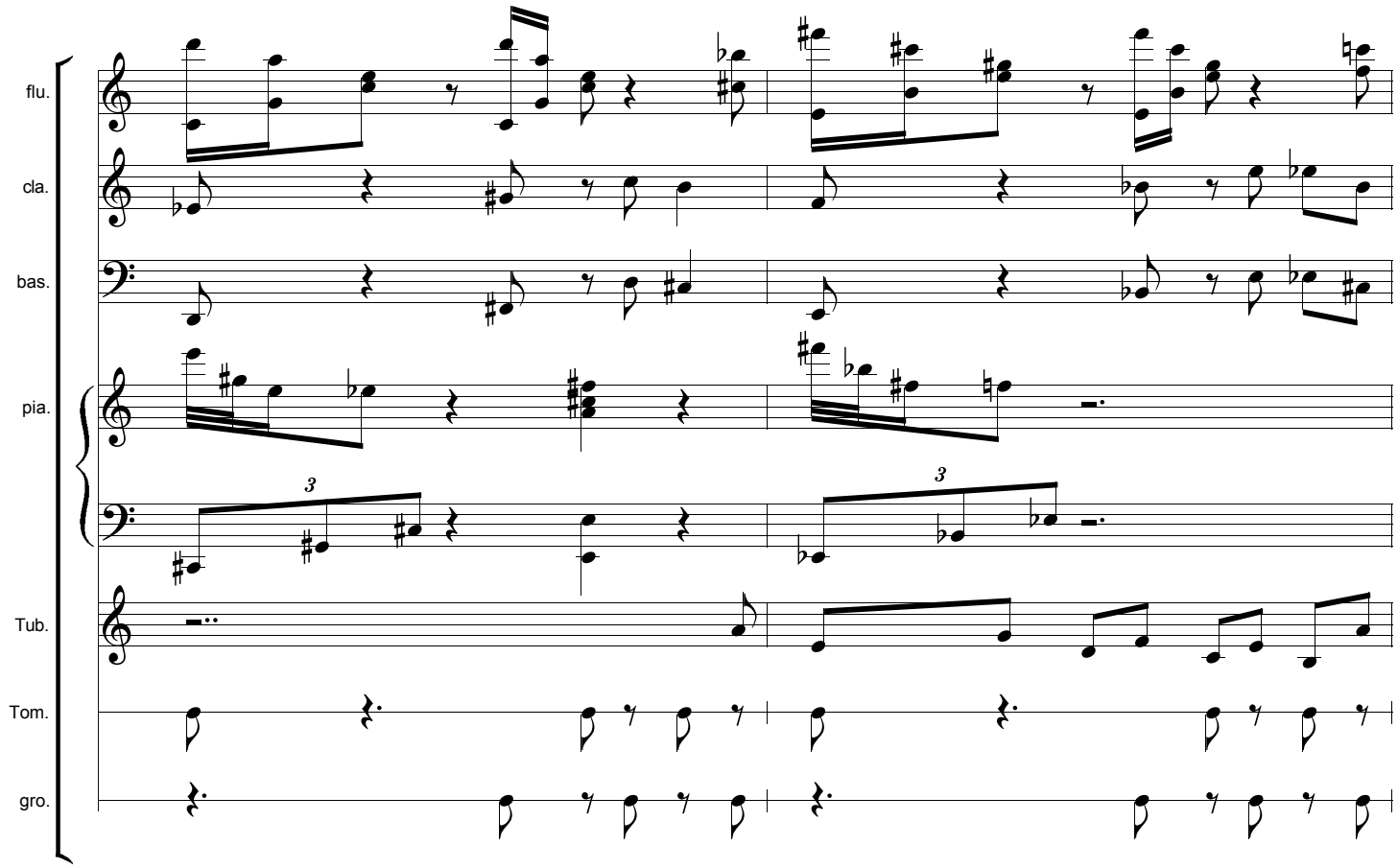

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

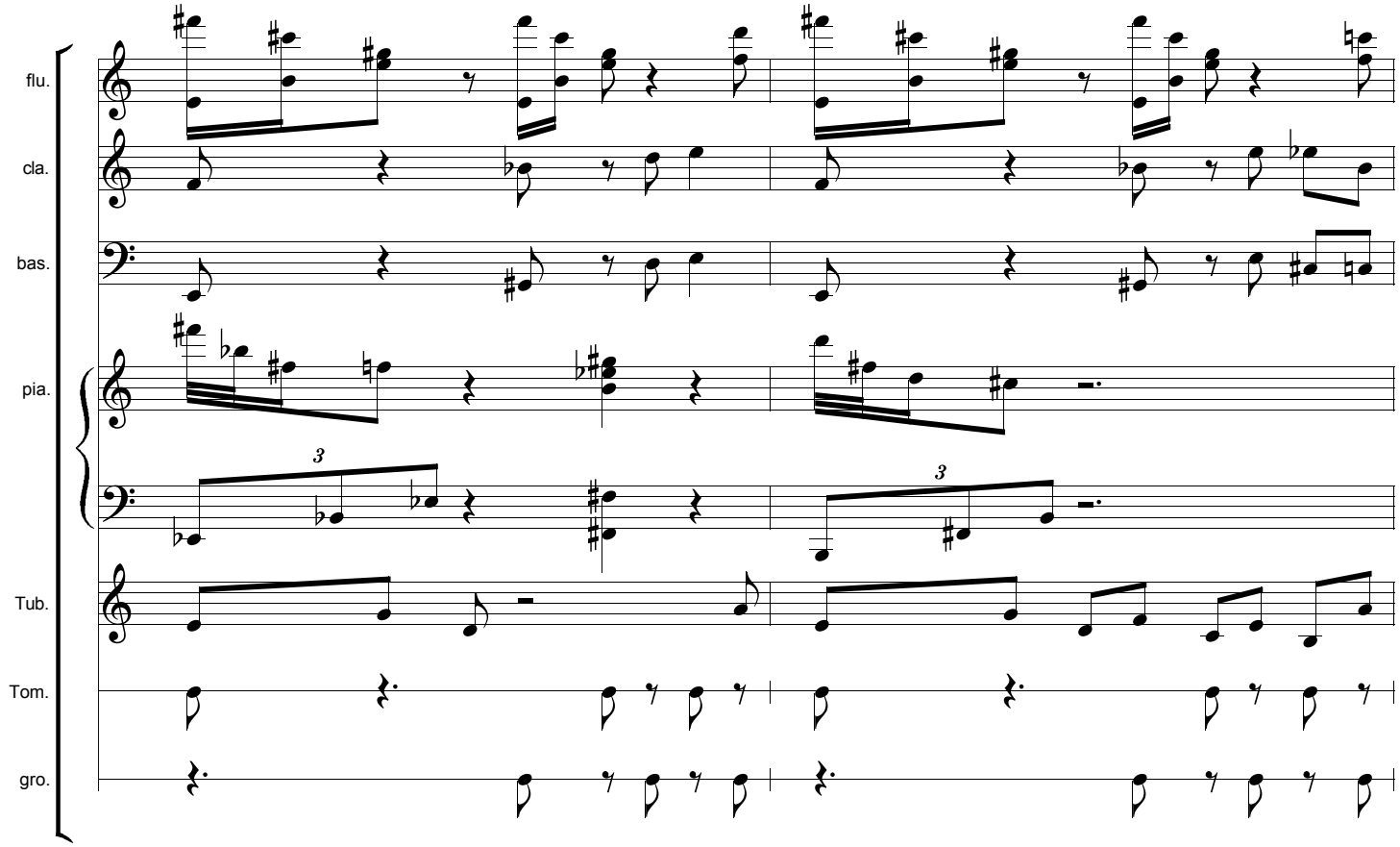

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

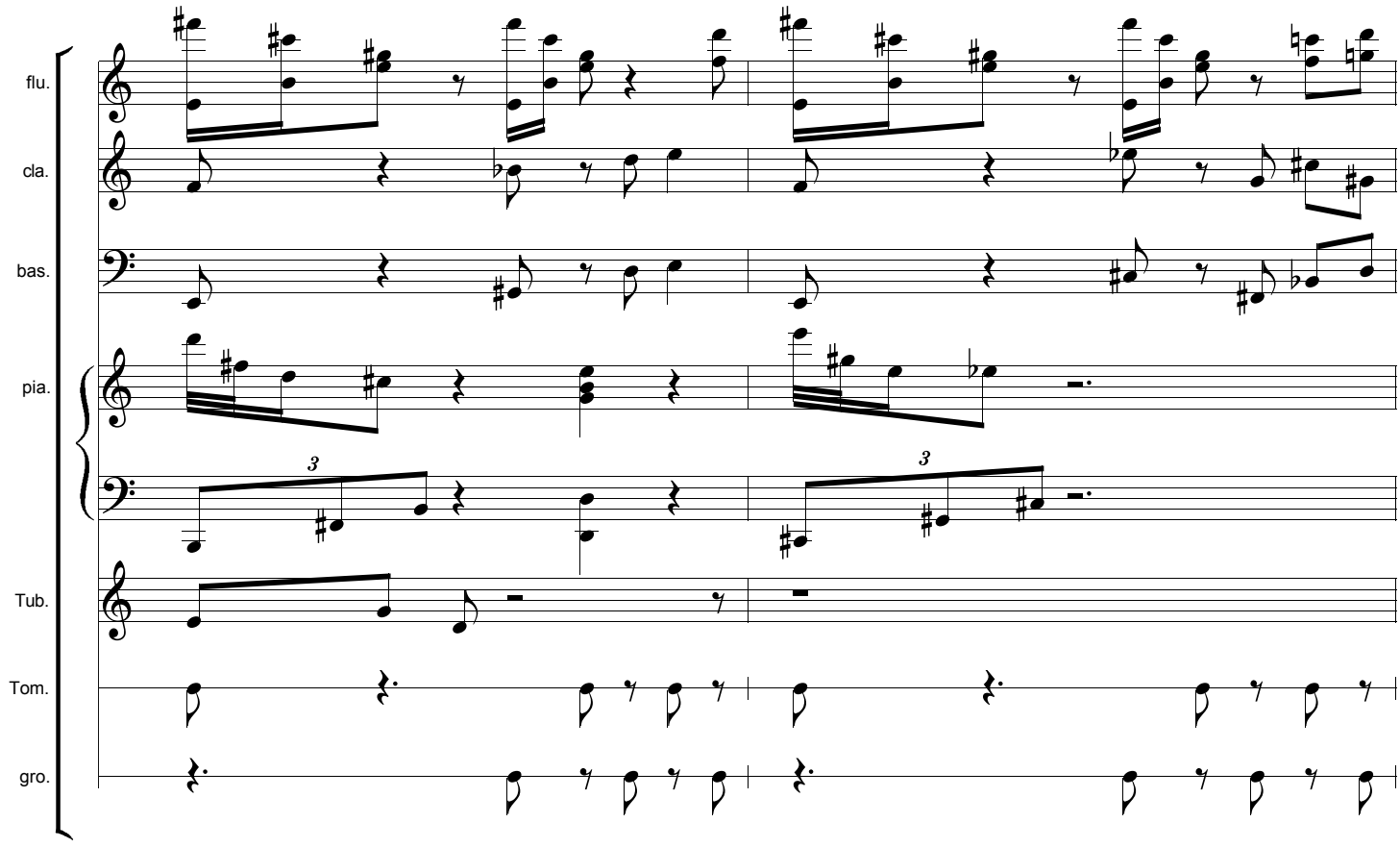

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

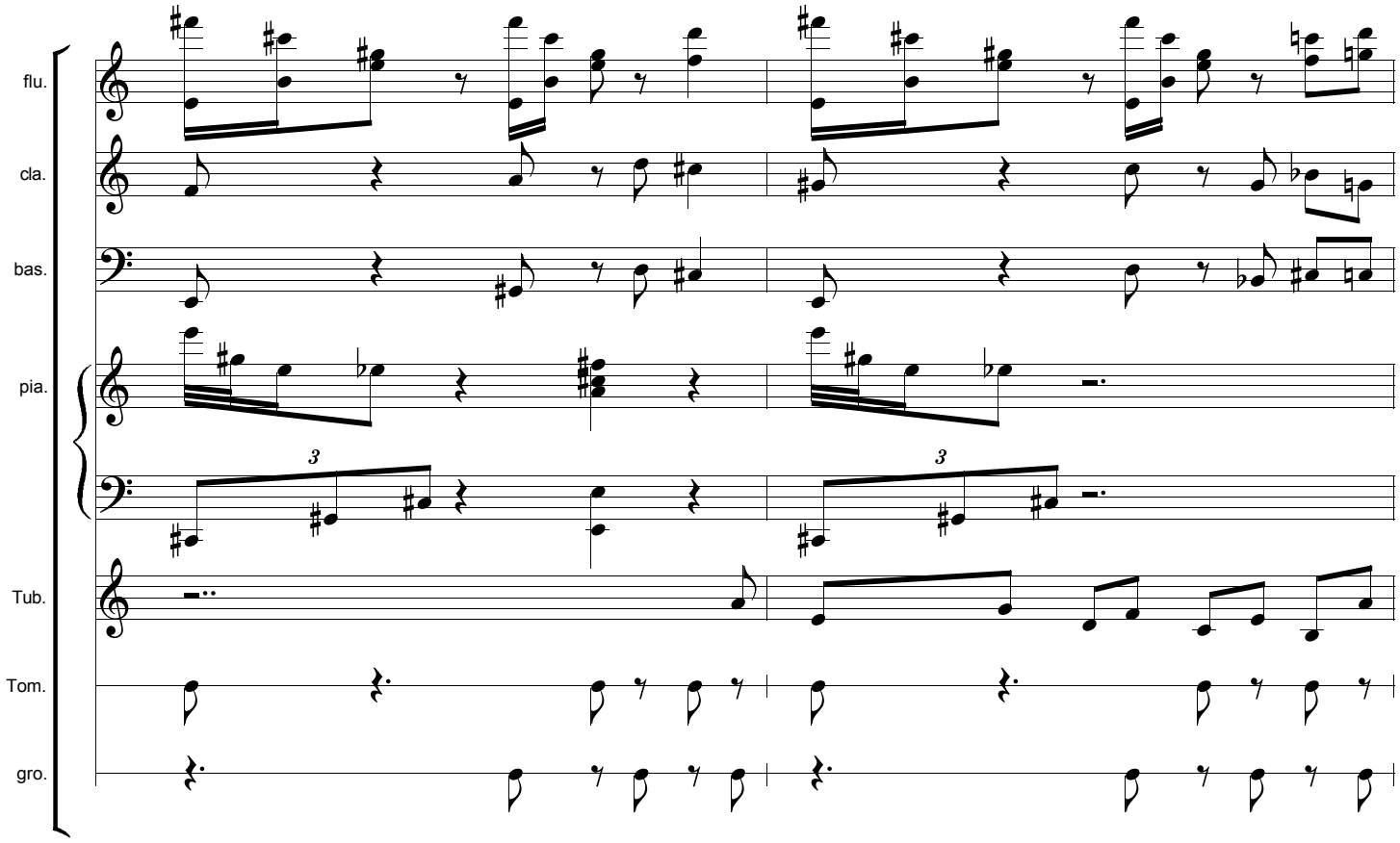

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

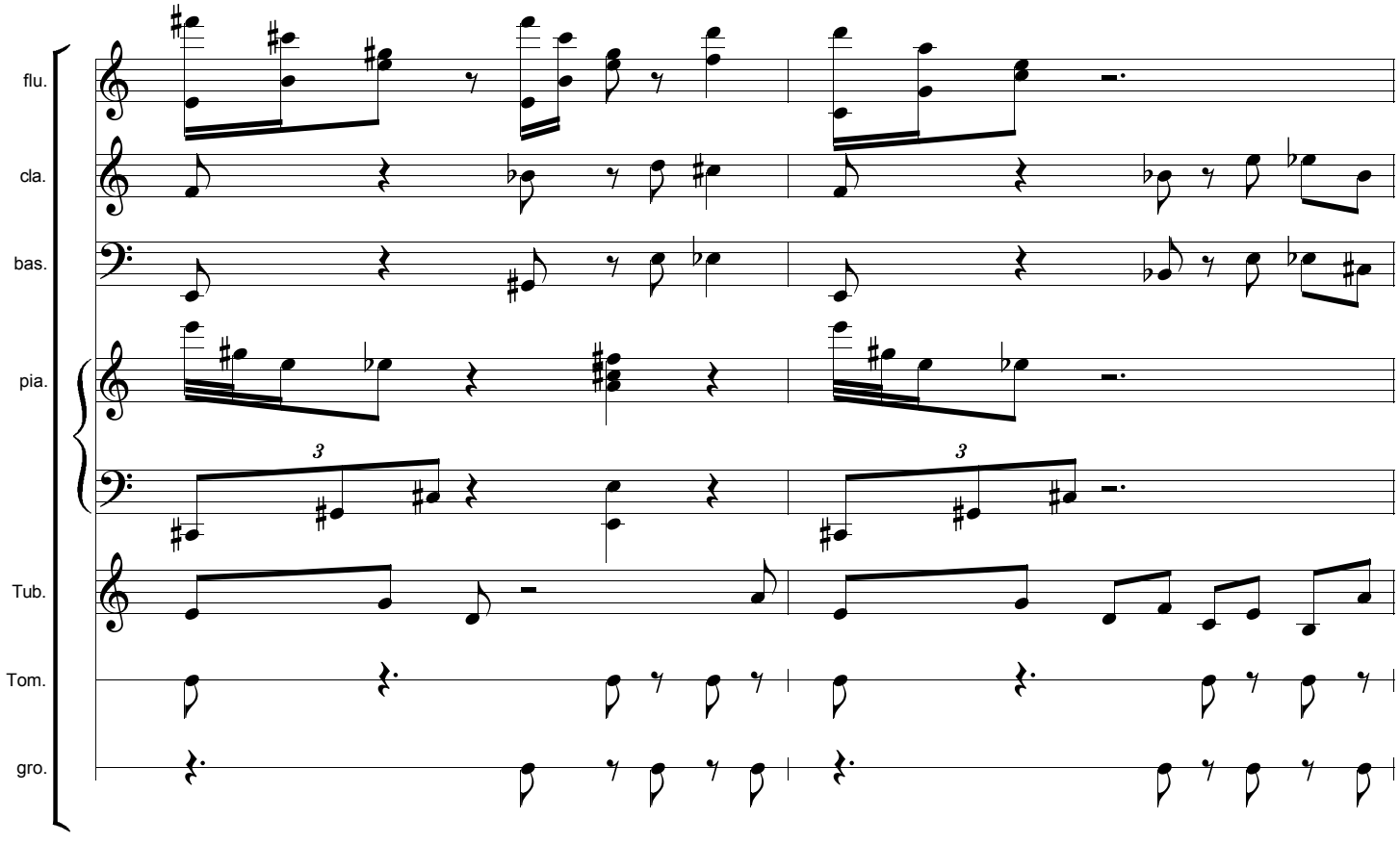

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

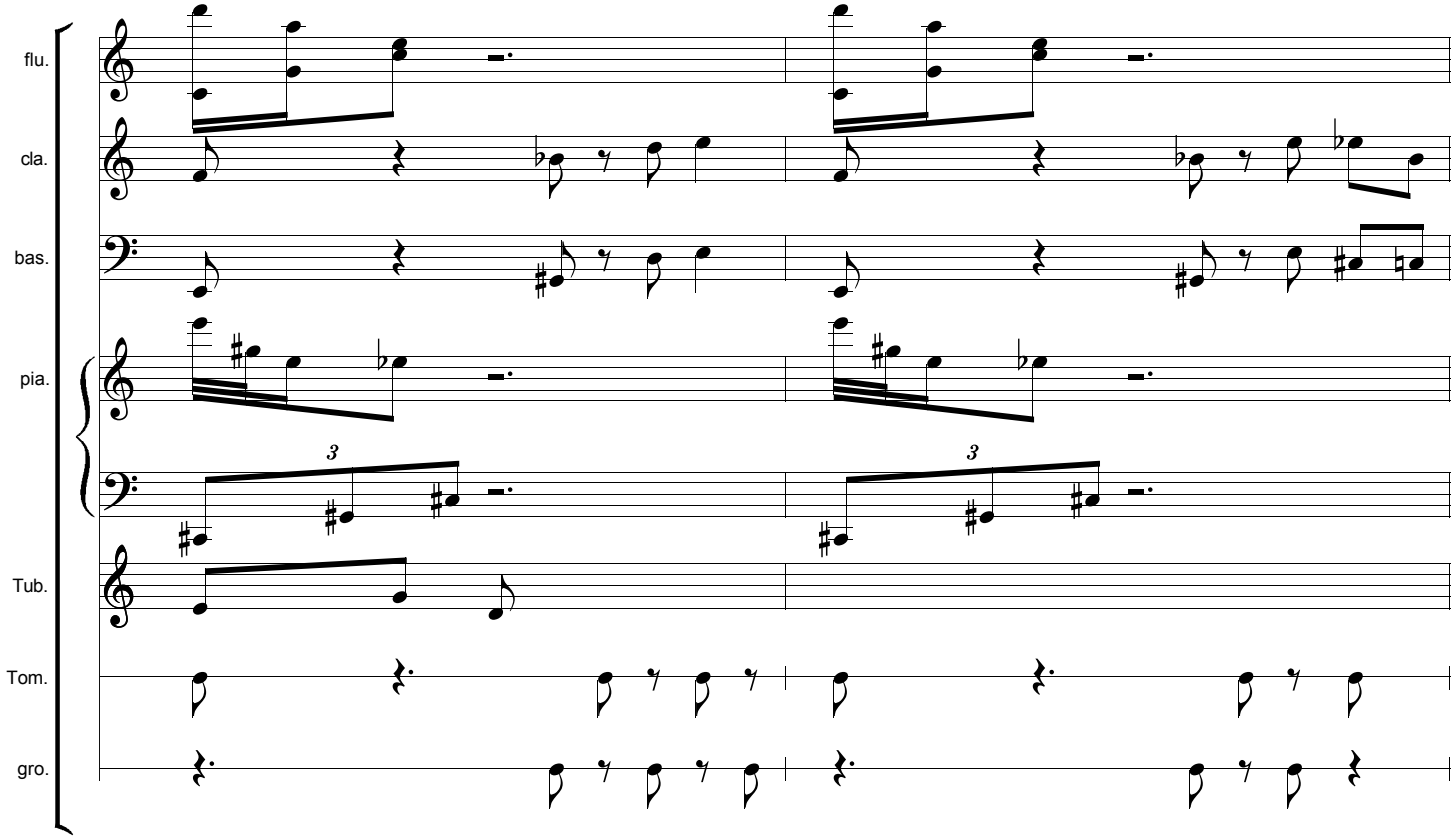

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

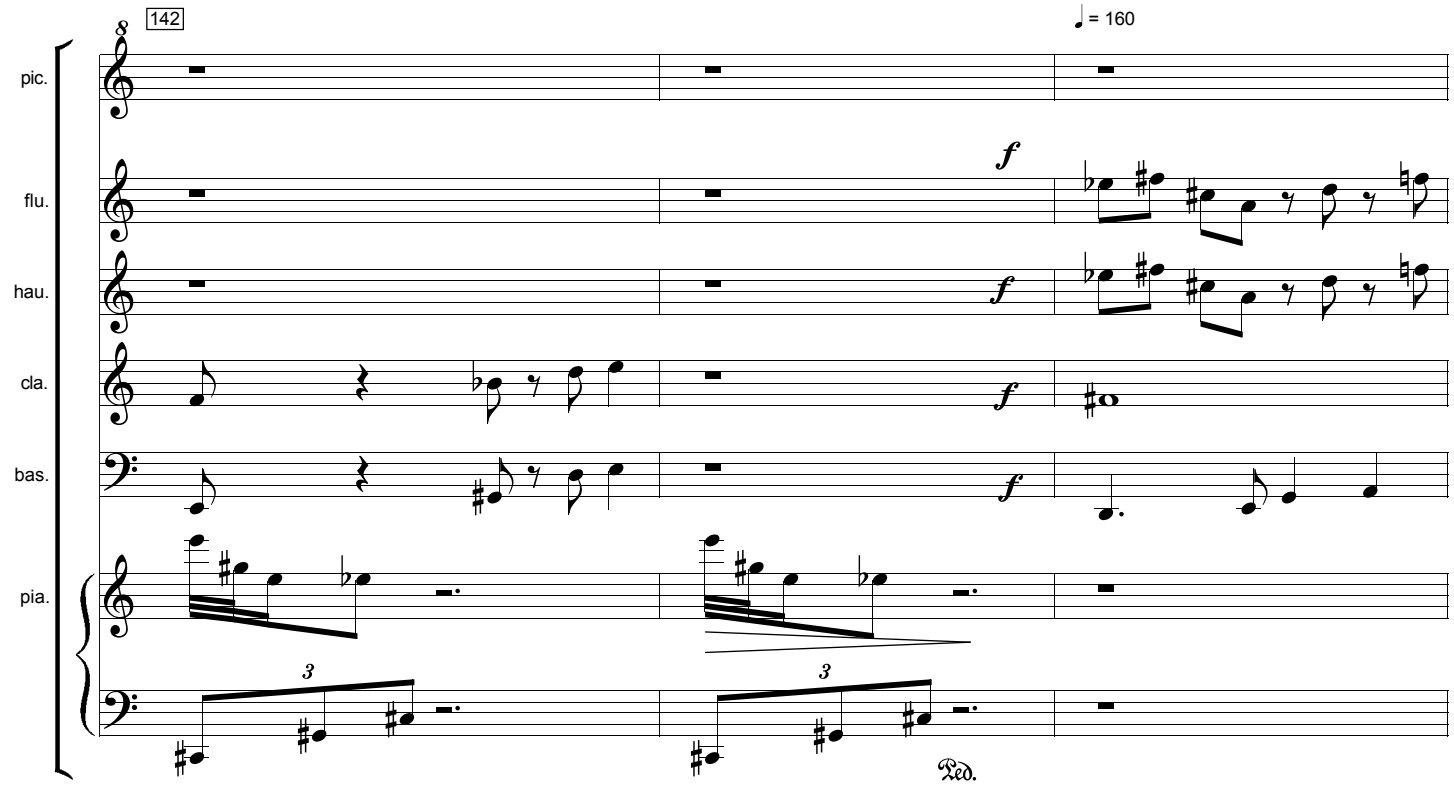

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

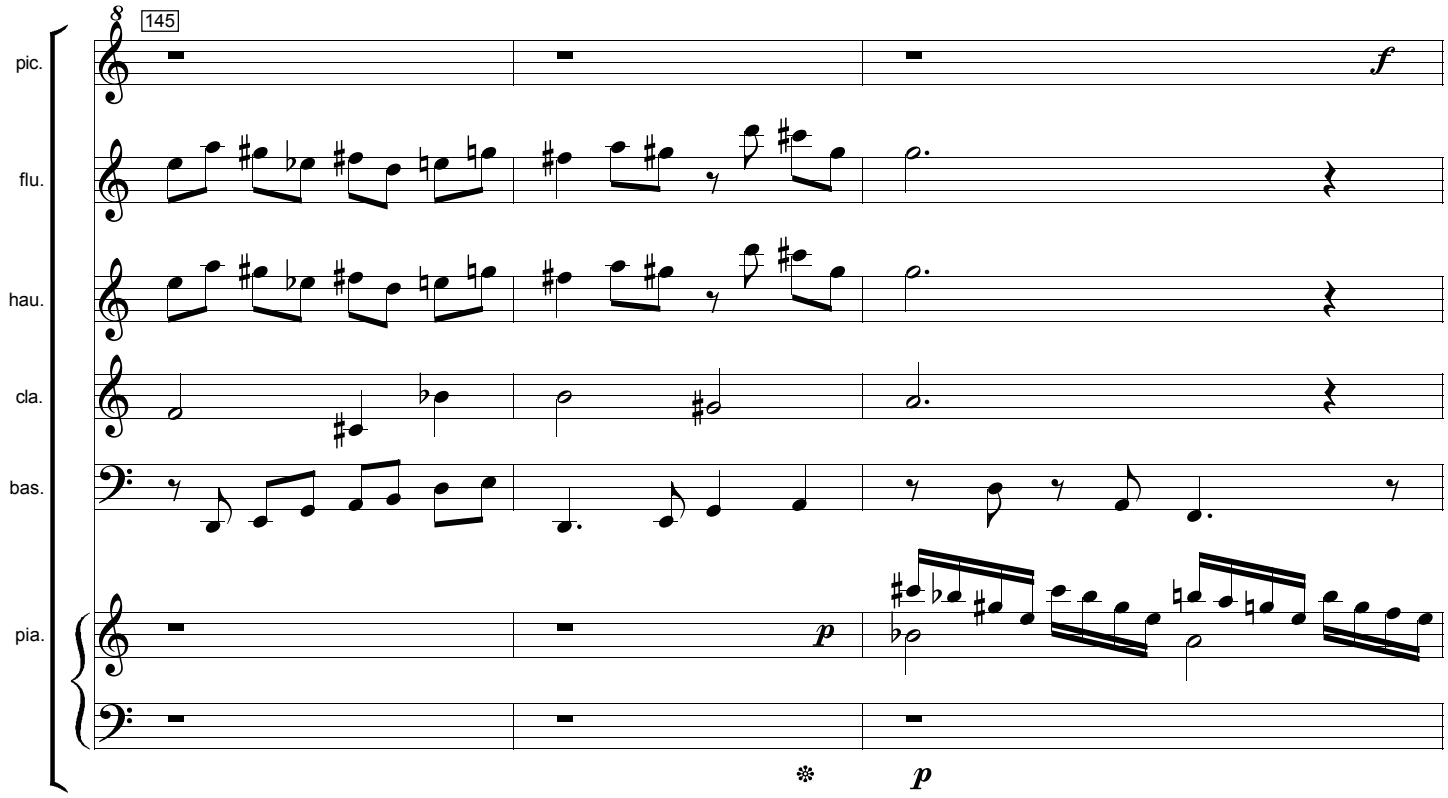

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

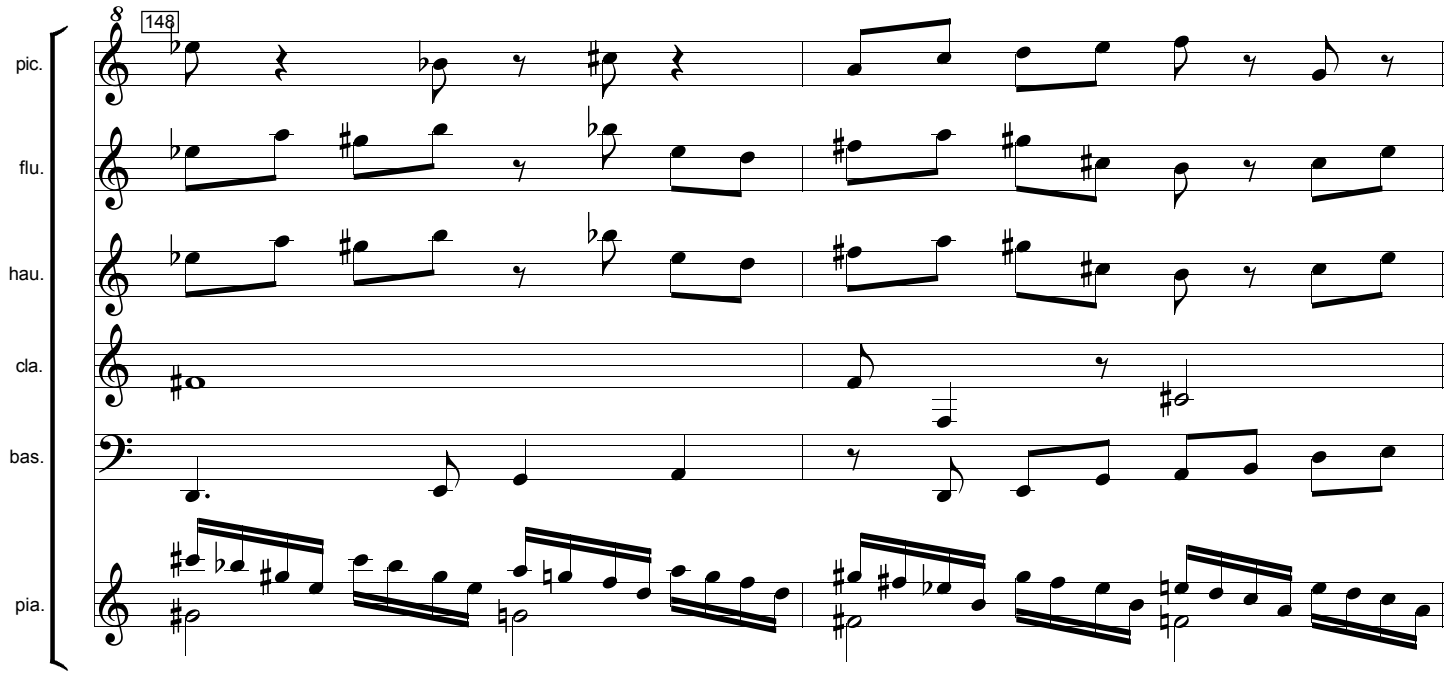

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

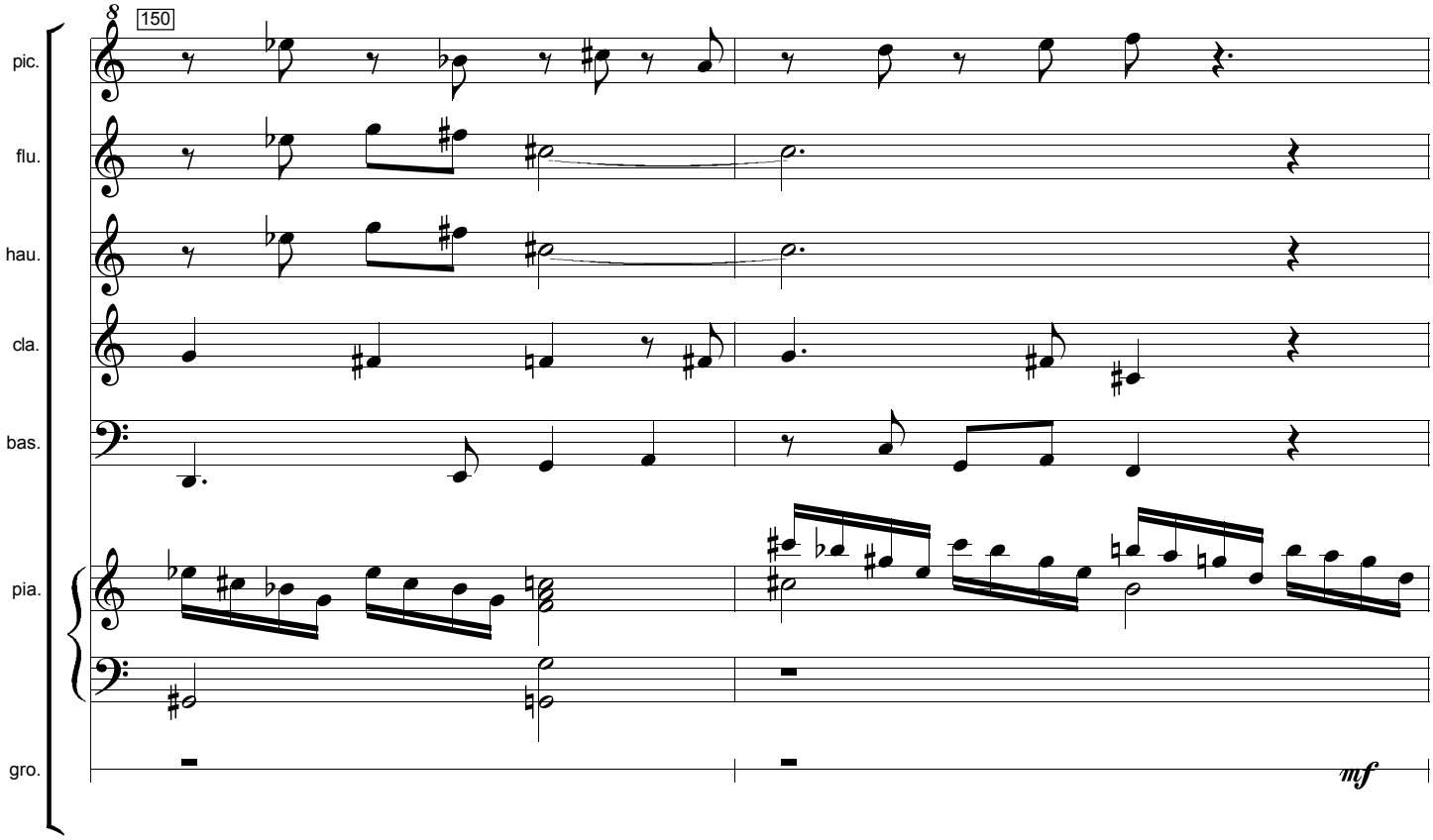

flu.
cla.
bas.
pia.
3
3
Tub.
Tom.
gro.

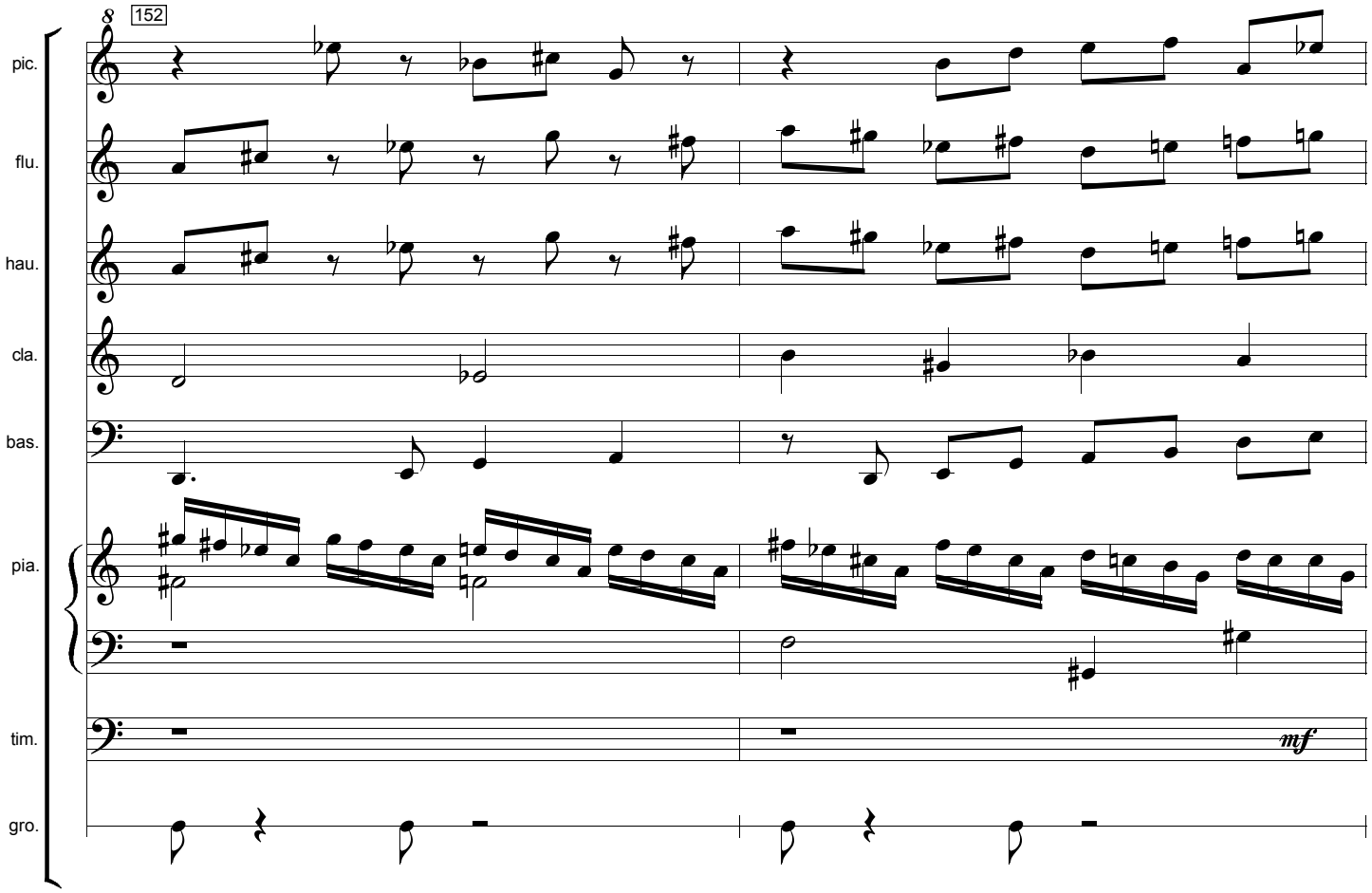

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.

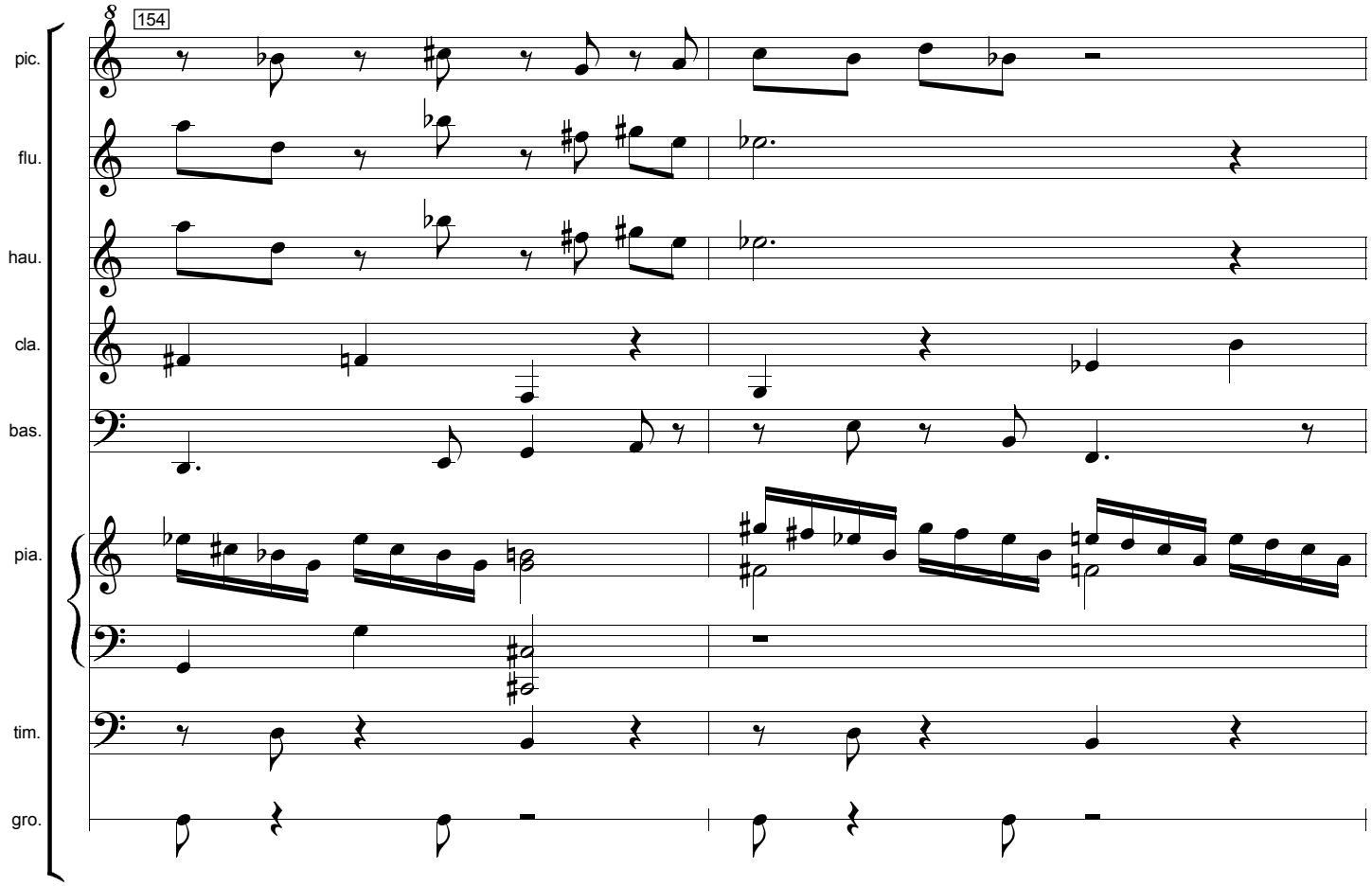

142
♩ = 160
pic.
flu.
hau.
cla.
bas.
pia.
f
Ped.

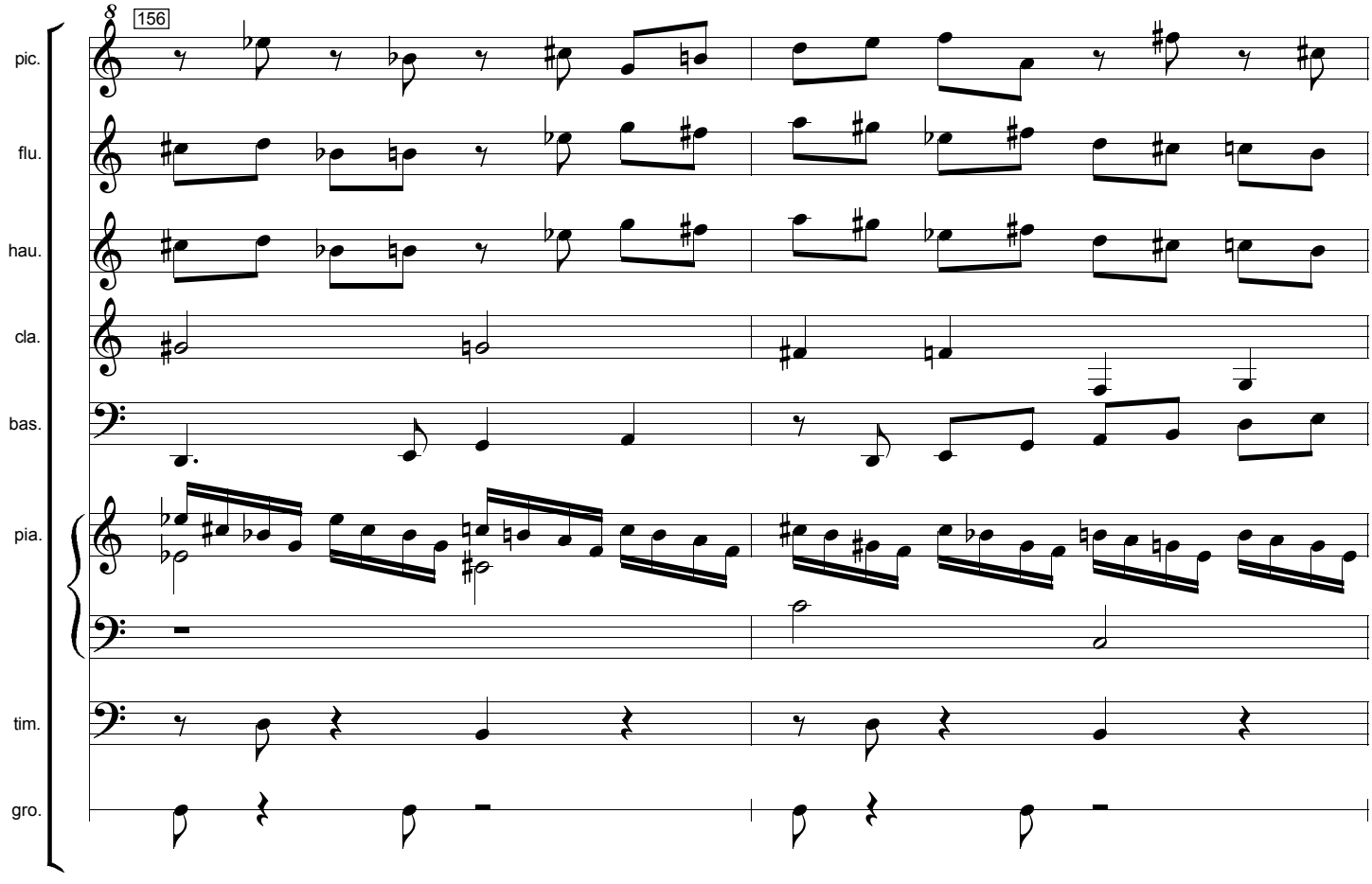

145
pic.
flu.
hau.
cla.
bas.
pia.
f
p
p

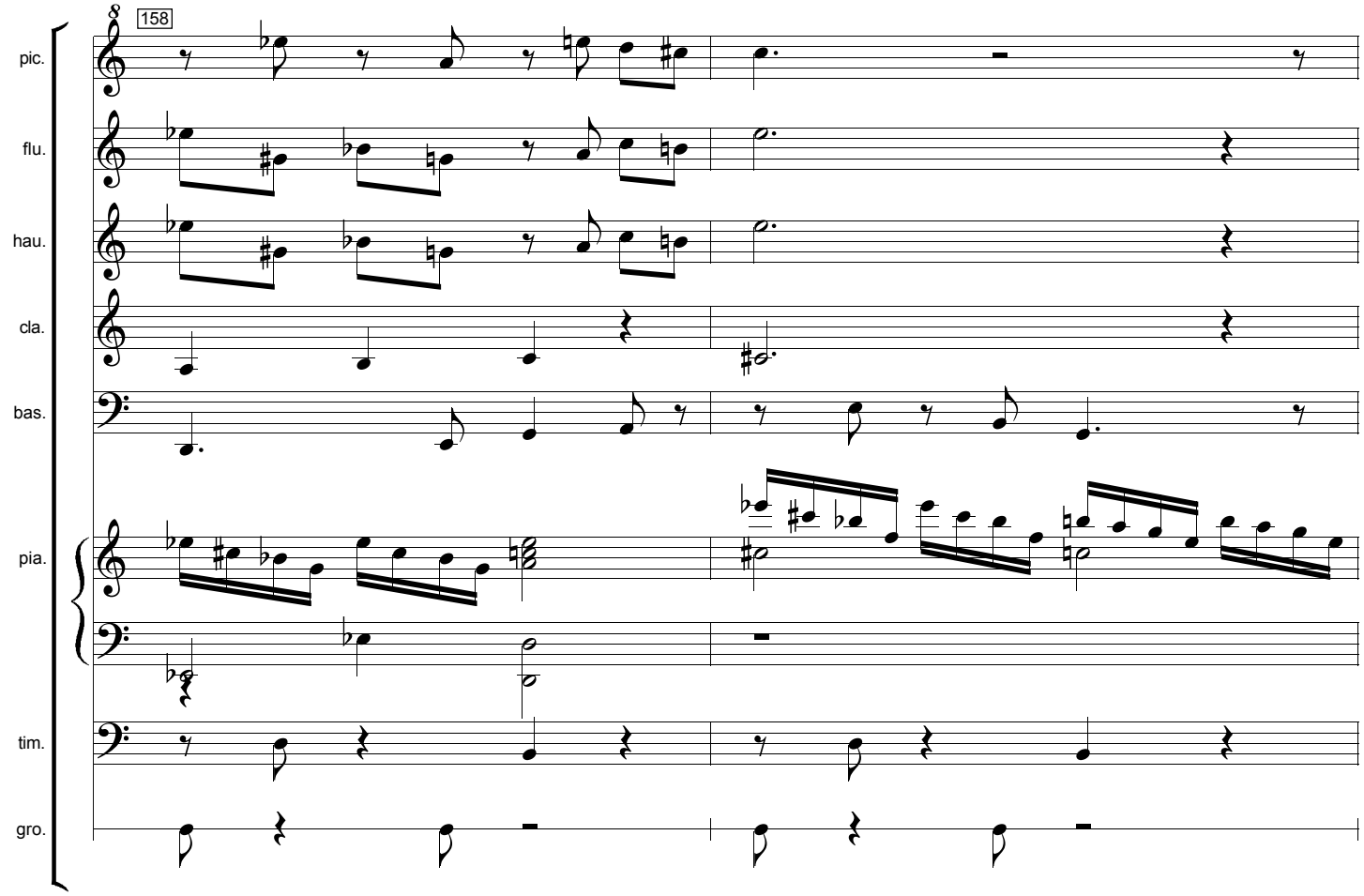

148
pic.
flu.
hau.
cla.
bas.
pia.

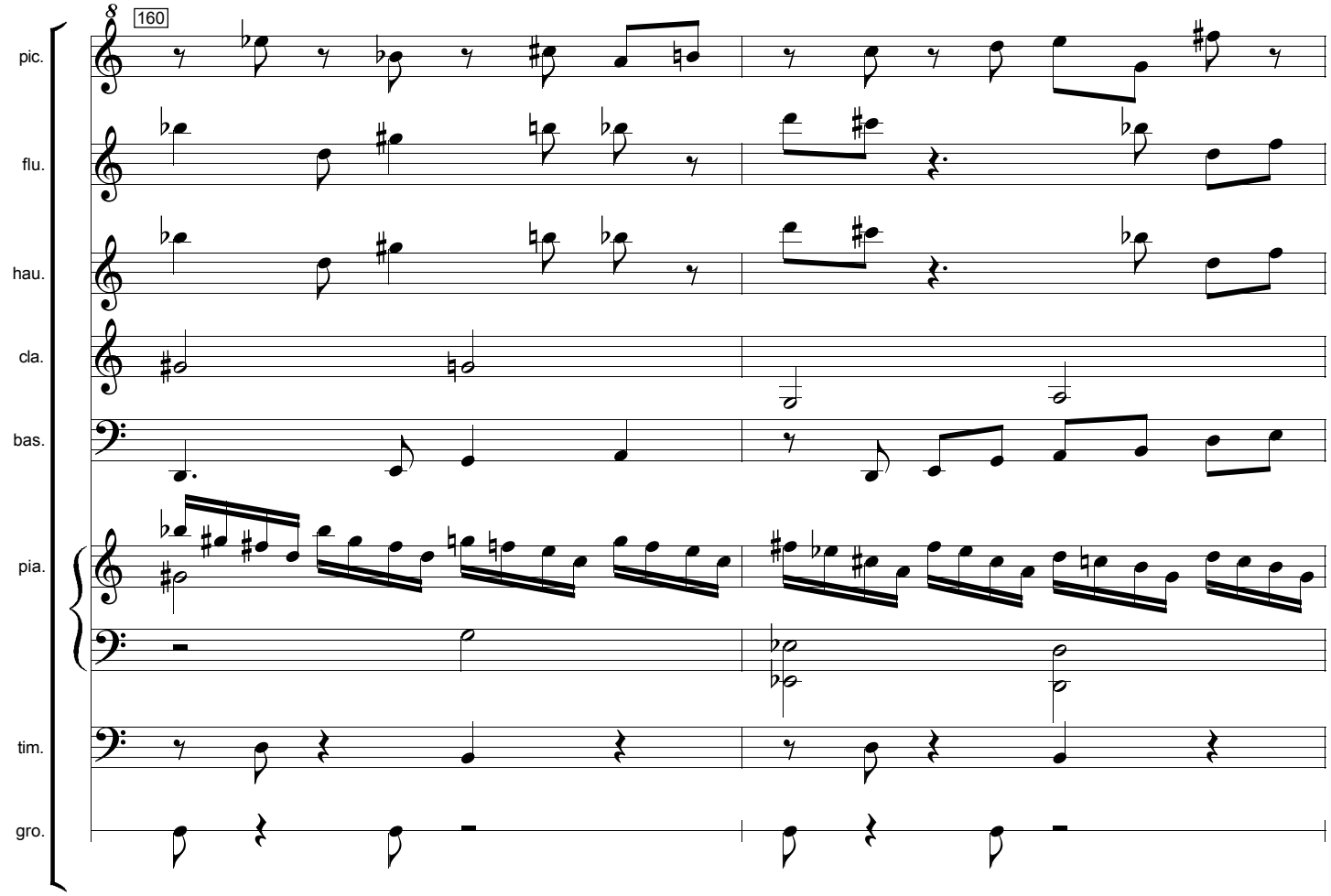

150
pic.
flu.
hau.
cla.
bas.
pia.
gro.
mf

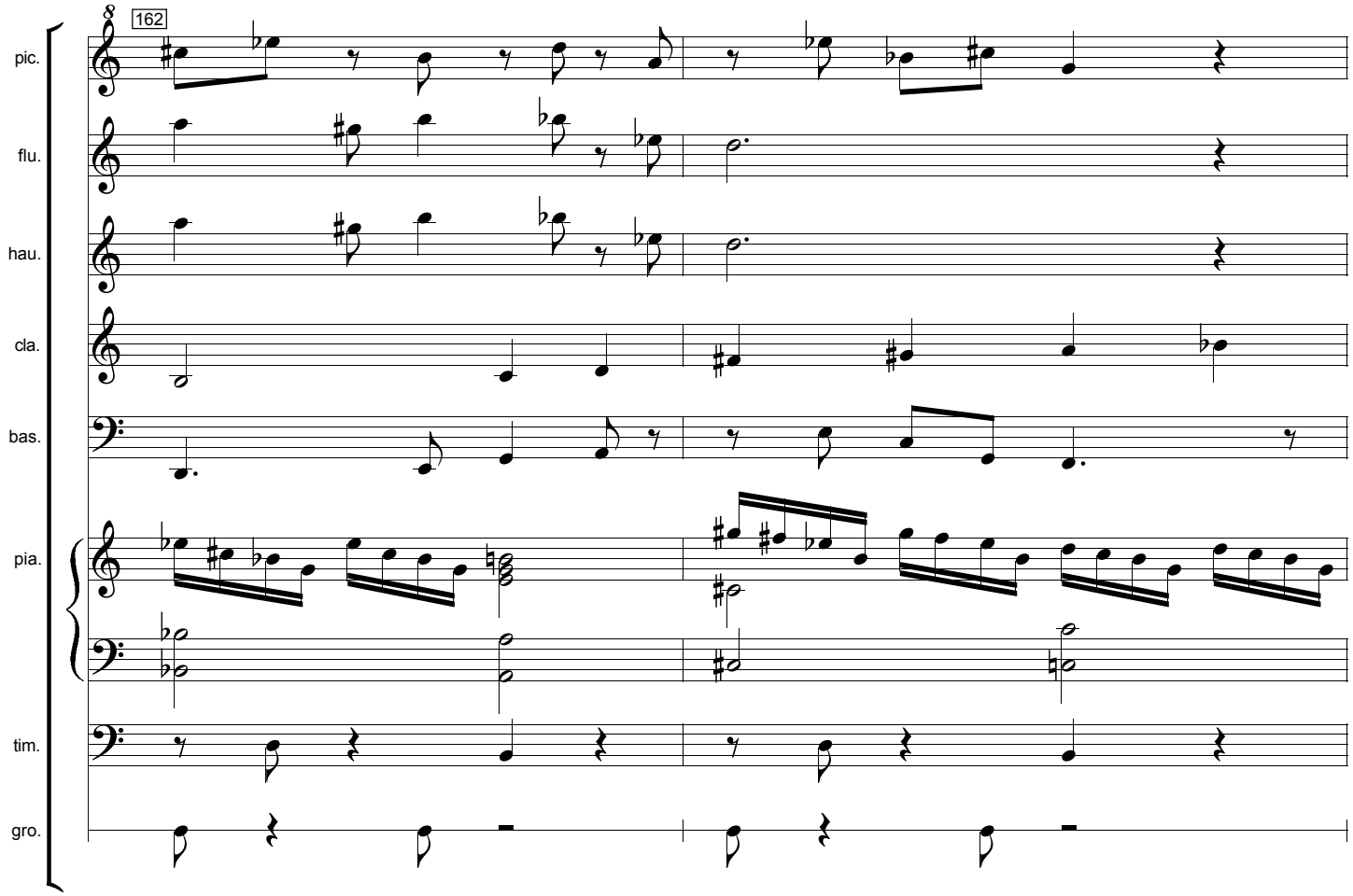

152
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.
mf

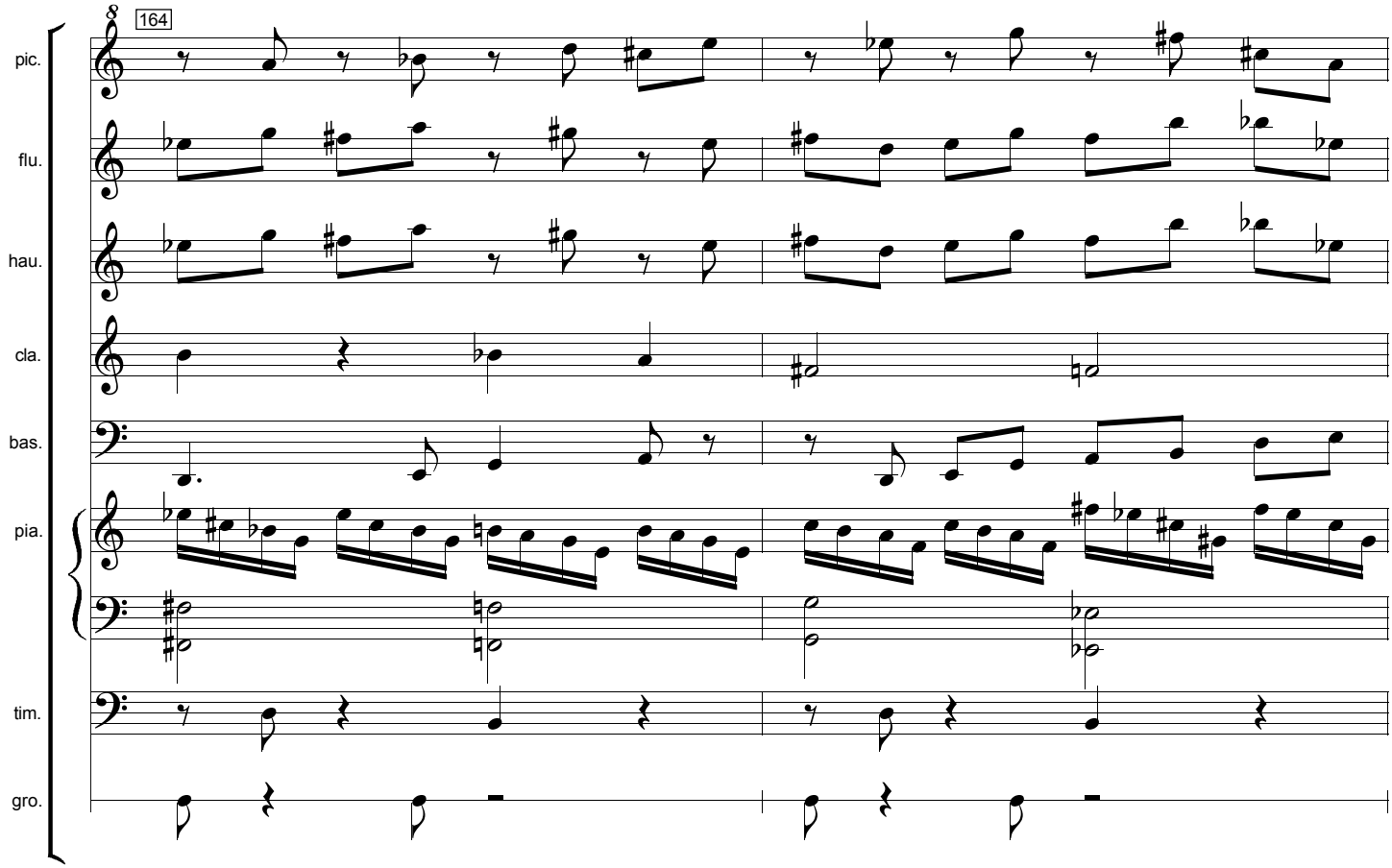

154
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

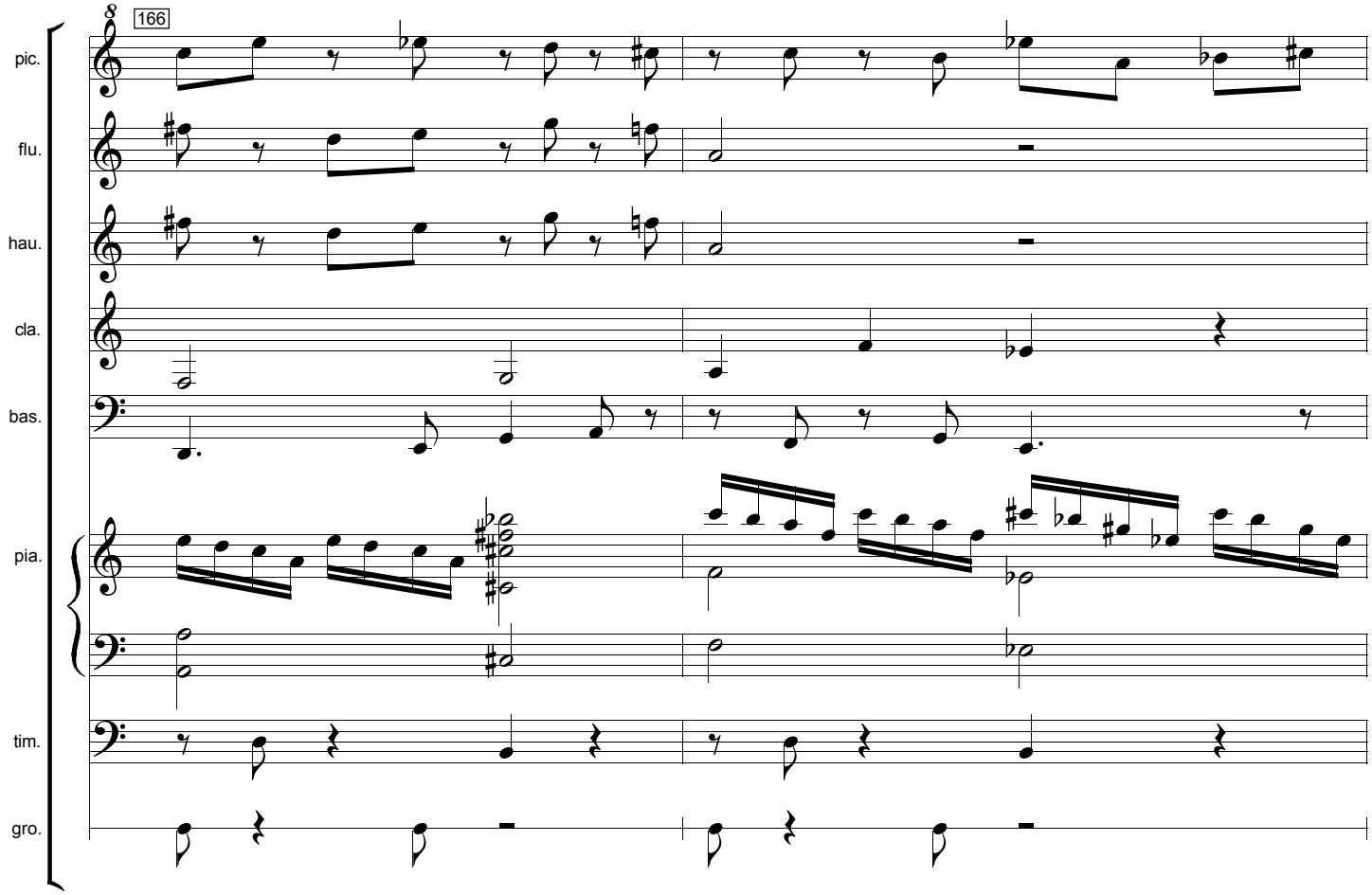

156
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

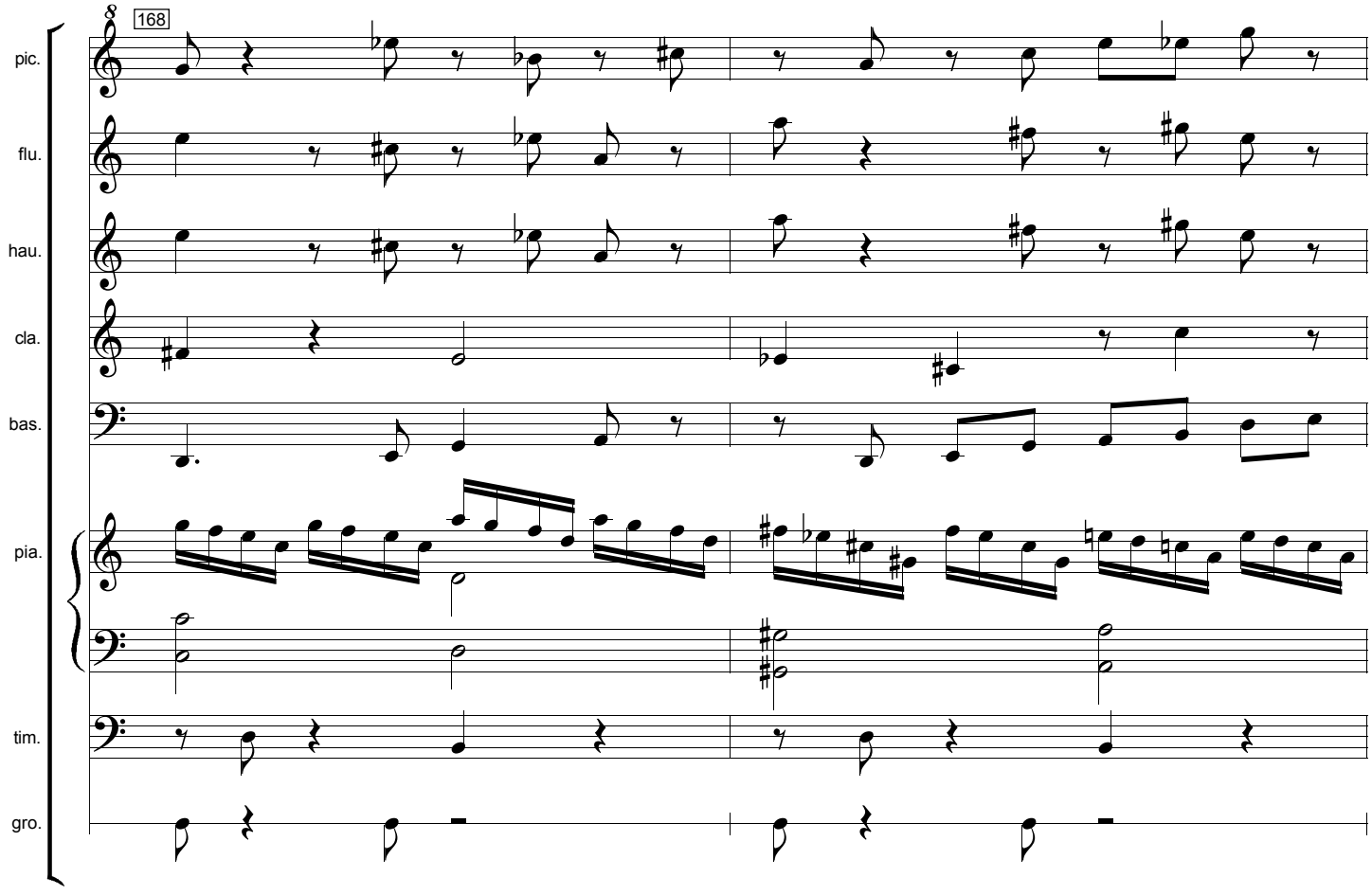

158
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

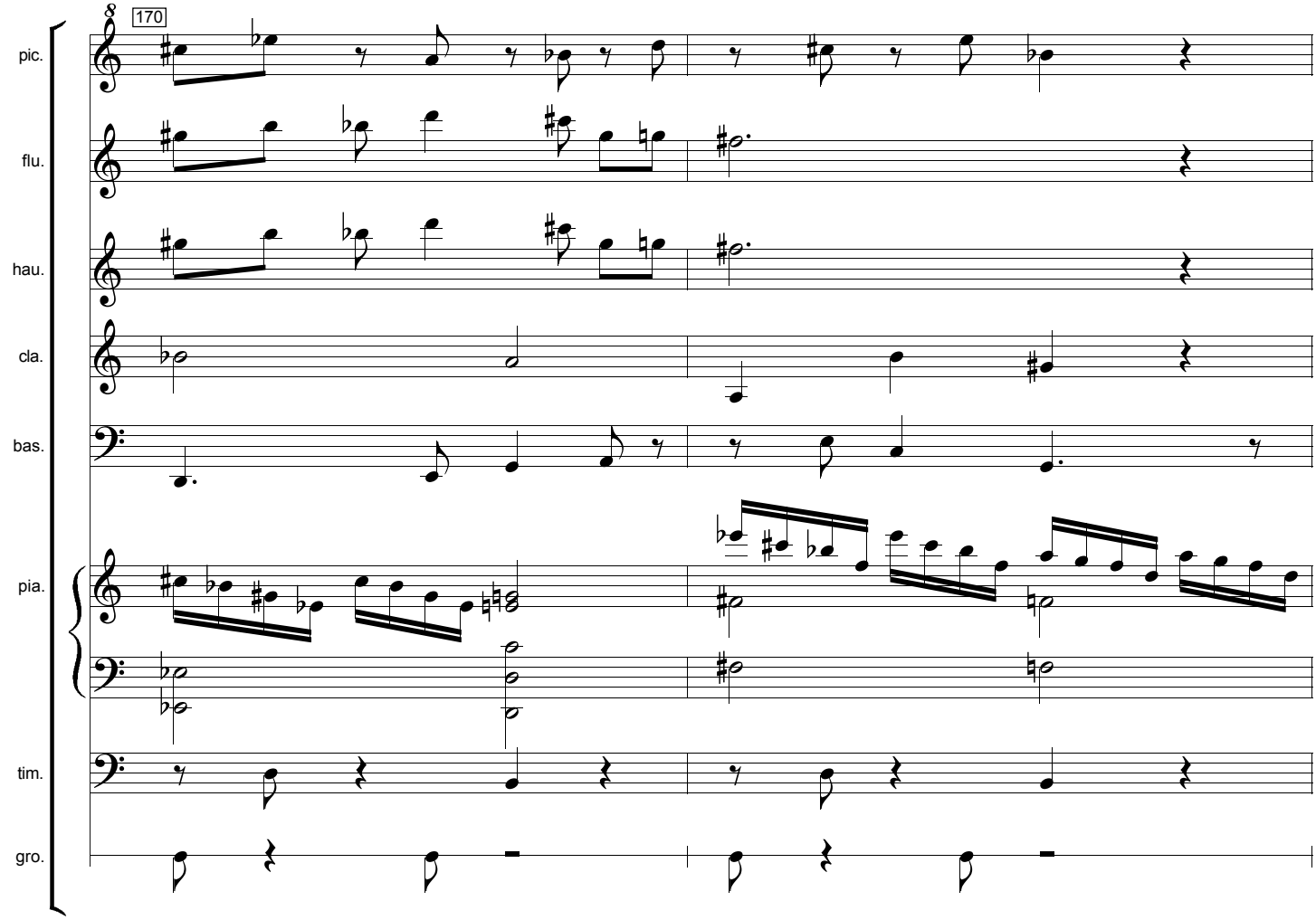

160
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

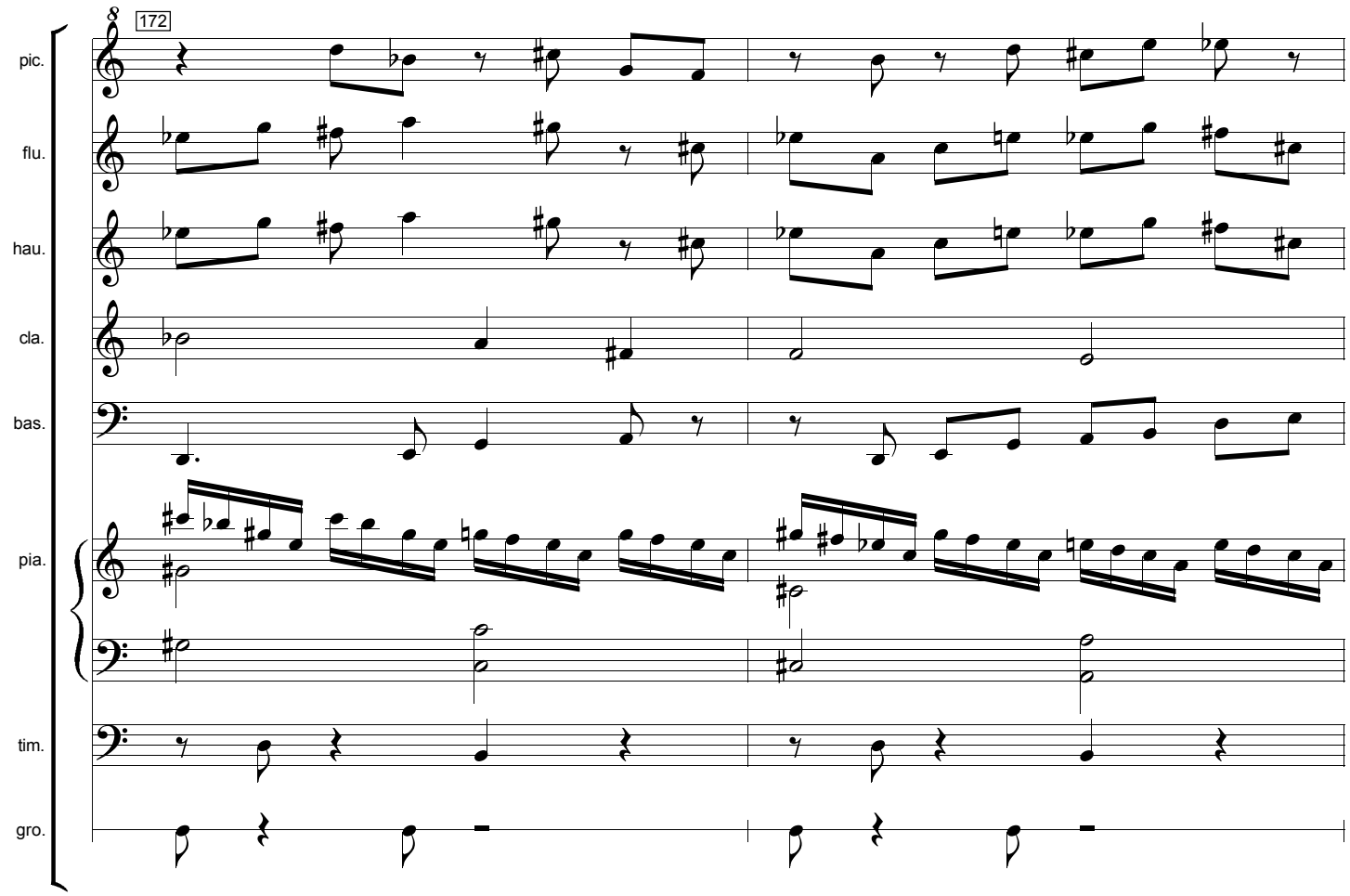

162
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

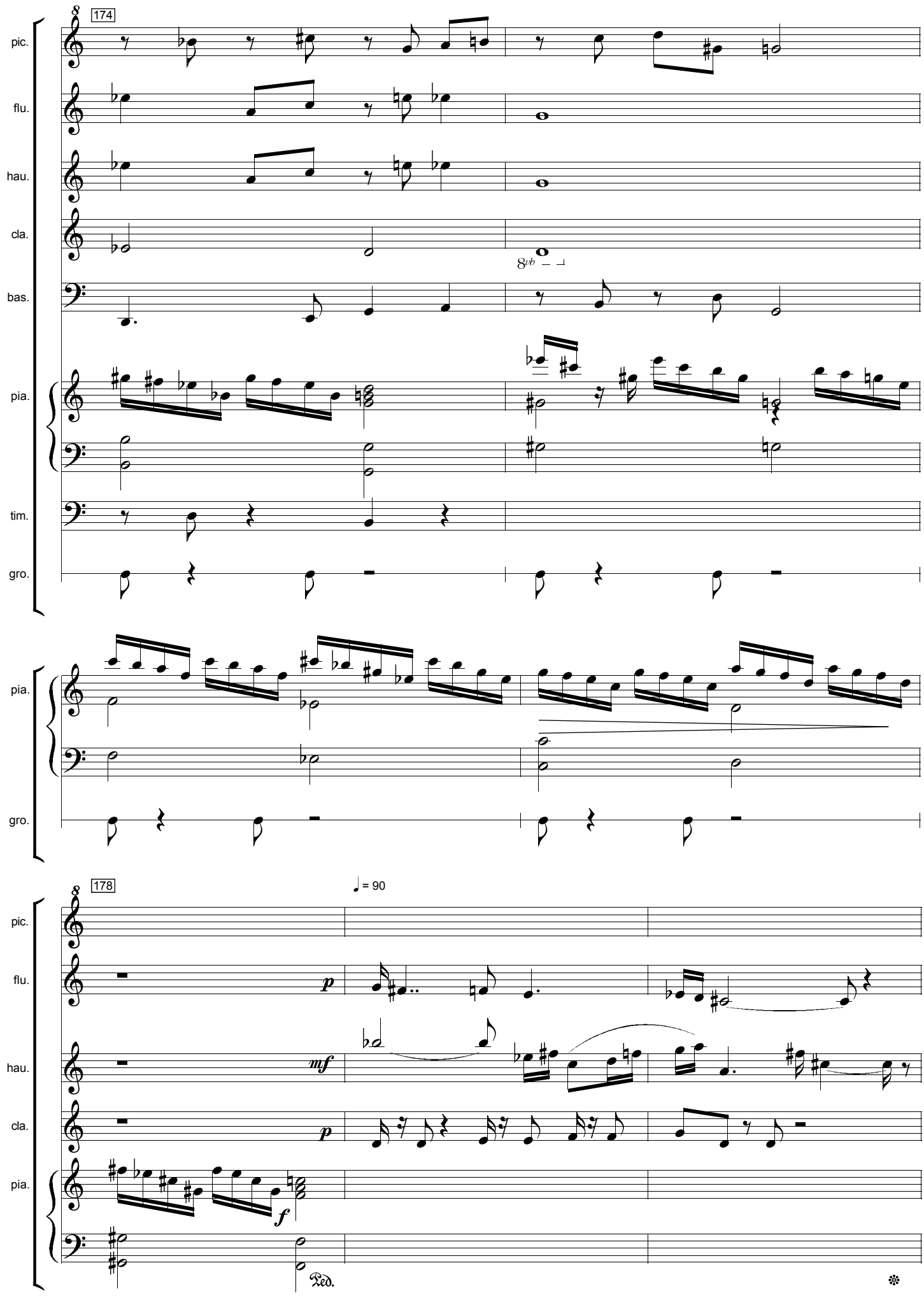

164
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

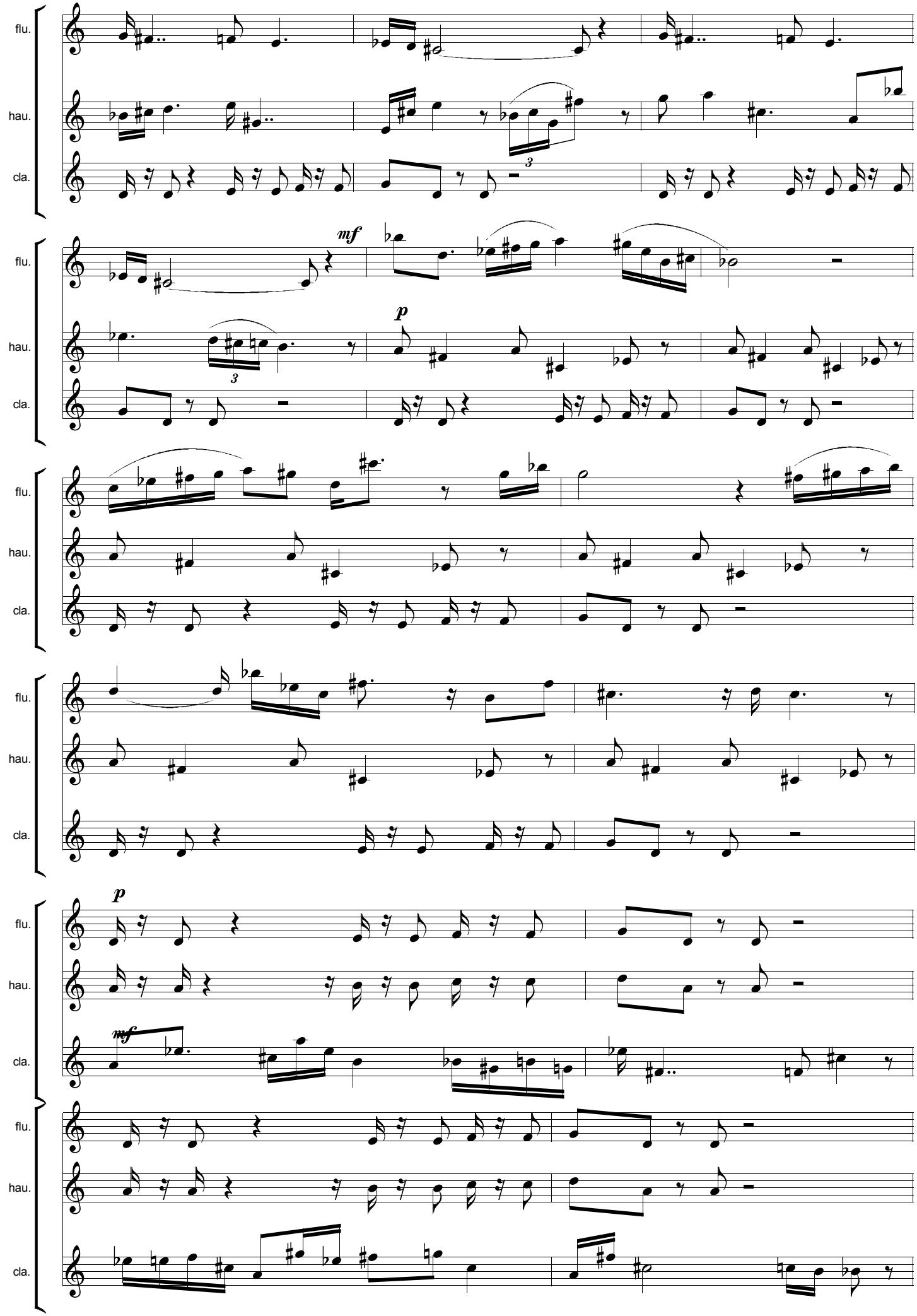

166
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

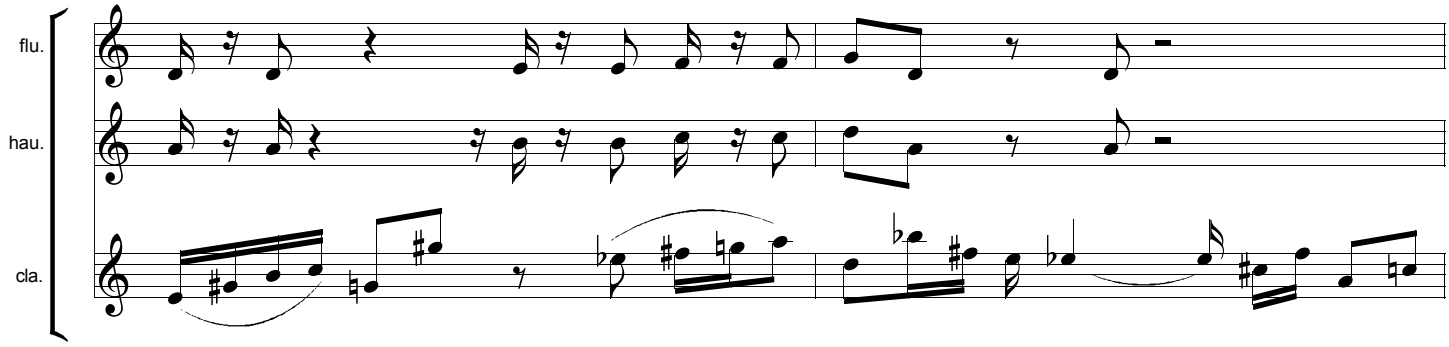

168
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

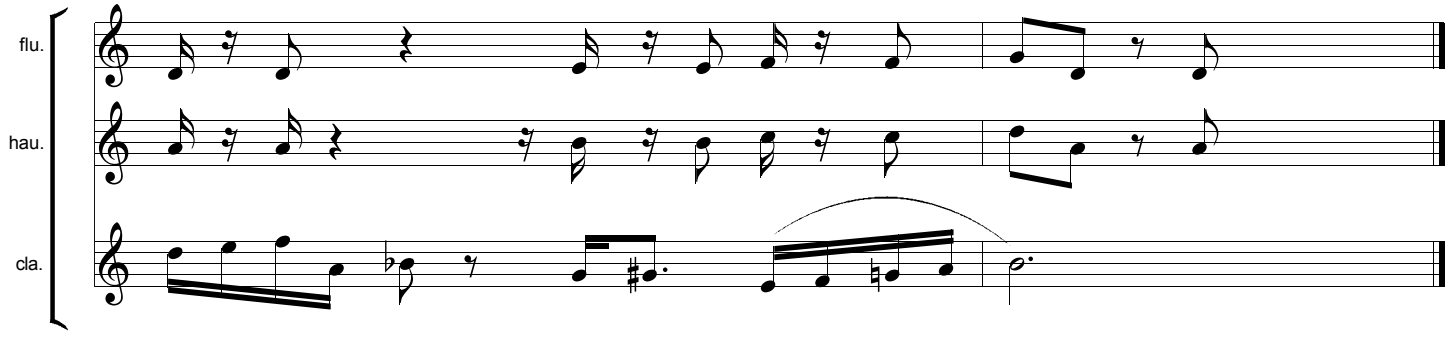

170
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.


172
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.


174
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.
8vb
pia.
gro.
178
♩ = 90
pic.
flu.
hau.
cla.
pia.
p
mf
p
f
Ped.


flu.
hau.
cla.
mf
p
3
p
mf


flu.
hau.
cla.


flu.
hau.
cla.

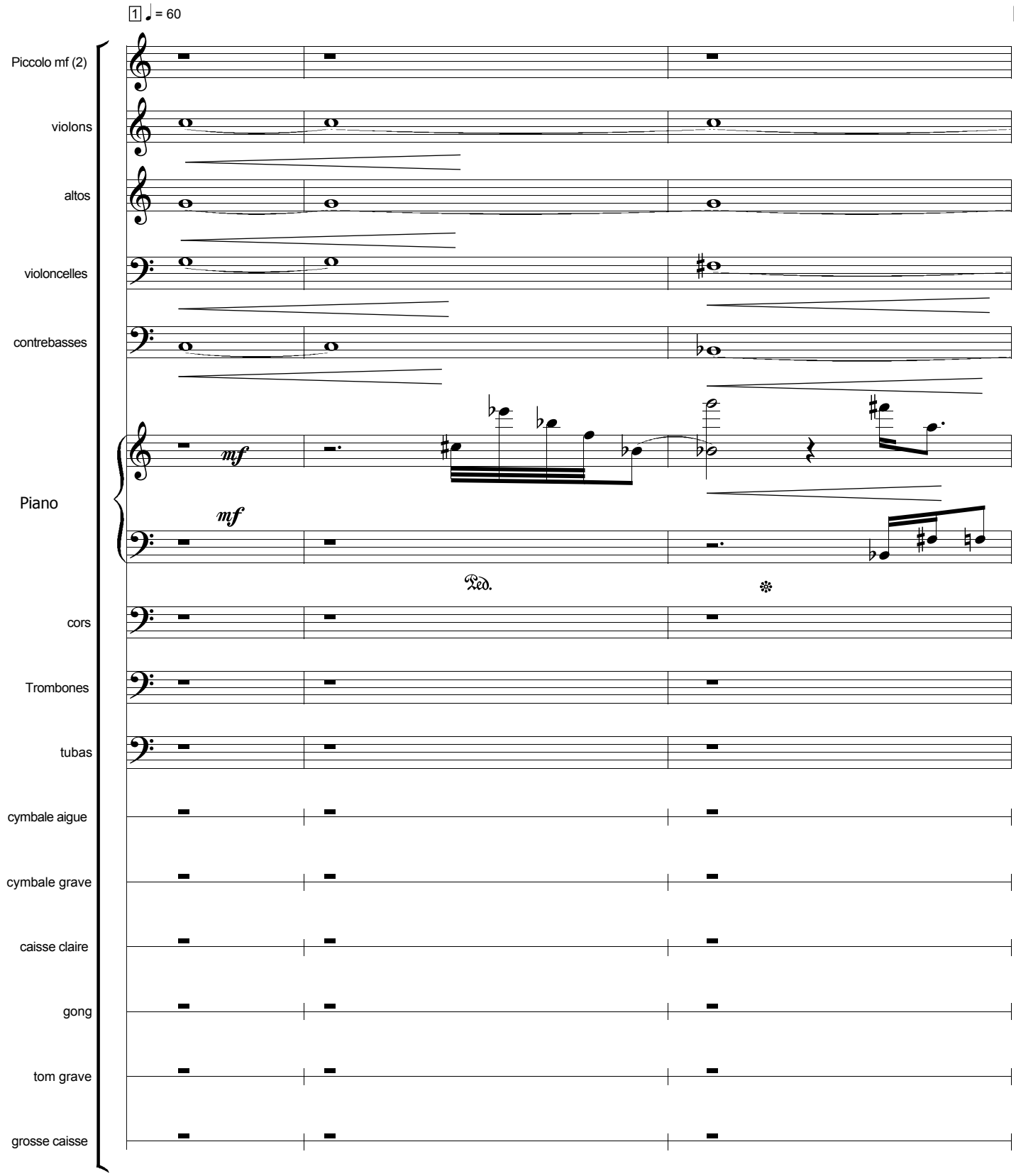
OVNI Second mouvement

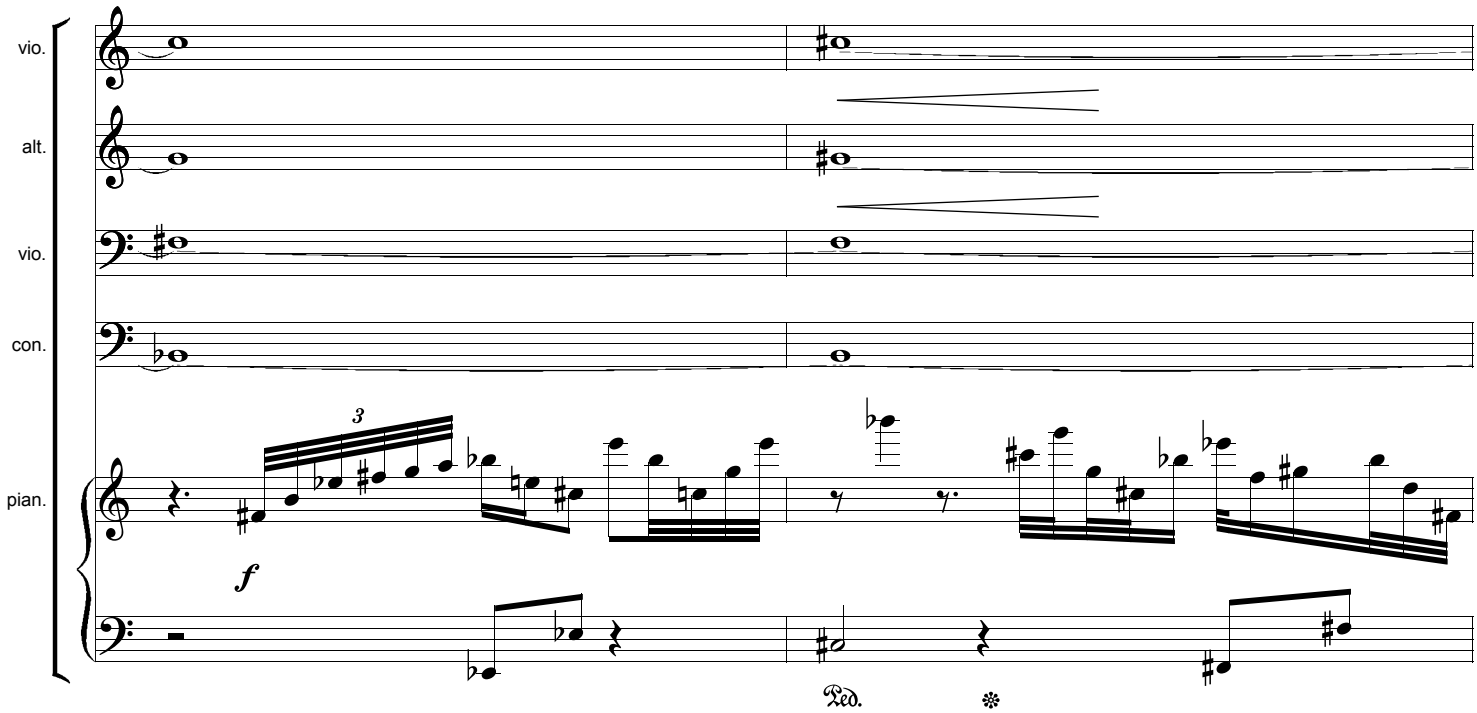
Copyright (c) 2005 par Jean Pierre Prudent

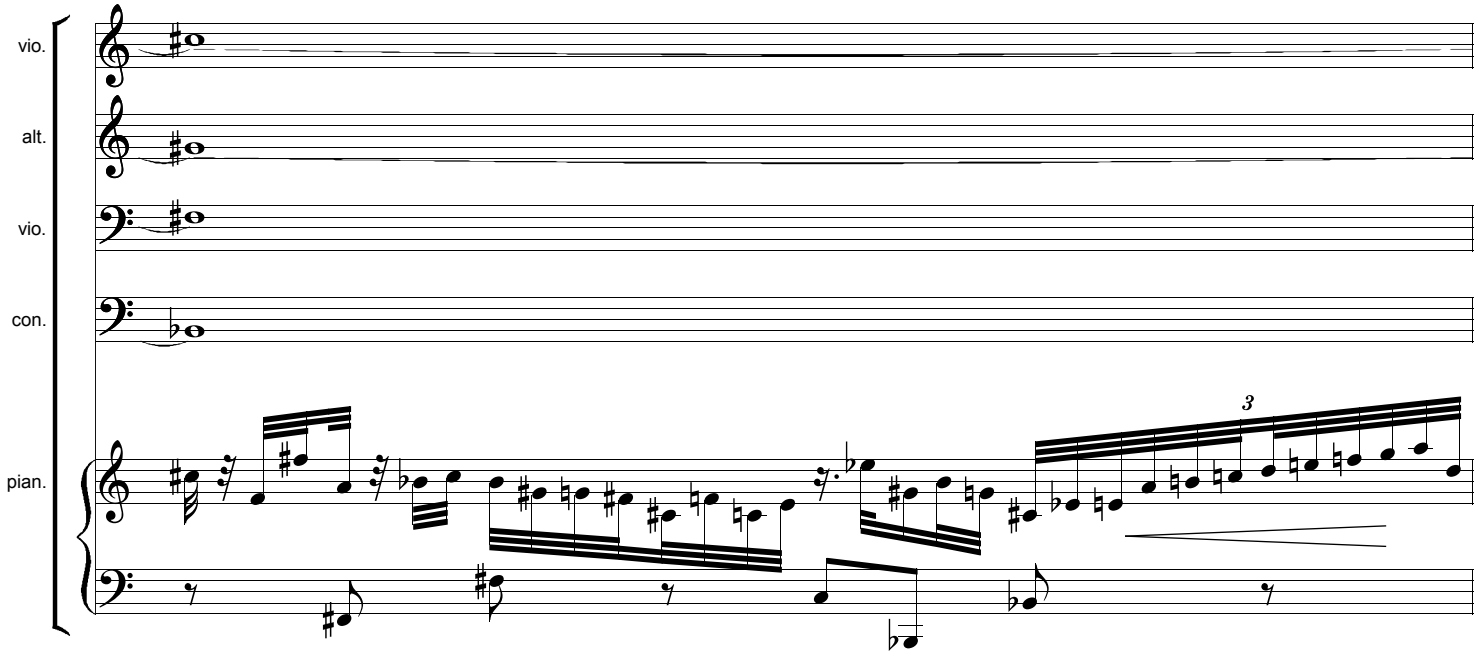
Un être noir au yeux rougeoyants effraie mon chien loup en planant
sur les hautes herbes.

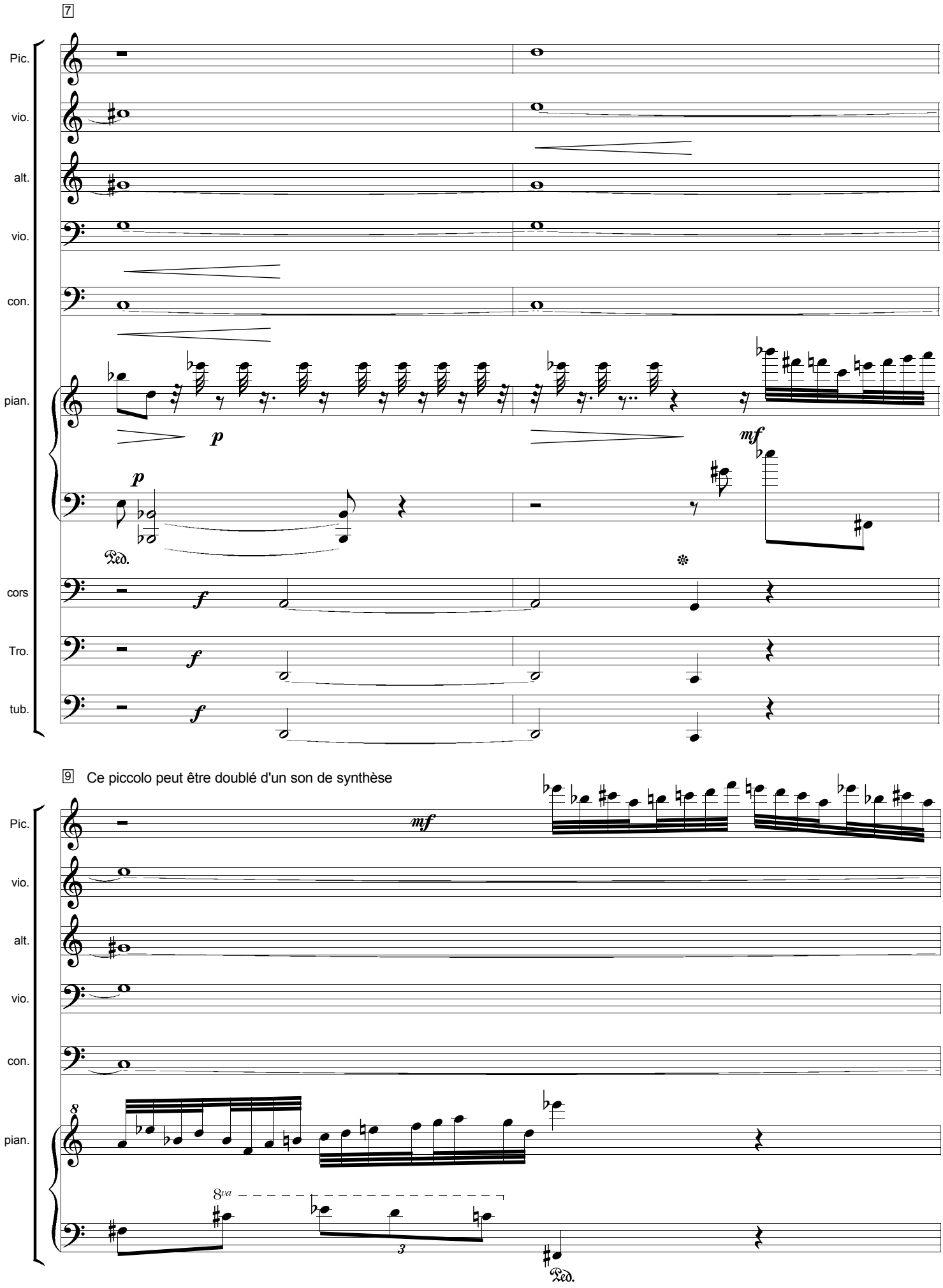
On peut ajouter des sons de synthèse au morceau ,
Le piano peut être remplacé par un piano electrique (Fender Rhodes...)

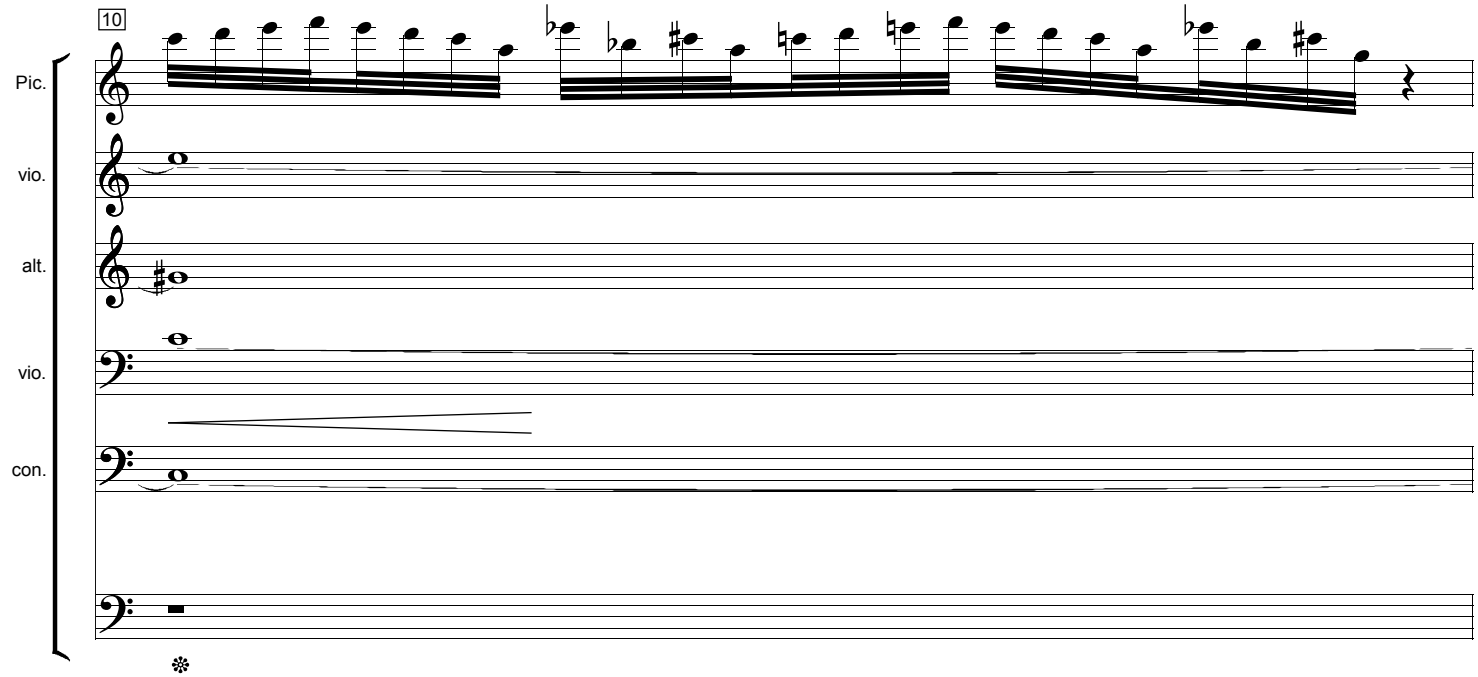
Ce morceau est en fait une musique non mesurée, les parties (et en particulier le piano)
sont à envisager sous forme d'un flot continu dans le temps.
Les mesures sont gardées uniquement pour faciliter la lecture.
les "flots rythmiques" superposés aux différentes lignes sont parfois en phase, parfois décallés.
Aux percussions, les durées longues indiquent un "degré de résonance".
Auc cordes, chaque note doit être jouée sur la base d'un crescendo progressif depuis une nuance PP
croissant vers un F qui est tenu j'usqu'à la fin de la note.
On applique une sorte de courbe de volume partant d'un niveau très faible en augmentant petit à petit
j'usqu'à un niveau moyen à fort qui est tenu ensuite j'usqu'à la note suivante.
Pour produire l'effet voulu le crescendo doit occuper au moins la moitié de la durée de la note.
Le piano peut être amplifié et son timbre éventuellement légèrement altéré.
Aux cuivres on peut ajouter les bugles doublant certaines notes en transposant éventuellement.

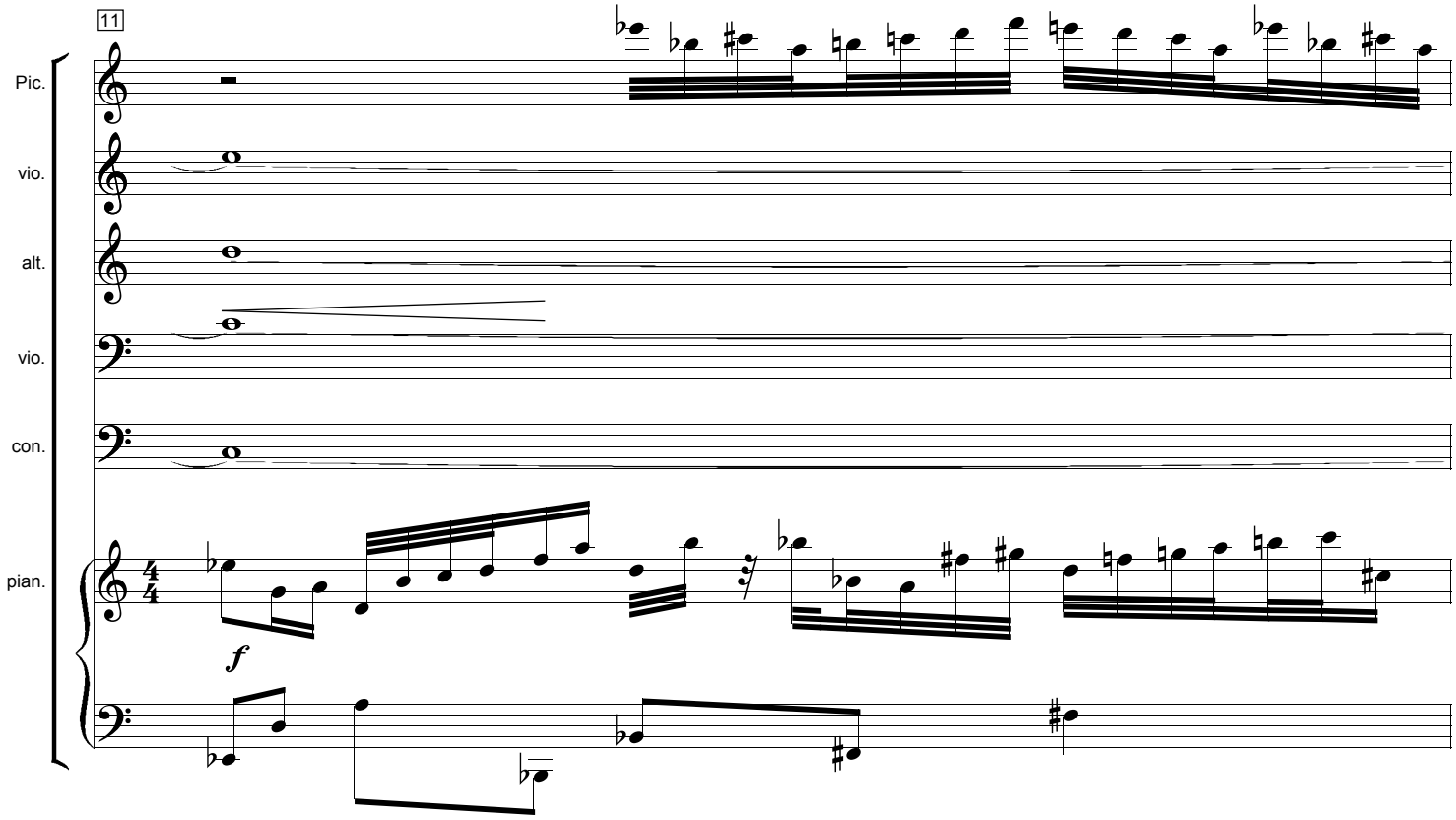

1 = 60
Piccolo mf (2)
violons
altos
violoncelles
contrebasses
mf
Piano
mf
Ped.
cors
Trombones
tubas
cymbale aigue
cymbale grave
caisse claire
gong
tom grave
grosse caisse

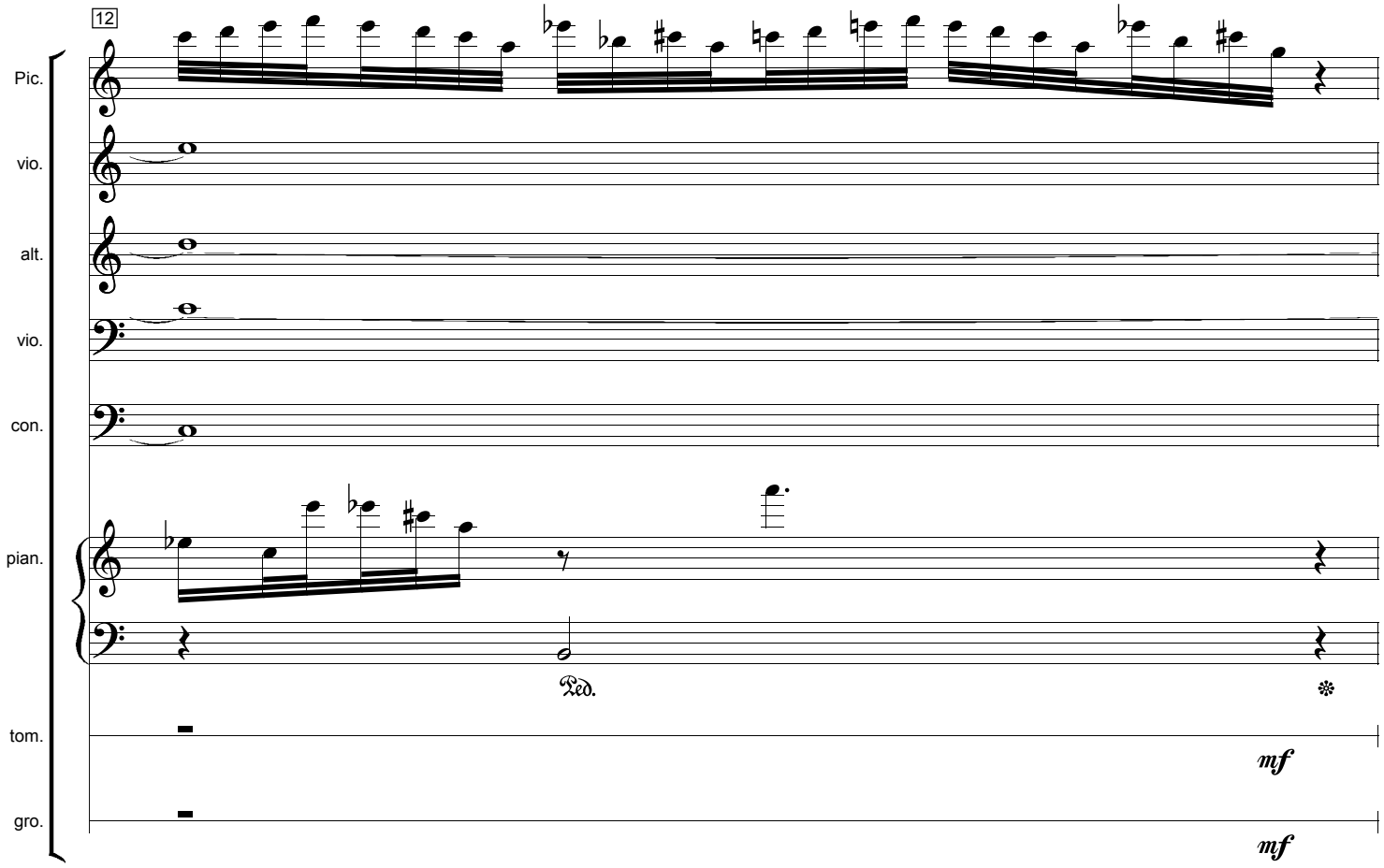

vio.
alt.
vio.
con.
pian.
3
f
Ped.

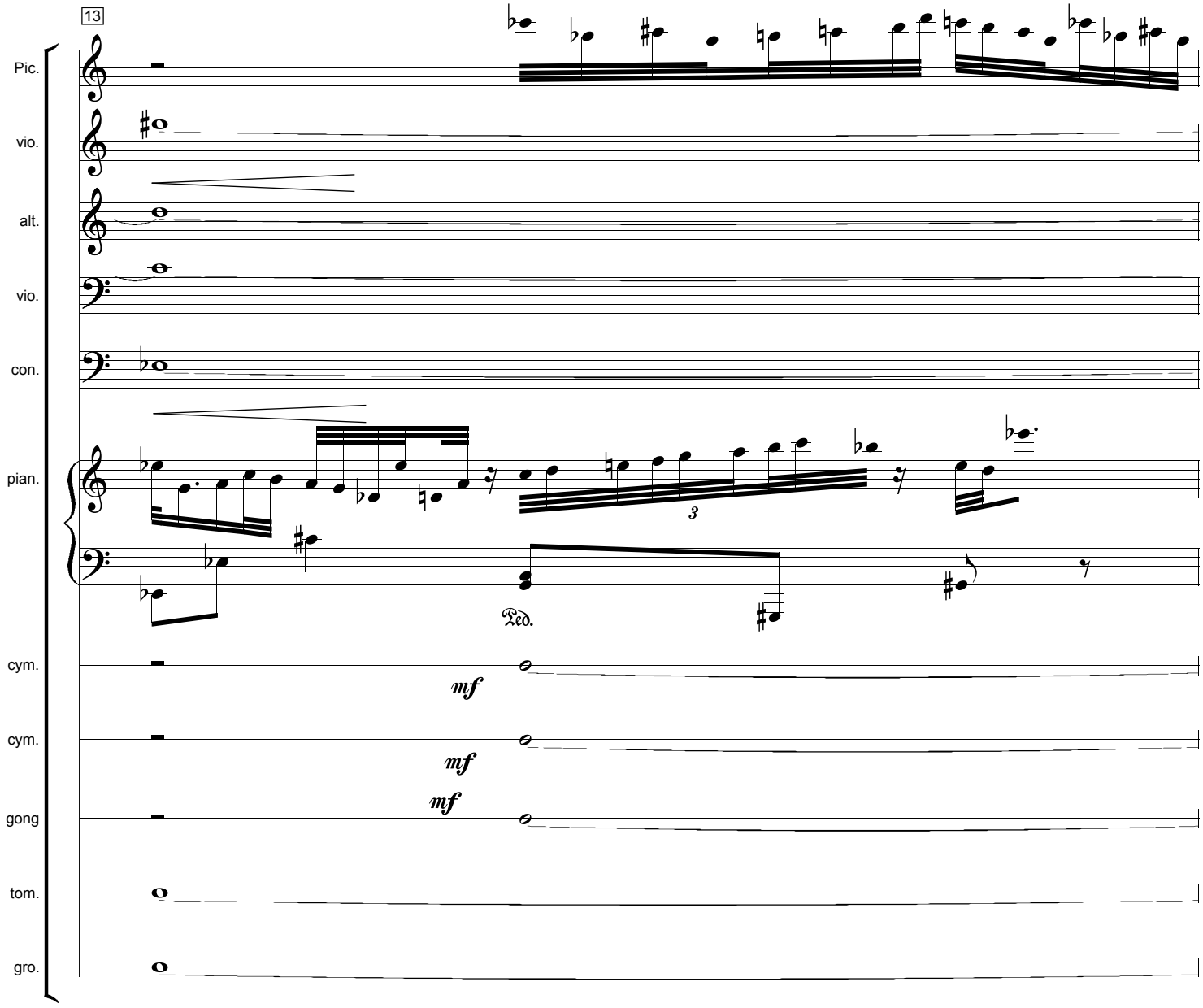

vio.
alt.
vio.
con.
pian.
3

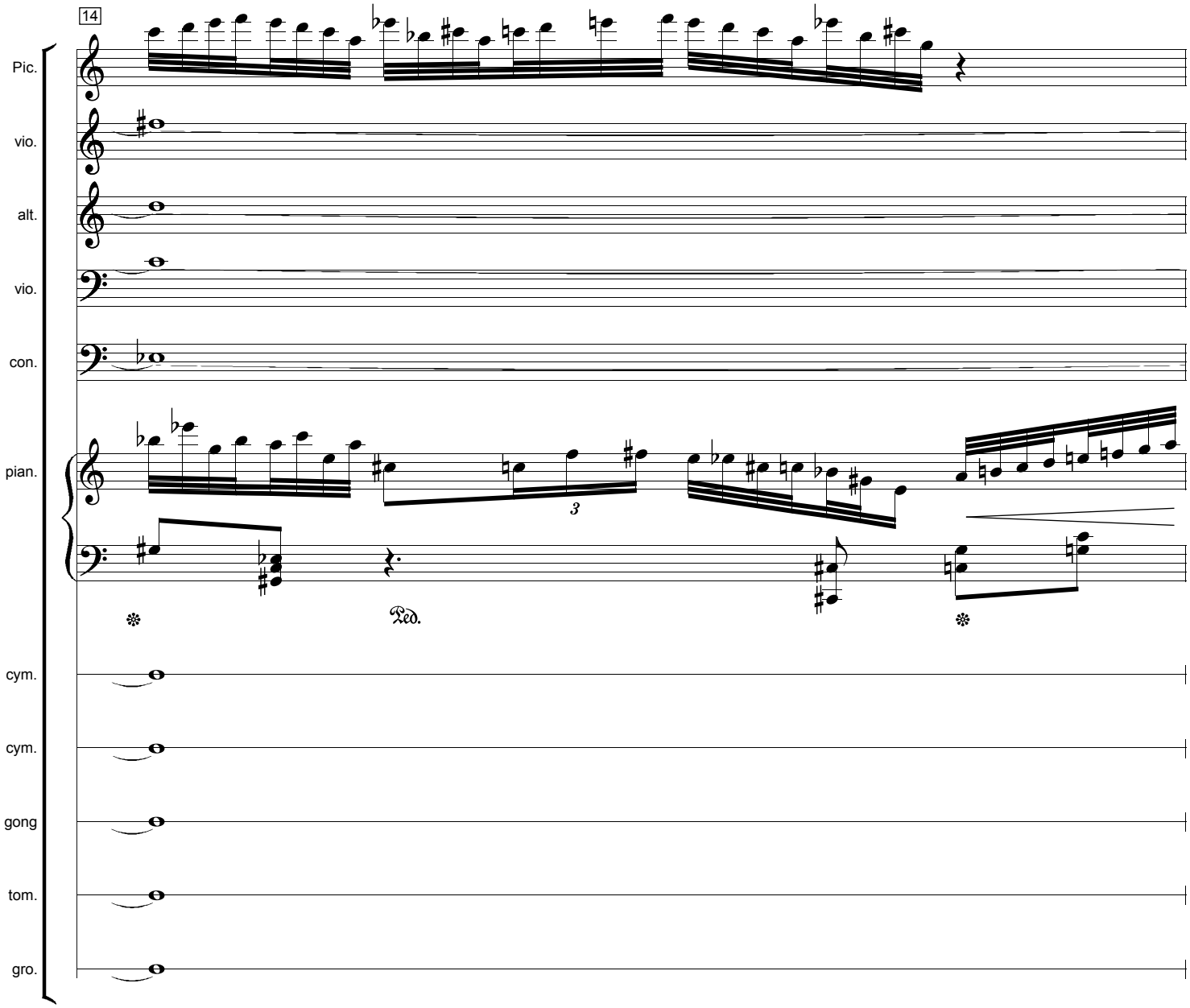

7
Pic.
vio.
alt.
vio.
con.
pian.
p
p
mf
Ped.
cors
Tro.
tub.
f
f
f
9 Ce piccolo peut être doublé d'un son de synthèse
Pic.
mf
vio.
alt.
vio.
con.
pian.
8
8va
3
Ped.

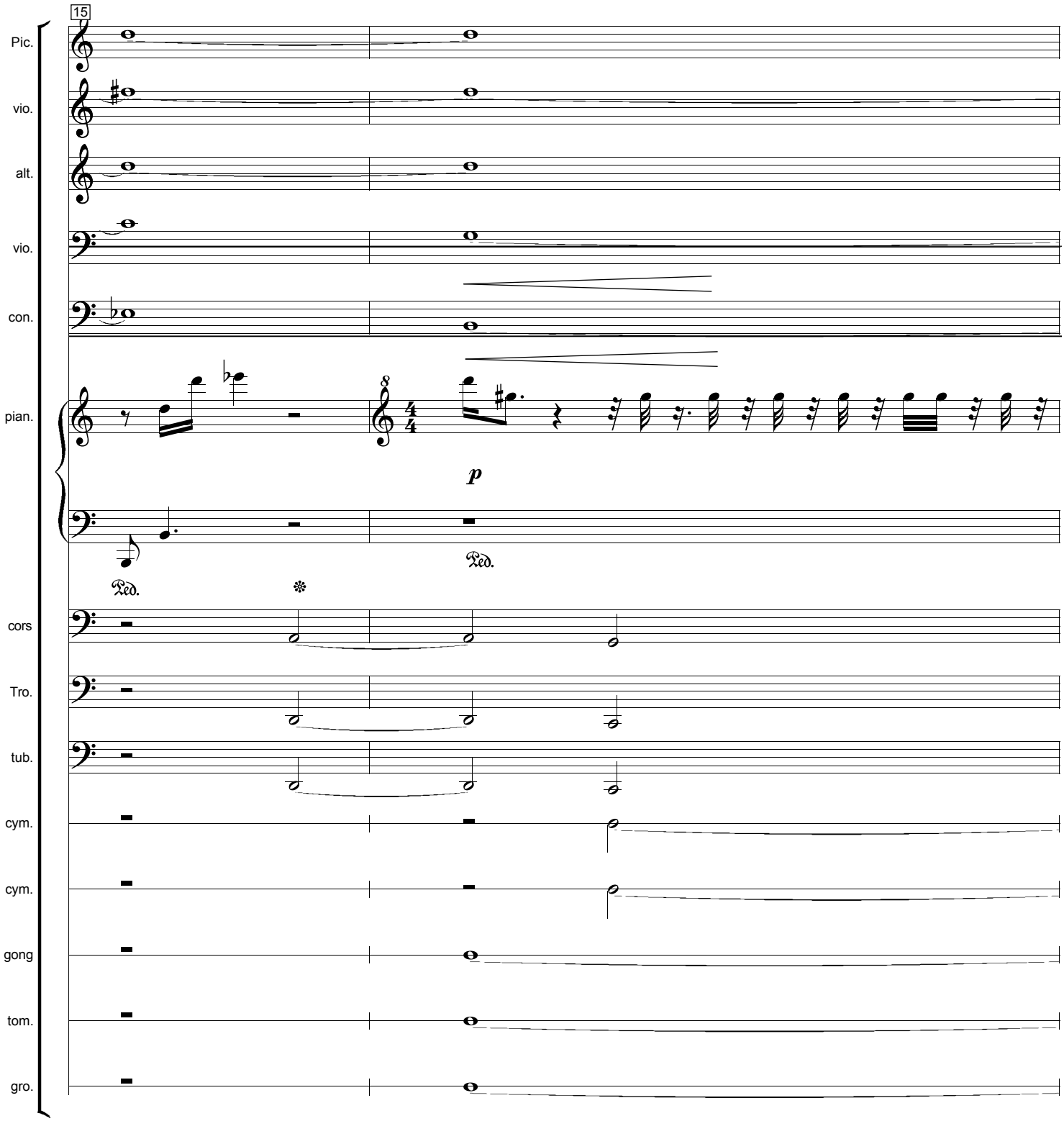

10
Pic.
vio.
alt.
vio.
con.

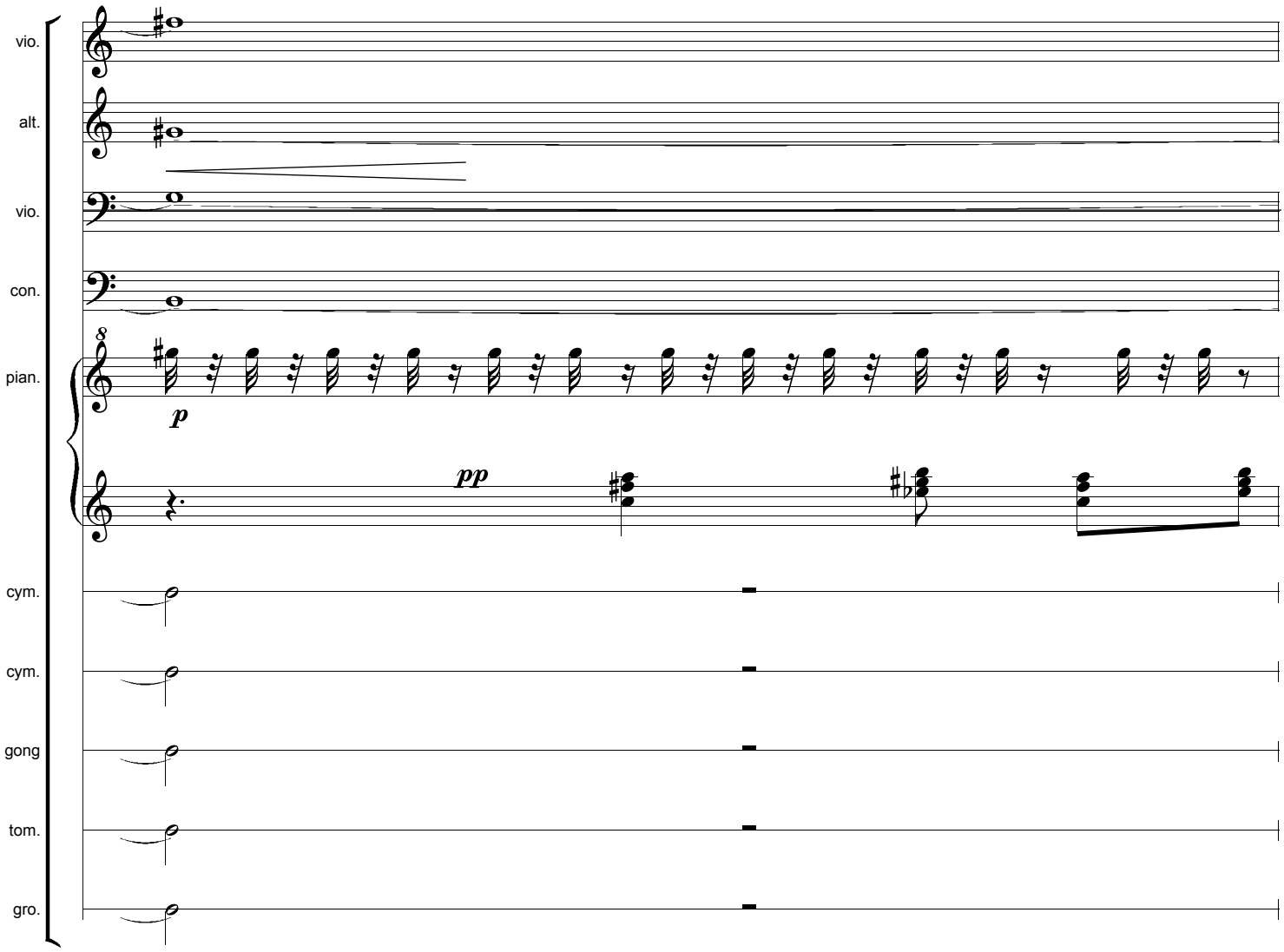

11
Pic.
vio.
alt.
vio.
con.
pian.
f

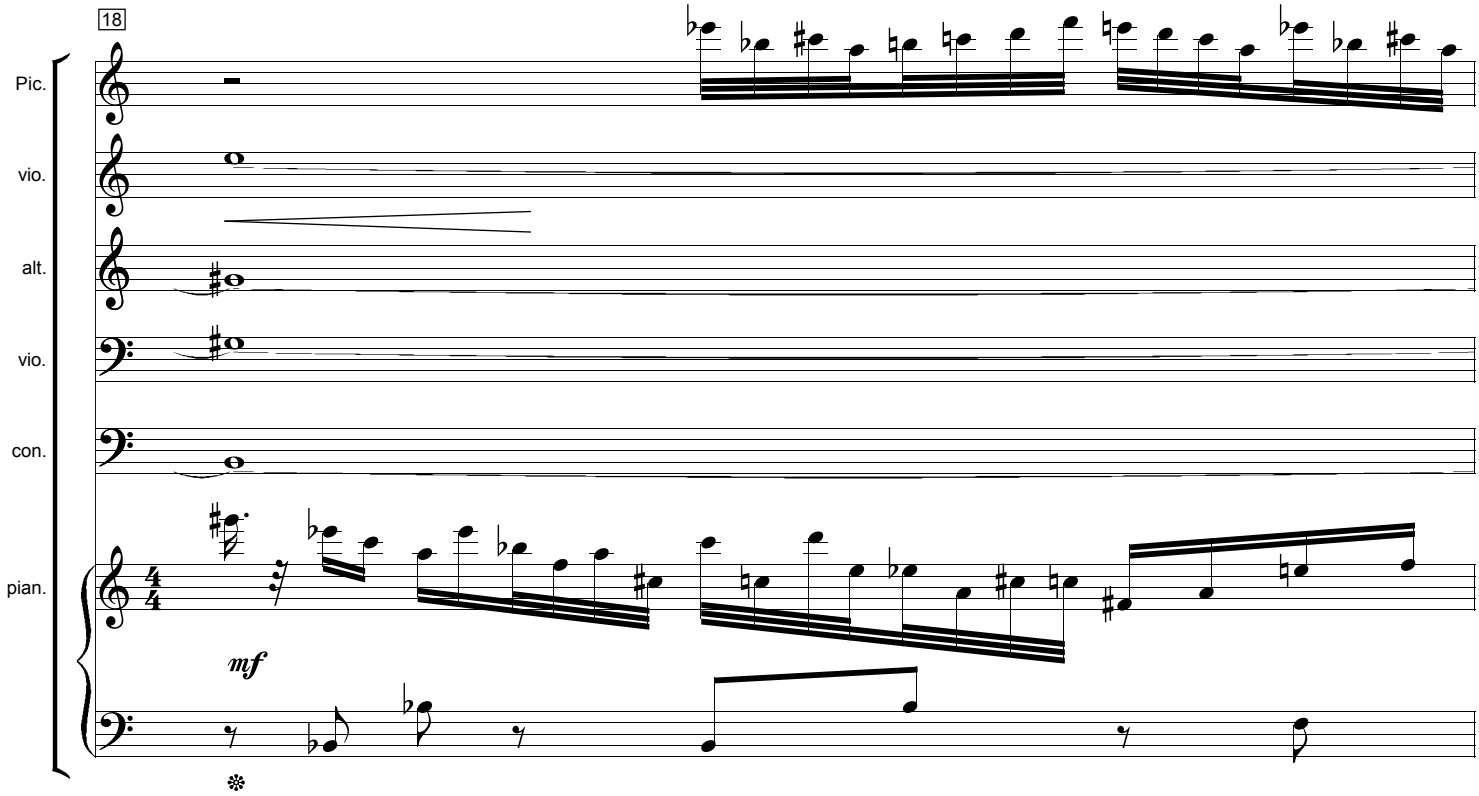

12
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
tom.
mf
gro.
mf

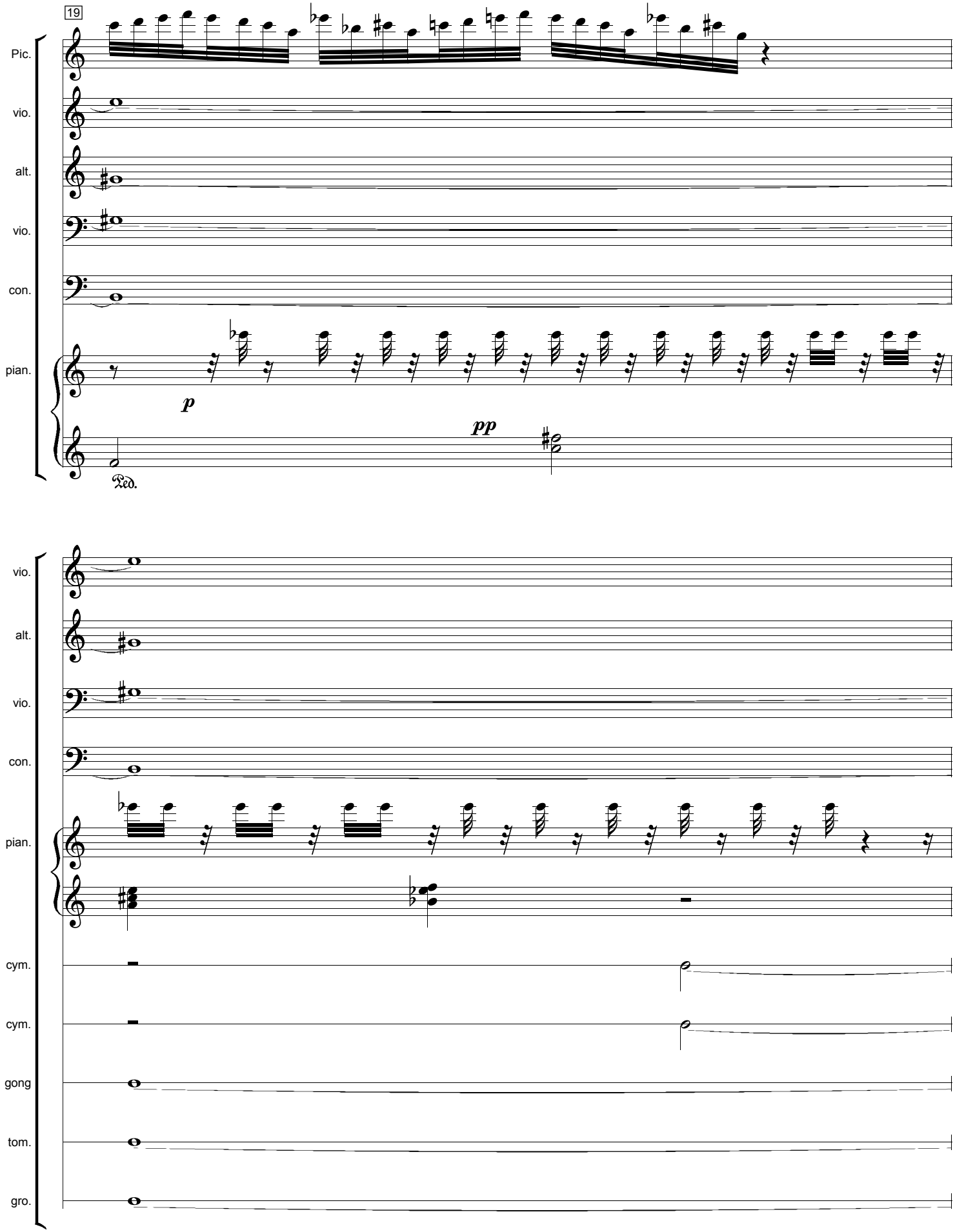

13
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cym.
mf
cym.
mf
mf
gong
tom.
gro.

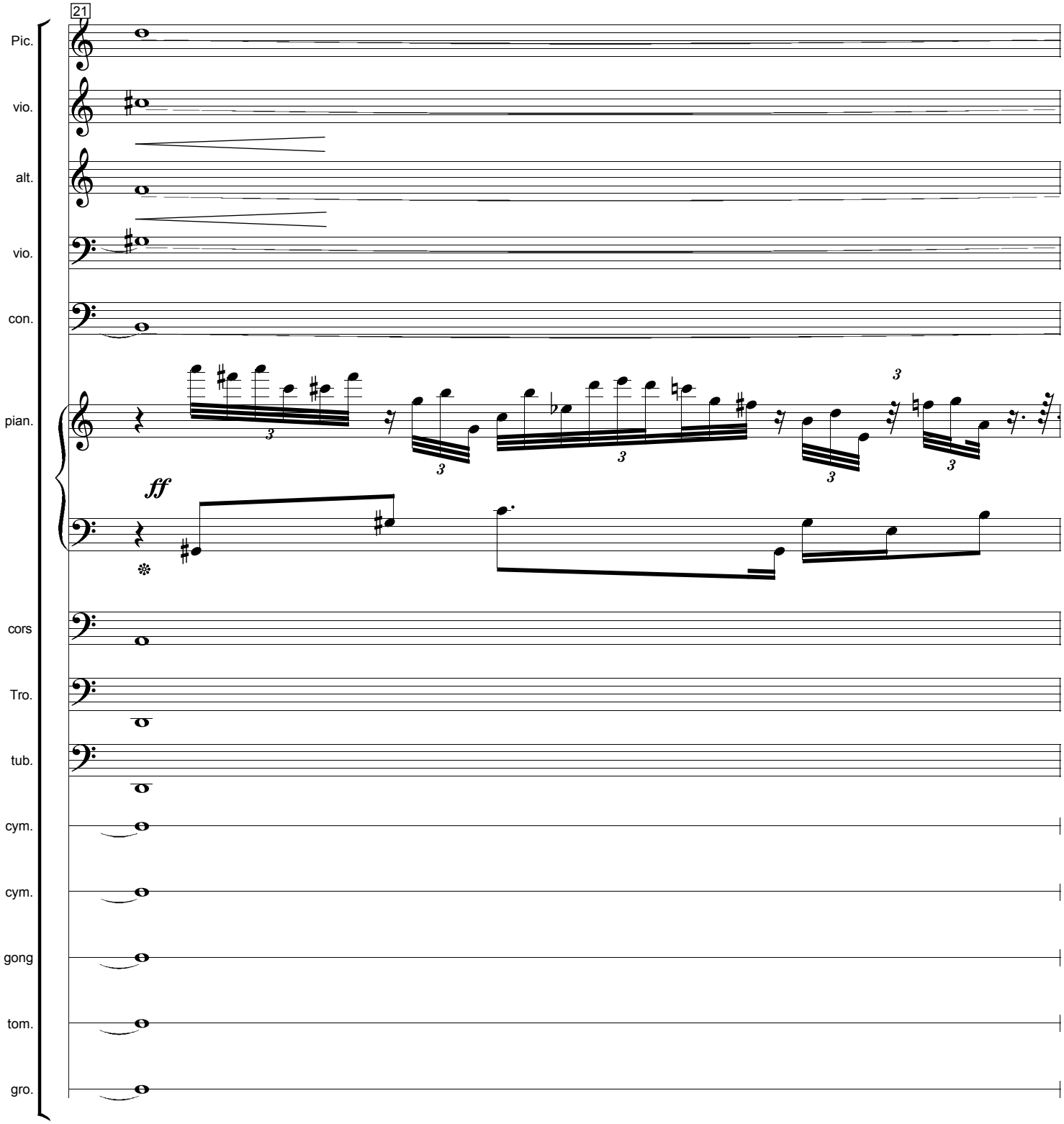

14
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cym.
cym.
gong
tom.
gro.

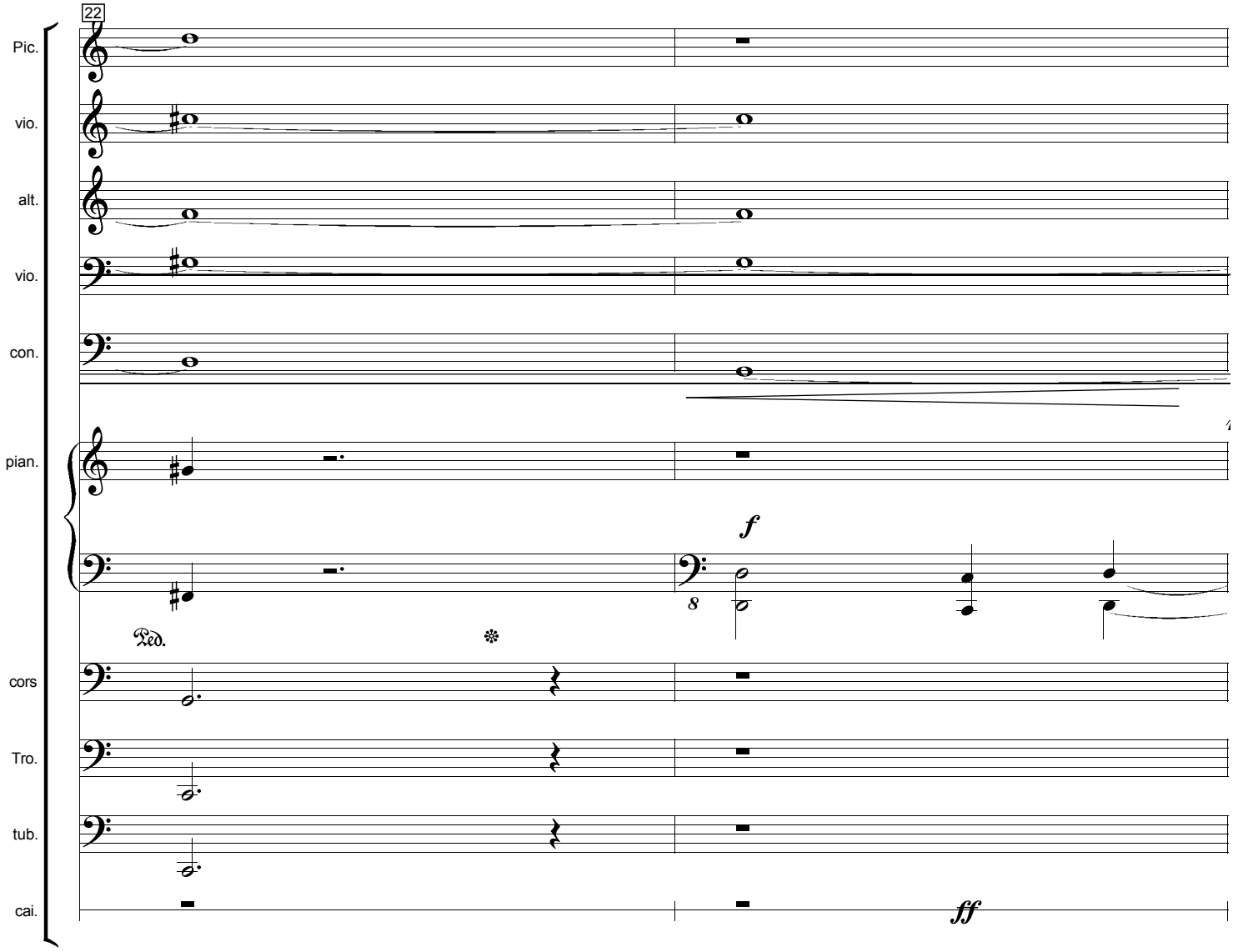

15
Pic.
vio.
alt.
vio.
con.
pian.
p
Ped.
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

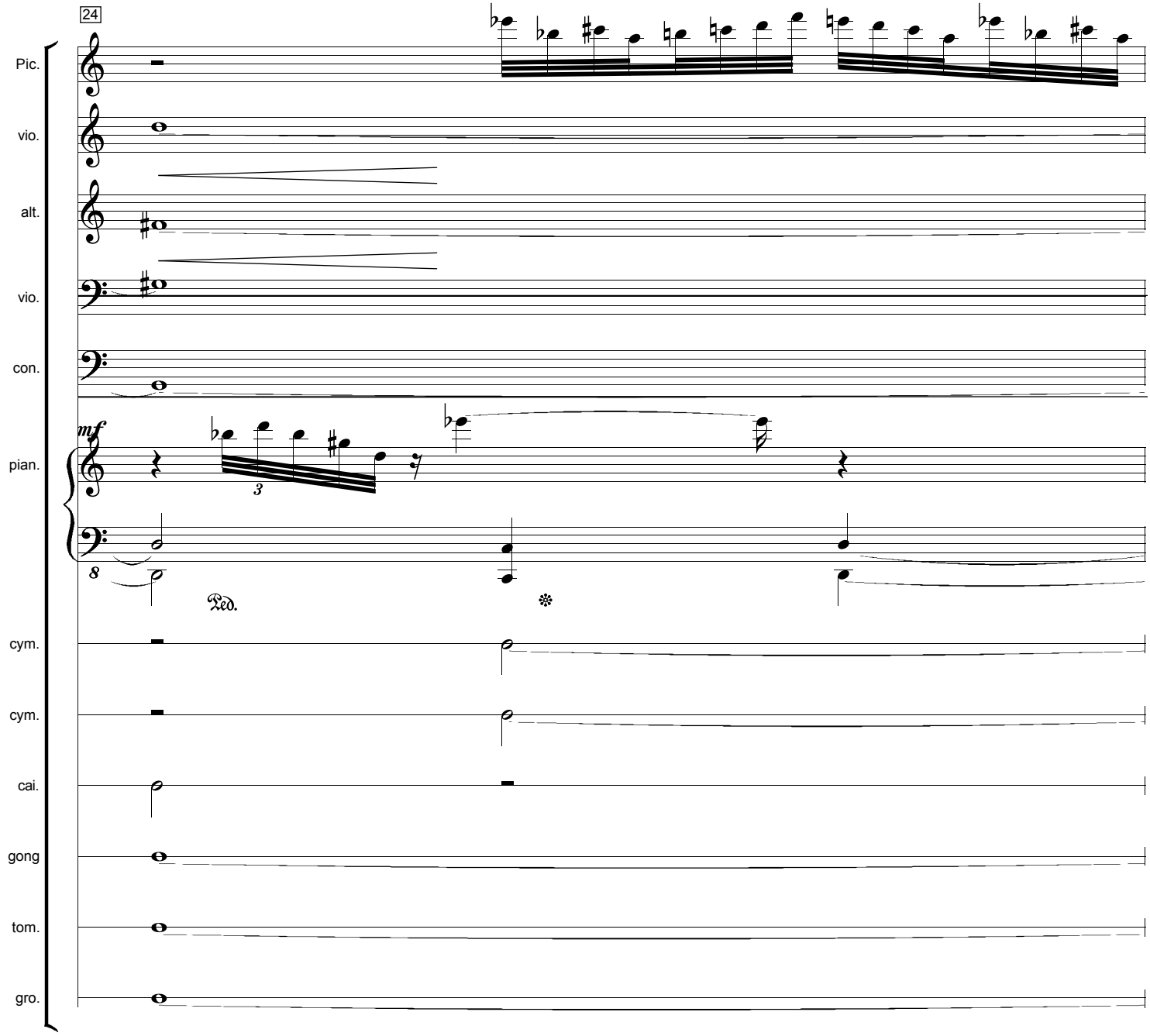

vio.
alt.
vio.
con.
pian.
p
pp
cym.
cym.
gong
tom.
gro.

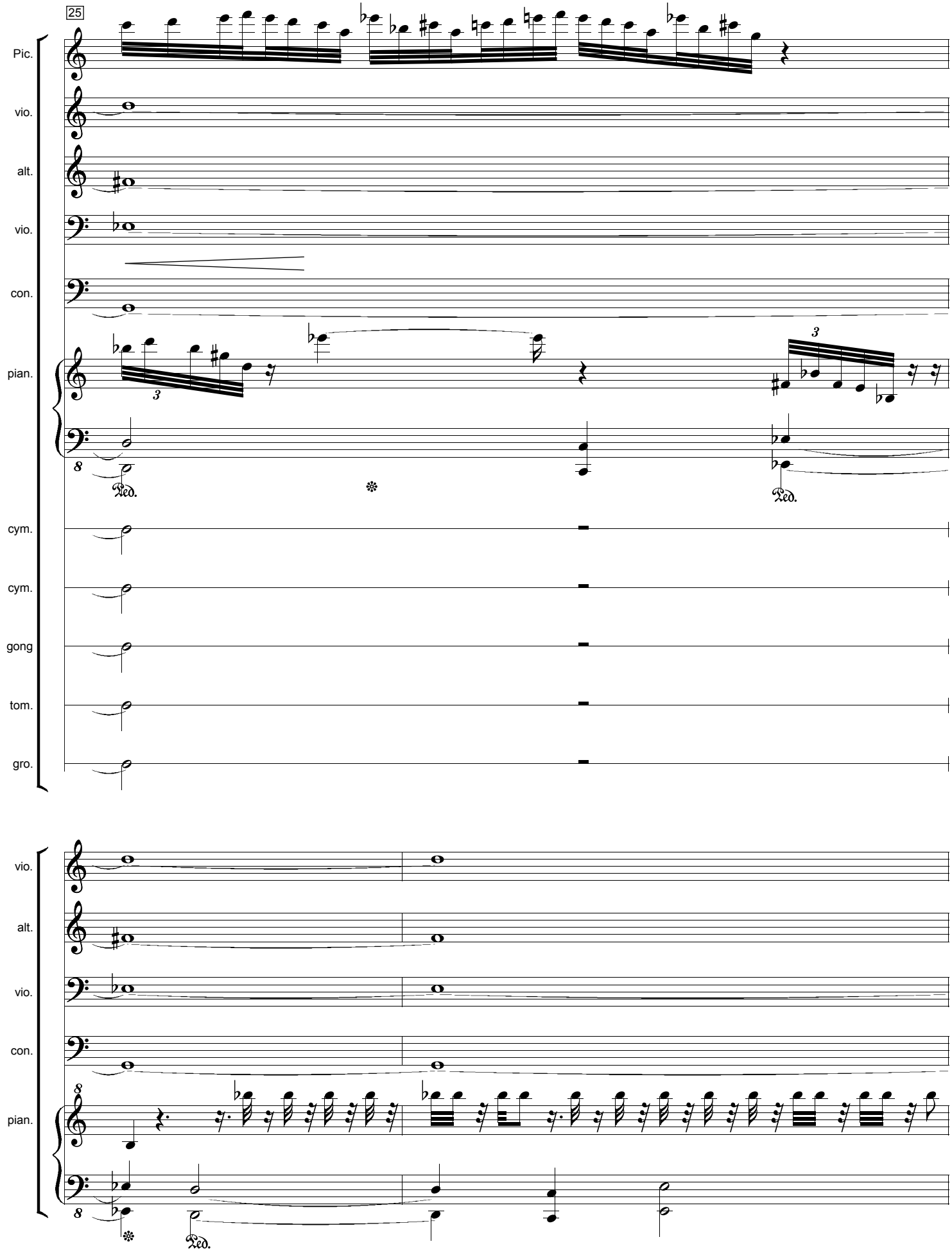

18
Pic.
vio.
alt.
vio.
con.
pian.
4/4
mf

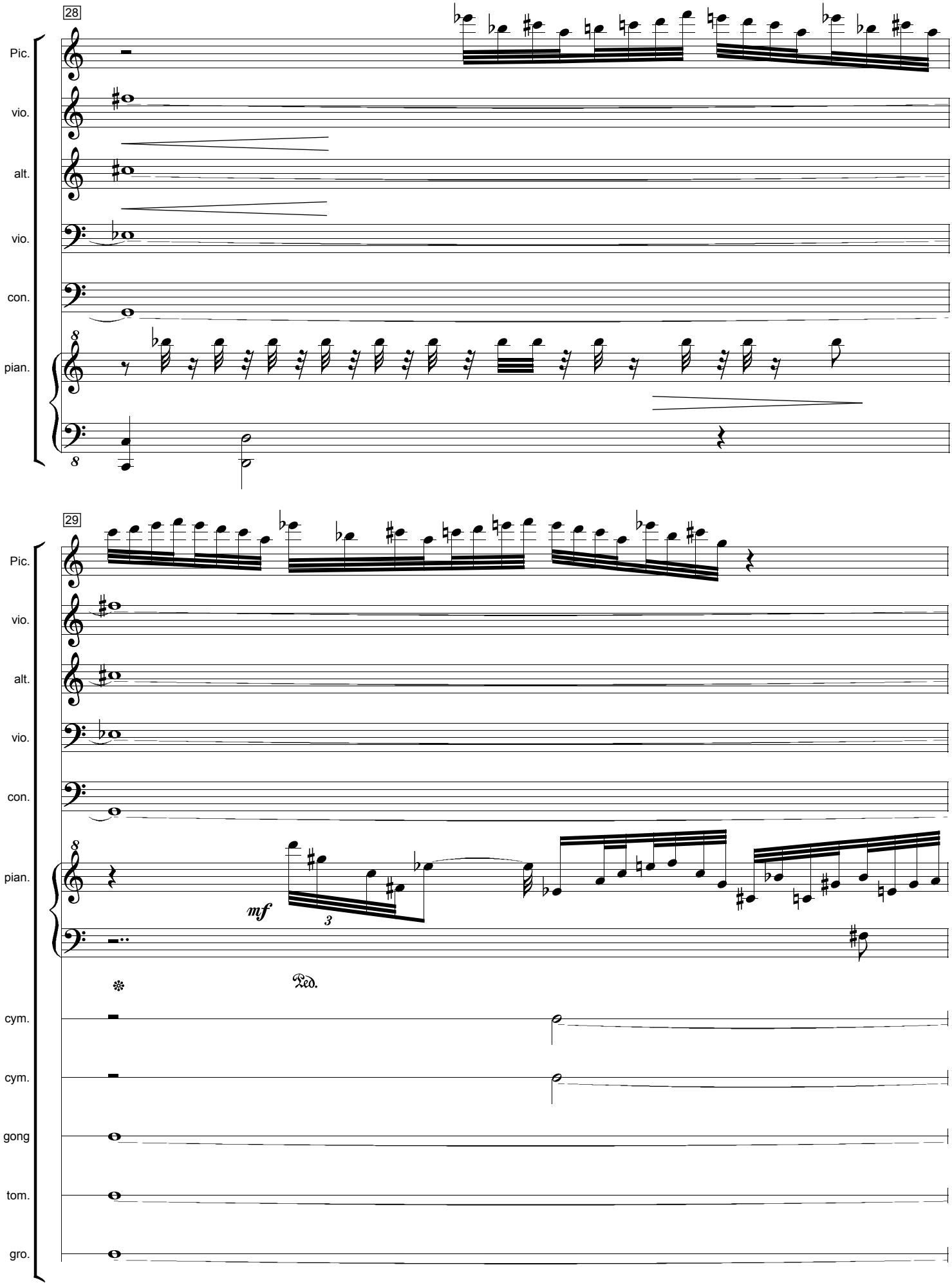

19
Pic.
vio.
alt.
vio.
con.
pian.
p
pp
Ped.
vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.

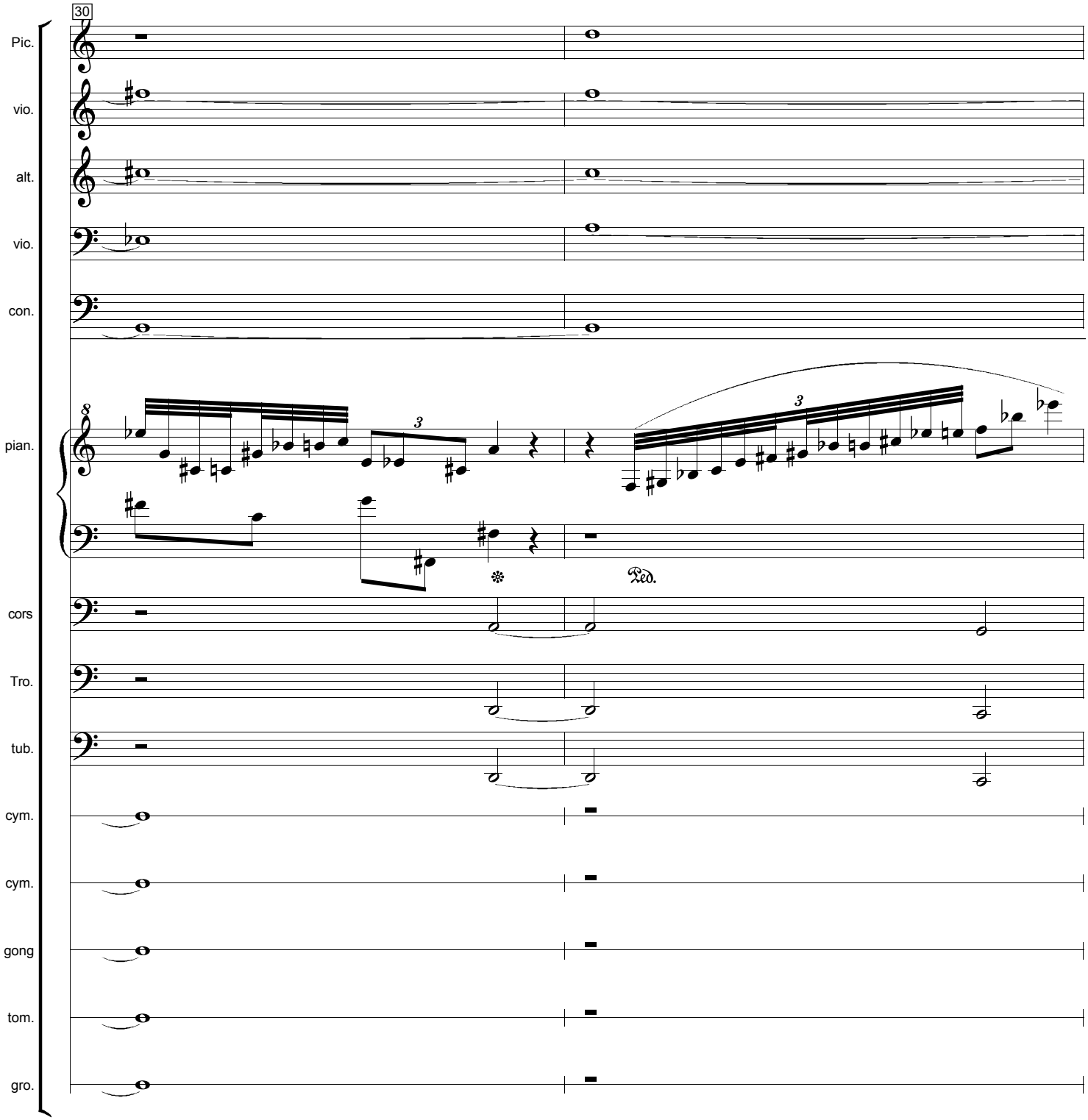

21
Pic.
vio.
alt.
vio.
con.
pian.
ff
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

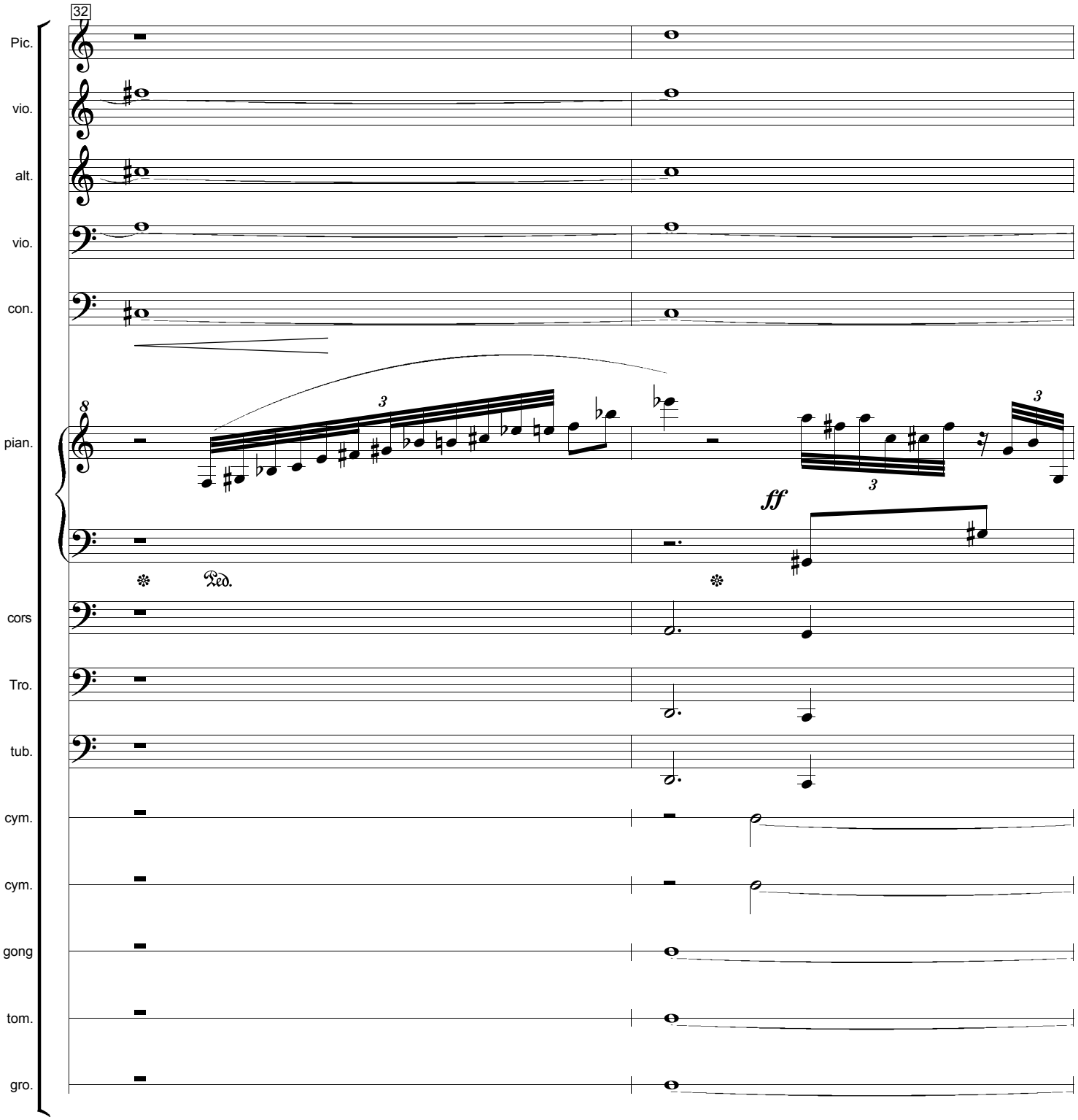

22
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cai.
f
8
Ped.
ff

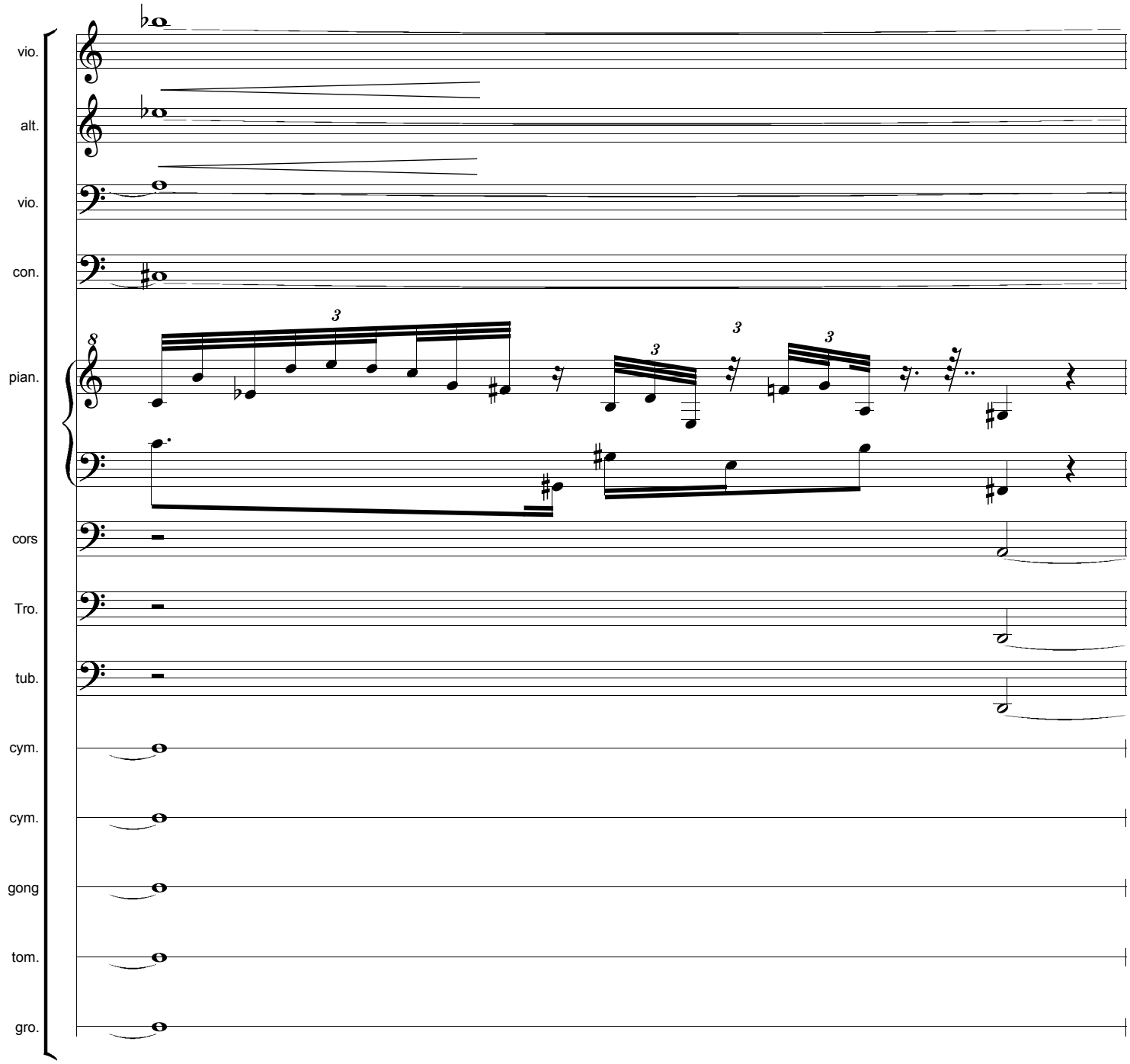

24
Pic.
vio.
alt.
vio.
con.
mf
pian.
3
8
Ped.
cym.
cym.
cai.
gong
tom.
gro.

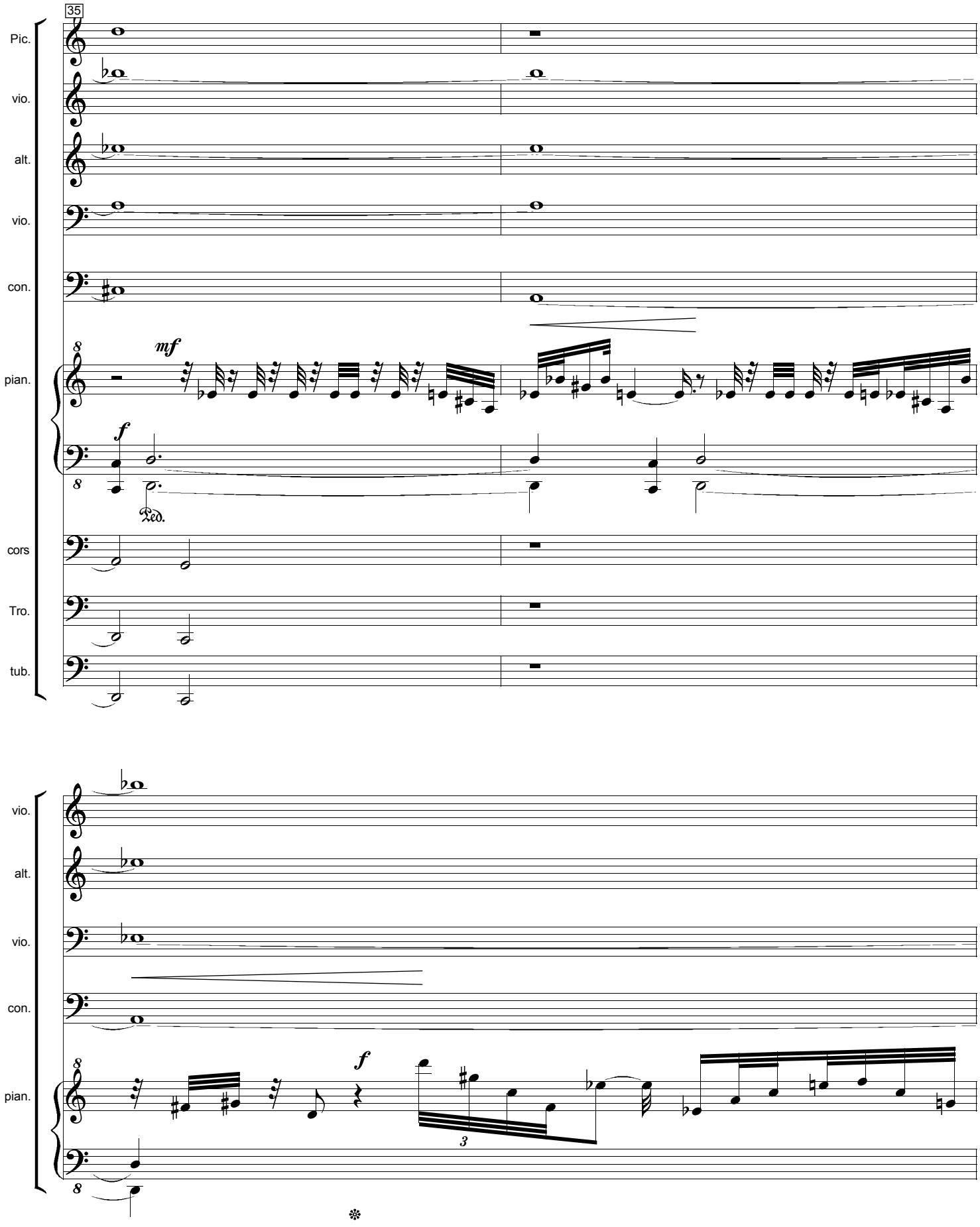

25
Pic.
vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.
Ped.
Ped.
vio.
alt.
vio.
con.
pian.
Ped.

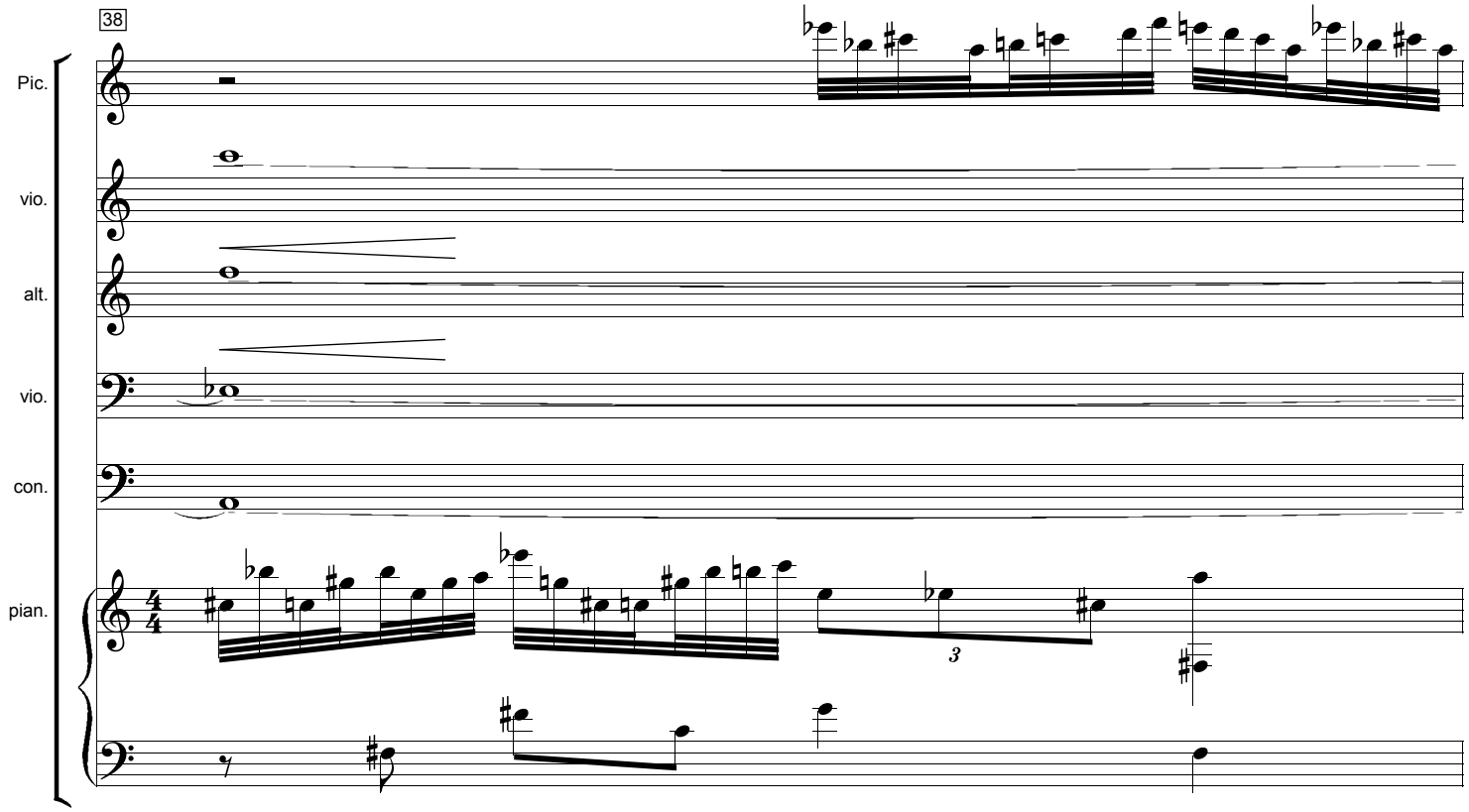

28
Pic.
vio.
alt.
vio.
con.
pian.
29
Pic.
vio.
alt.
vio.
con.
pian.
mf
3
Ped.
cym.
cym.
gong
tom.
gro.

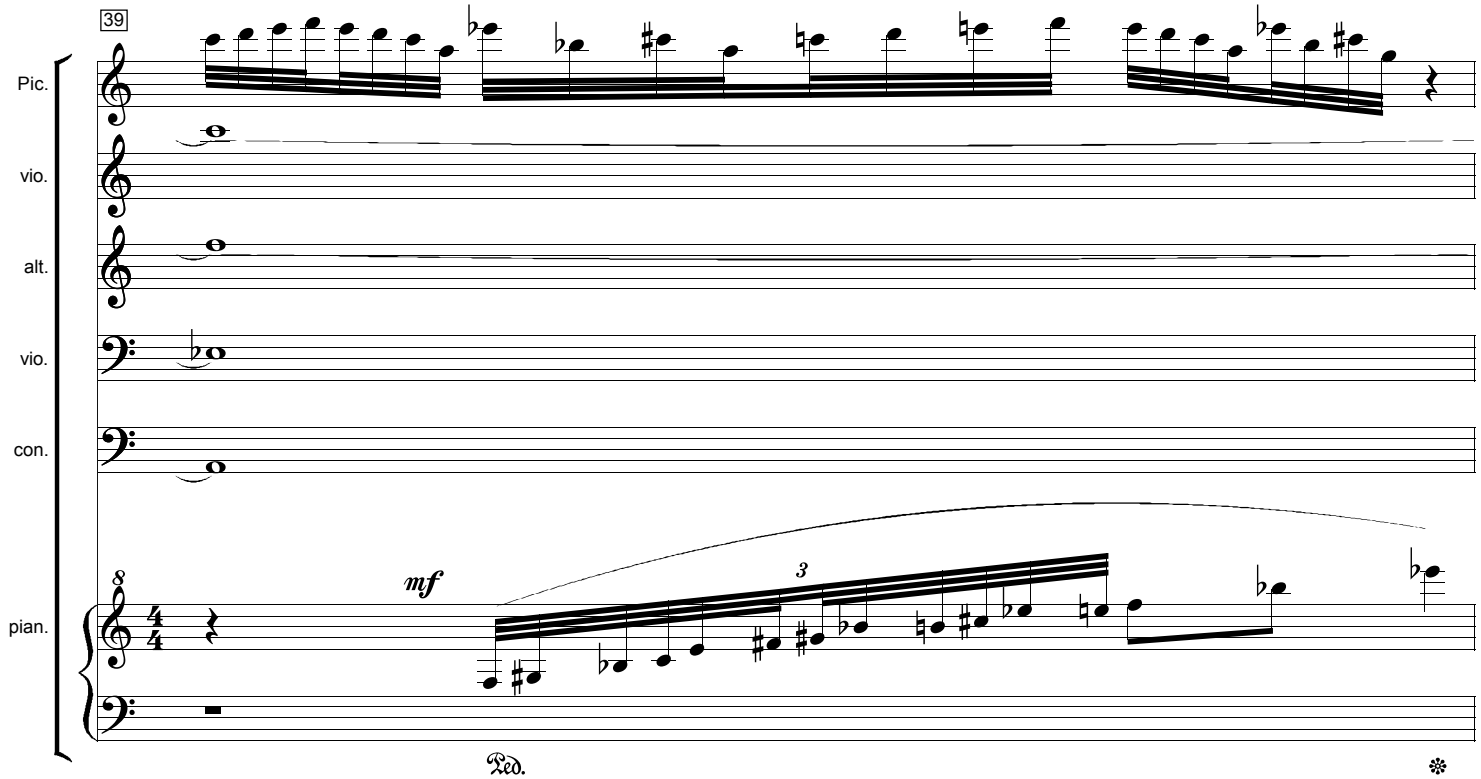

30
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.
Ped.

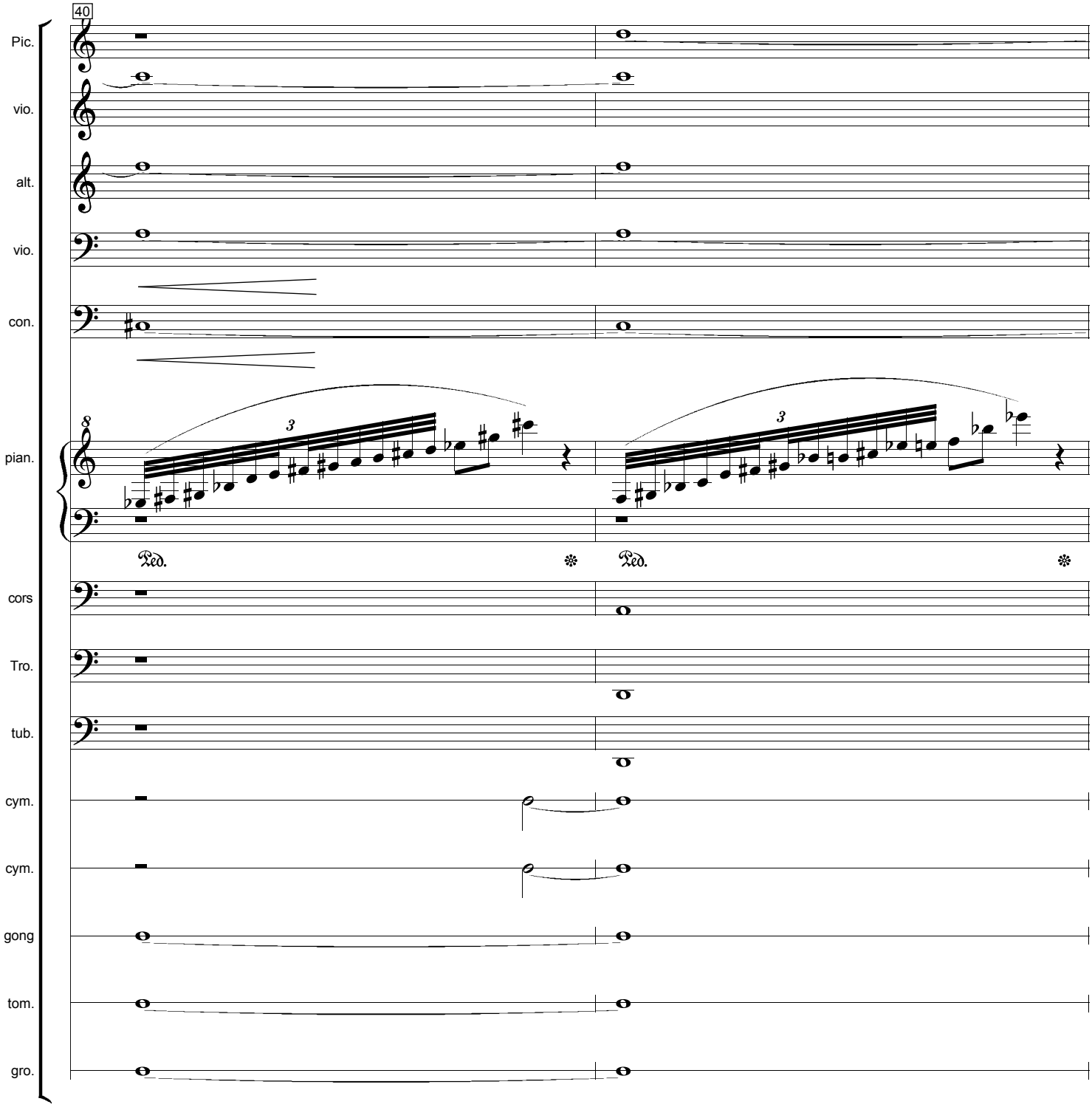

32
Pic.
vio.
alt.
vio.
con.
pian.
ff
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

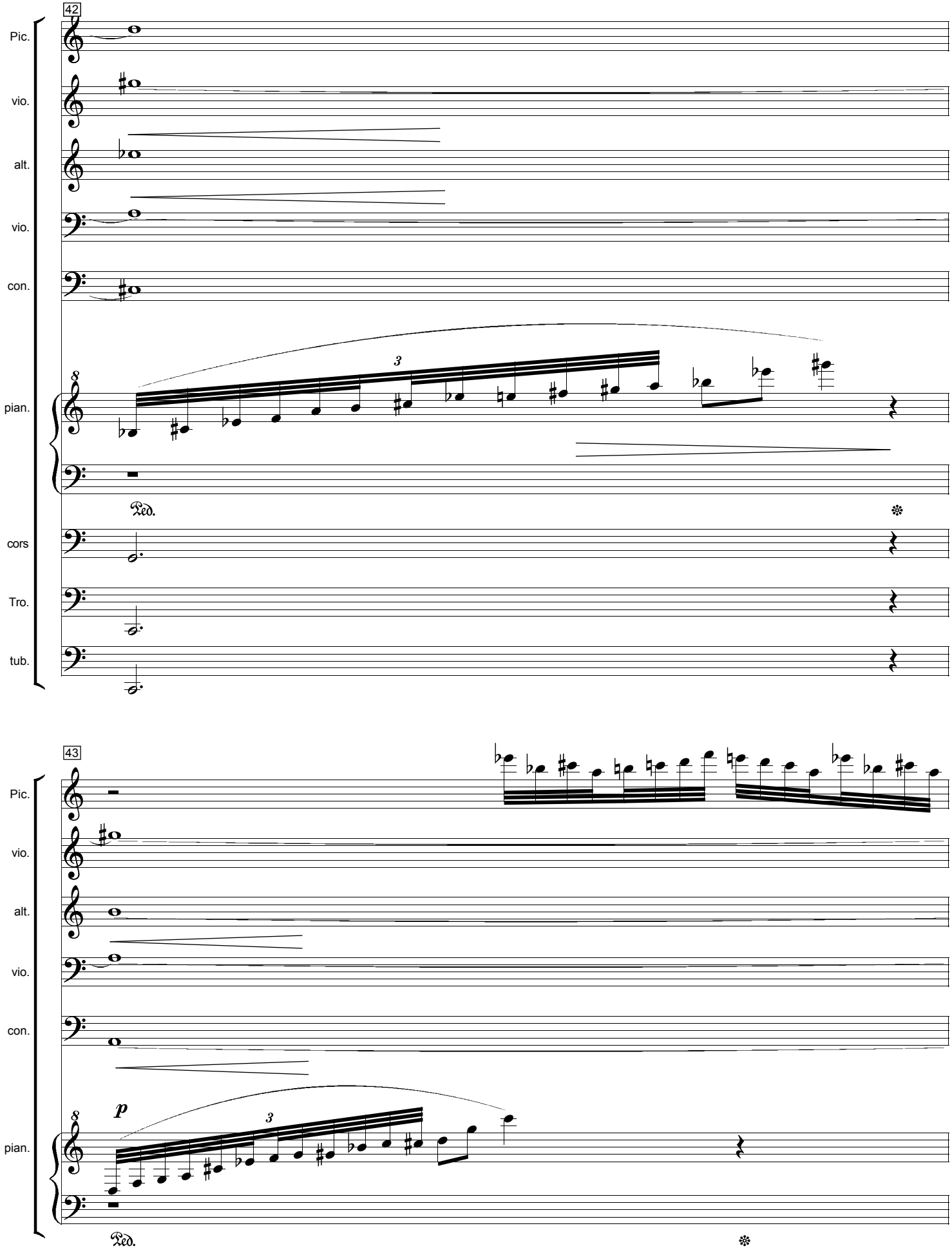

vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

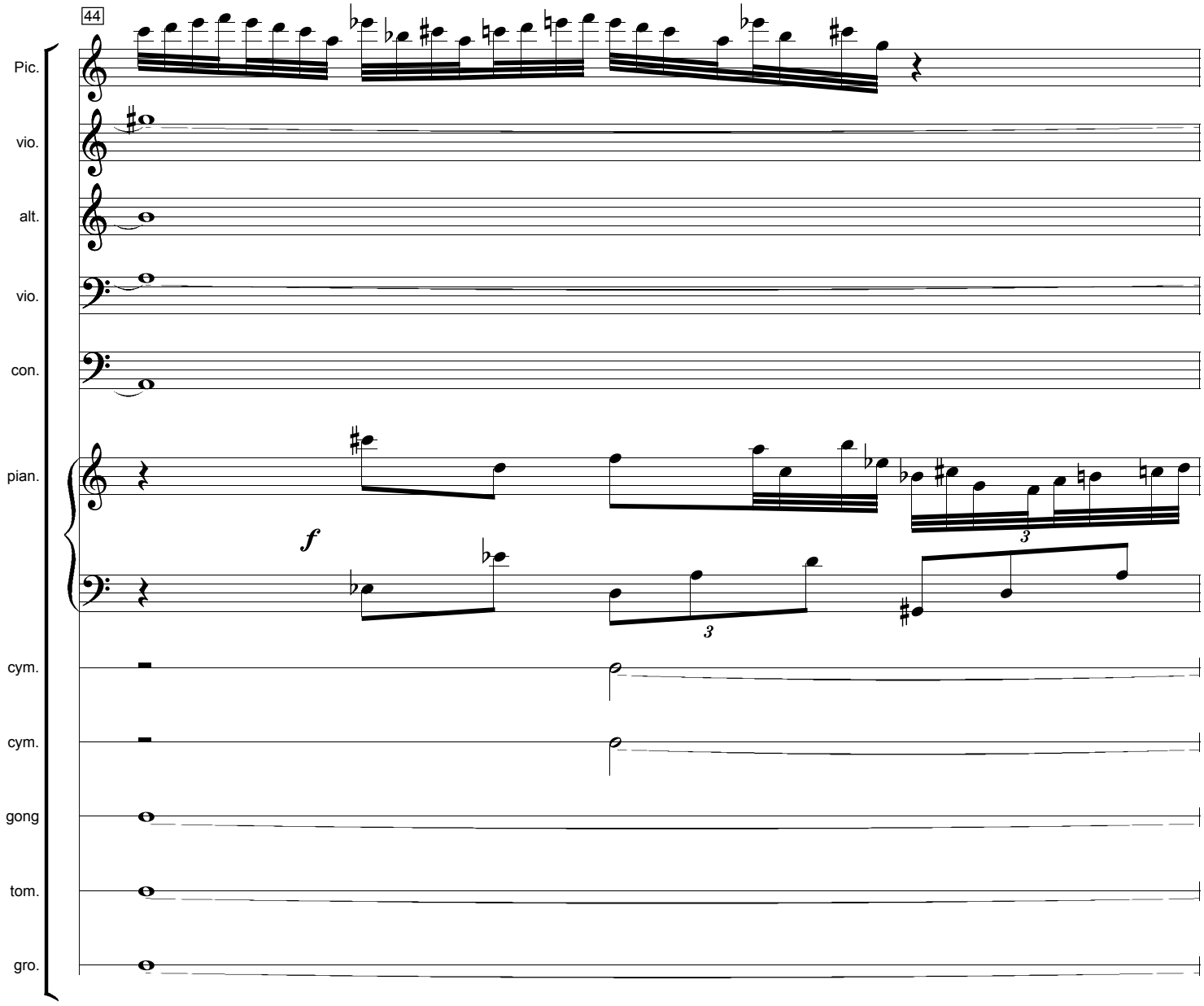

35
Pic.
vio.
alt.
vio.
con.
pian.
mf
f
Ped.
cors
Tro.
tub.
vio.
alt.
vio.
con.
pian.
f
3

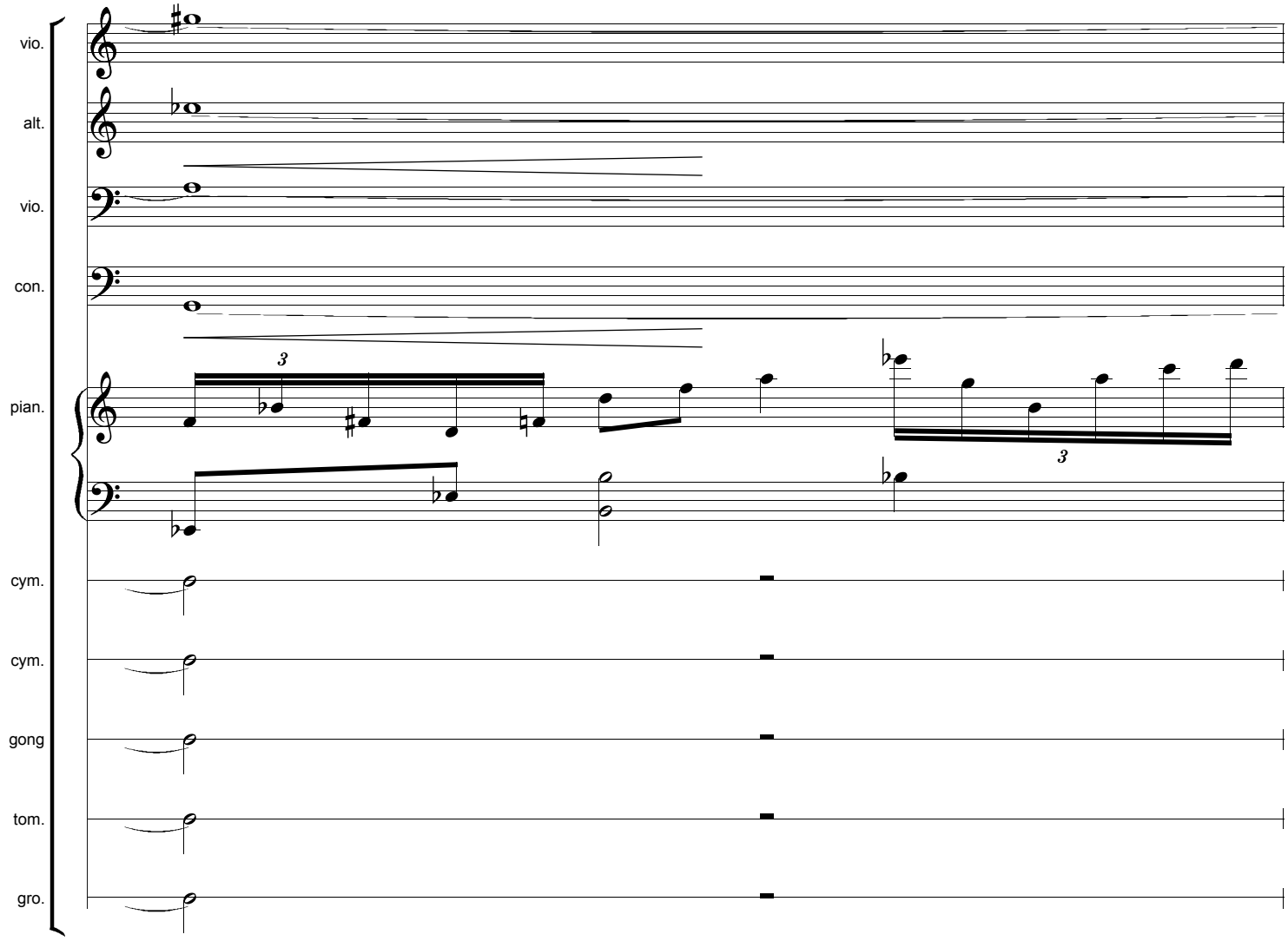

38
Pic.
vio.
alt.
vio.
con.
pian.
3

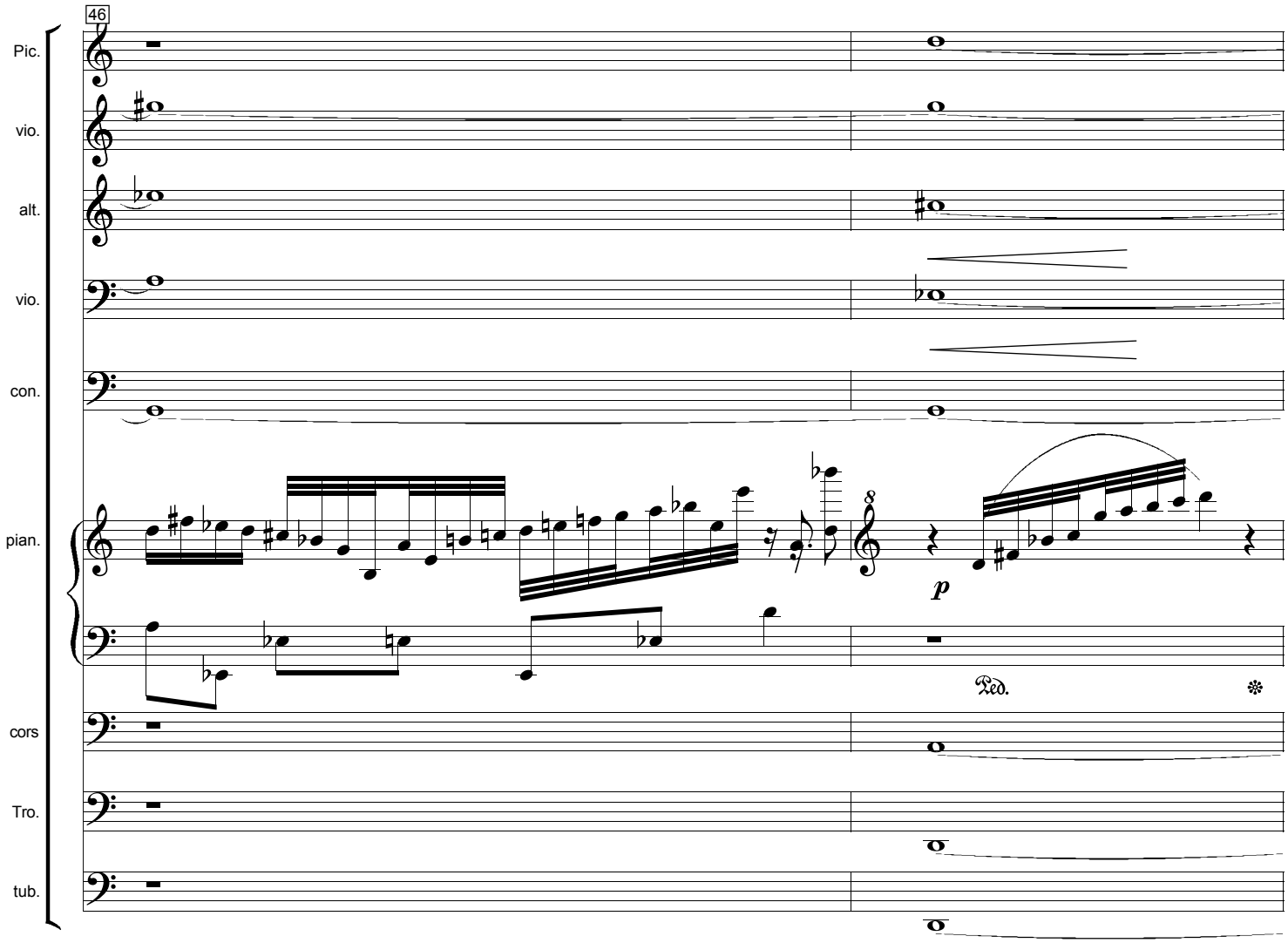

39
Pic.
vio.
alt.
vio.
con.
pian.
mf
3
Ped.

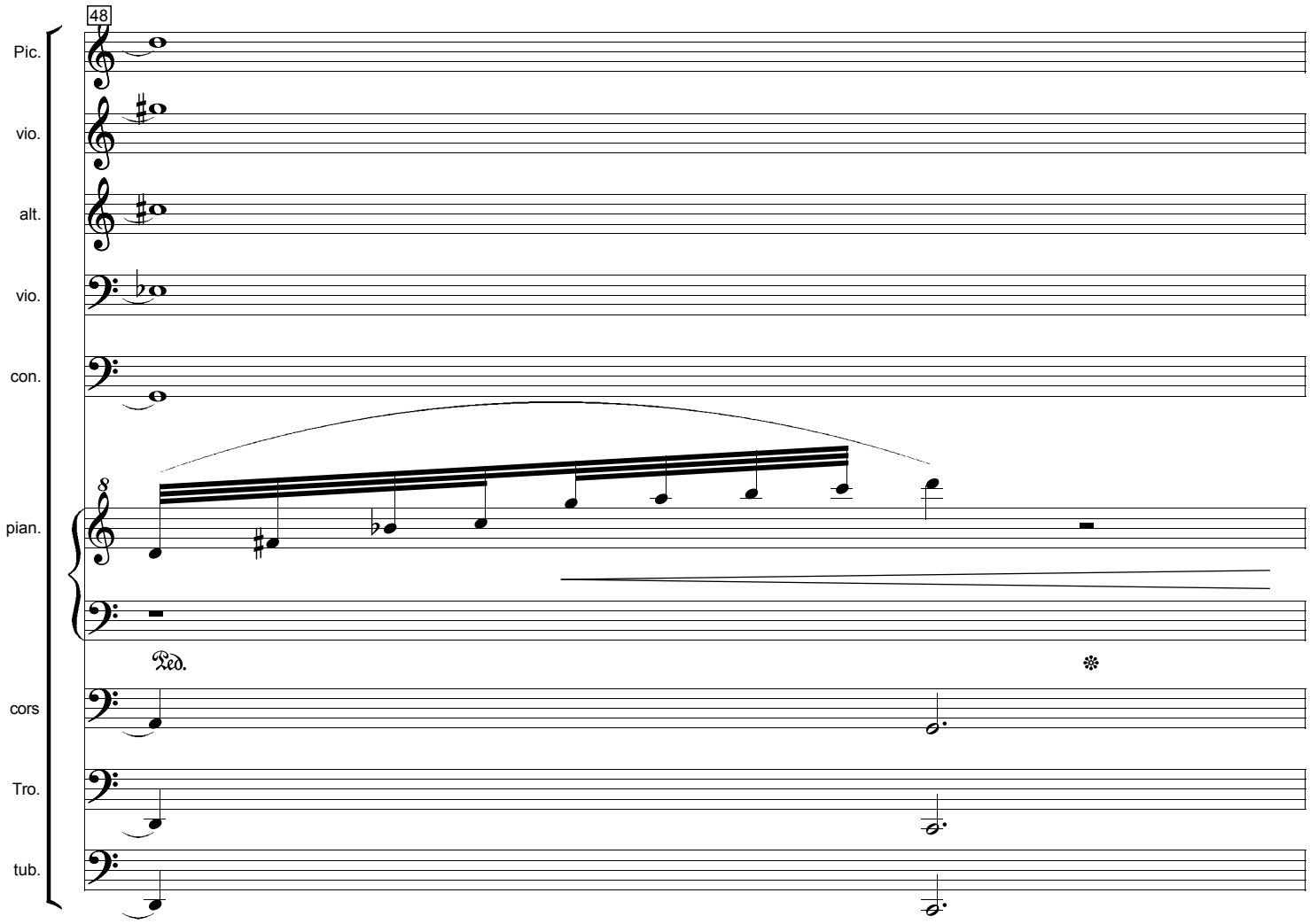

40
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

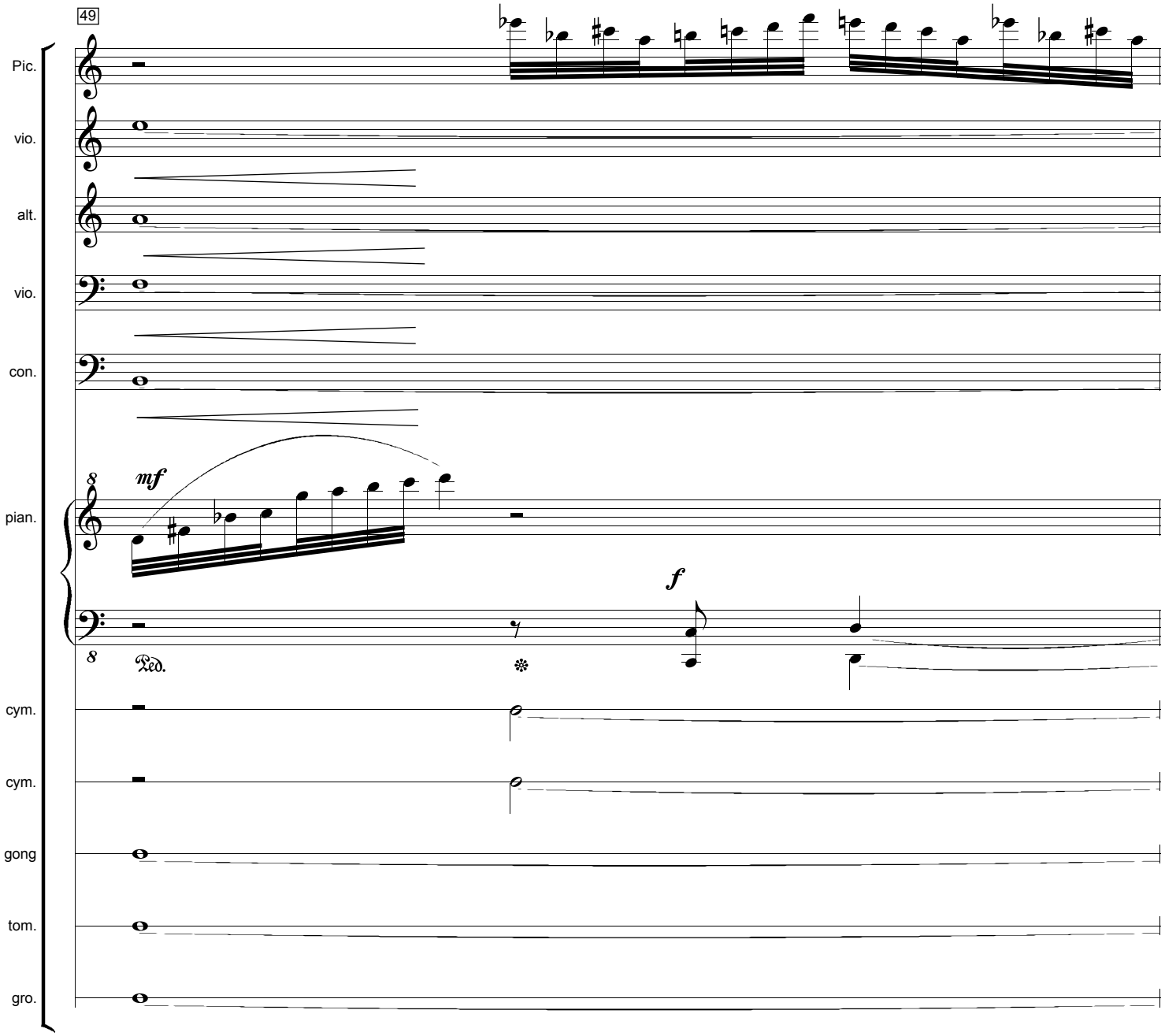

42
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
cors
Tro.
tub.
43
Pic.
vio.
alt.
vio.
con.
p
pian.
Ped.

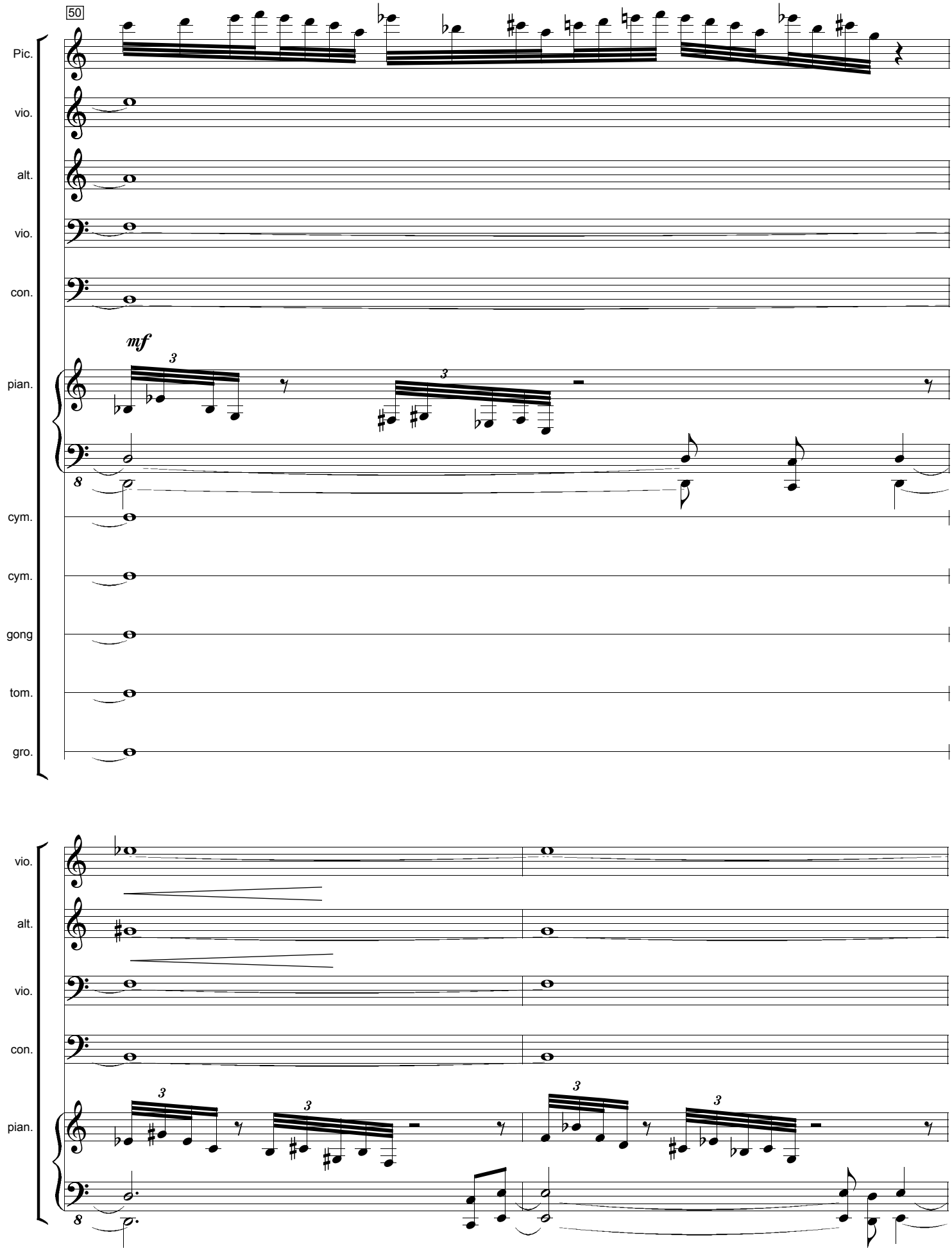

44
Pic.
vio.
alt.
vio.
con.
pian.
f
3
3
cym.
cym.
gong
tom.
gro.

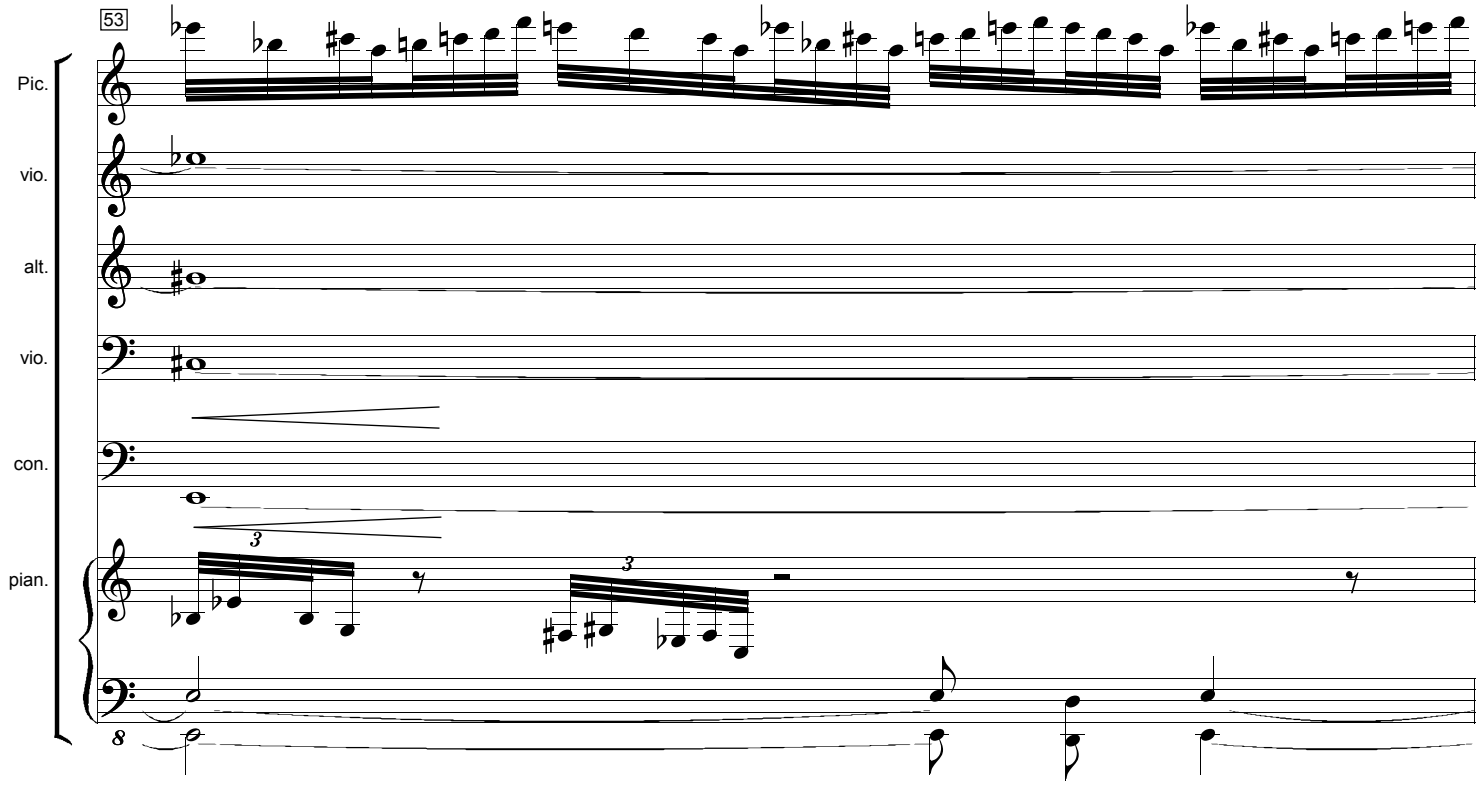

vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.
3
3

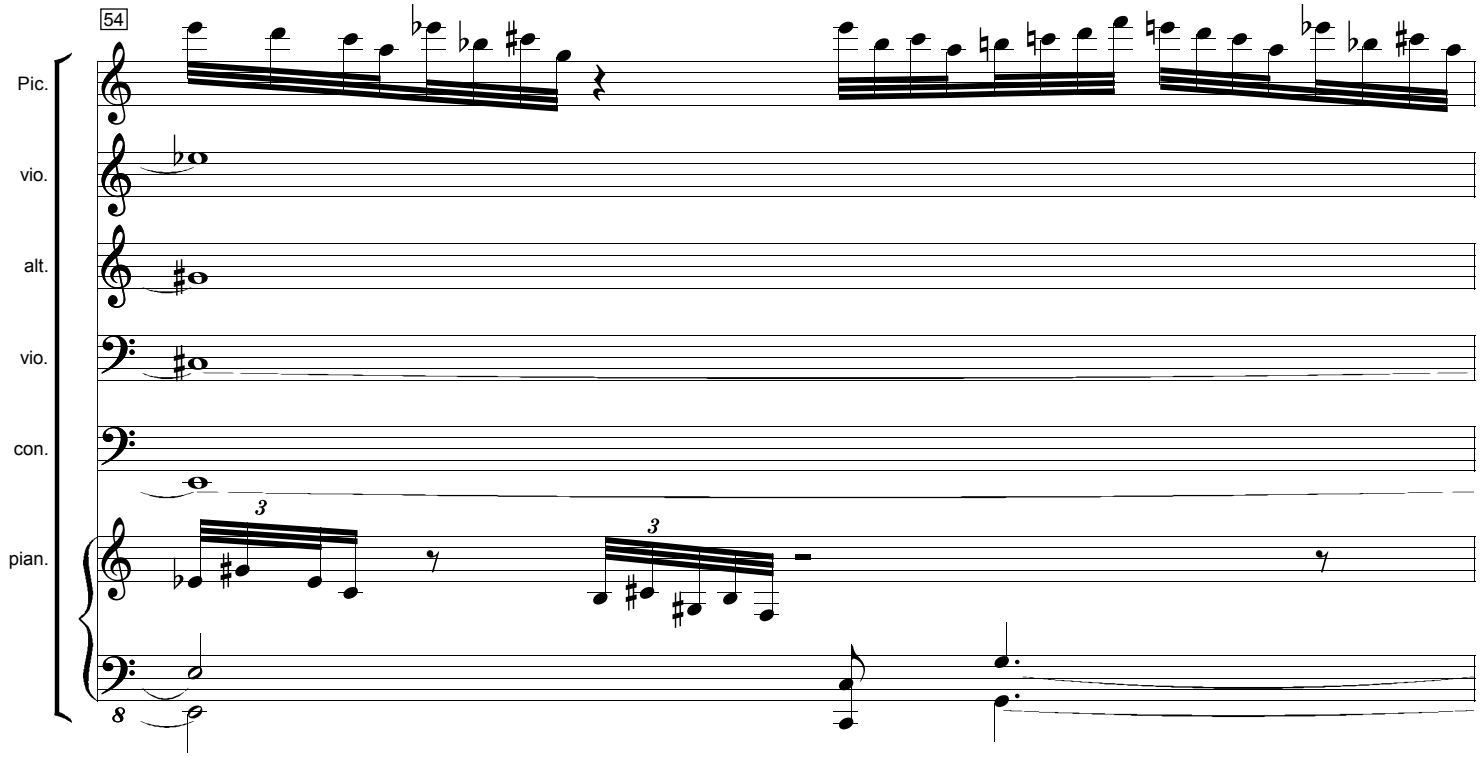

46
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
8
p
Ped.

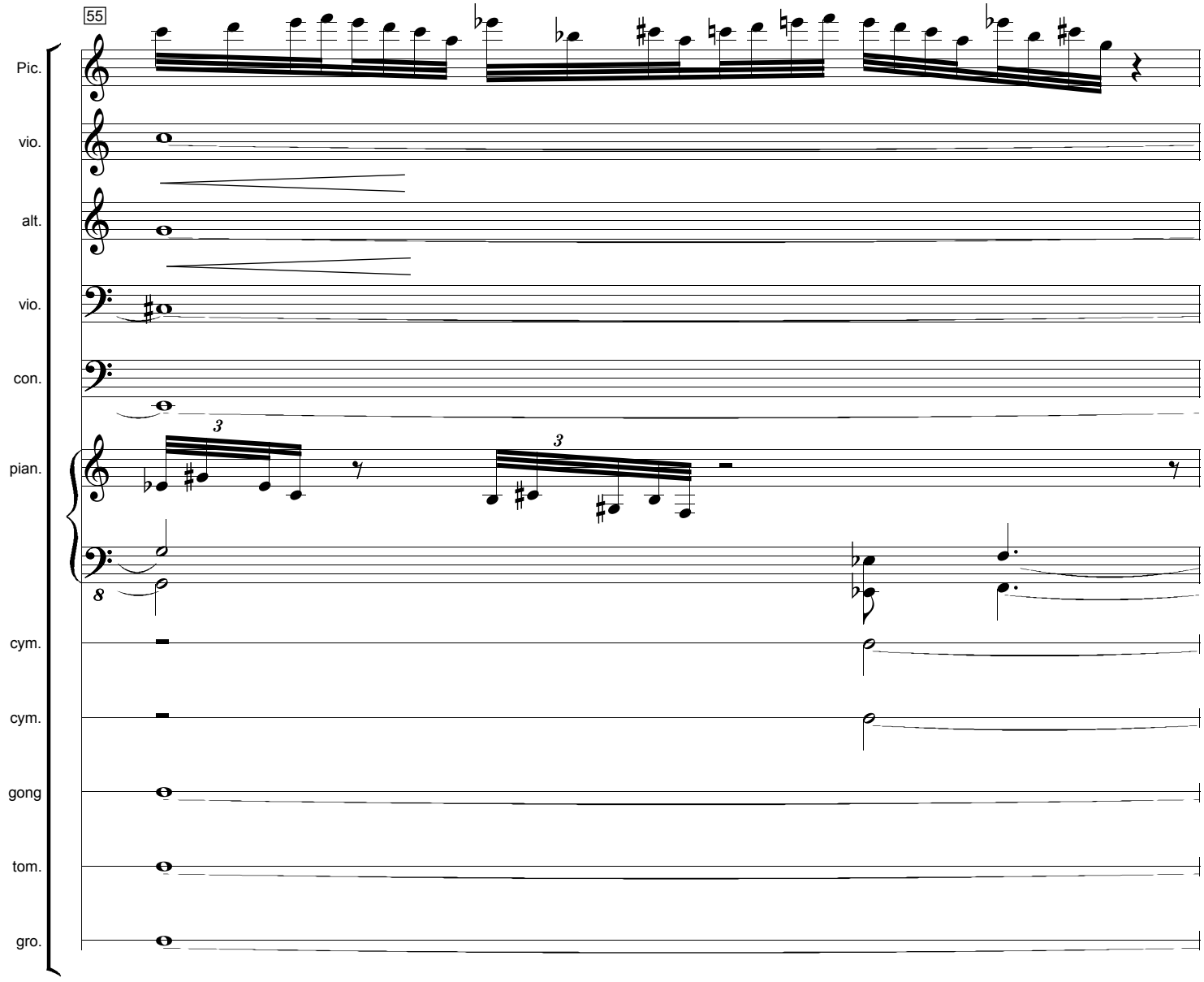

48
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
cors
Tro.
tub.

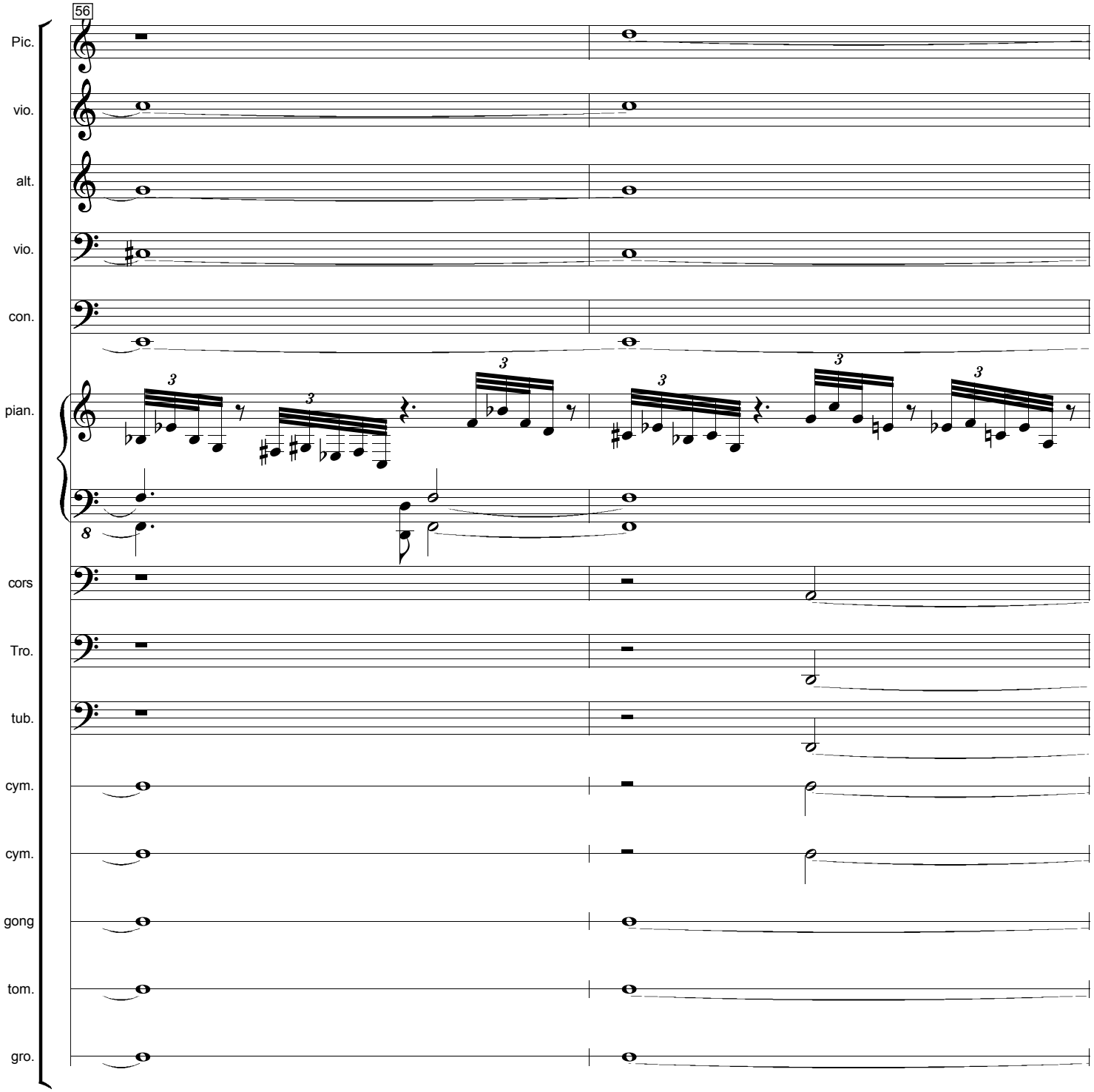

49
Pic.
vio.
alt.
vio.
con.
mf
pian.
f
Ped.
cym.
cym.
gong
tom.
gro.

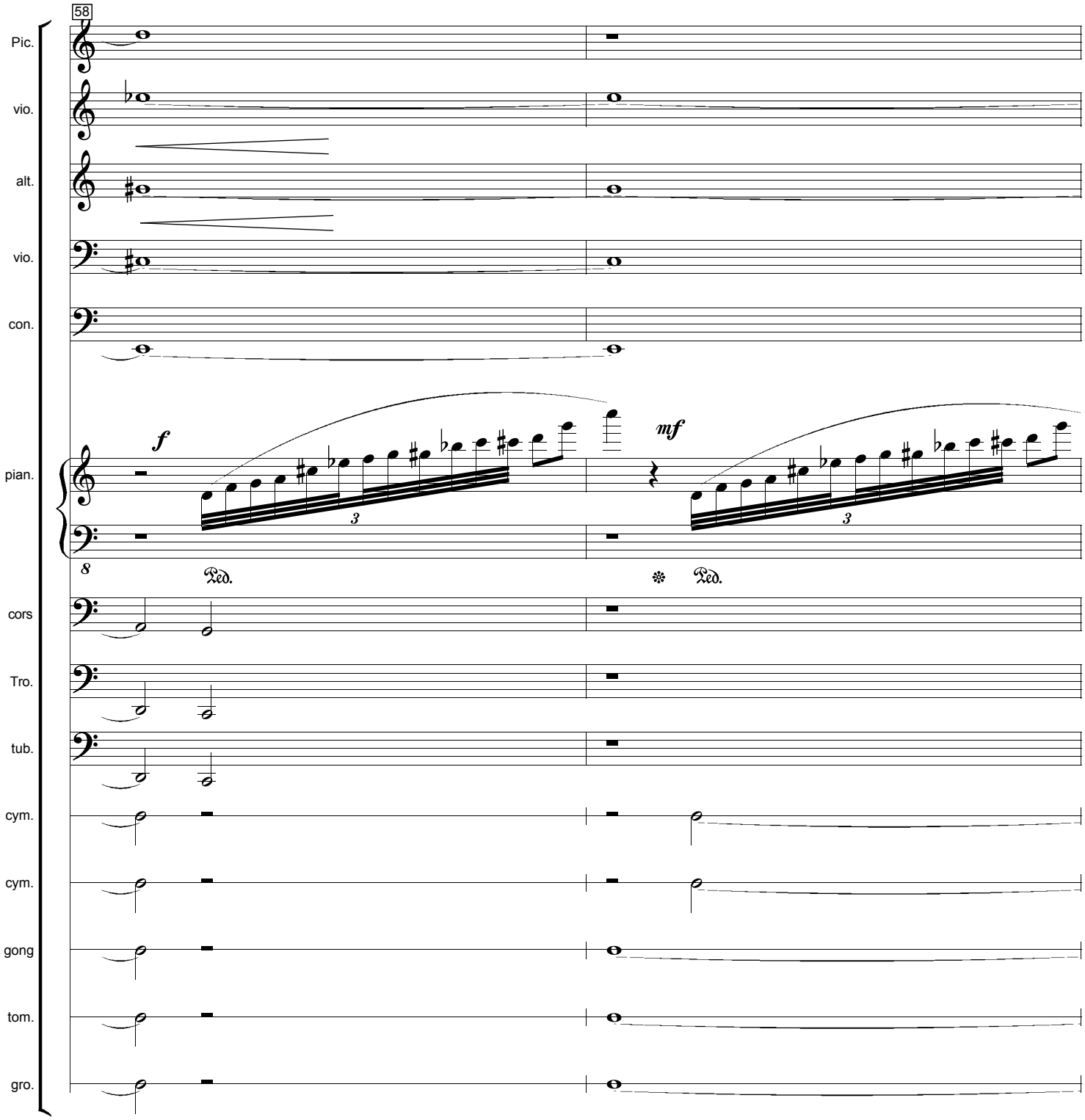

50
Pic.
vio.
alt.
vio.
con.
mf
pian.
cym.
cym.
gong
tom.
gro.
vio.
alt.
vio.
con.
pian.

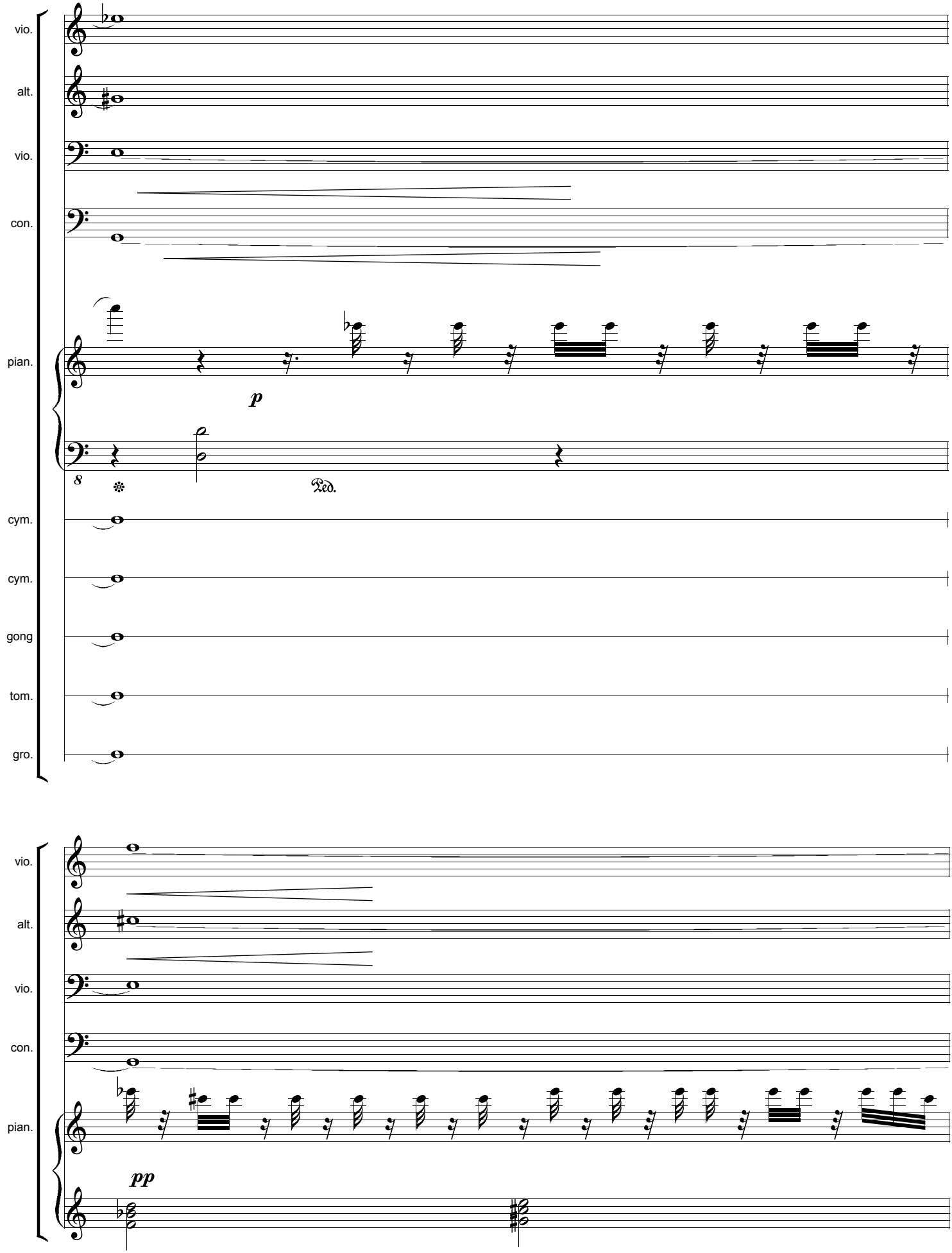

53
Pic.
vio.
alt.
vio.
con.
pian.
3
3
8

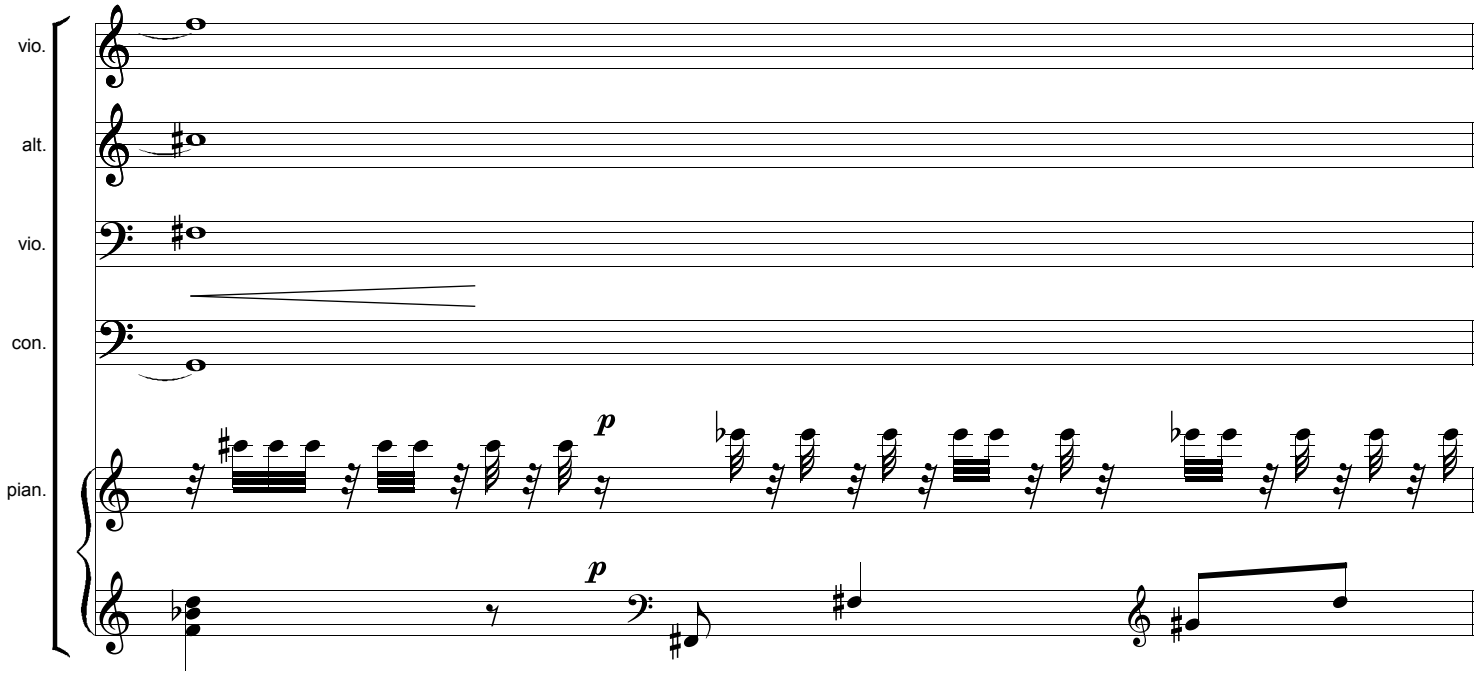

54
Pic.
vio.
alt.
vio.
con.
pian.
3
3
8

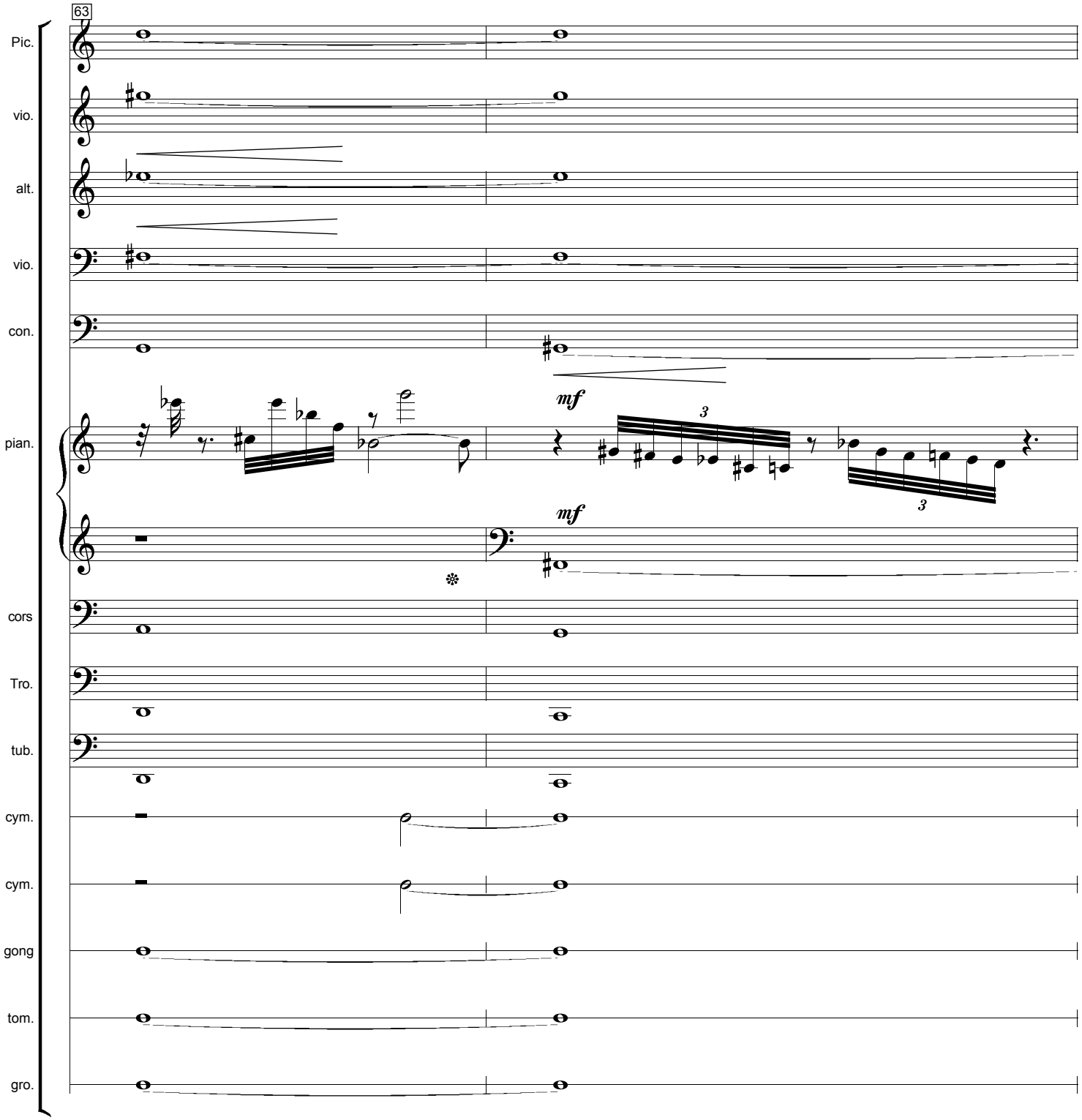

55
Pic.
vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.

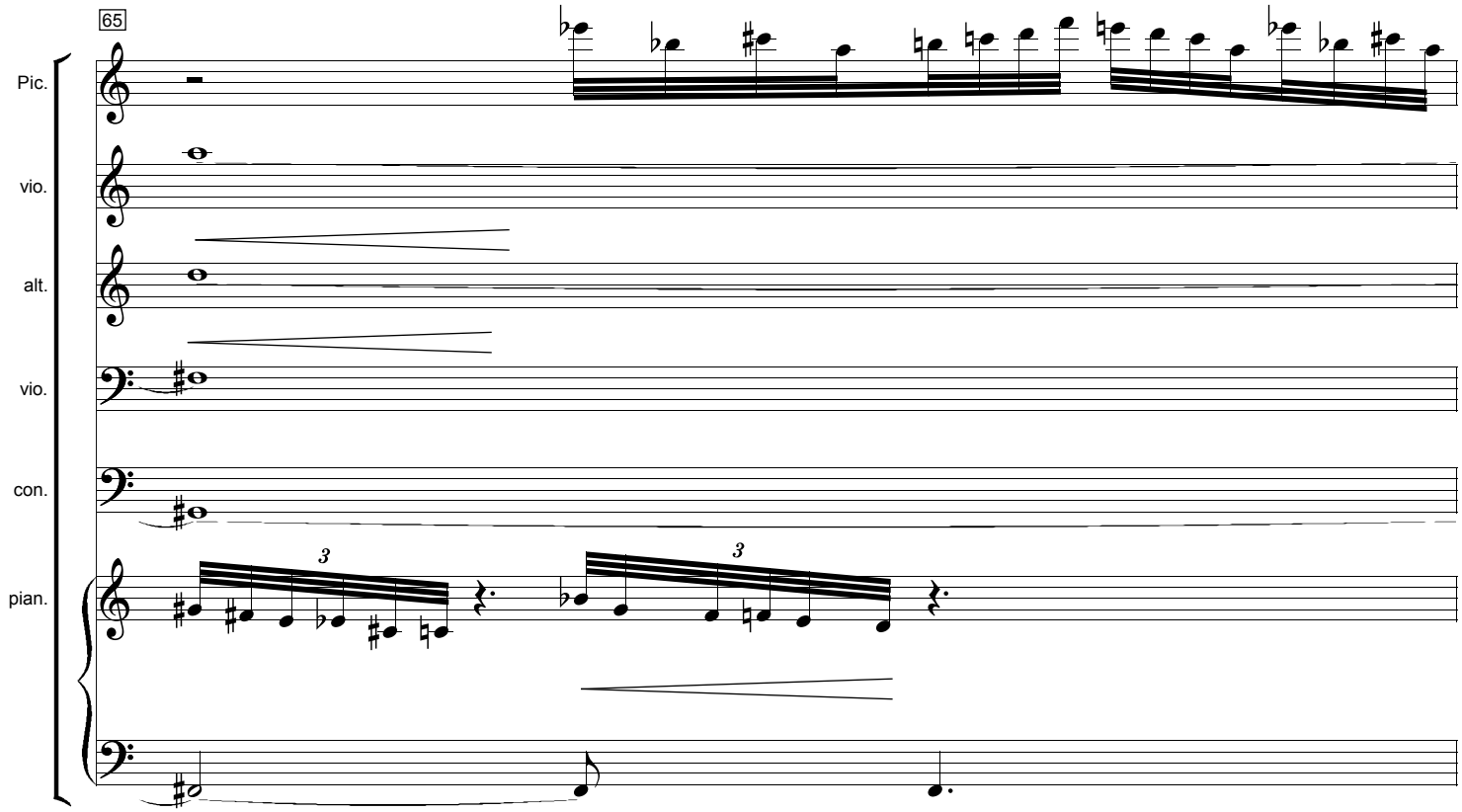

56
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

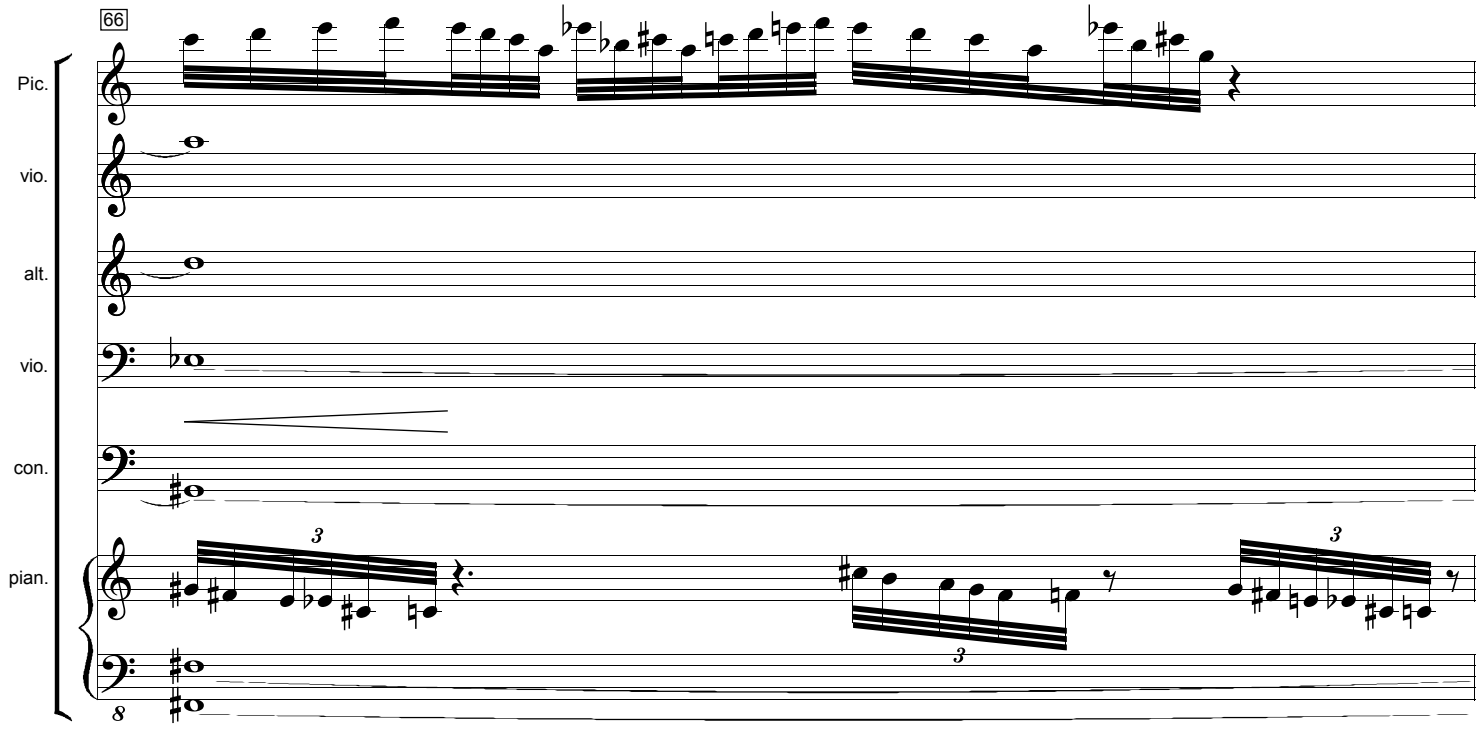

58
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.
f
mf
3
3
8
Ped.
Ped.

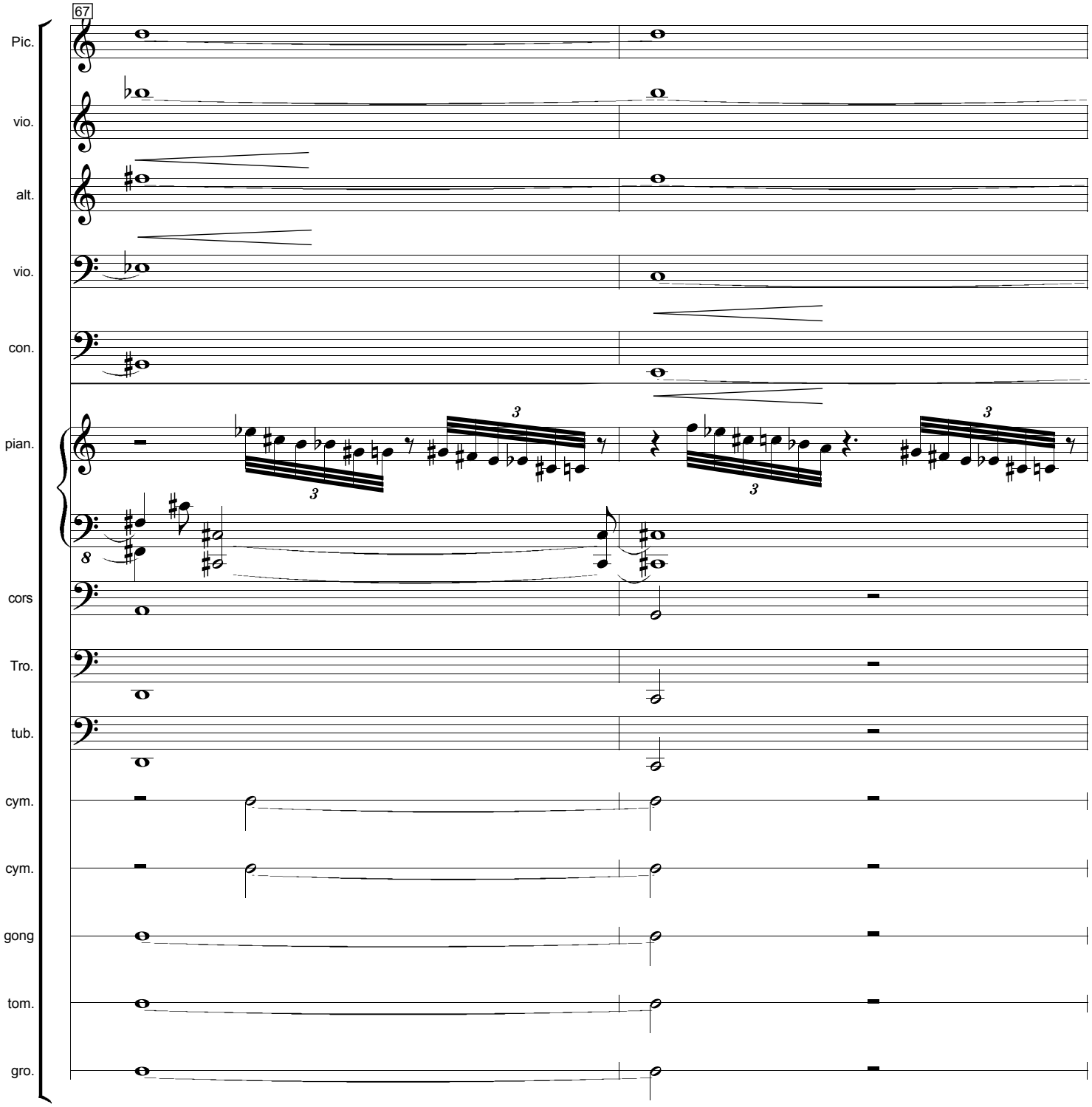

vio.
alt.
vio.
con.
pian.
p
8
Ped.
cym.
cym.
gong
tom.
gro.
vio.
alt.
vio.
con.
pian.
pp

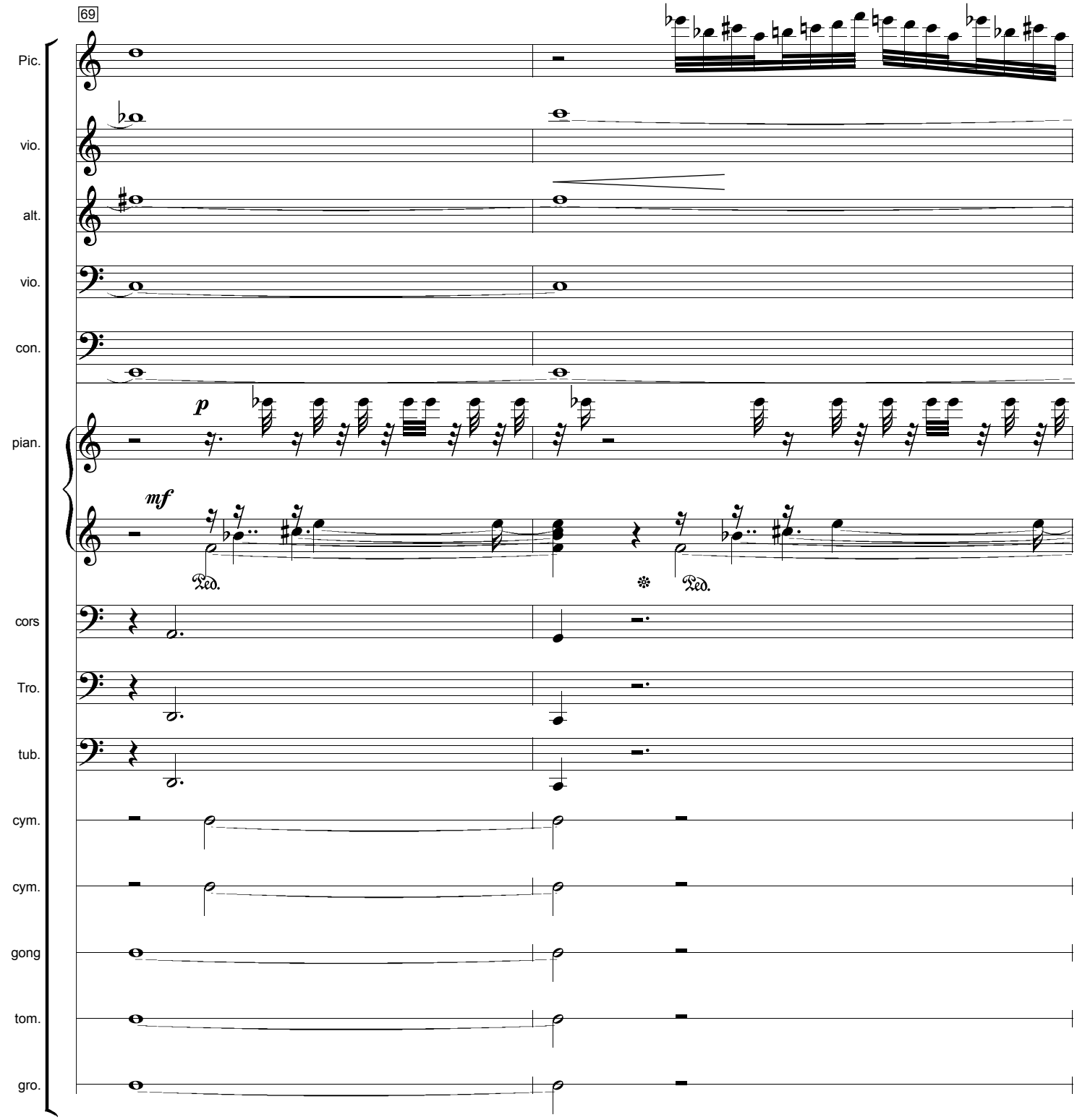

vio.
alt.
vio.
con.
pian.
p
p

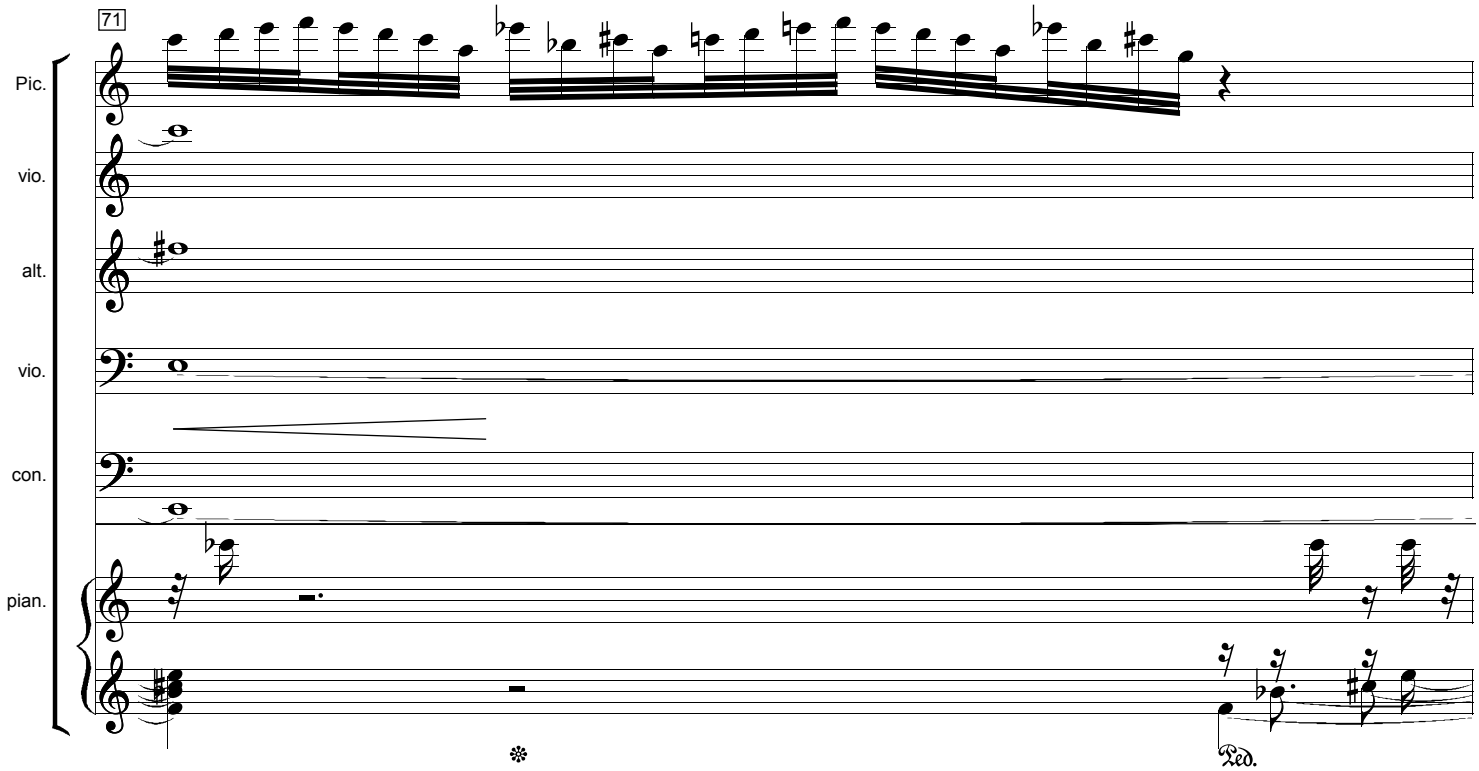

63
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.
mf
mf
3
3

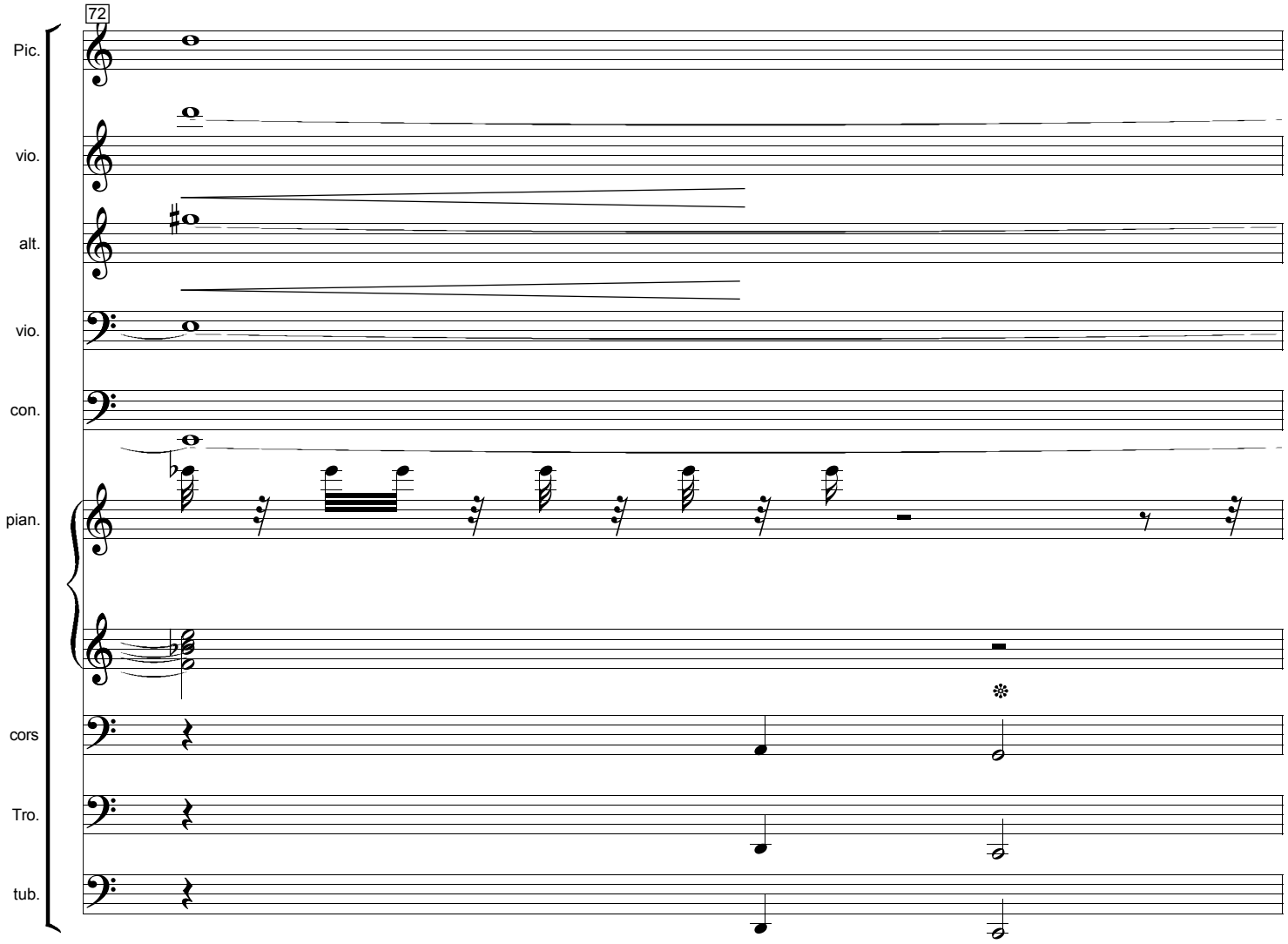

65
Pic.
vio.
alt.
vio.
con.
pian.
3
3

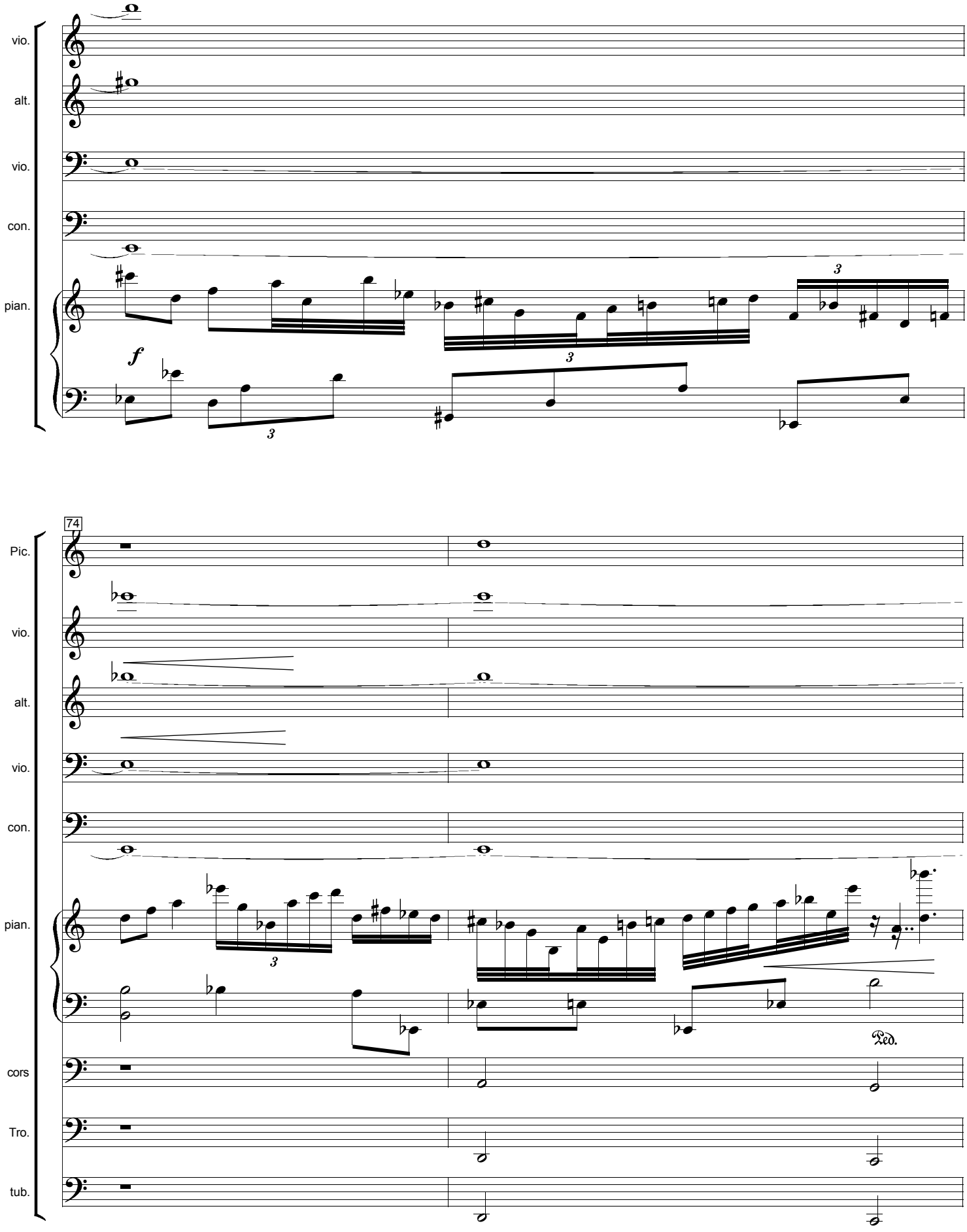

66
Pic.
vio.
alt.
vio.
con.
pian.
3
3
3
8

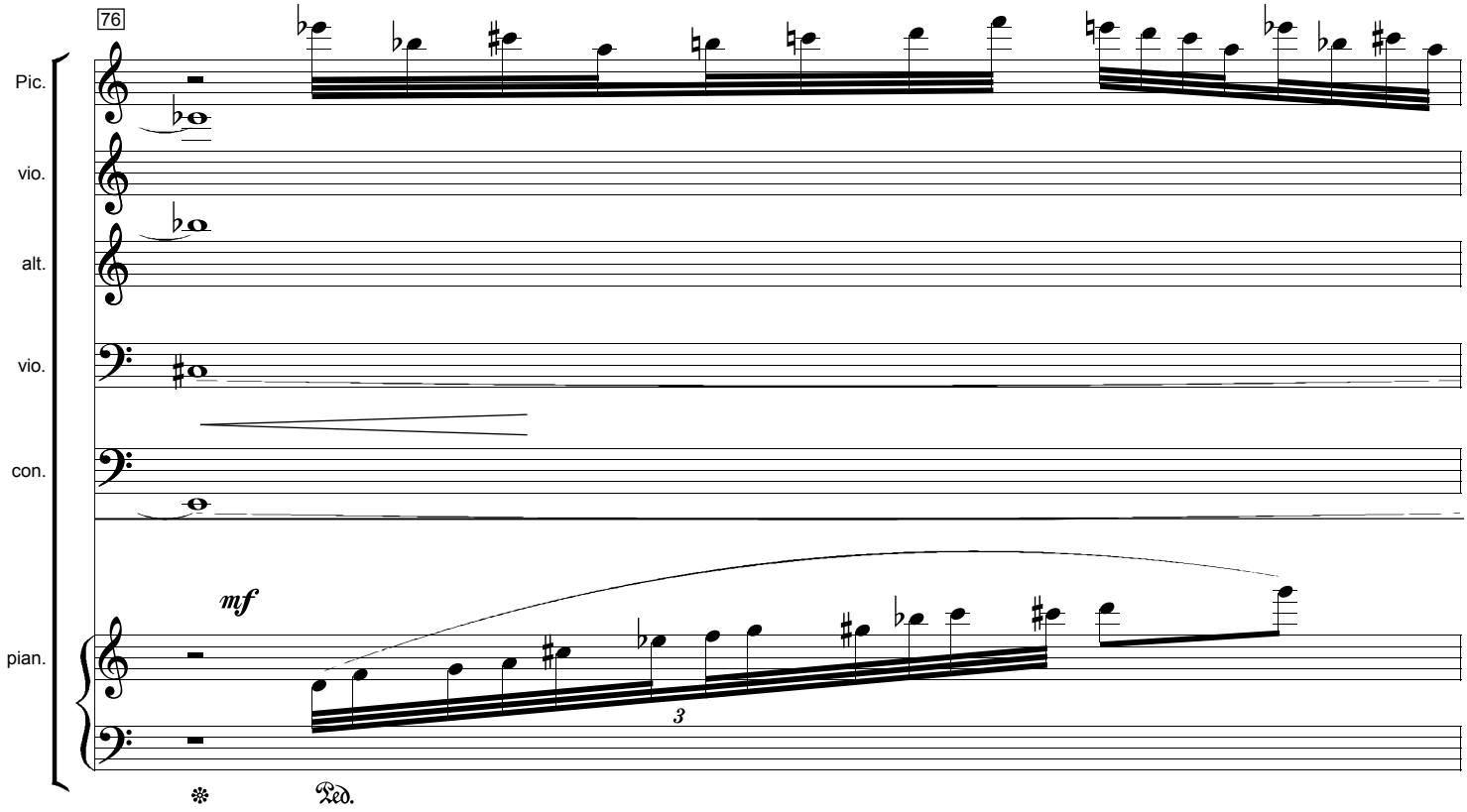

67
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

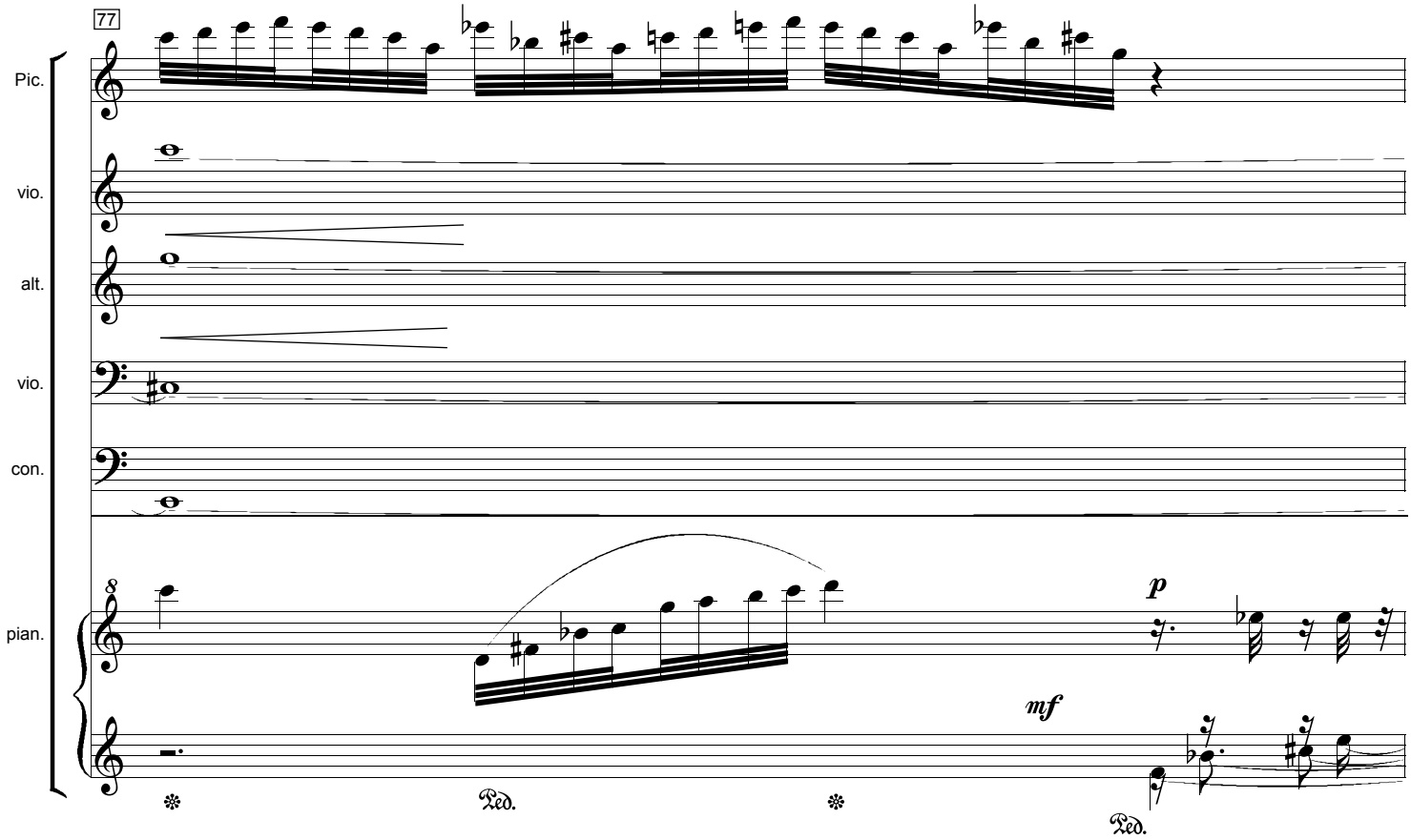

69
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.
p
mf
Ped.
Ped.

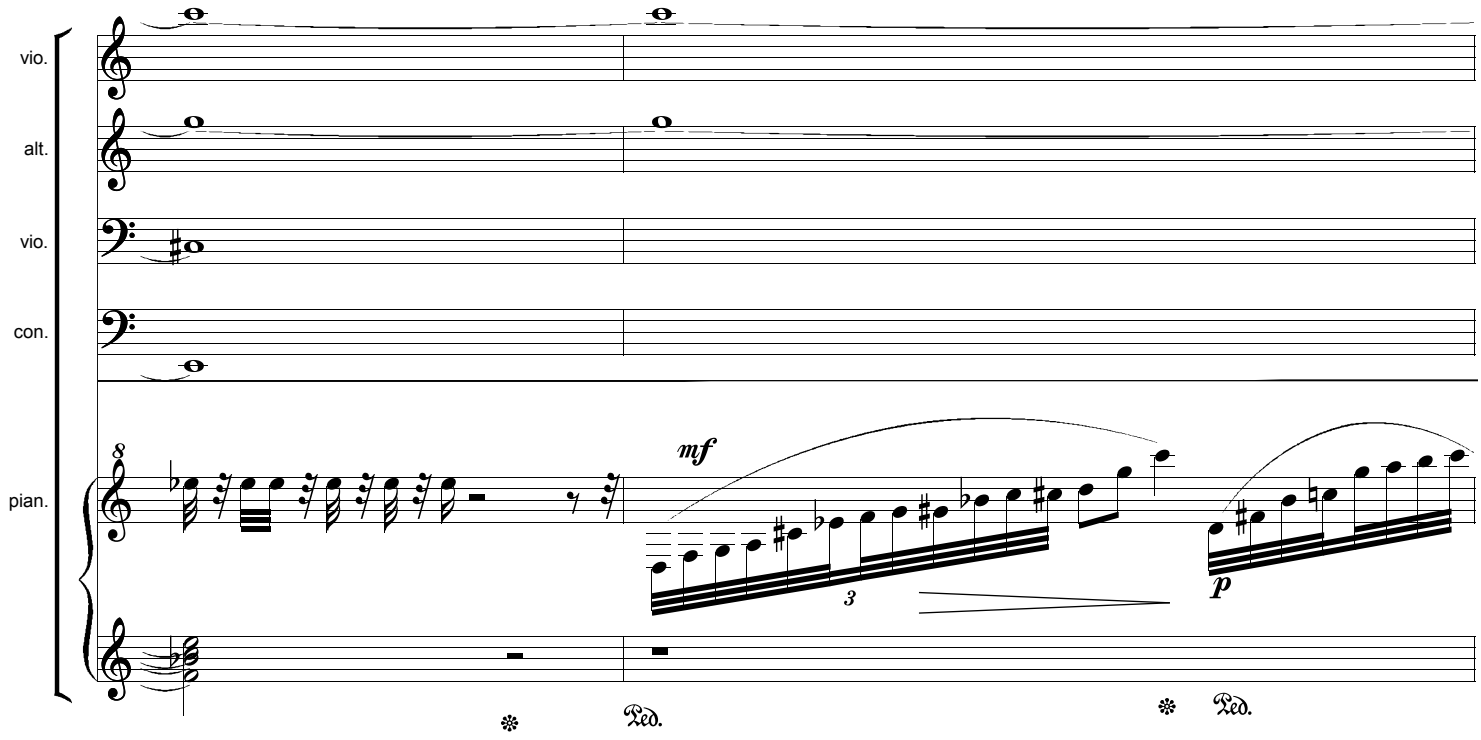

71
Pic.
vio.
alt.
vio.
con.
pian.
Ped.

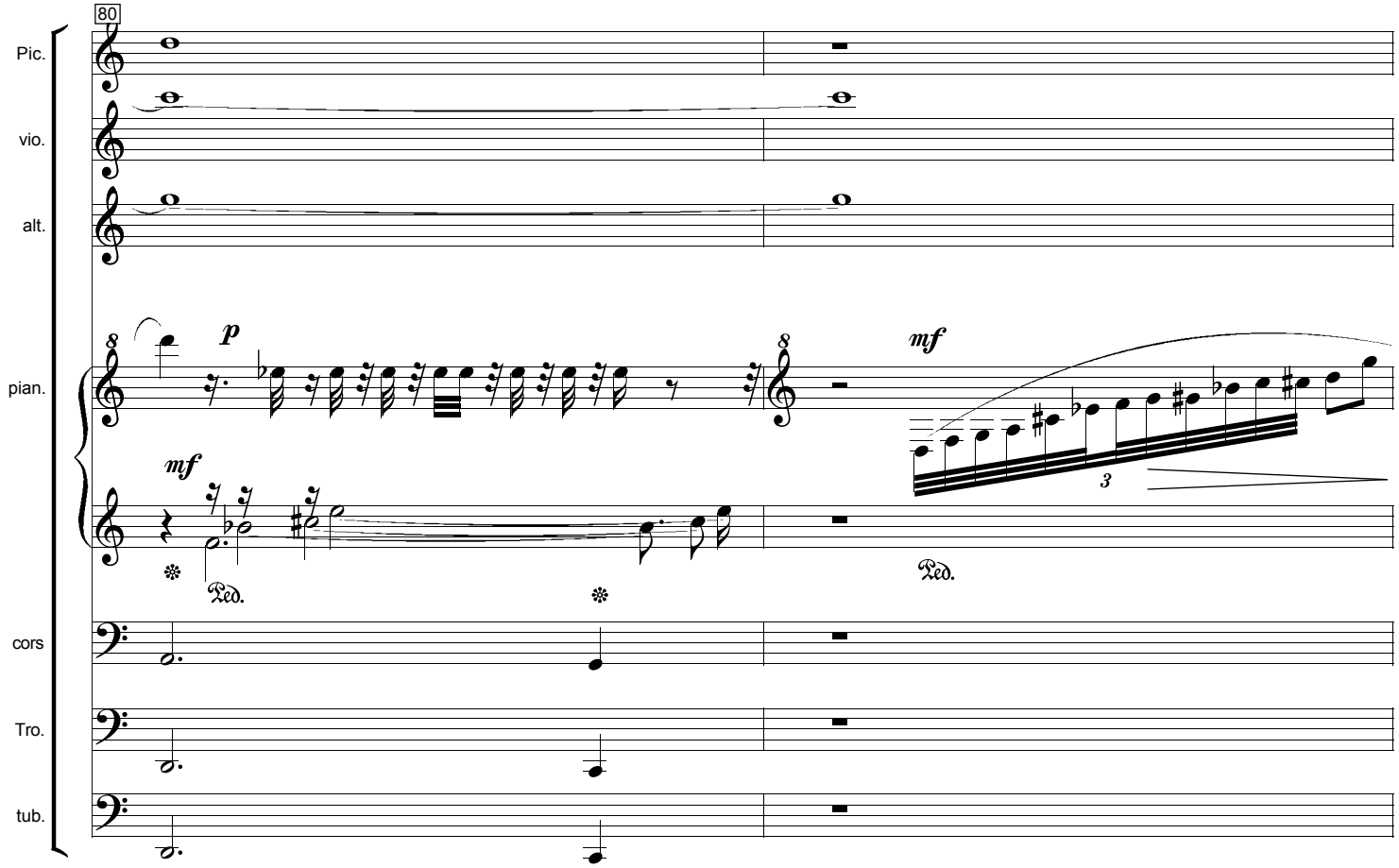

72
Pic.
vio.
alt.
vio.
con.
pian.
cors
Tro.
tub.

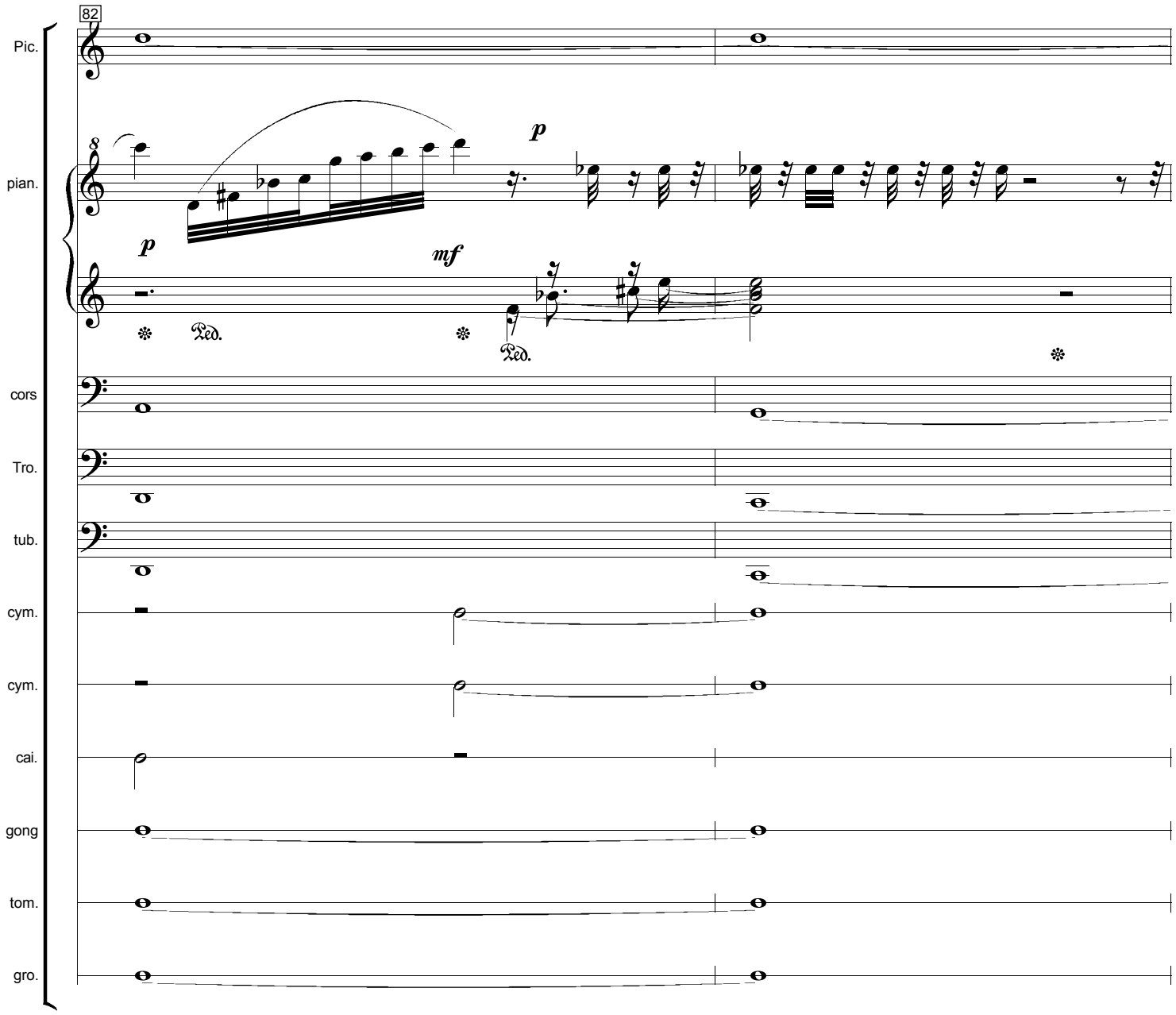

vio.
alt.
vio.
con.
pian.
f
3
3
3
74
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cors
Tro.
tub.

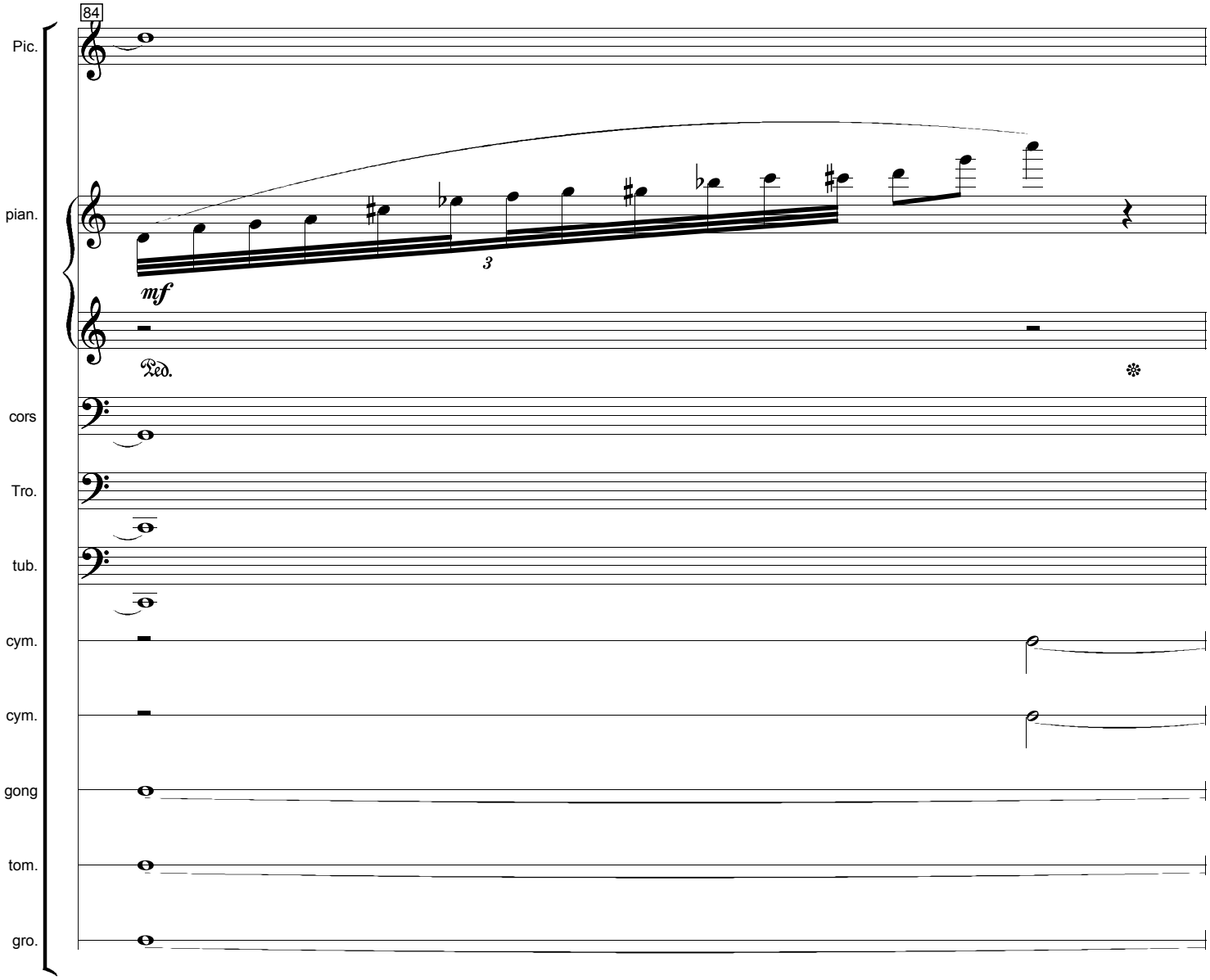

76
Pic.
vio.
alt.
vio.
con.
pian.
mf
3
Ped.

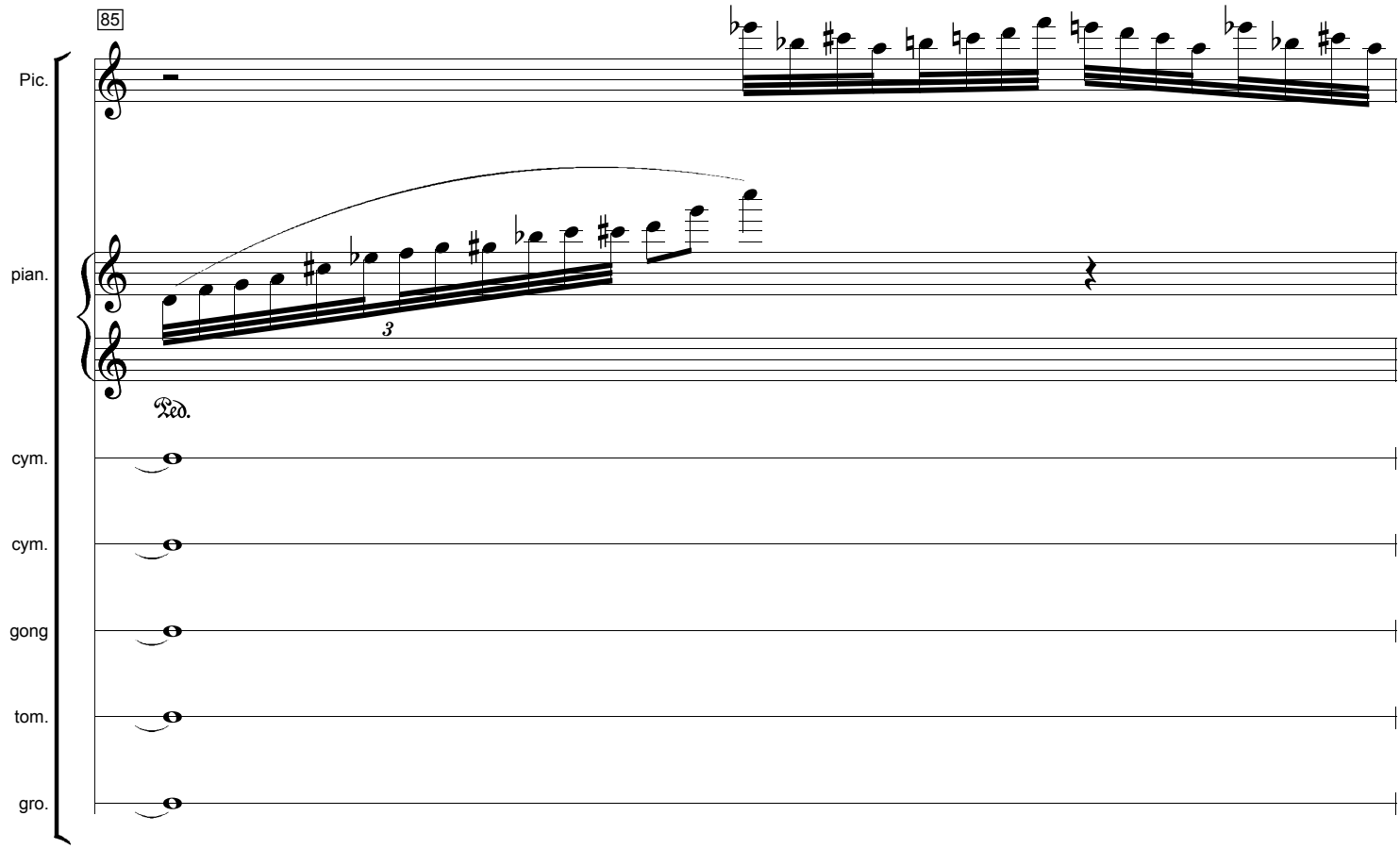

77
Pic.
vio.
alt.
vio.
con.
pian.
p
mf
Ped.
Ped.

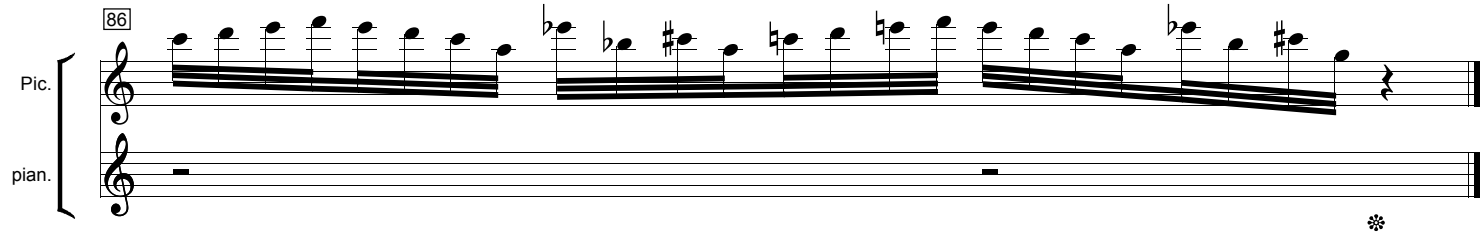

vio.
alt.
vio.
con.
pian.
mf
3
p
Ped.
Ped.


80
Pic.
vio.
alt.
pian.
p
mf
mf
3
Ped.
Ped.
cors
Tro.
tub.


82
Pic.
pian.
cors
Tro.
tub.
cym.
cym.
cai.
gong
tom.
gro.
p
p
mf
Ped.
Ped.


84
Pic.
pian.
mf
3
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

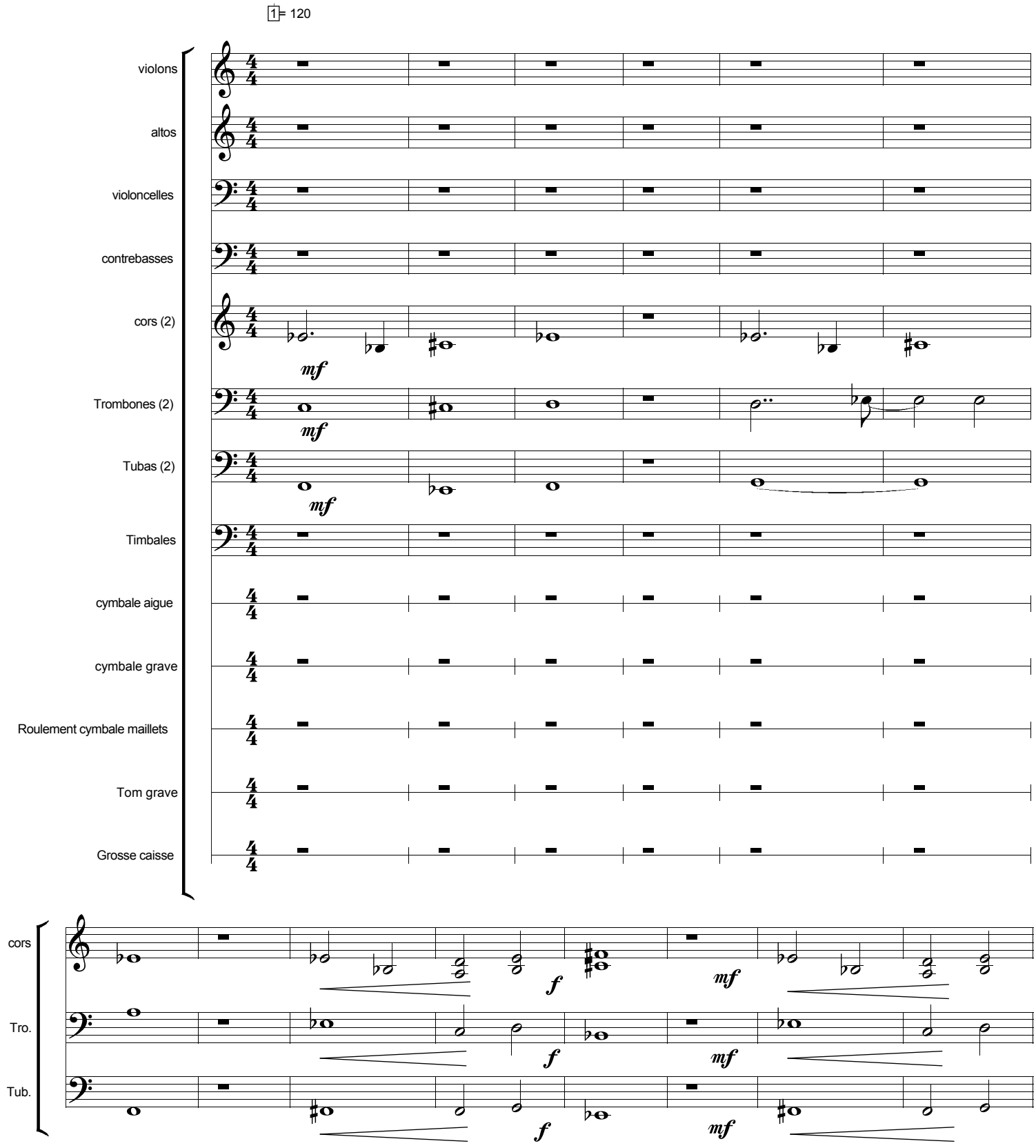

85
Pic.
pian.
3
Ped.
cym.
cym.
gong
tom.
gro.

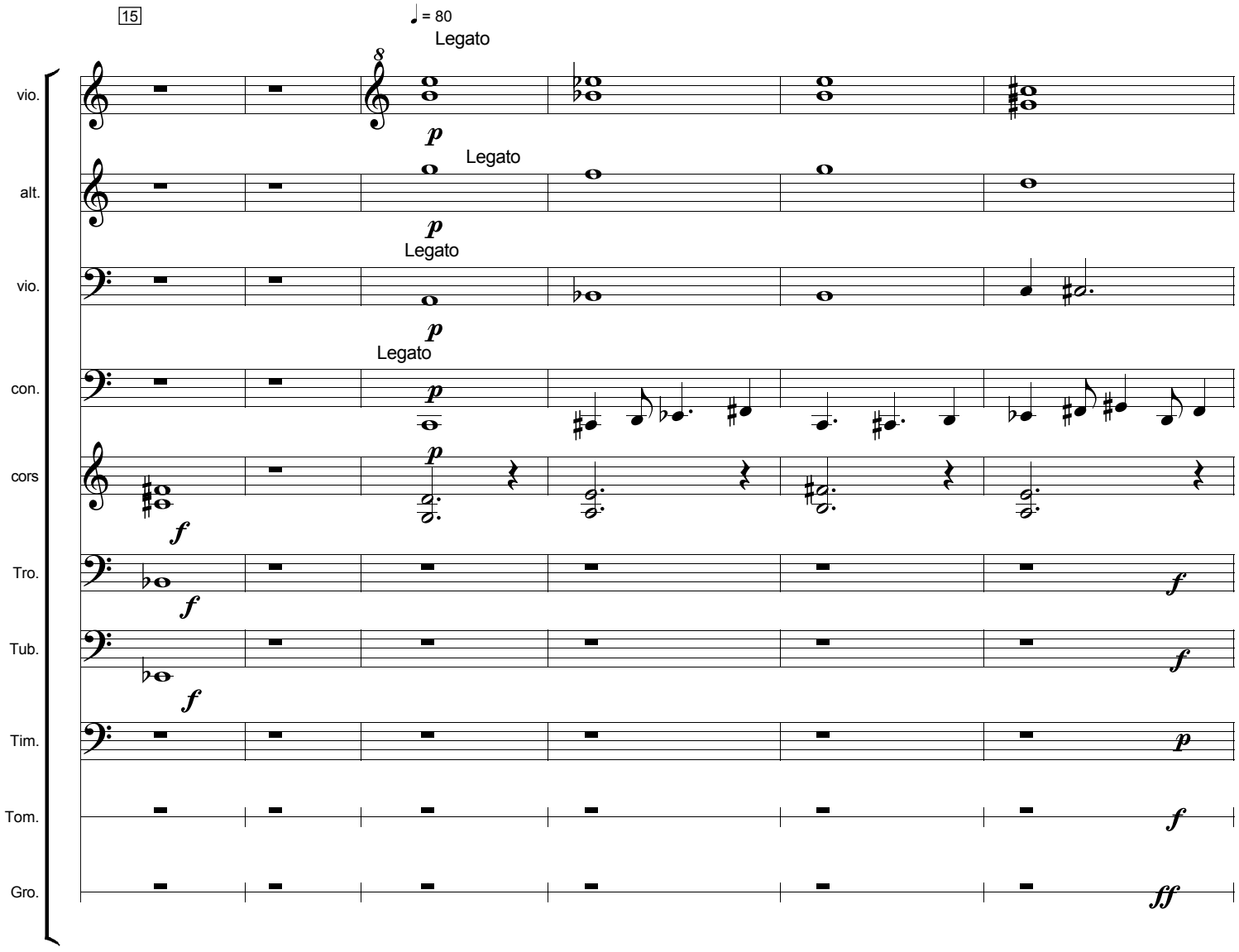

86
Pic.
pian.

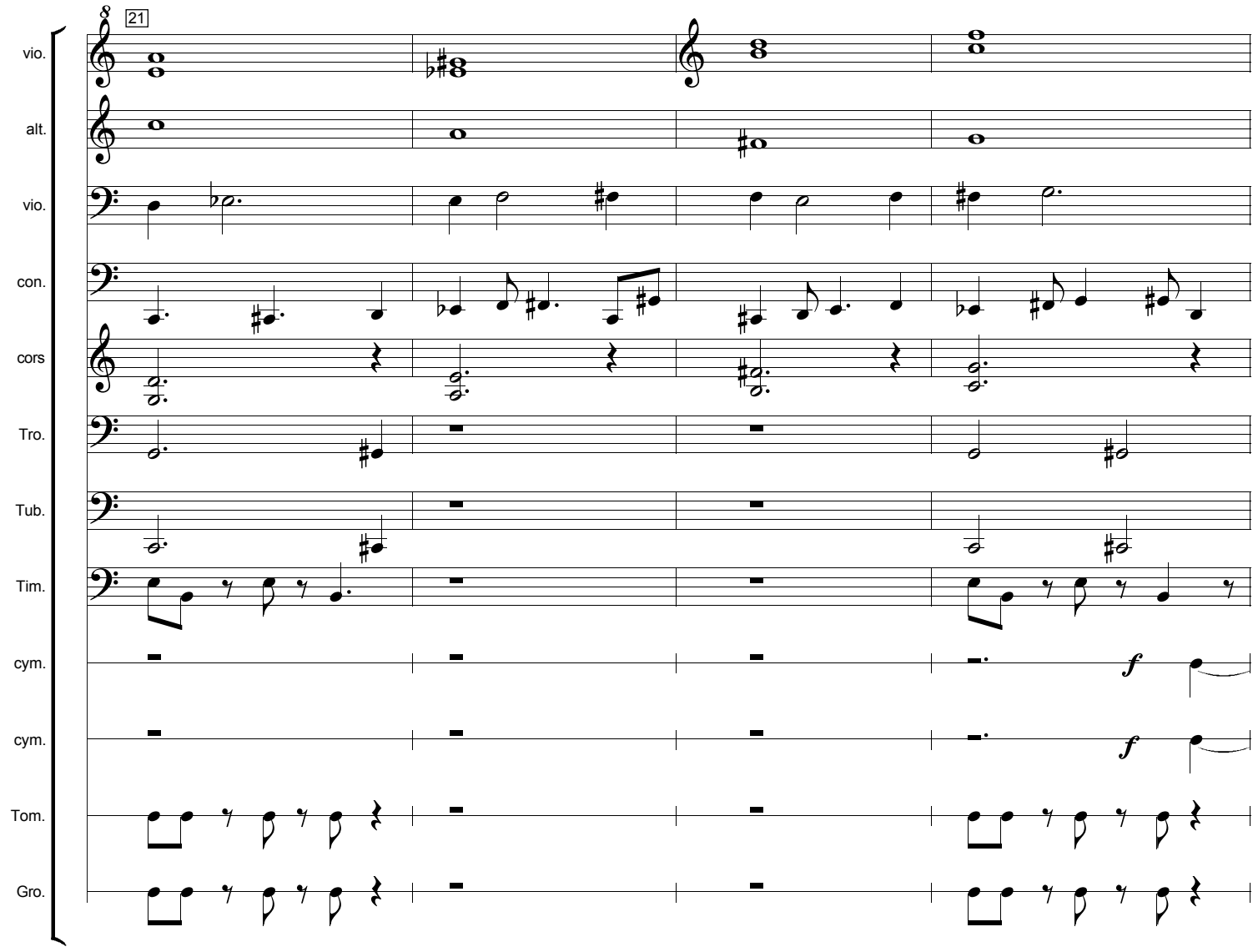
OVNI Troisième mouvement

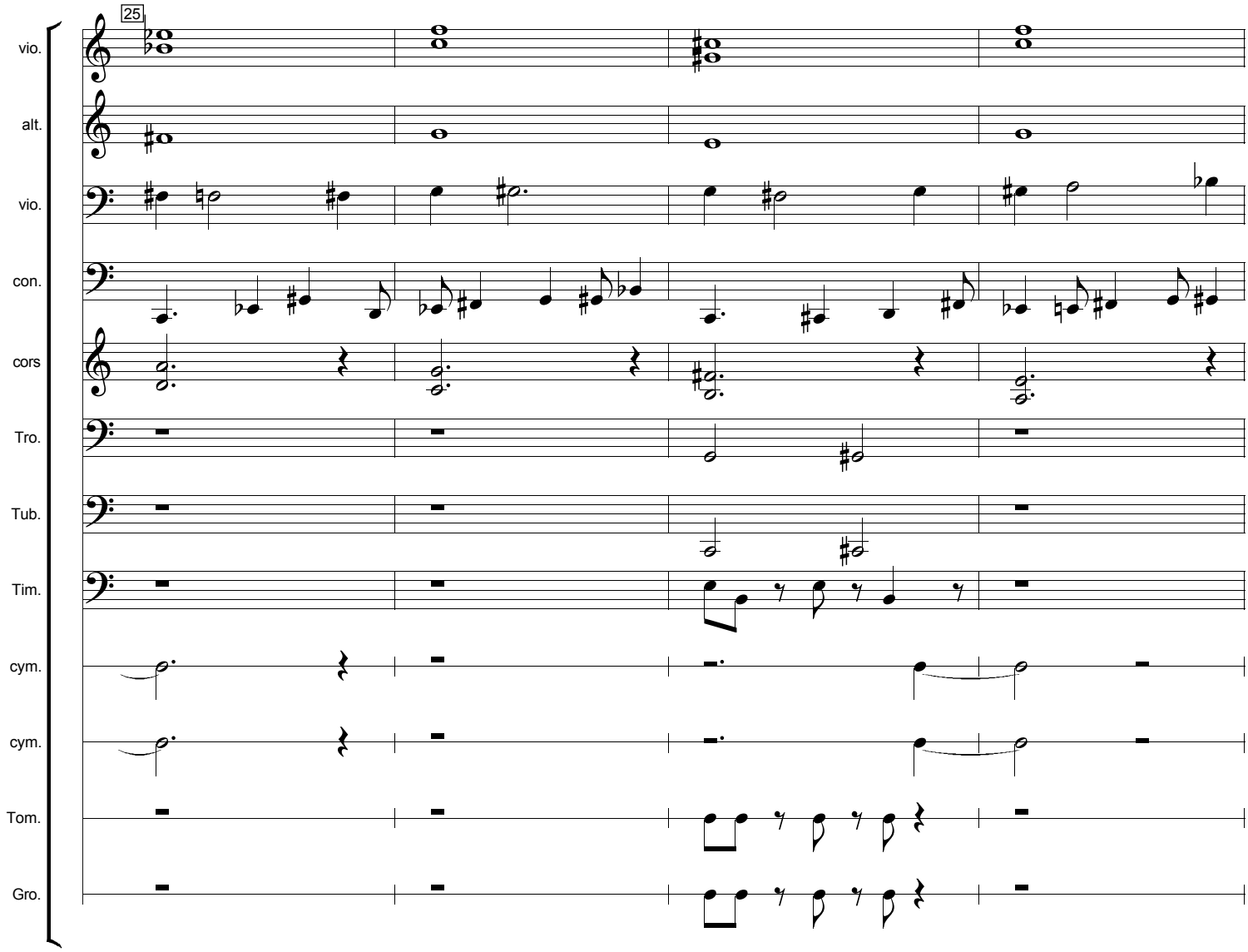
Copyright (c) 2006 par Jean Pierre Prudent

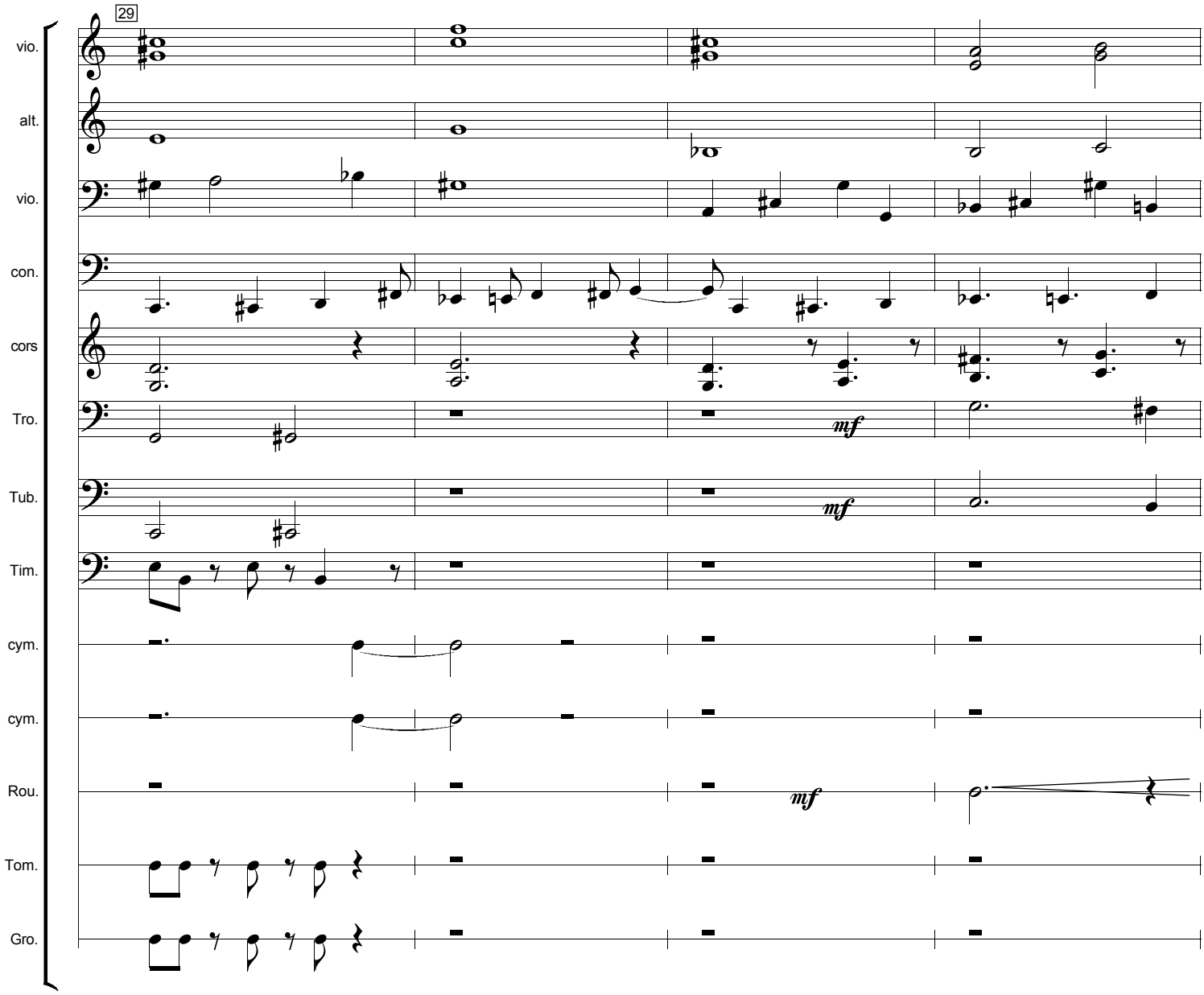
Tout est multitude aux étoiles, il se passe, s'est passé, se passera des tas de choses que je ne sais pas.
On peut ajouter les bugles aux cuives en doublant certaines notes éventuellement transposées.

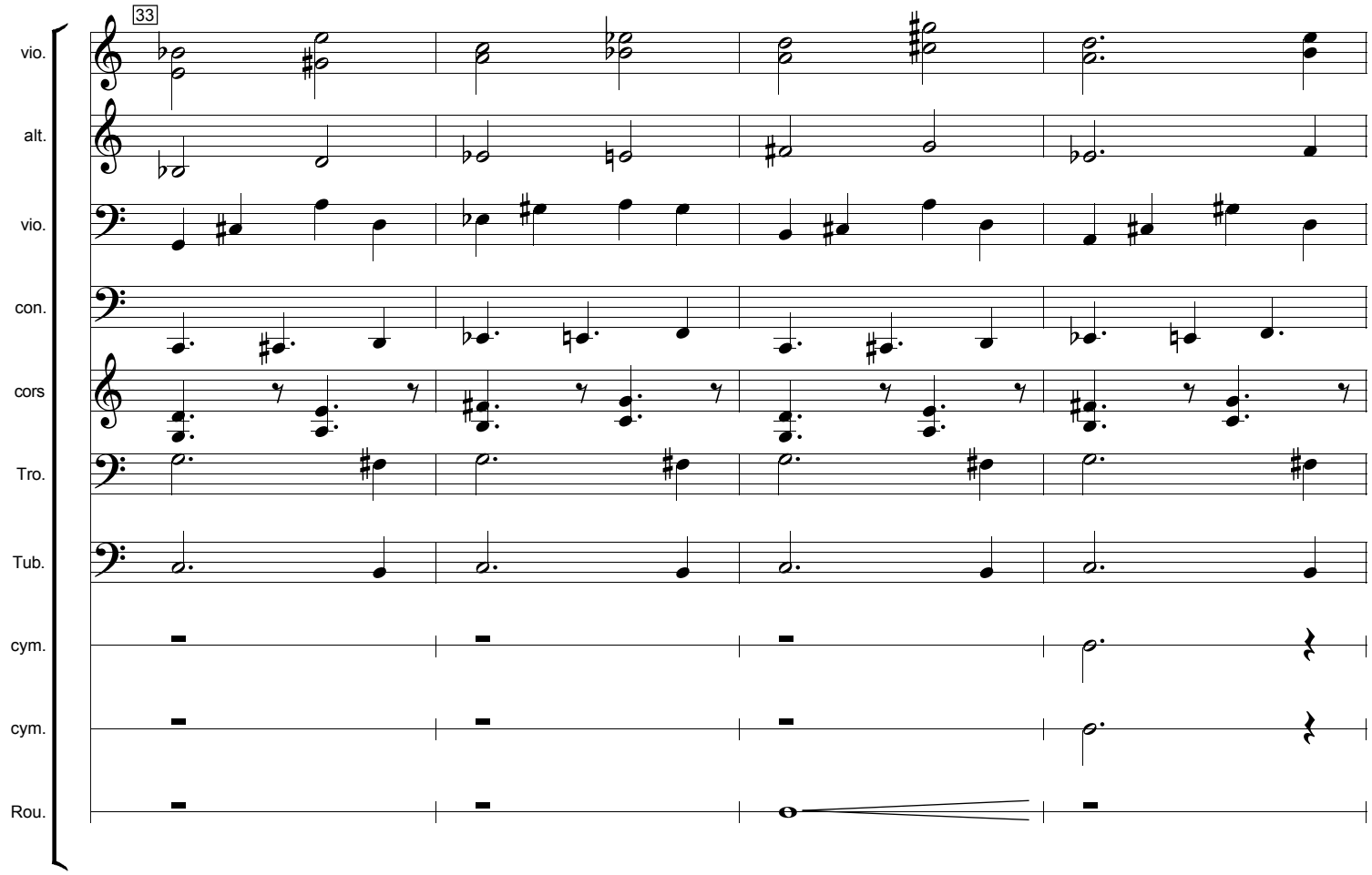


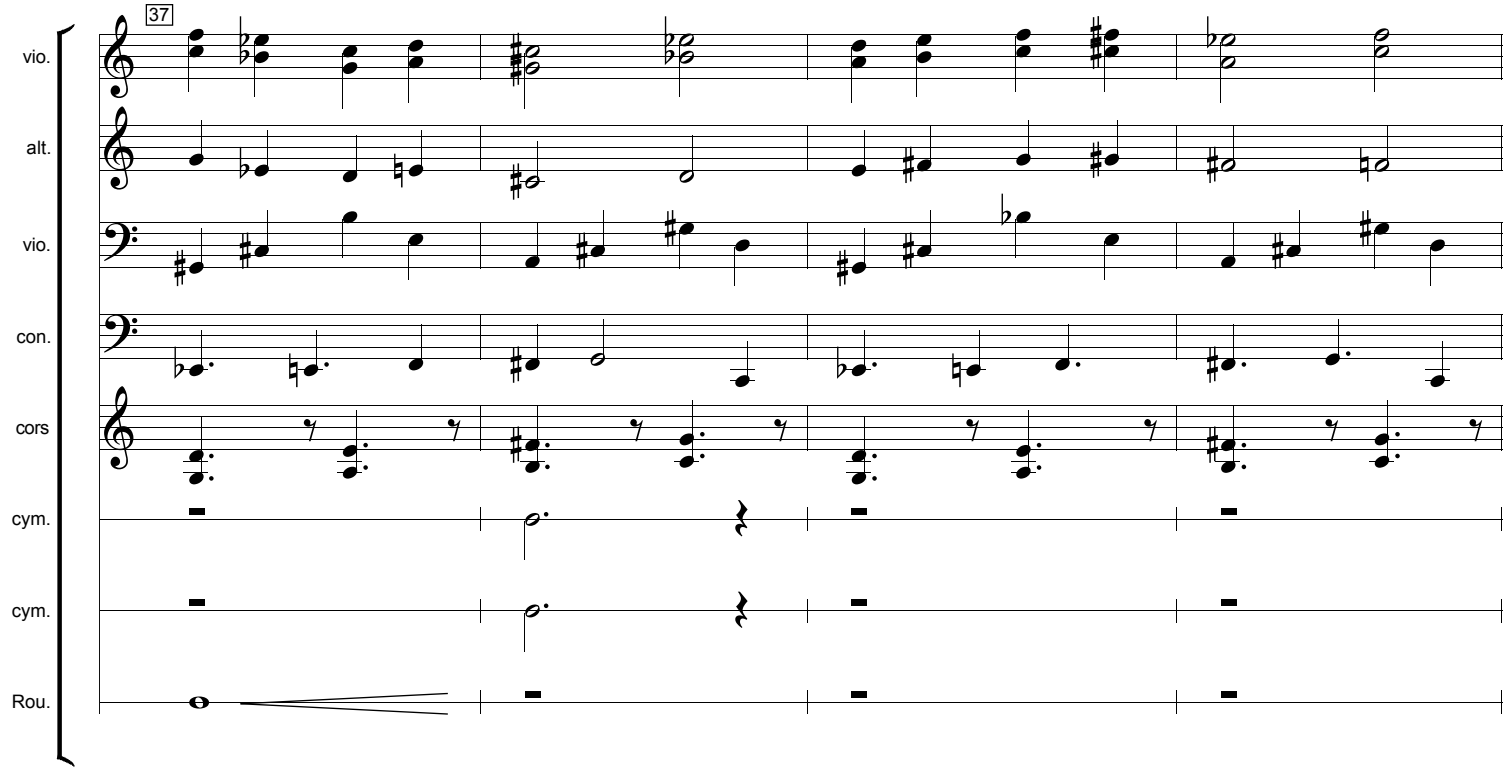

15
♩ = 80
Legato
vio.
p
Legato
alt.
p
Legato
vio.
p
Legato
con.
p
cors
p
f
Tro.
f
f
Tub.
f
f
Tim.
p
Tom.
f
Gro.
ff

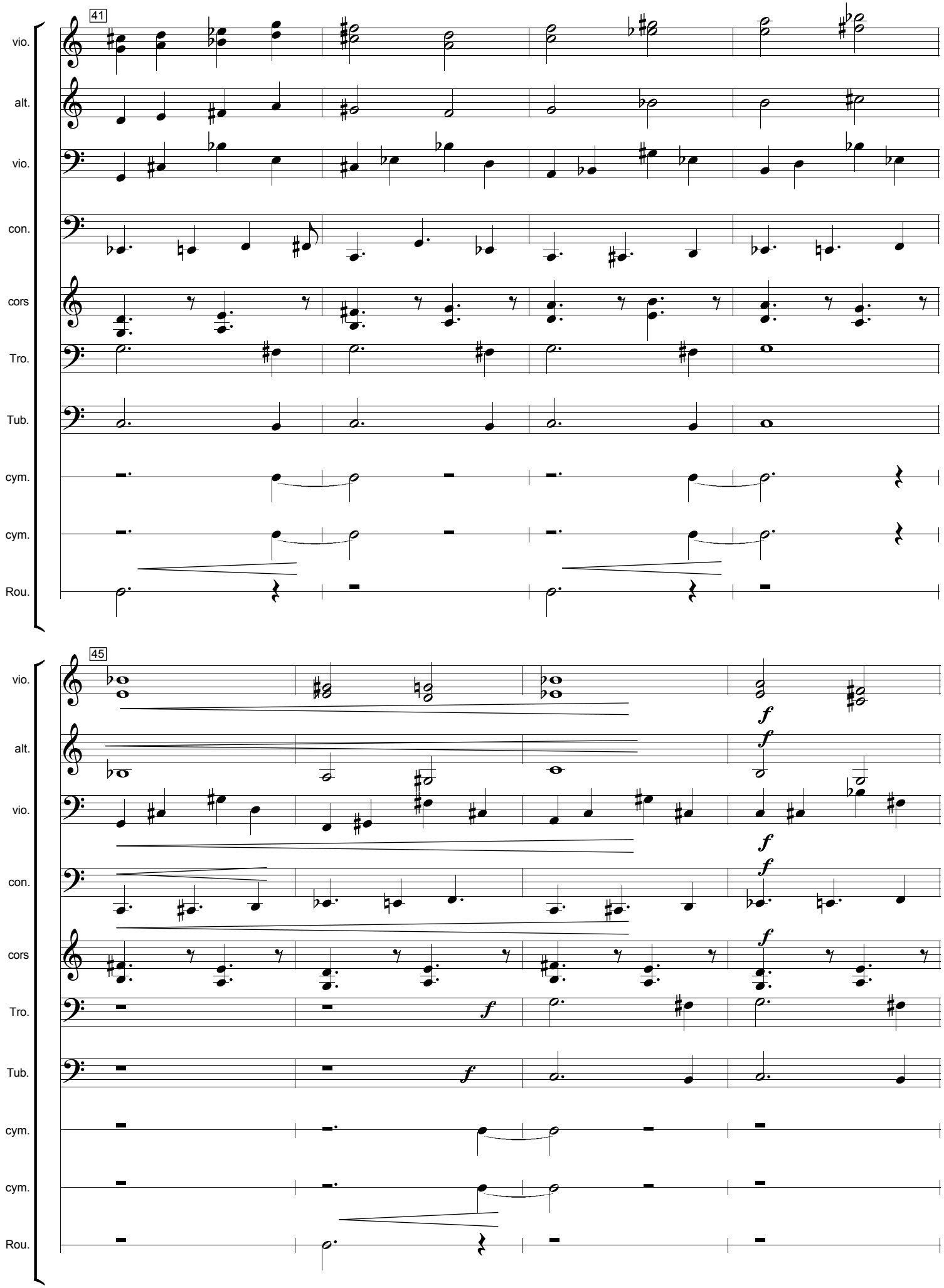

21
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.
f
f

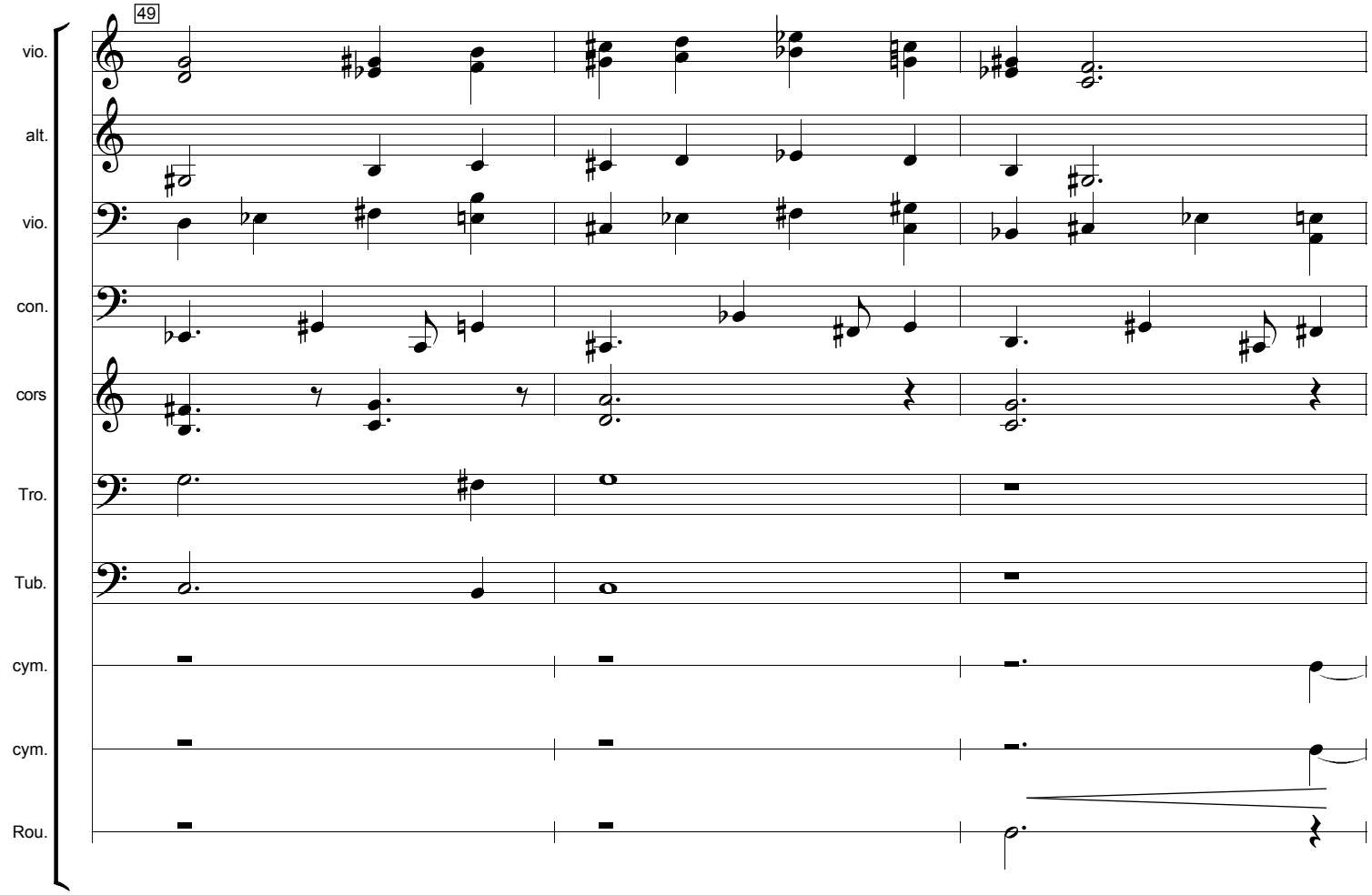

25
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.

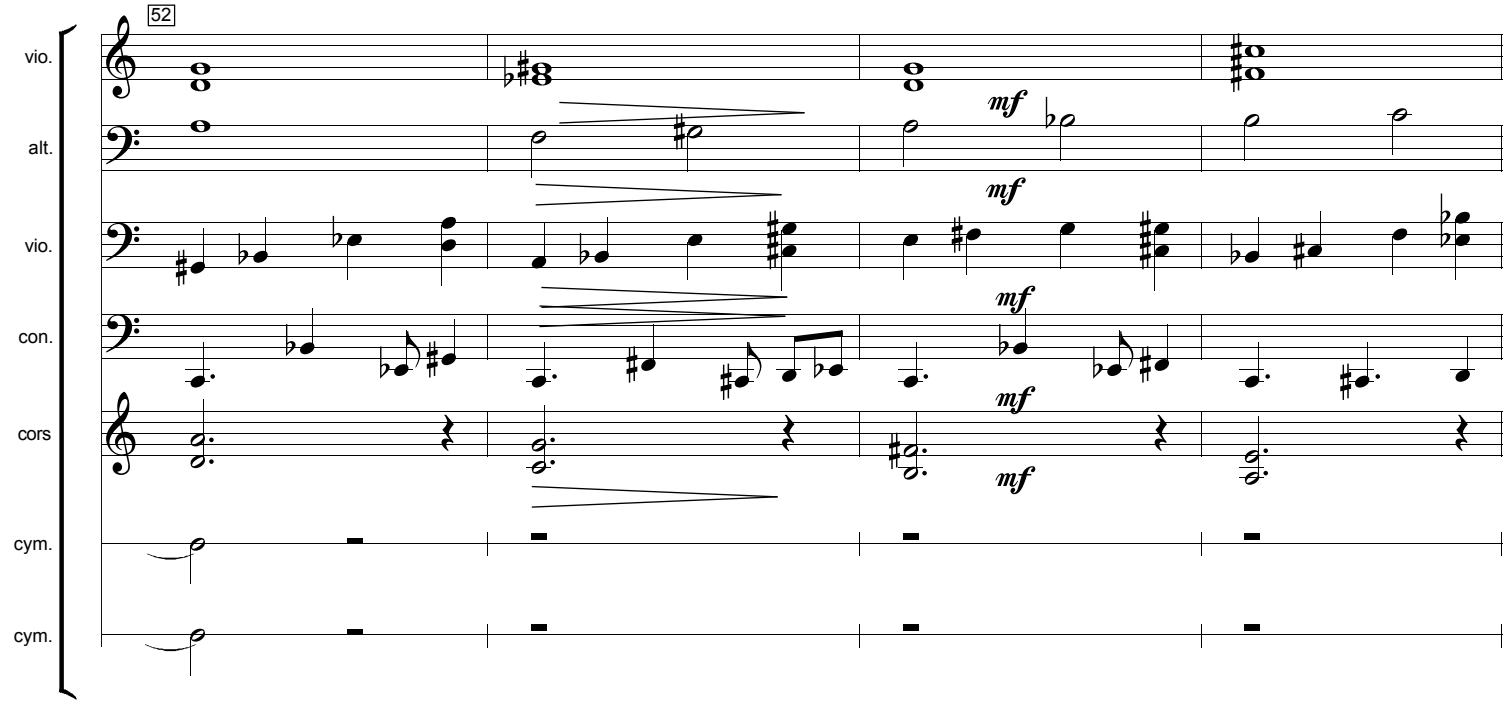

29
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Rou.
Tom.
Gro.
mf
mf
mf

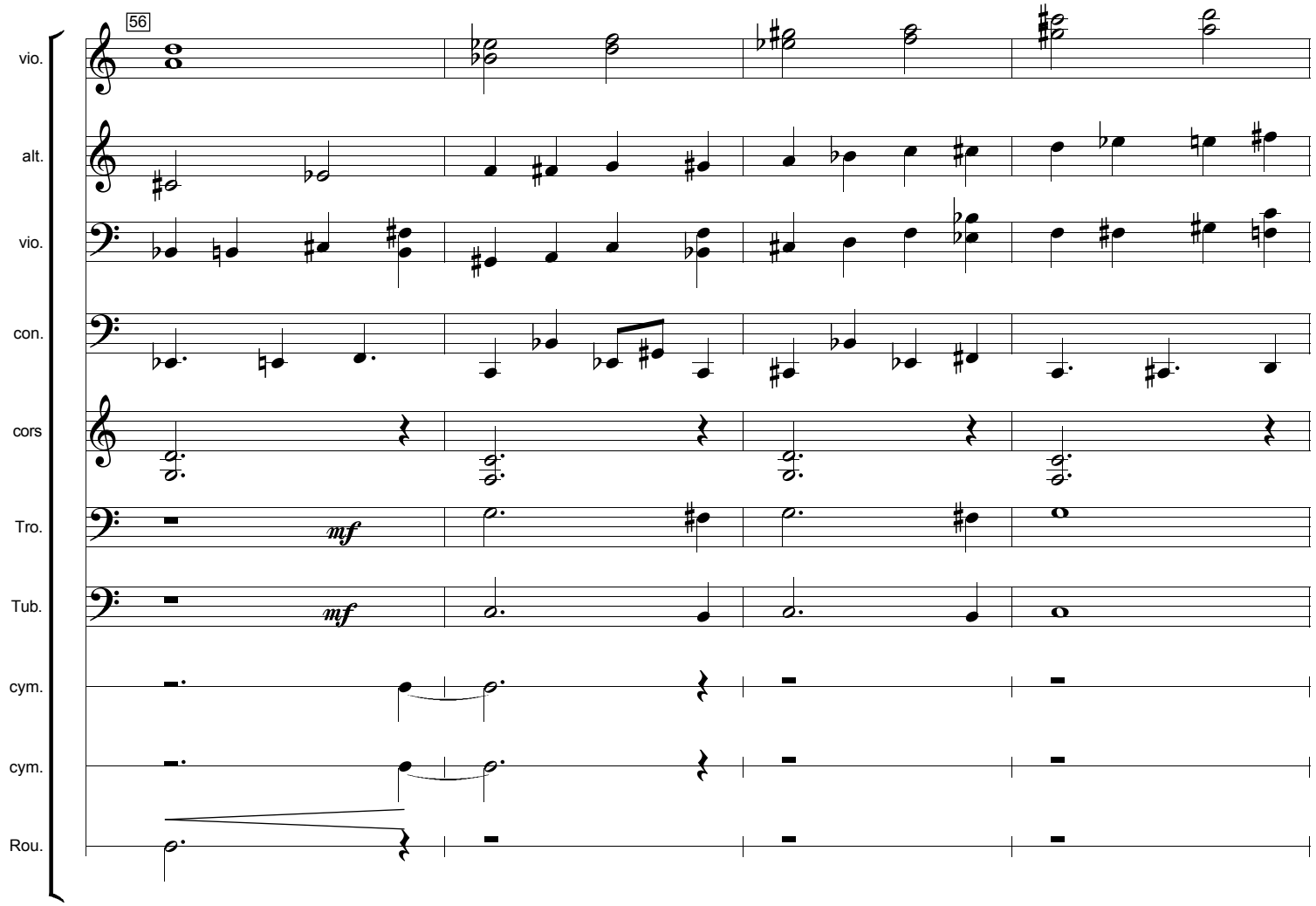

33
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.

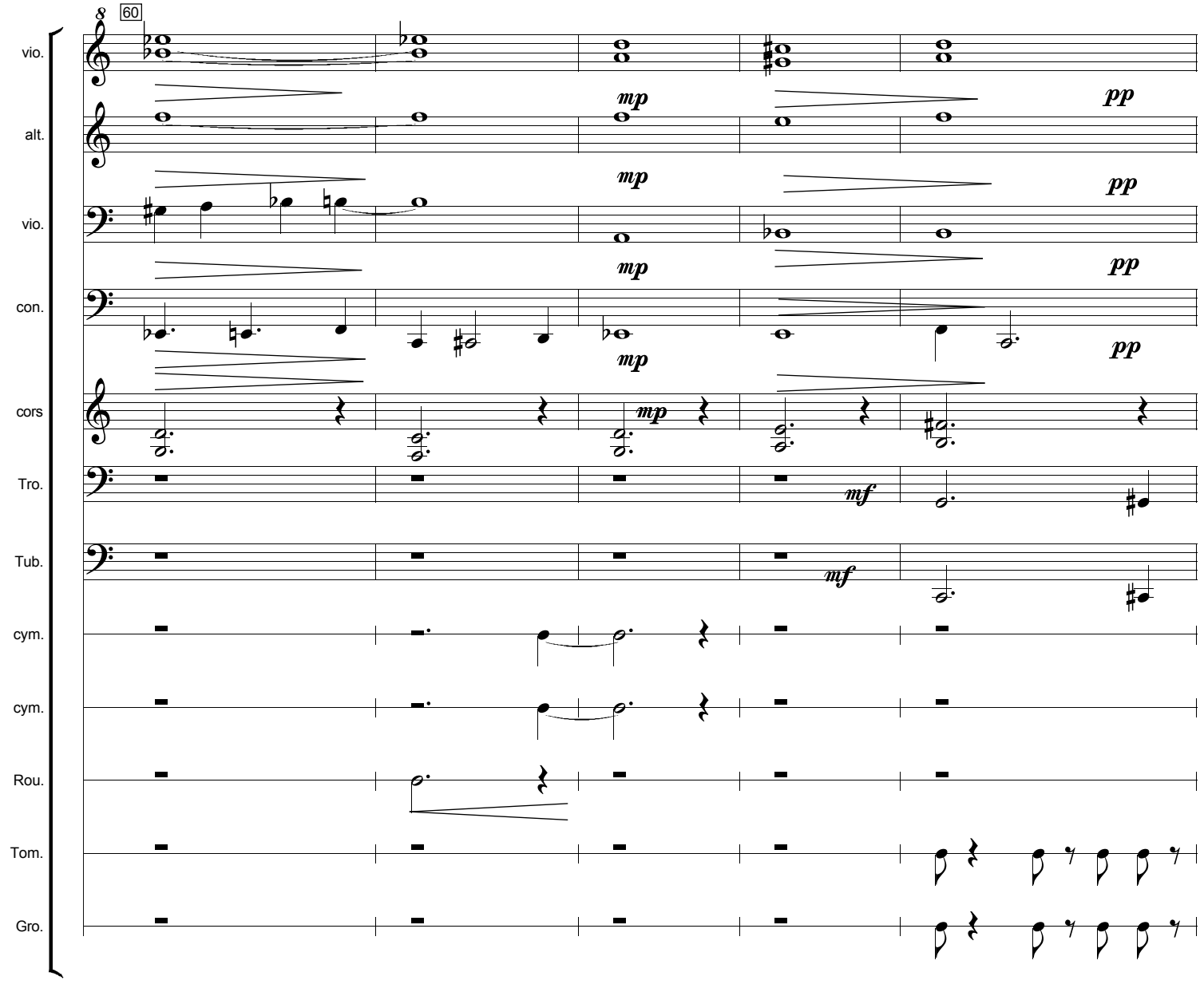

37
vio.
alt.
vio.
con.
cors
cym.
cym.
Rou.

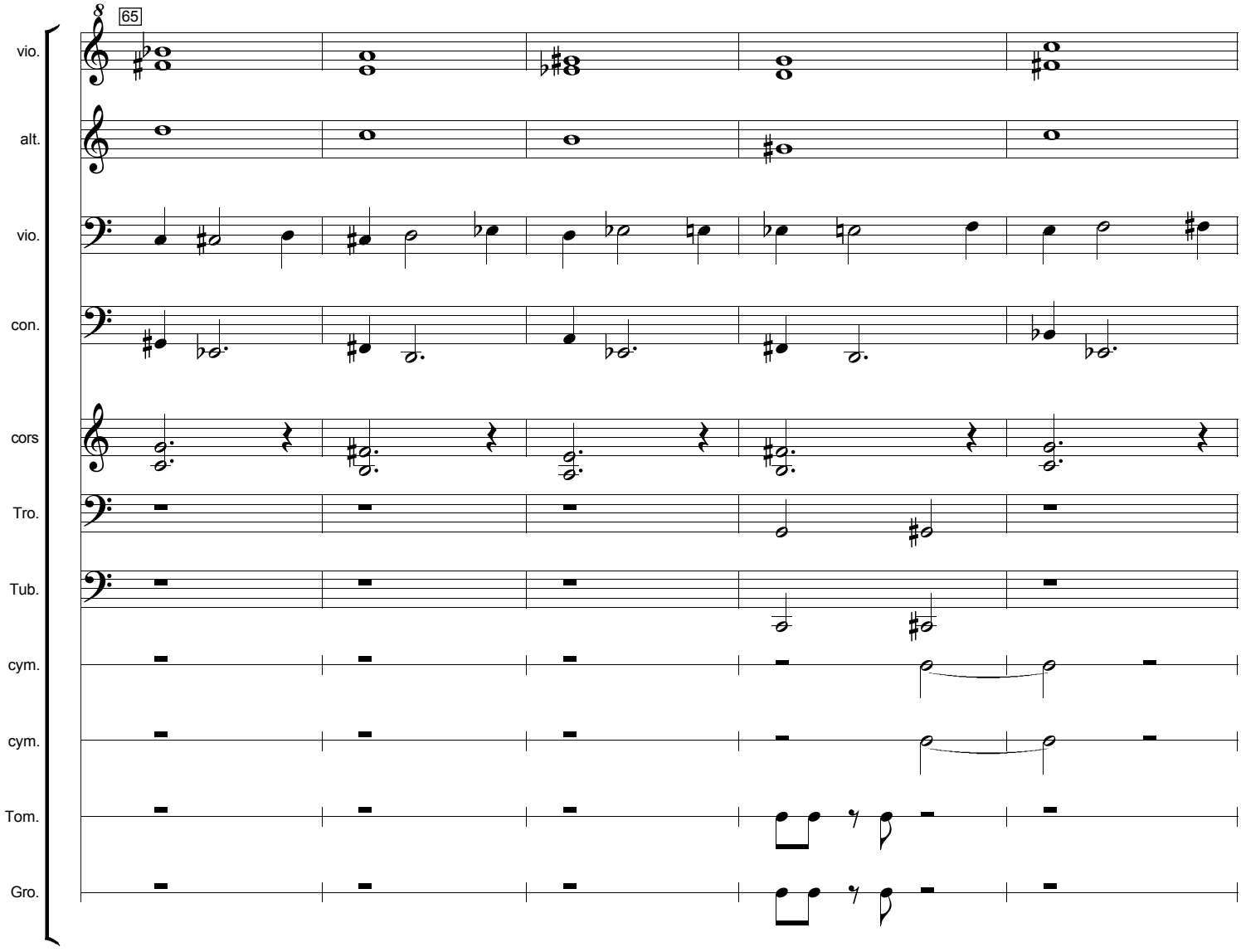

41
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.
45
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.
f

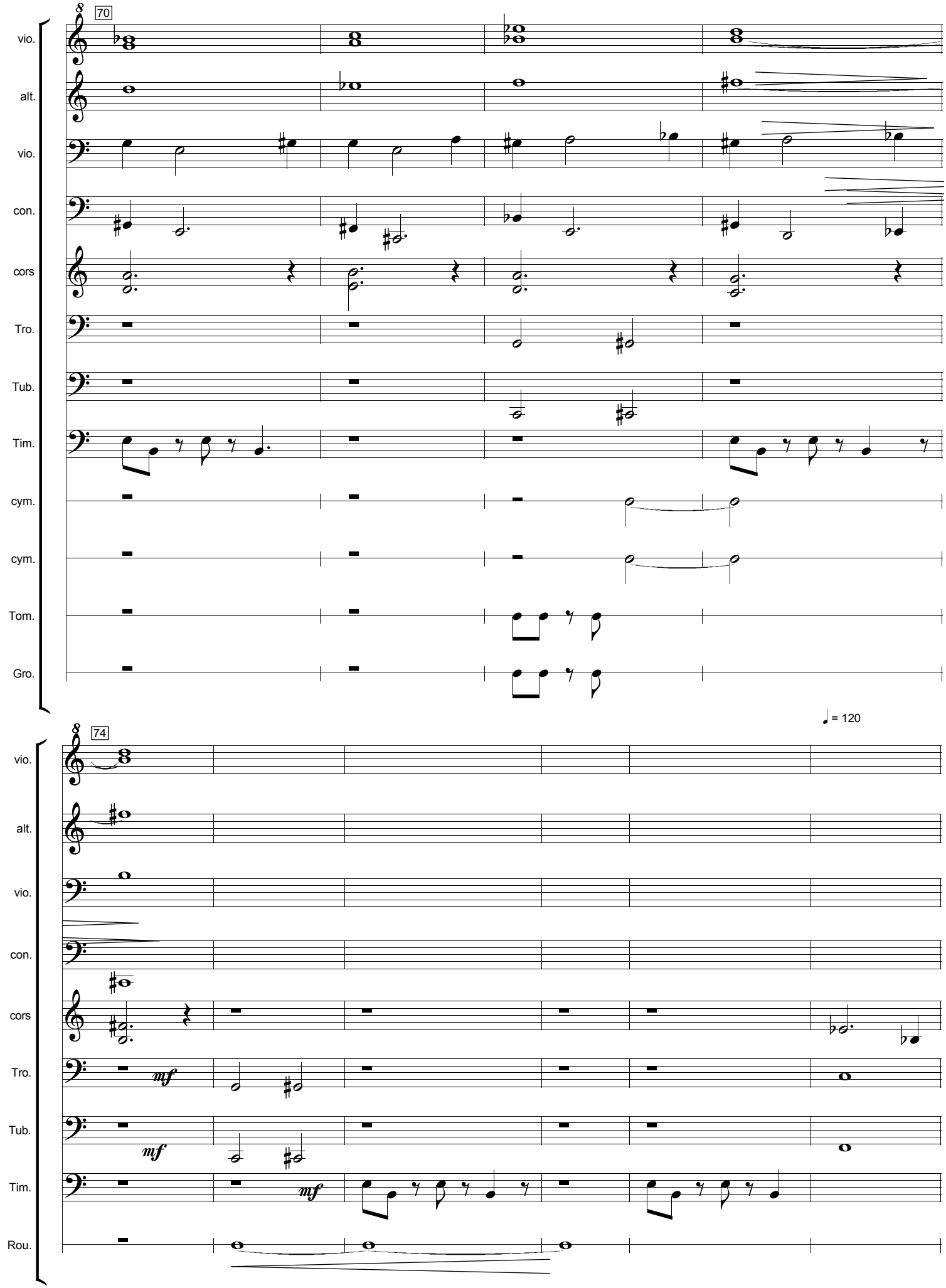

49
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.

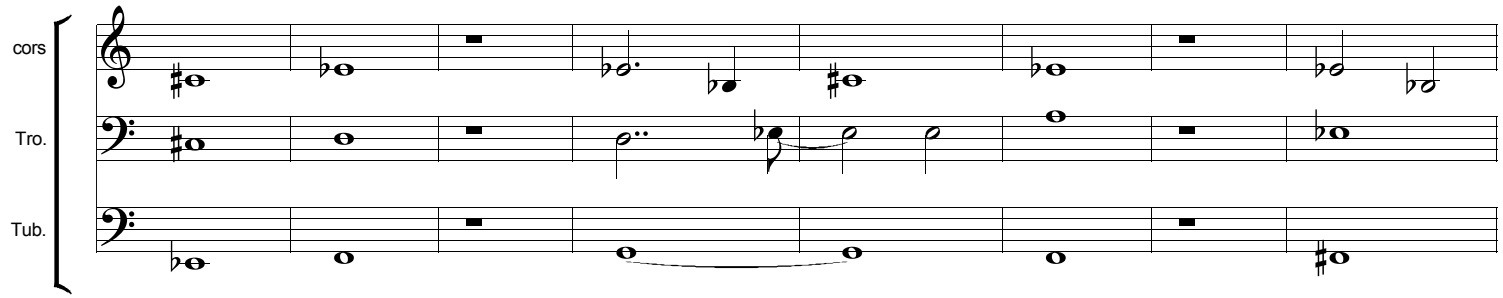

52
vio.
alt.
vio.
con.
cors
cym.
cym.
mf
mf
mf
mf
mf

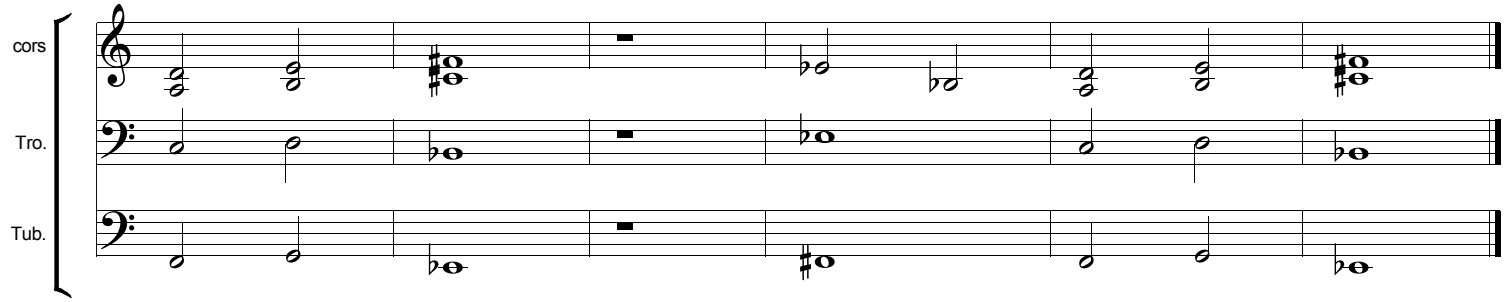

56
vio.
alt.
vio.
con.
cors
Tro.
mf
Tub.
mf
cym.
cym.
Rou.


60
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.
Tom.
Gro.
mp
pp
mf


65
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Tom.
Gro.


70
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.
74
♩ = 120
vio.
alt.
vio.
con.
cors
Tro.
mf
Tub.
mf
Tim.
mf
Rou.


cors
Tro.
Tub.


cors
Tro.
Tub.

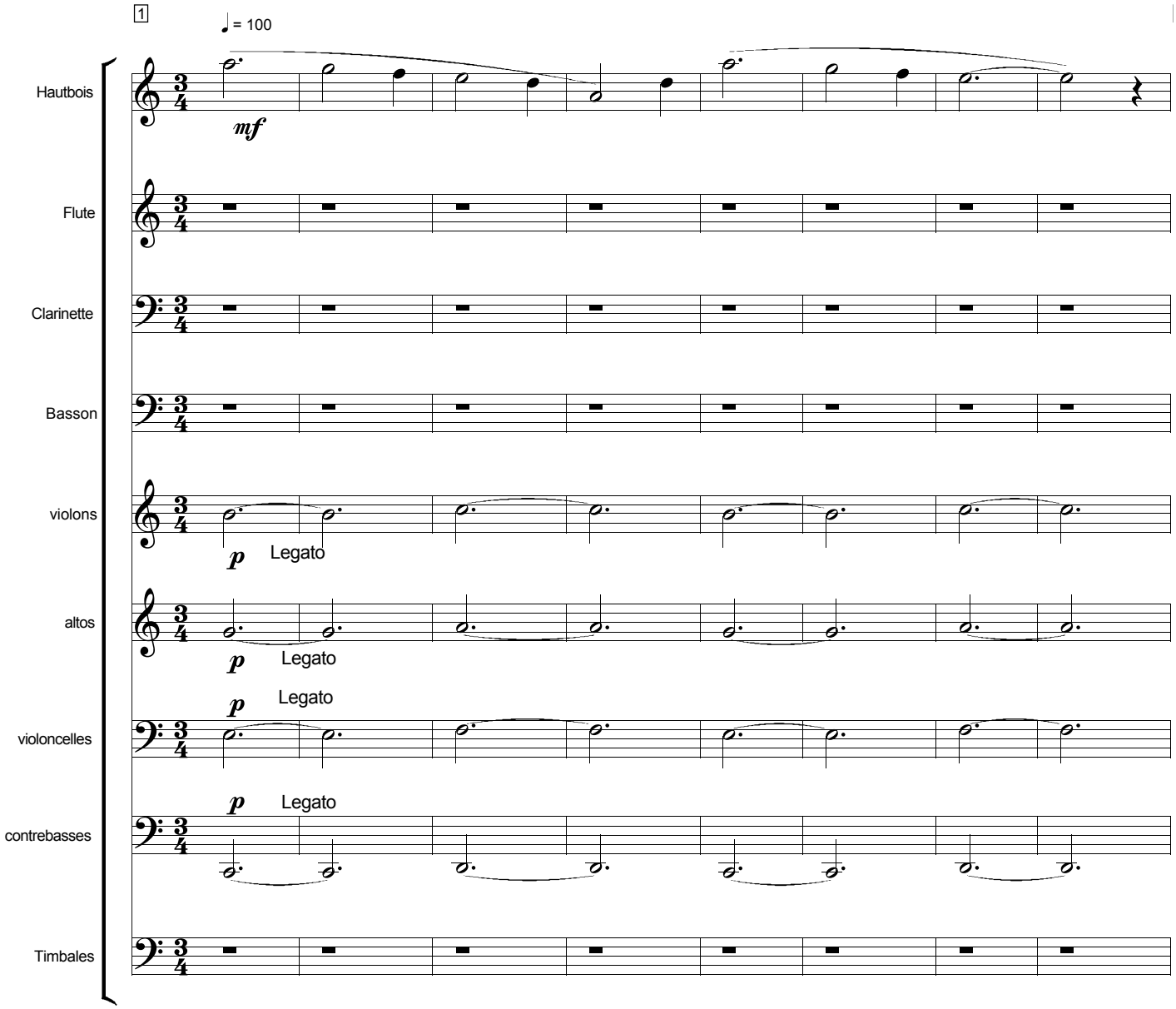
OVNI Quatrième mouvement

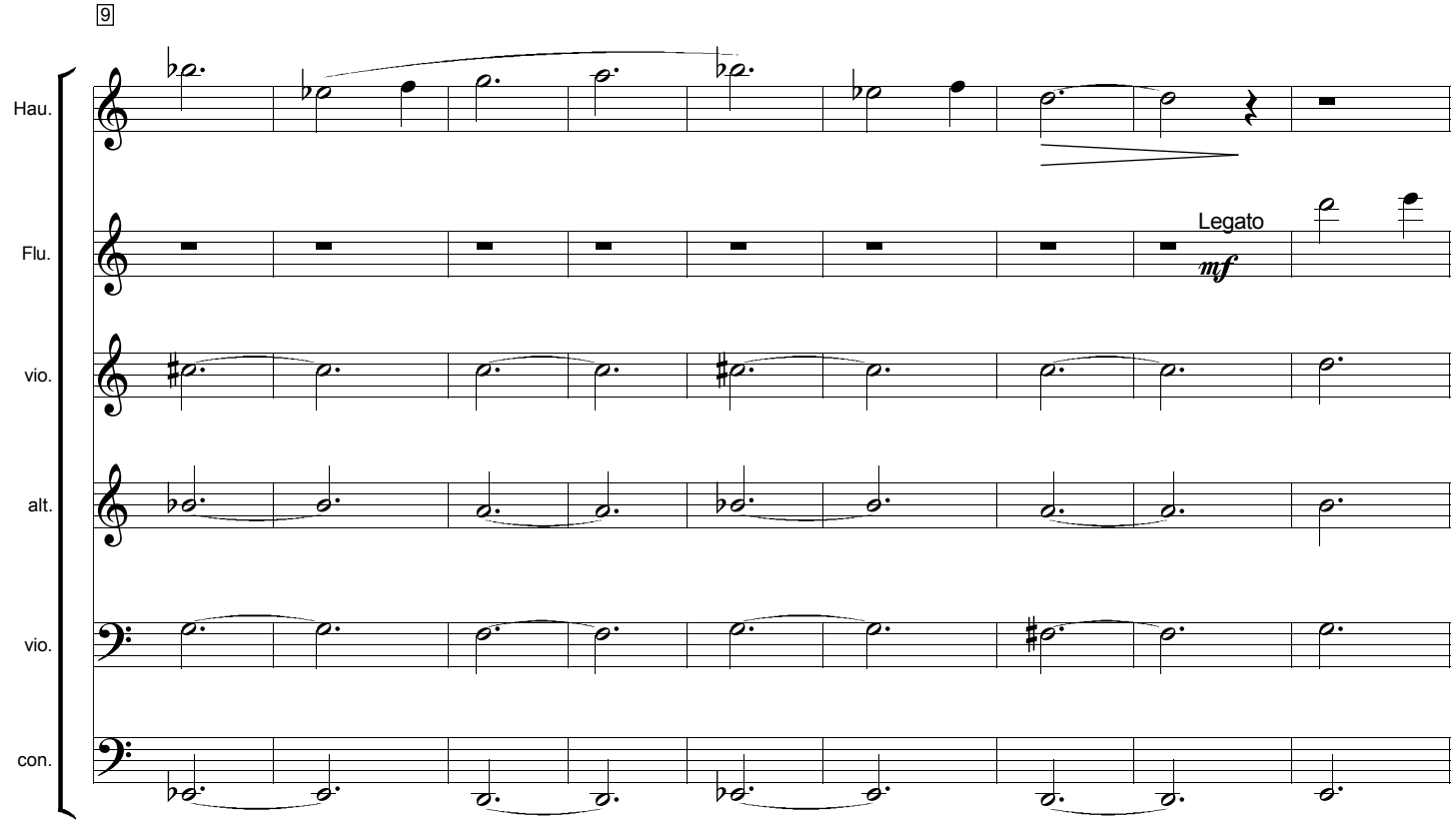
Copyright (c) 2005 par Jean Pierre Prudent

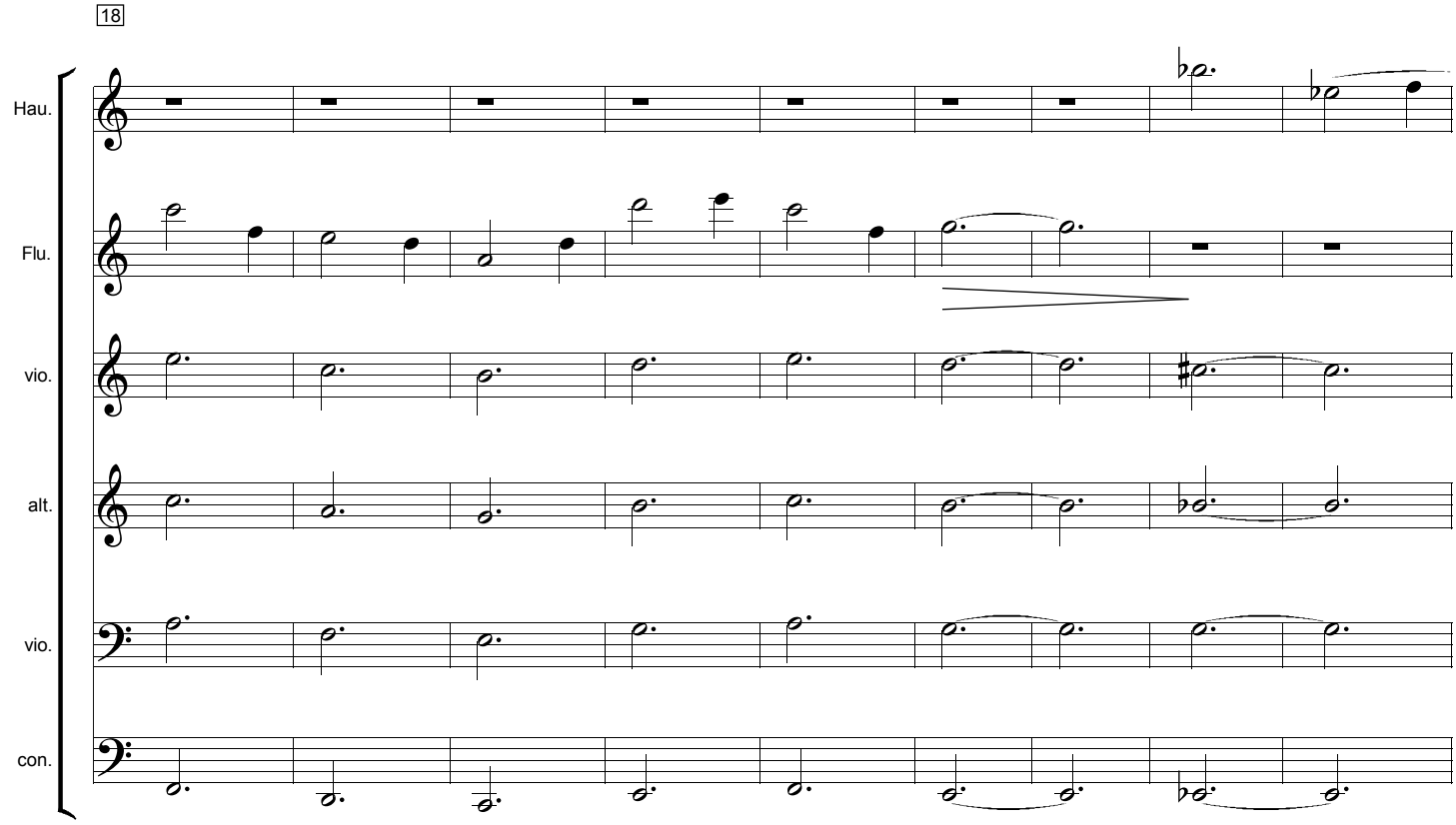
Mais l'objet contient aussi manifestement une belle extraterrestre au longs cheveux blonds.
L'amour intergalactique pointe le nez de son rayon laser ...

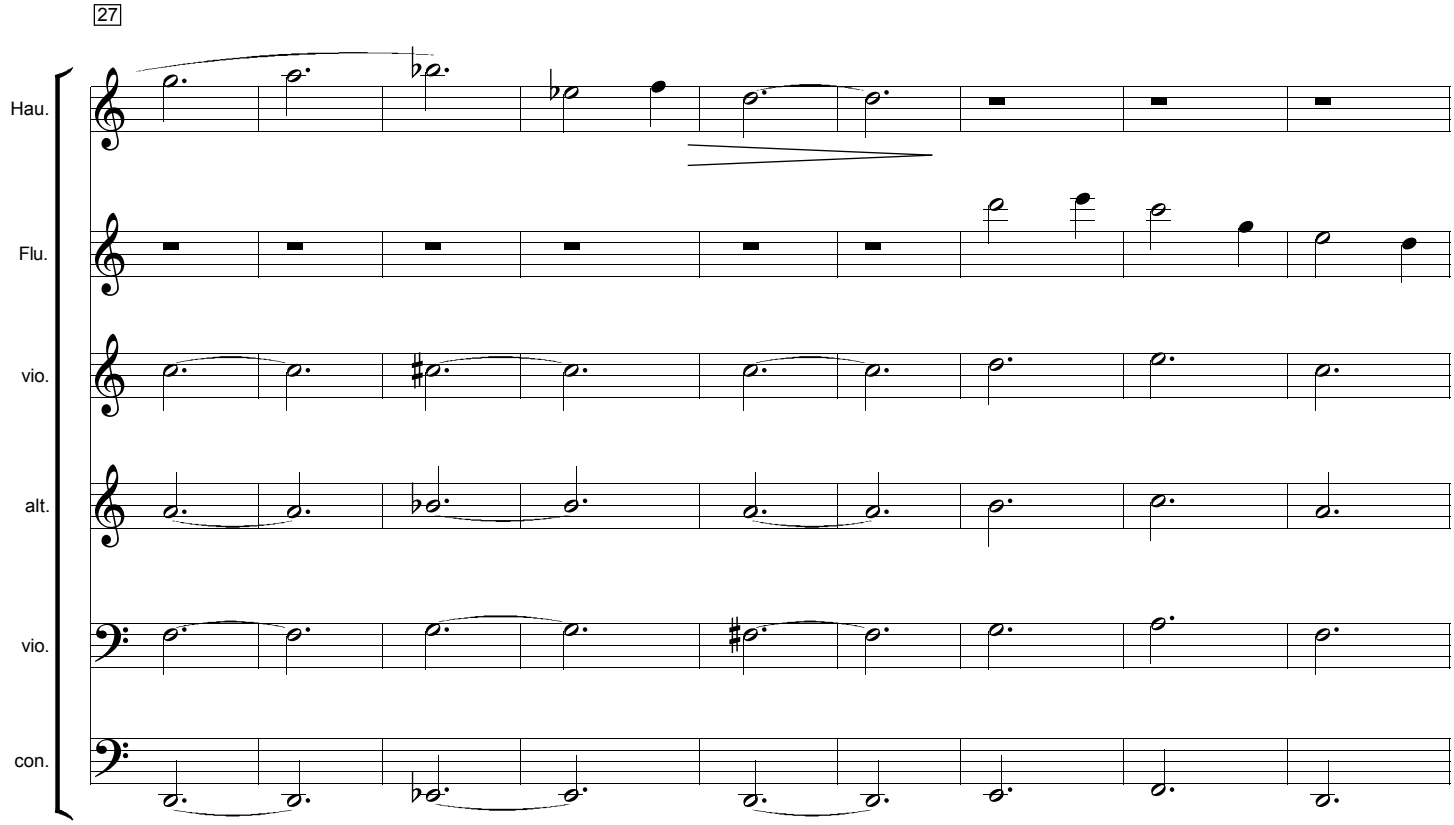
Les timbales peuvent être doublées par une percussion électronique
(ou bruitage) grave mystérieuse et avec résonance ...

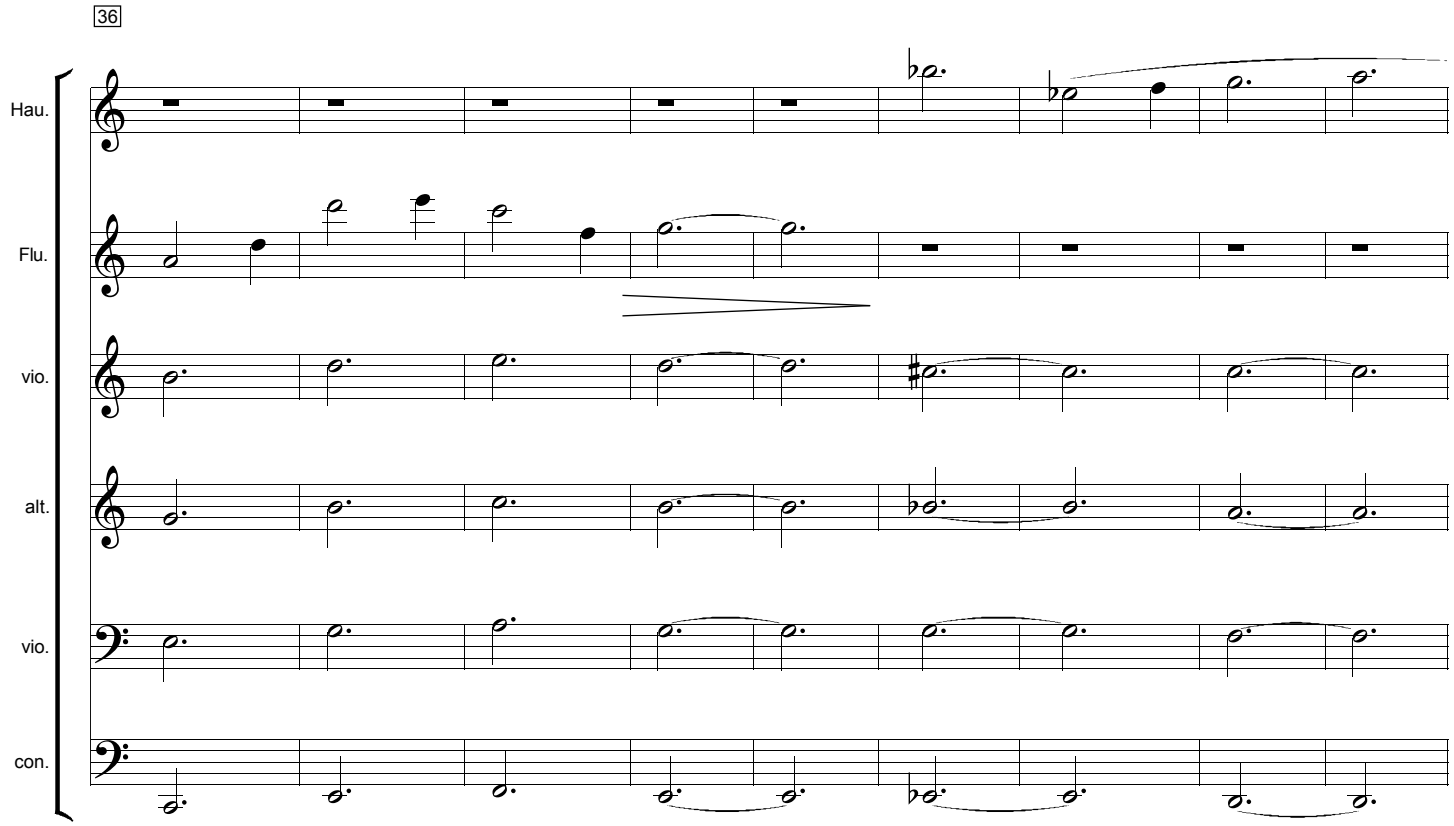
On peut ajouter des sons de synthèse sur la partie centrale.

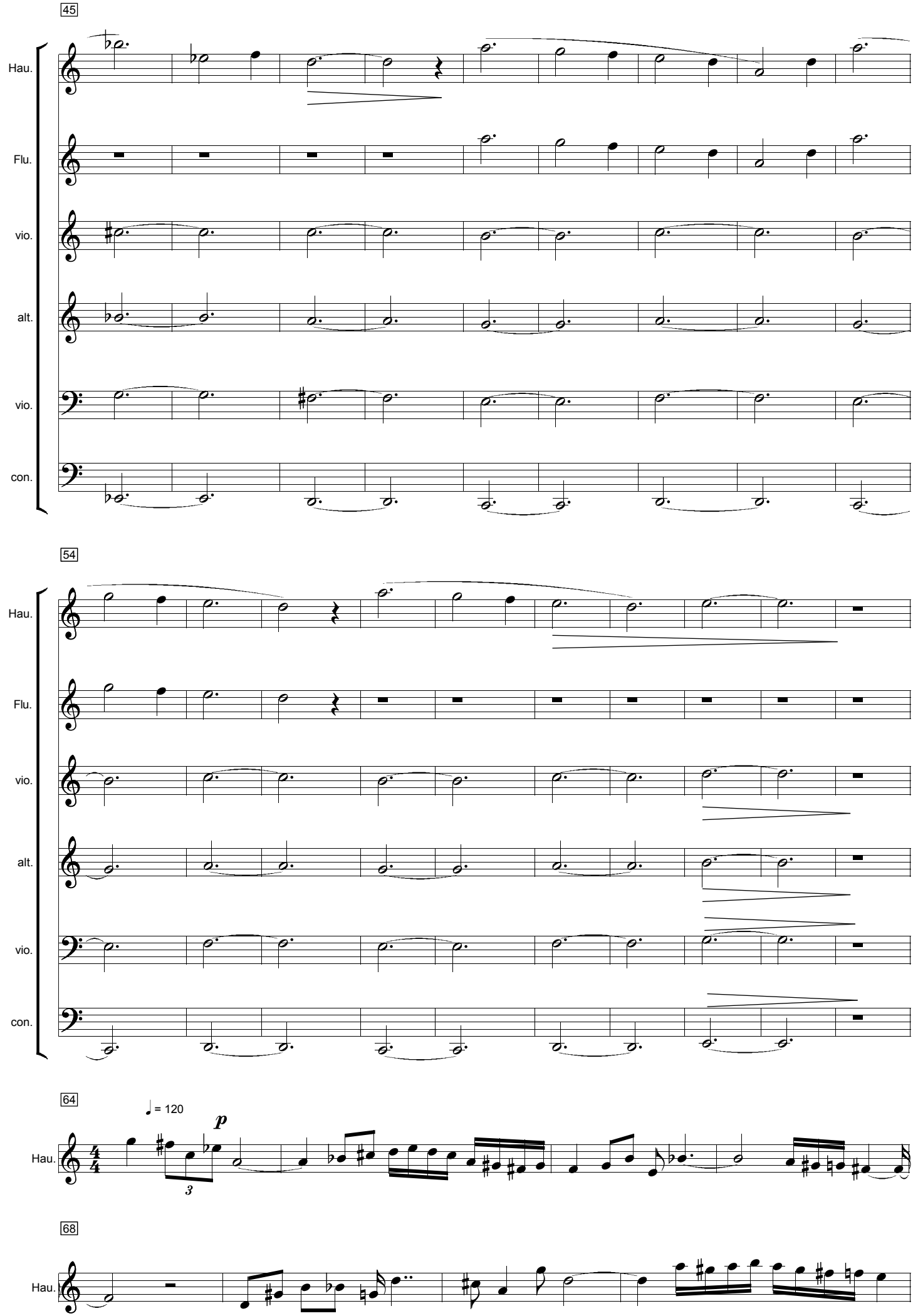


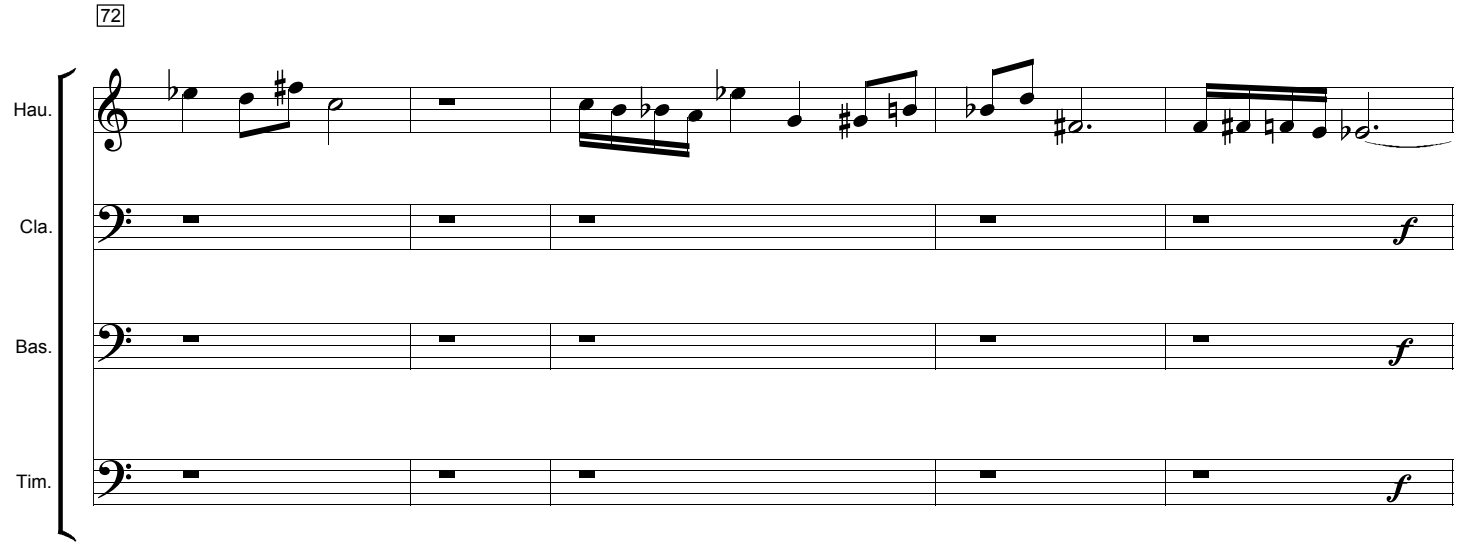

9
Hau.
Flu.
Legato
mf
vio.
alt.
vio.
con.

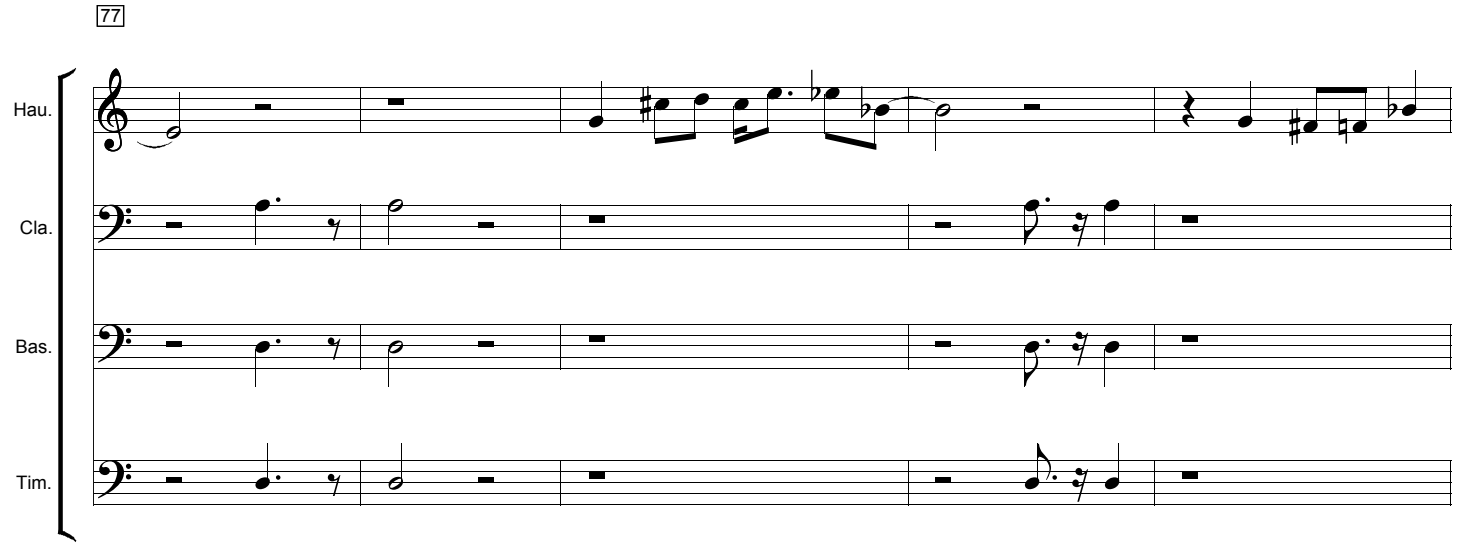

18
Hau.
Flu.
vio.
alt.
vio.
con.

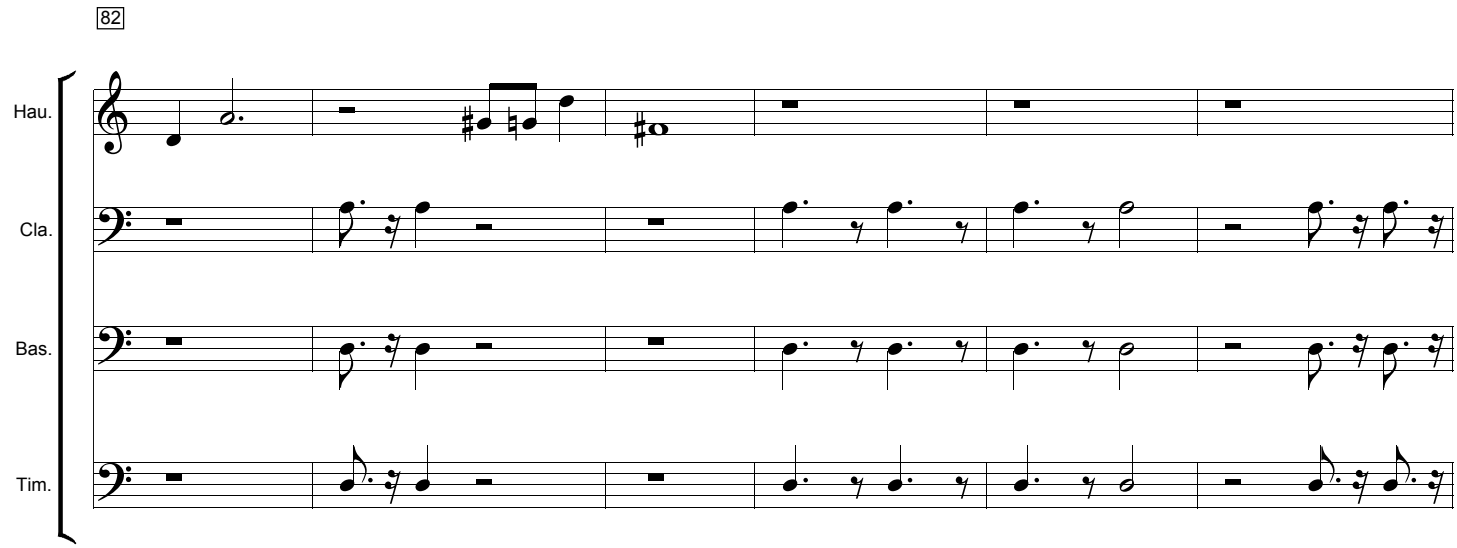

27
Hau.
Flu.
vio.
alt.
vio.
con.


36
Hau.
Flu.
vio.
alt.
vio.
con.

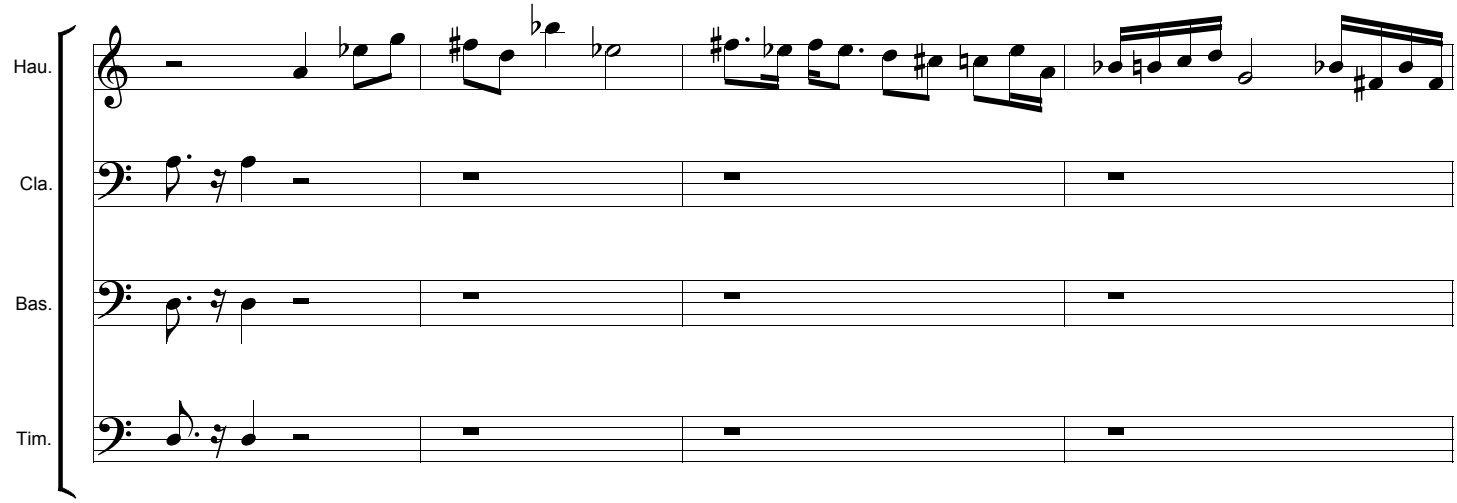

45
Hau.
Flu.
vio.
alt.
vio.
con.
54
Hau.
Flu.
vio.
alt.
vio.
con.
64
♩ = 120
p
Hau.
3
68
Hau.


72
Hau.
Cla.
Bas.
Tim.
f
f
f

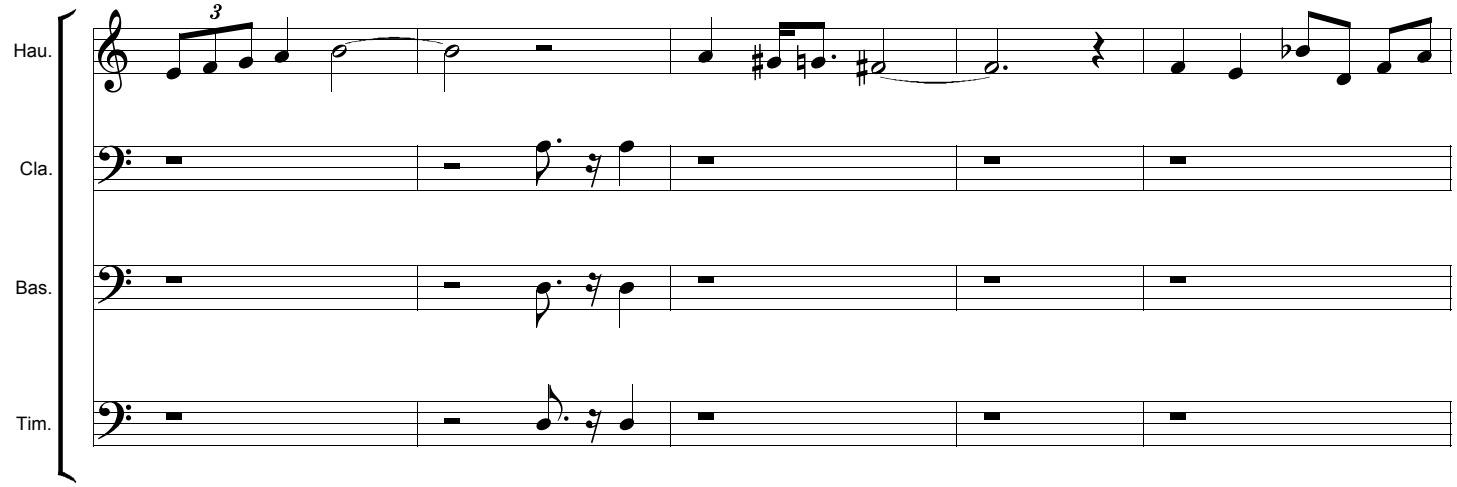

77
Hau.
Cla.
Bas.
Tim.


82
Hau.
Cla.
Bas.
Tim.

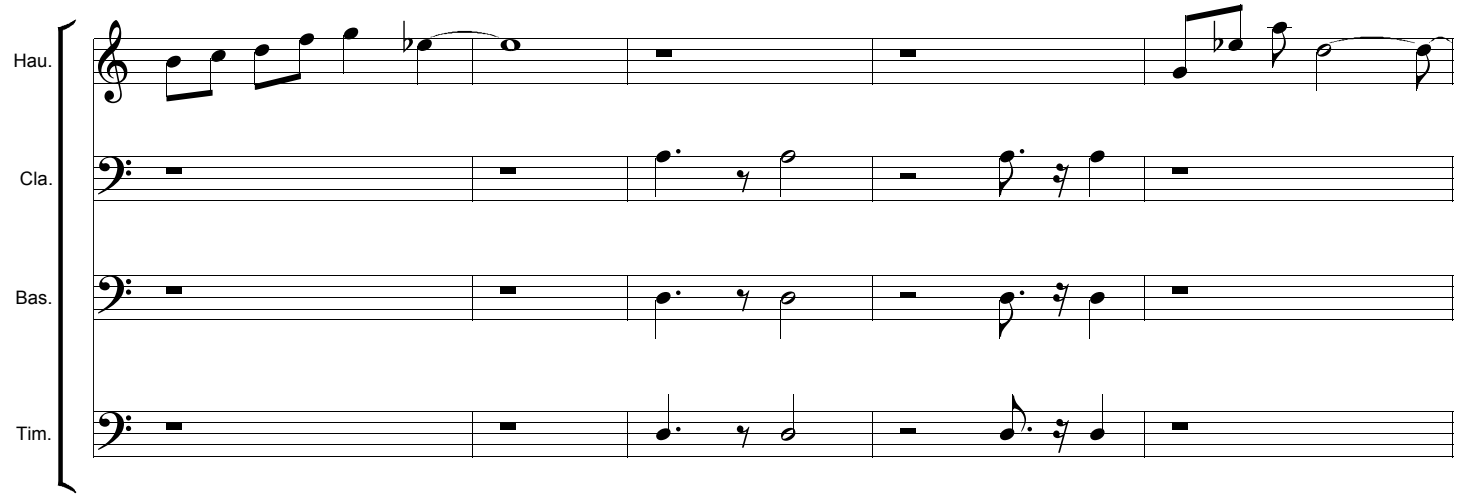
88

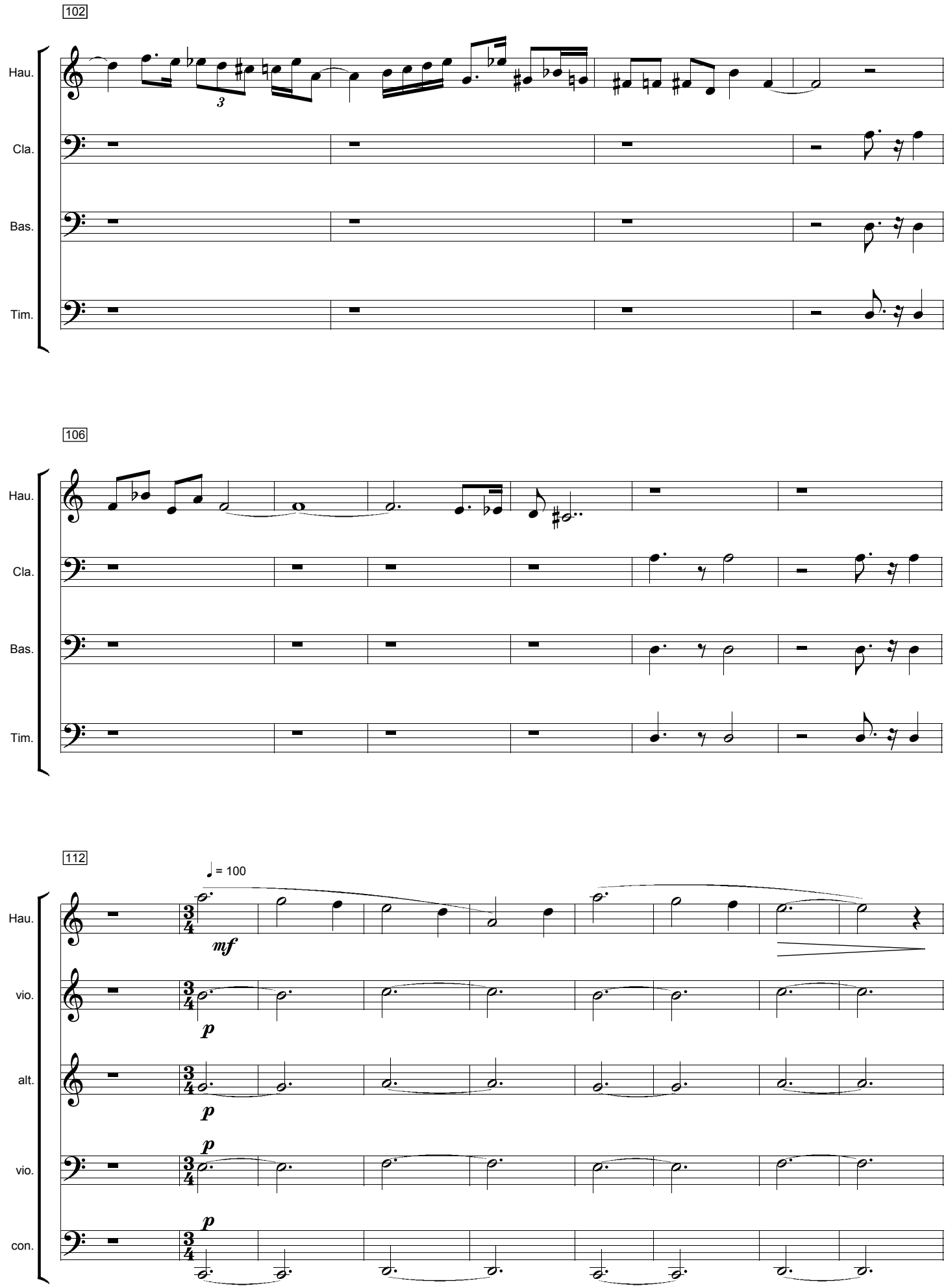


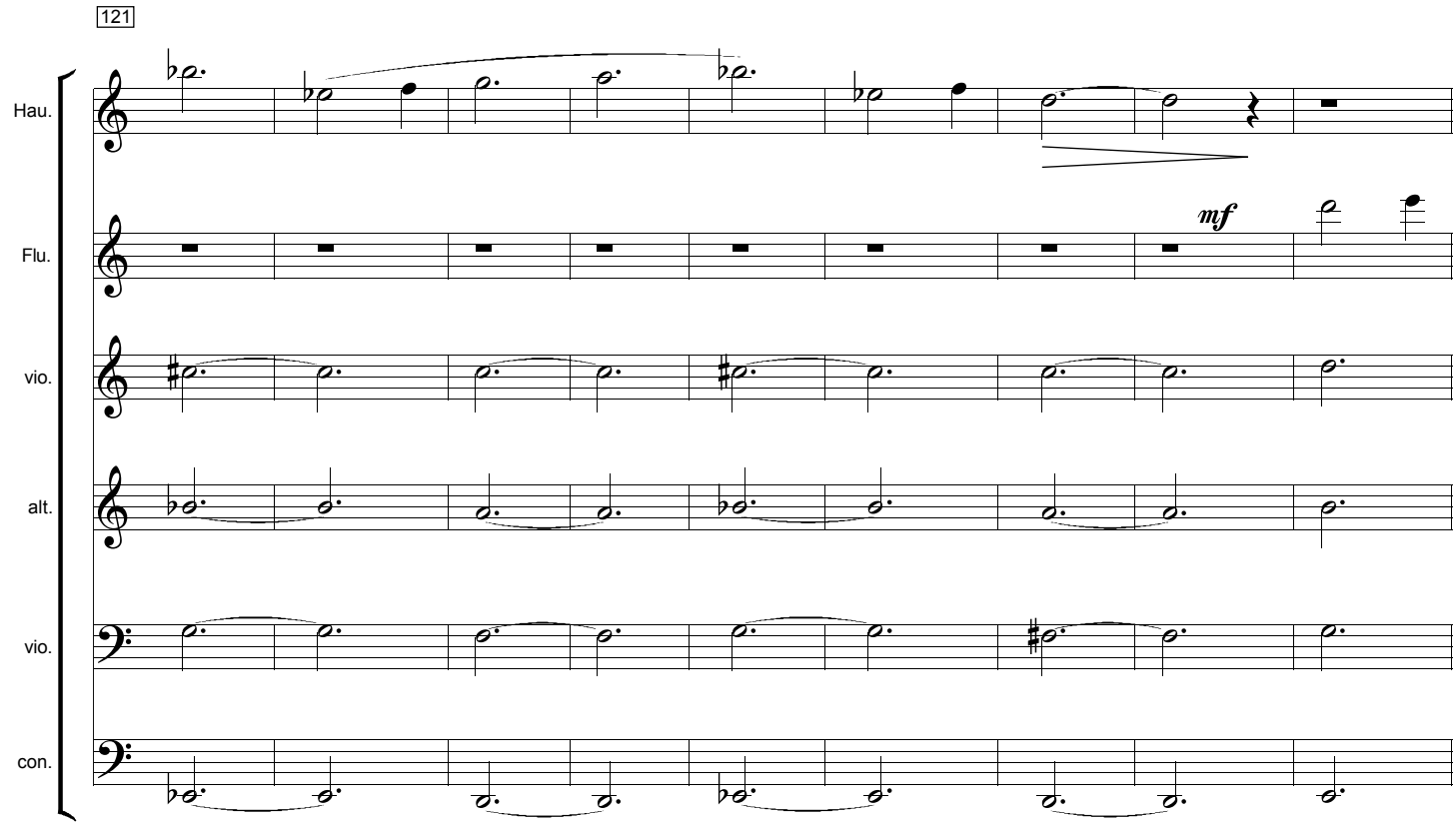
92

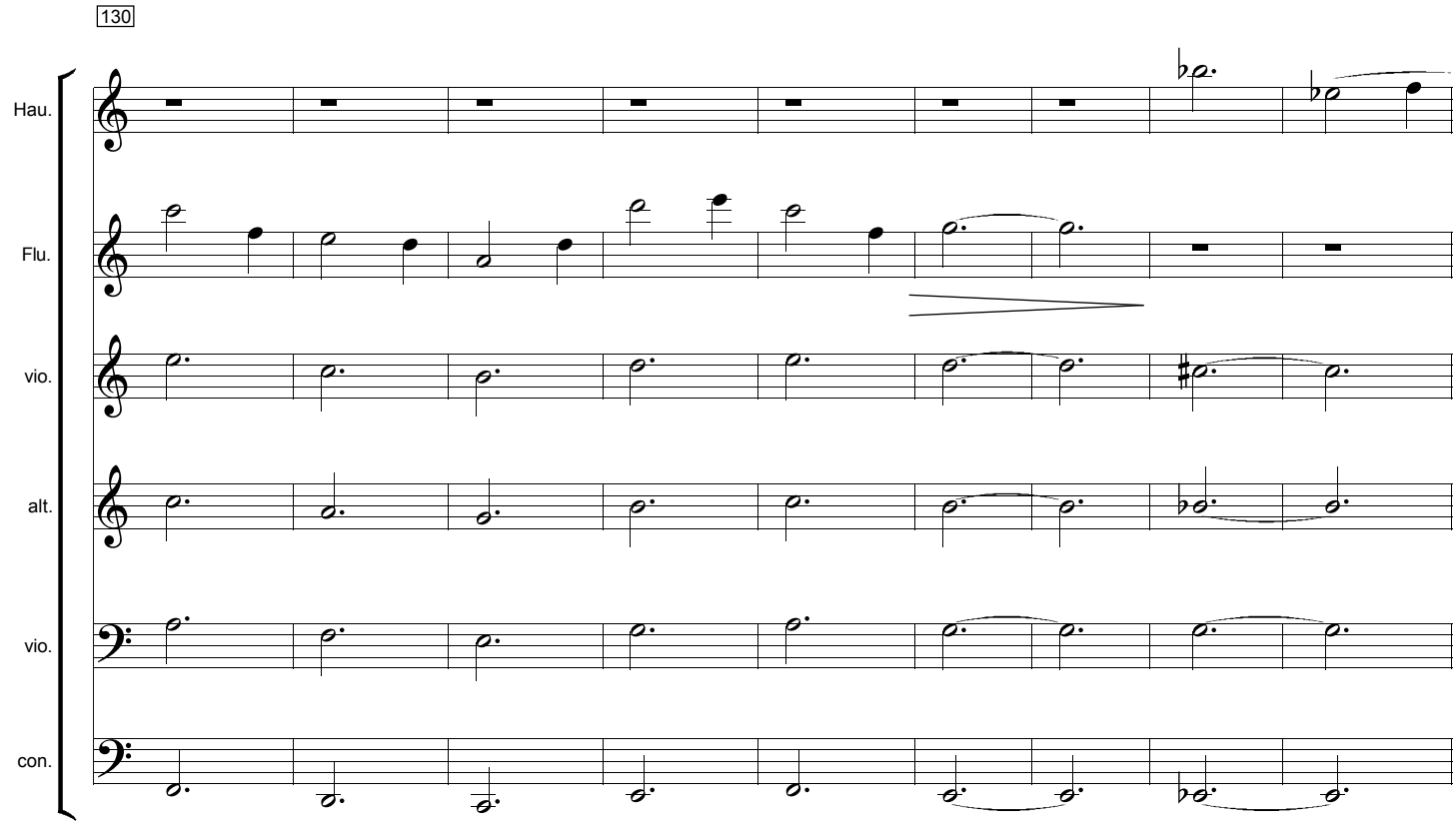


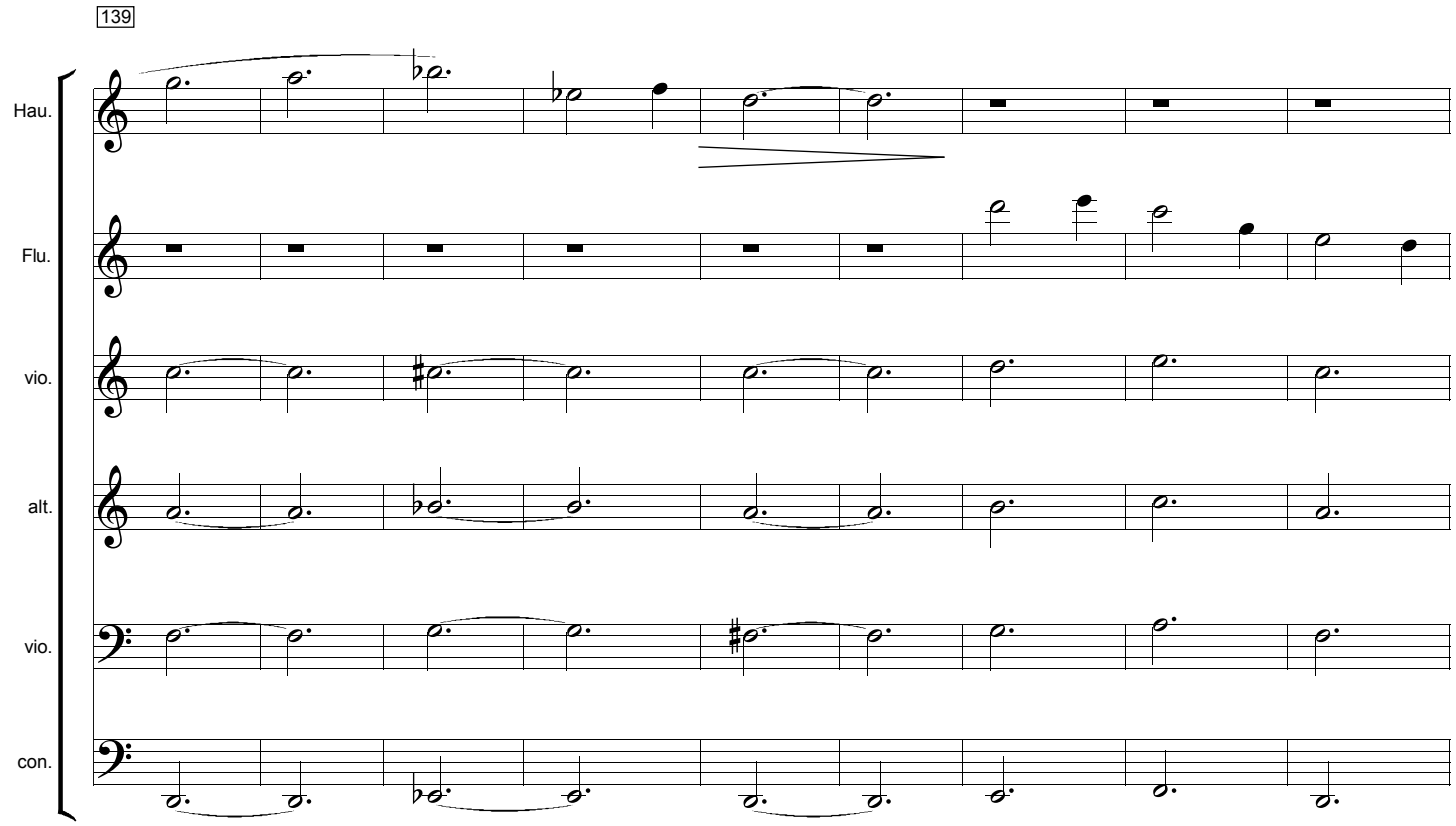
97

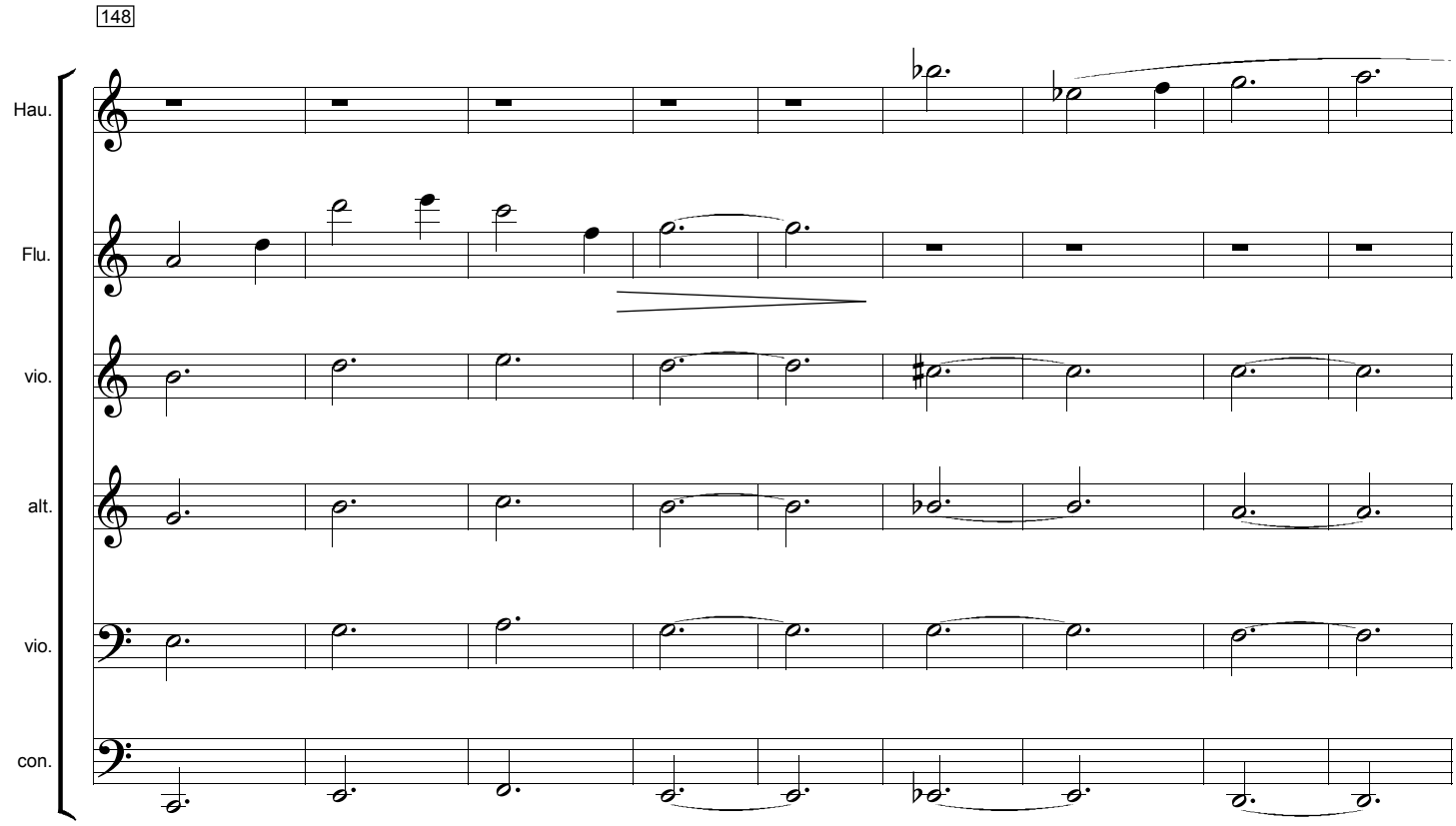


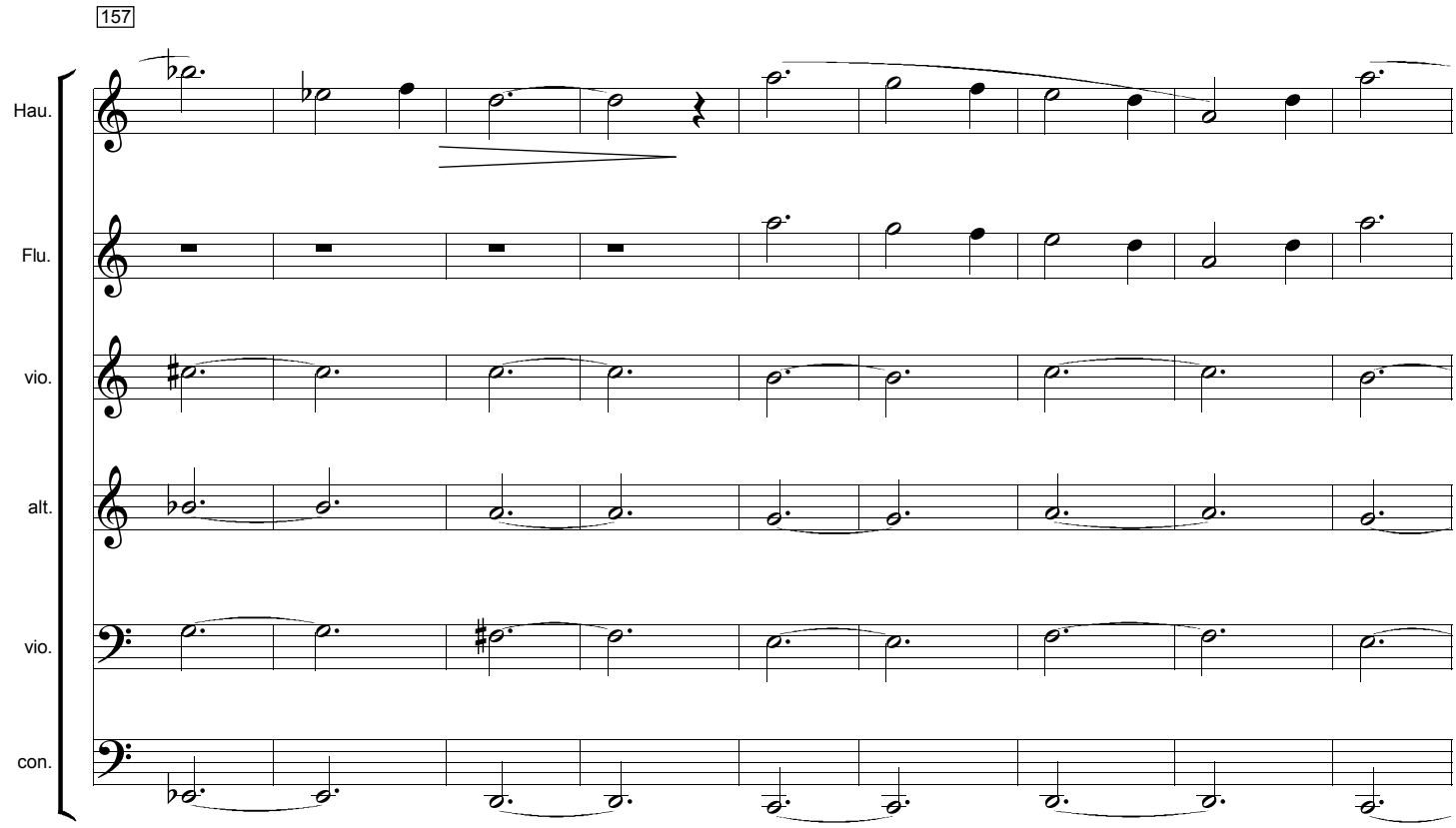

102
Hau.
Cla.
Bas.
Tim.
106
Hau.
Cla.
Bas.
Tim.
112
♩ = 100
Hau.
mf
vio.
p
alt.
p
vio.
p
con.
p

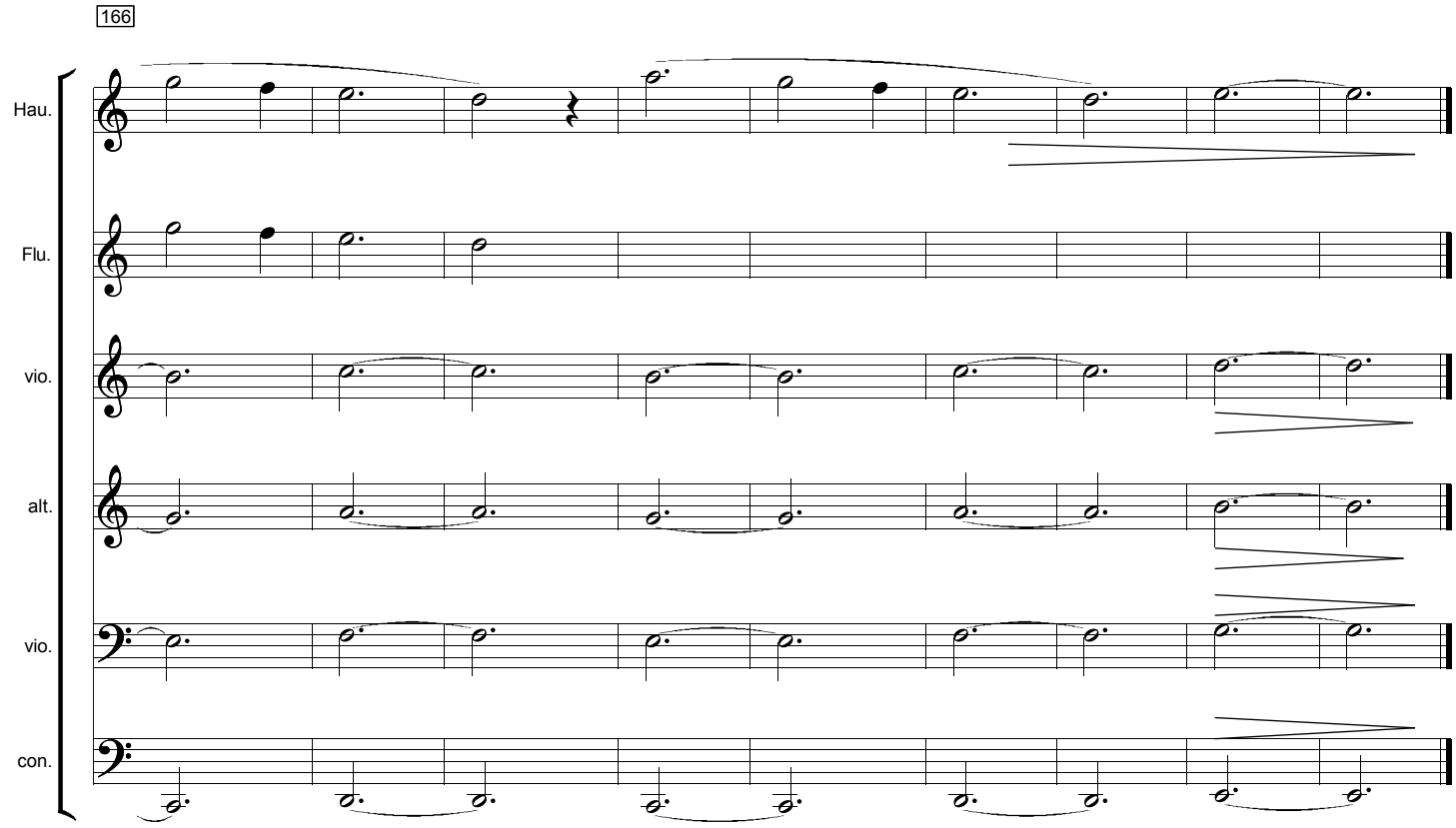

121
Hau.
Flu.
mf
vio.
alt.
vio.
con.


130
Hau.
Flu.
vio.
alt.
vio.
con.


139
Hau.
Flu.
vio.
alt.
vio.
con.


148
Hau.
Flu.
vio.
alt.
vio.
con.


157
Hau.
Flu.
vio.
alt.
vio.
con.


166
Hau.
Flu.
vio.
alt.
vio.
con.

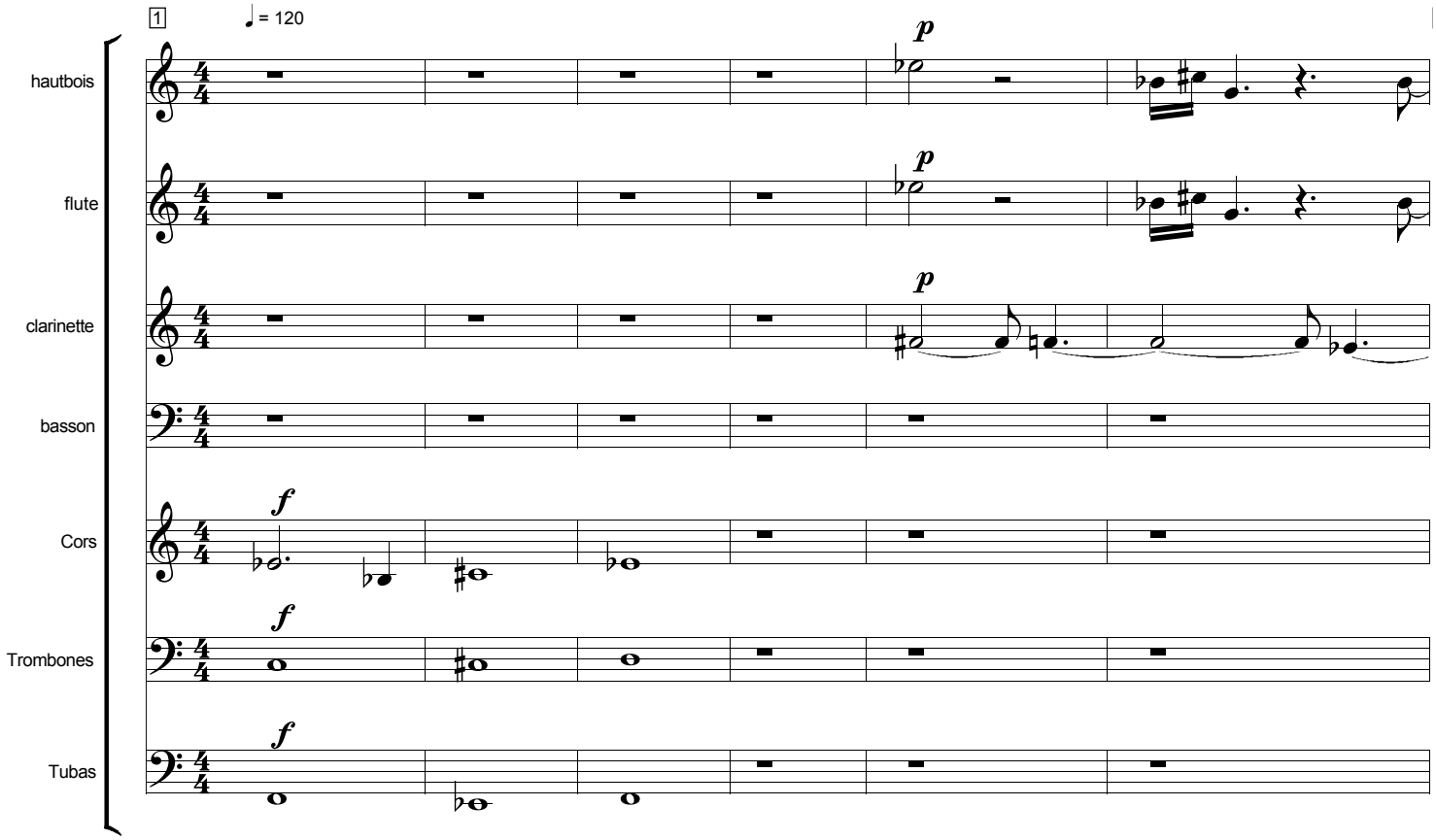
OVNI Cinquième mouvement

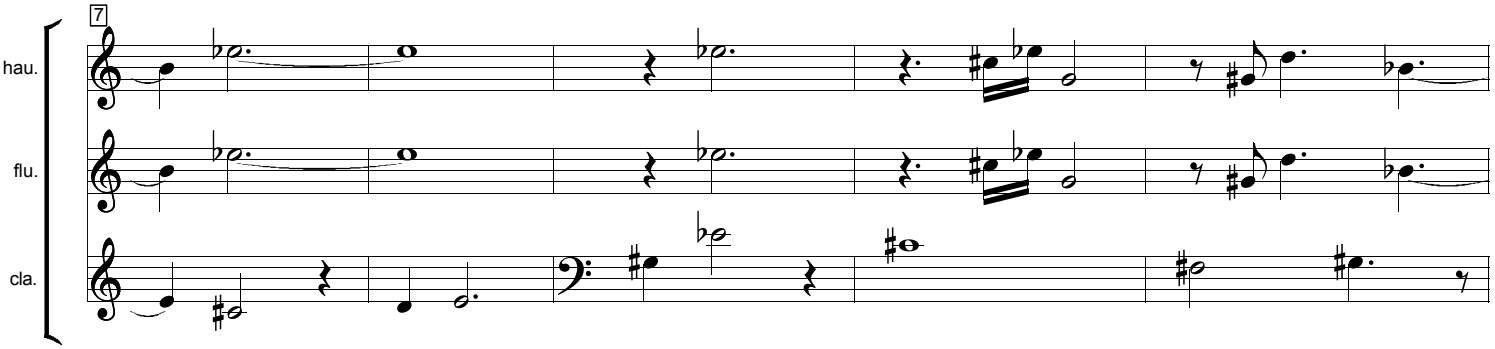
Jean Pierre Prudent

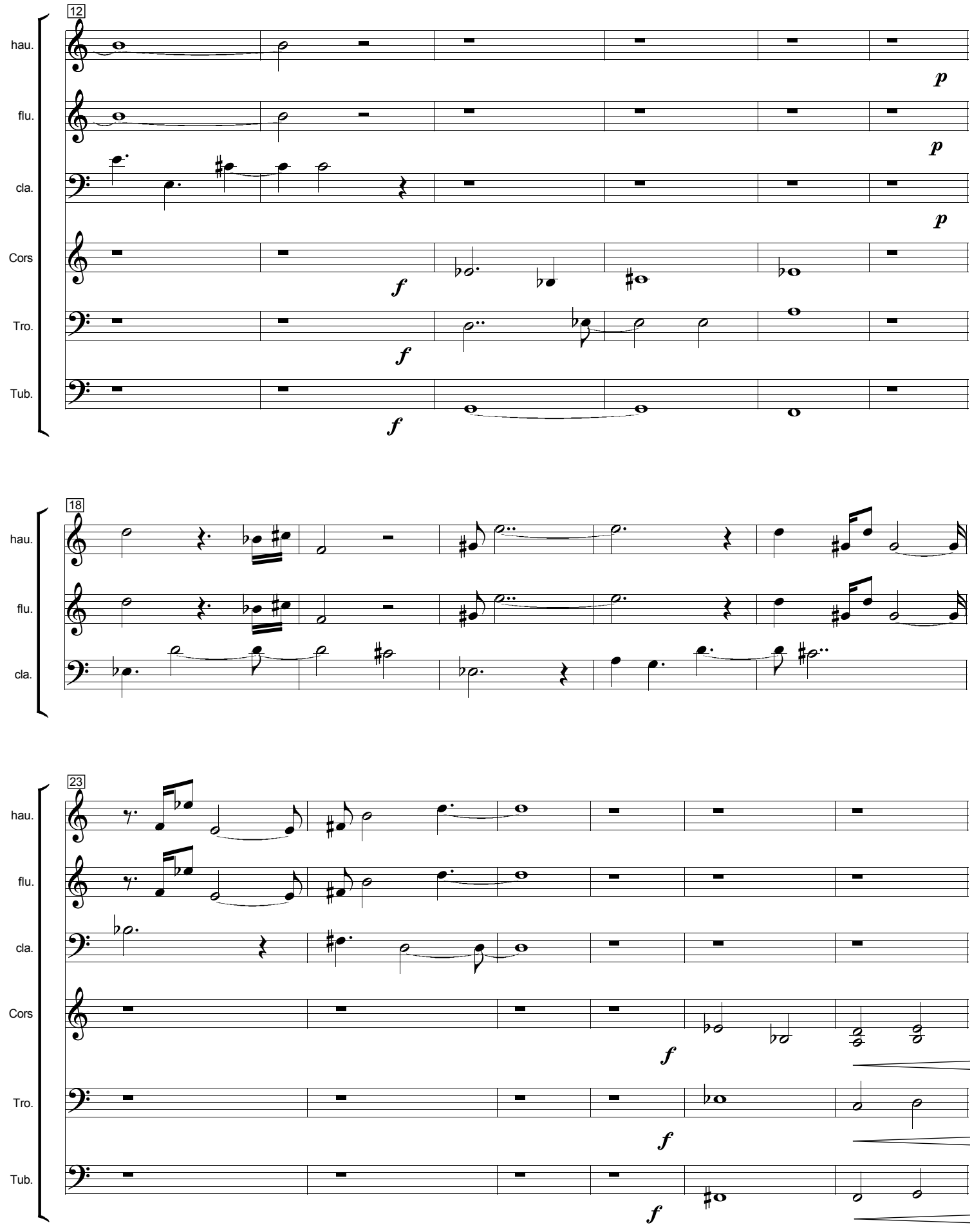
Les visiteurs sont gentils, l'univers s'ouvre à nous, l'avenir nous sourit.
Le ciel, plein d'objets lumineux se remplit ...

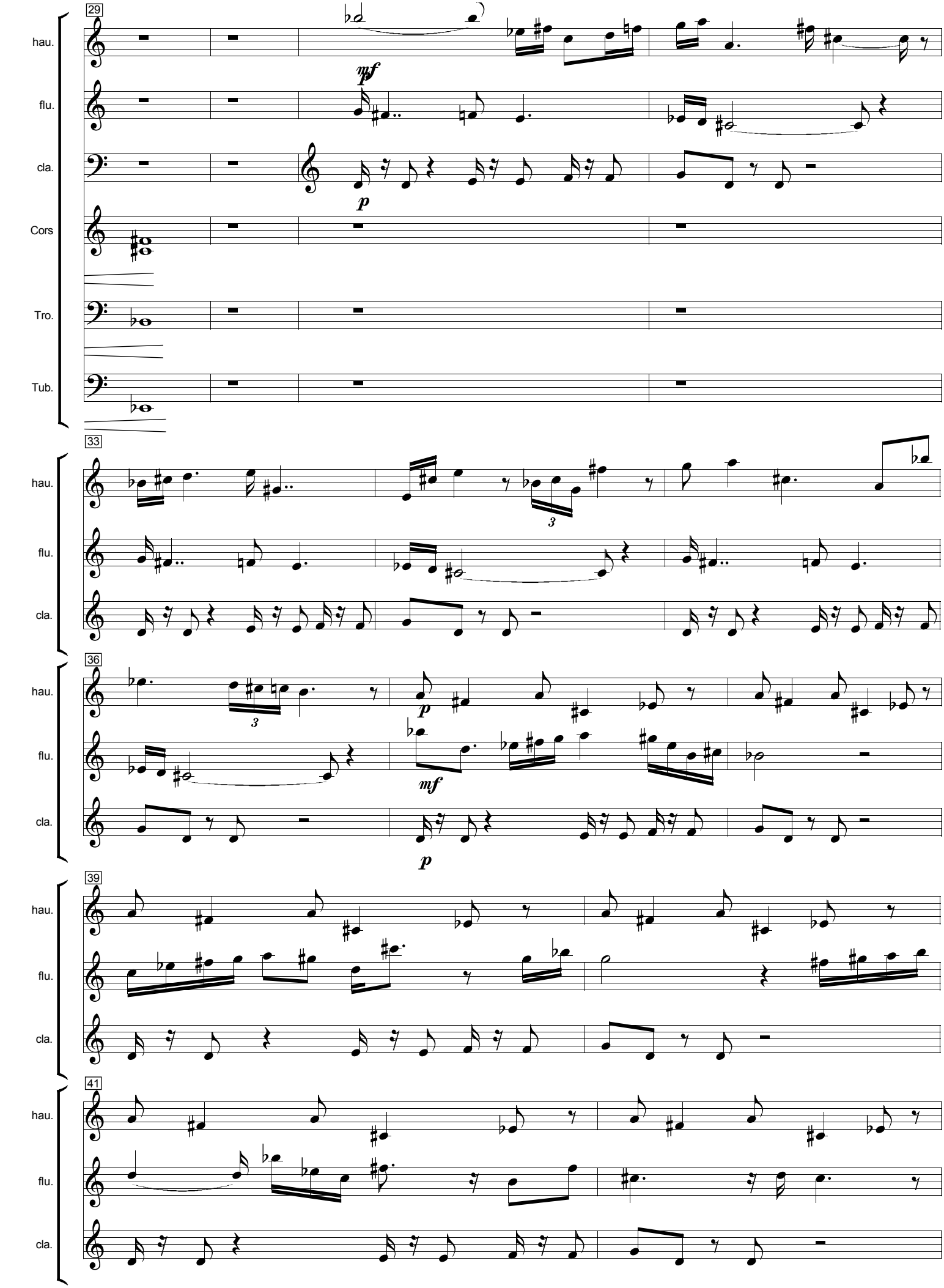
Le bugles peuvent doubler certaines notes des cuivres éventuellement transposées.

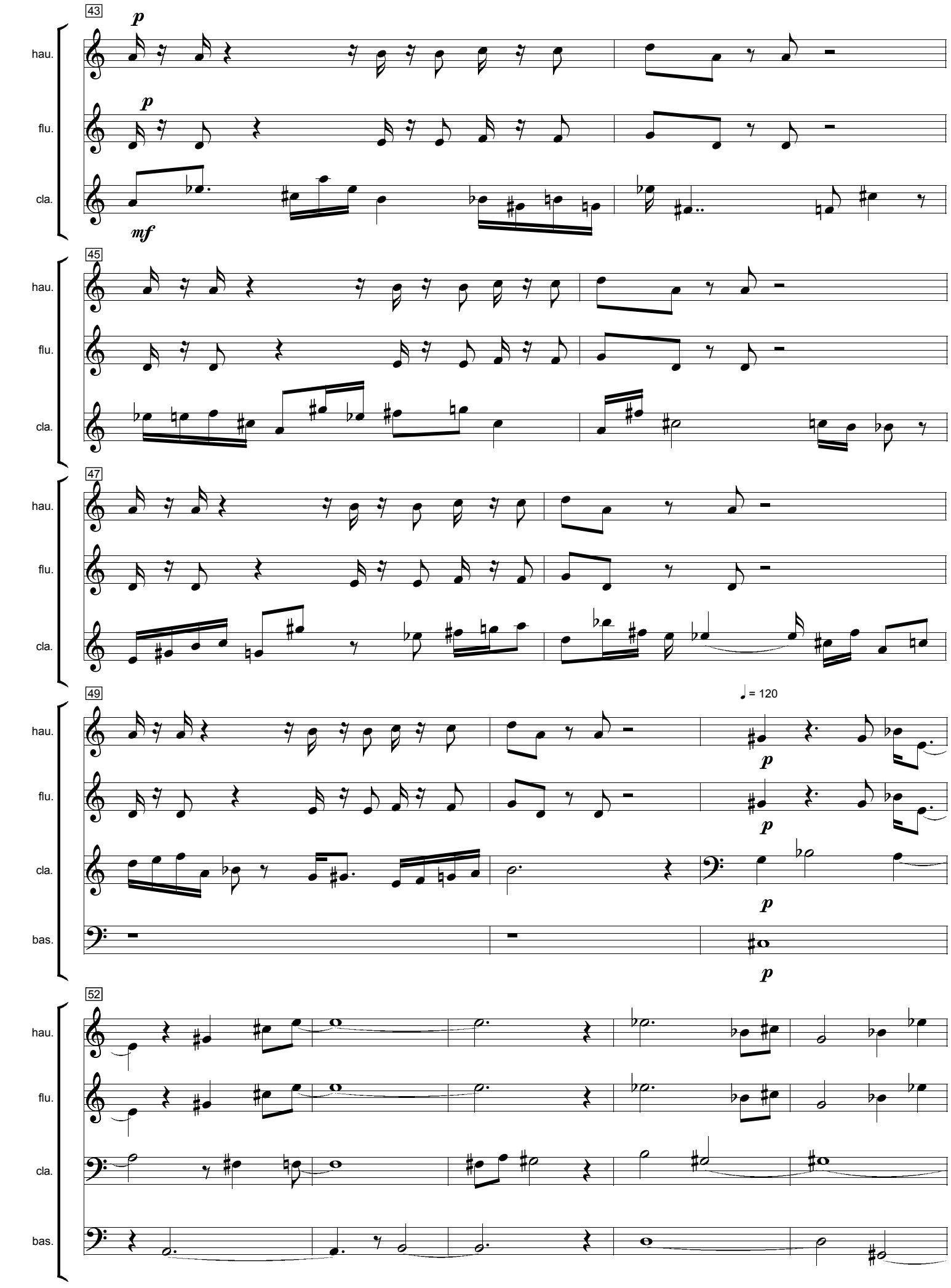
On peut ajouter des sons électroniques au morceau.

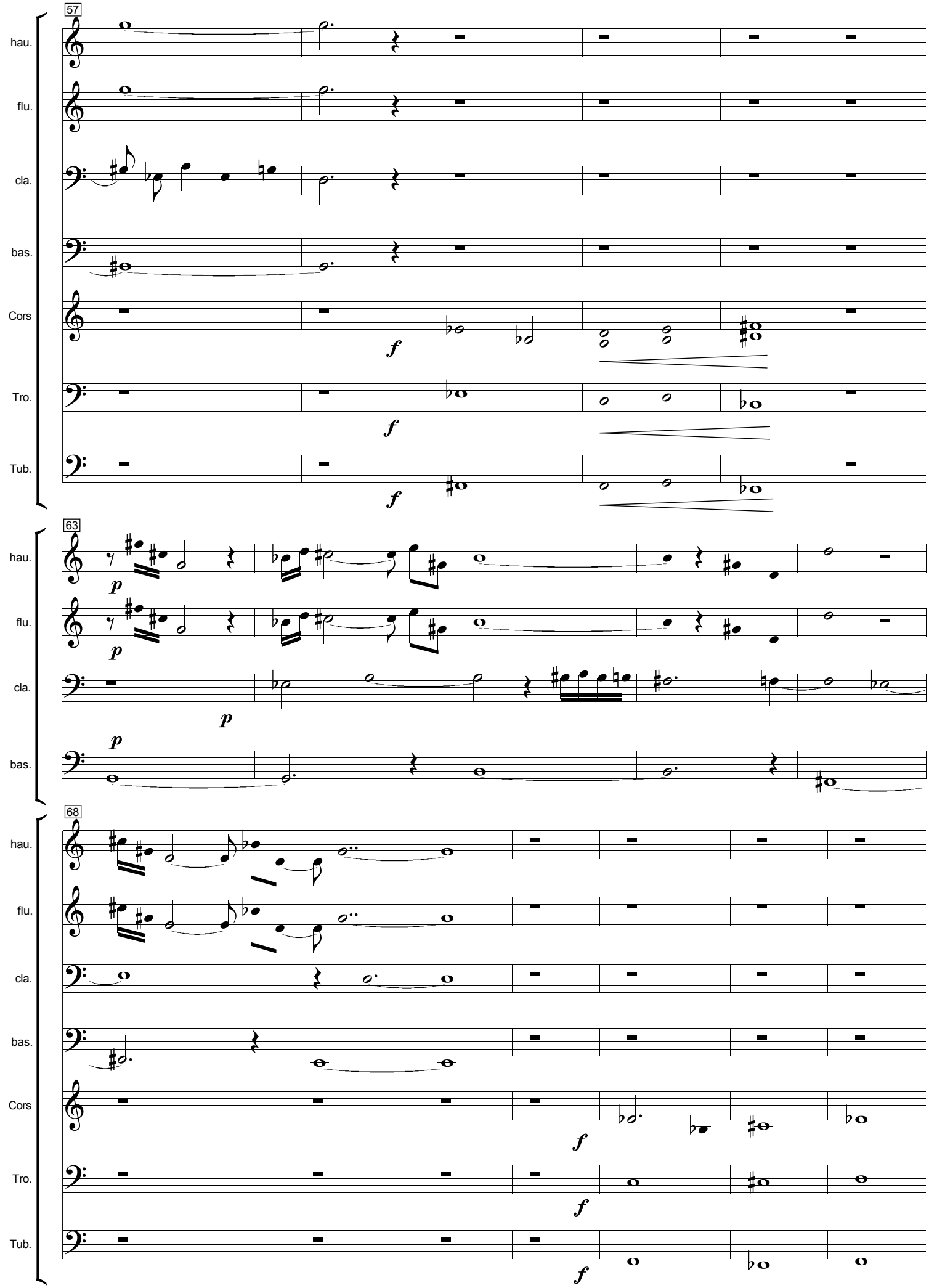


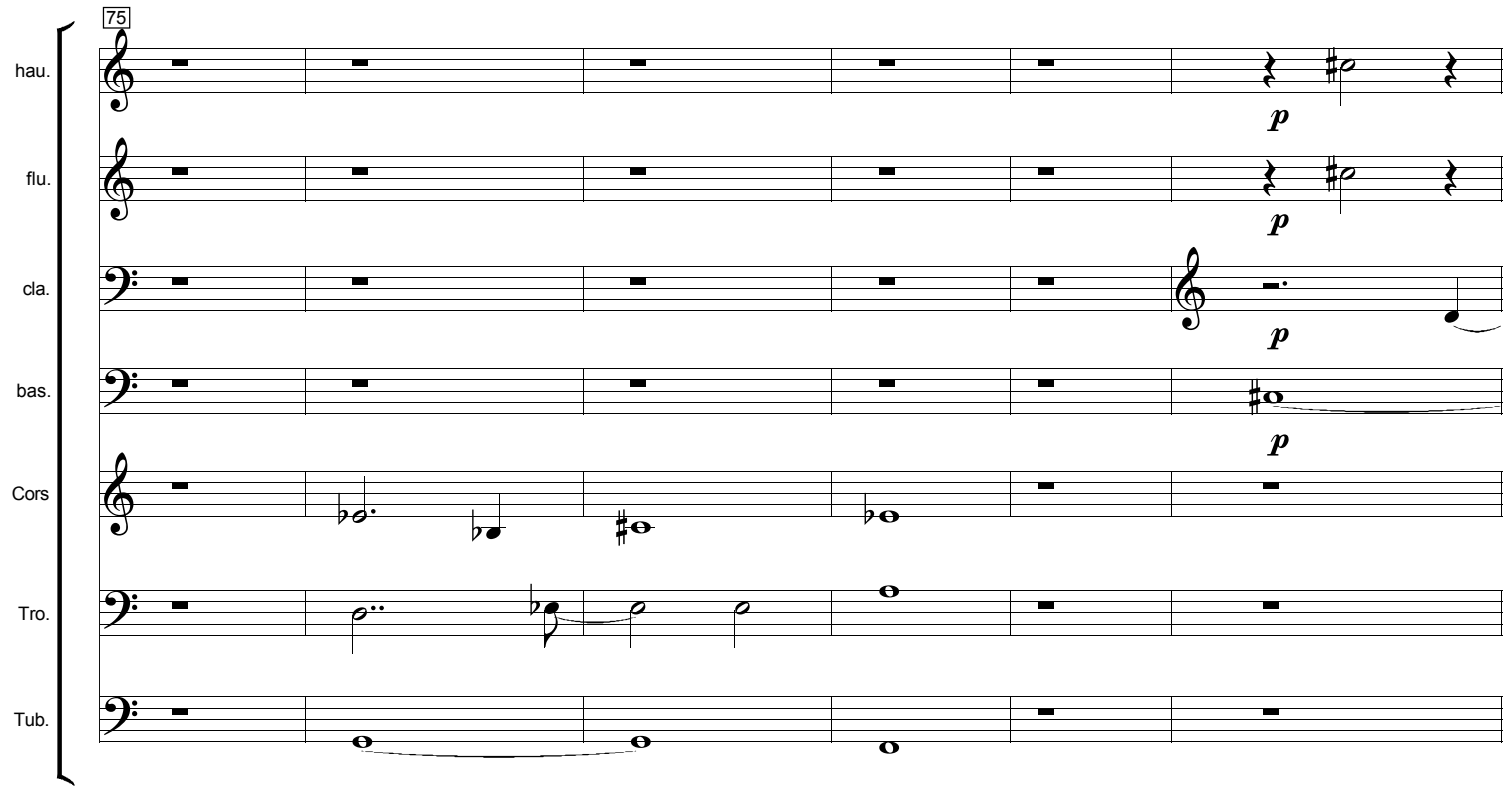


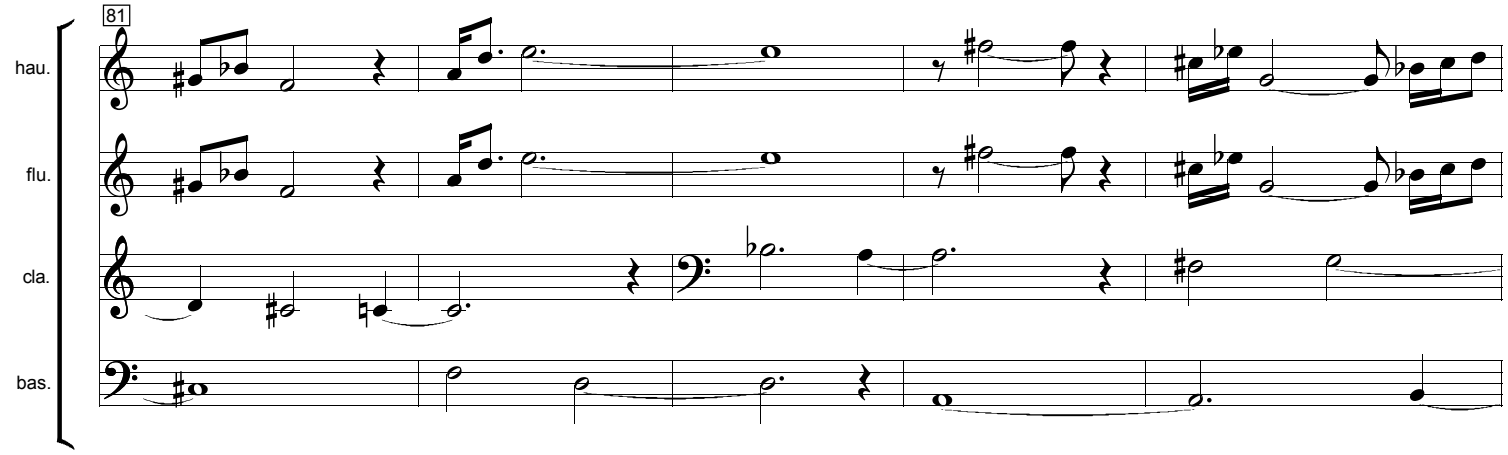

12
hau.
flu.
cla.
Cors
Tro.
Tub.
p
p
p
f
f
f
18
hau.
flu.
cla.
23
hau.
flu.
cla.
Cors
Tro.
Tub.
f
f
f

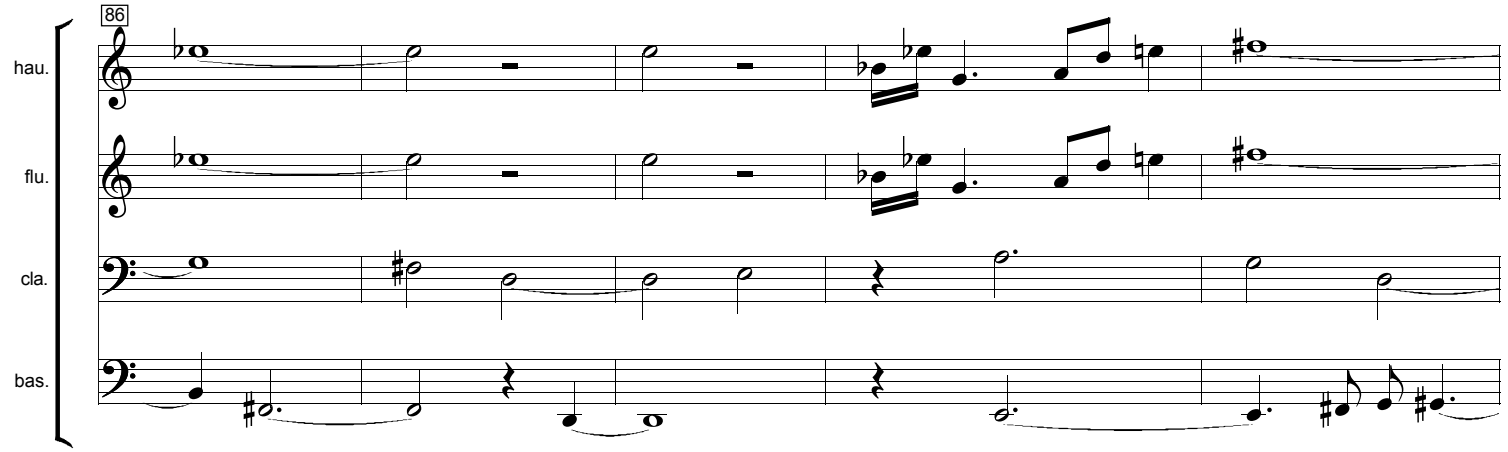

29
hau.
flu.
cla.
Cors
Tro.
Tub.
mf
p
33
3
36
3
p
mf
p
39
41

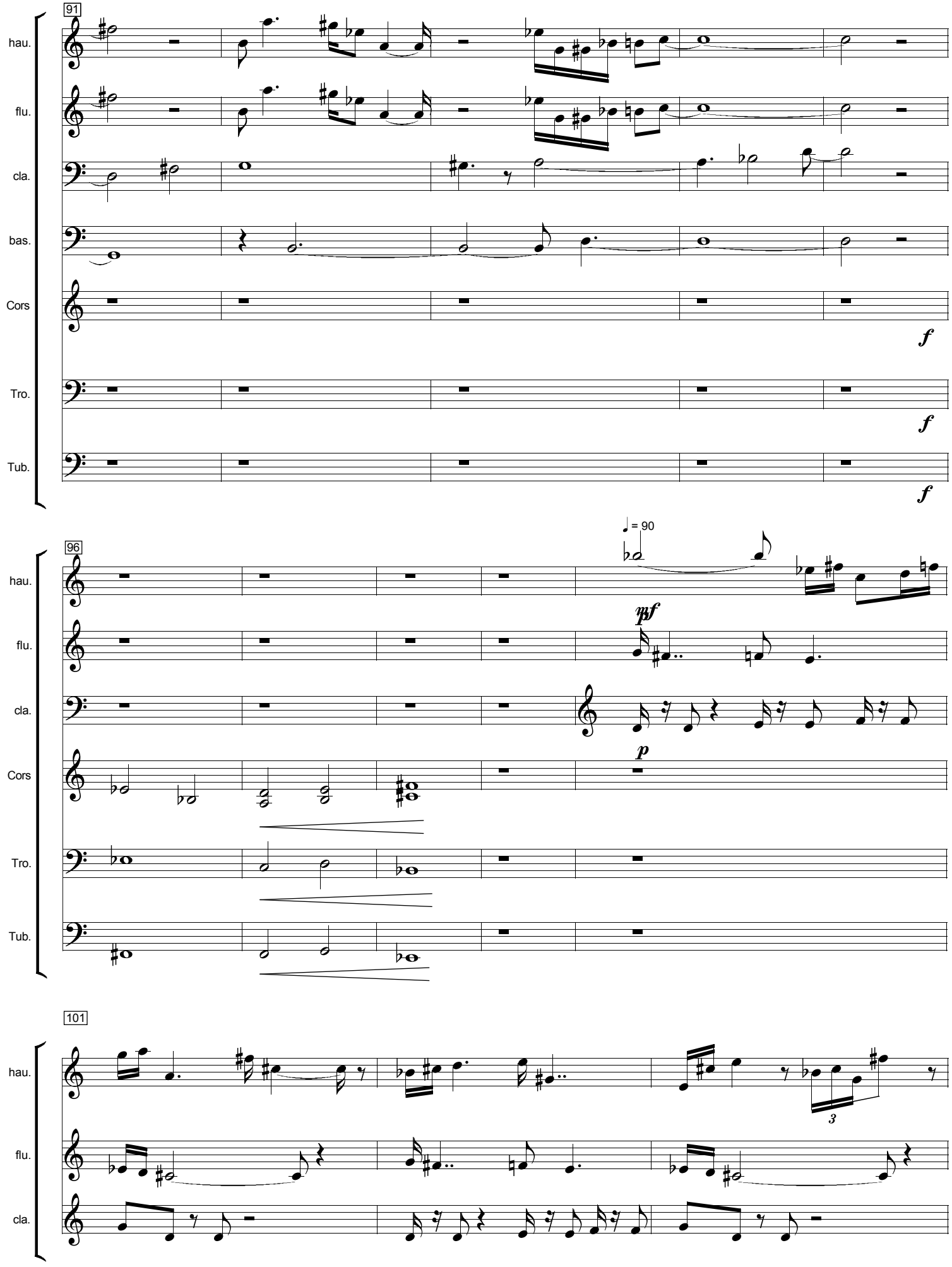

43
p
hau.
p
flu.
cla.
mf
45
hau.
flu.
cla.
47
hau.
flu.
cla.
49
♩ = 120
hau.
p
flu.
p
cla.
p
bas.
p
52
hau.
flu.
cla.
bas.

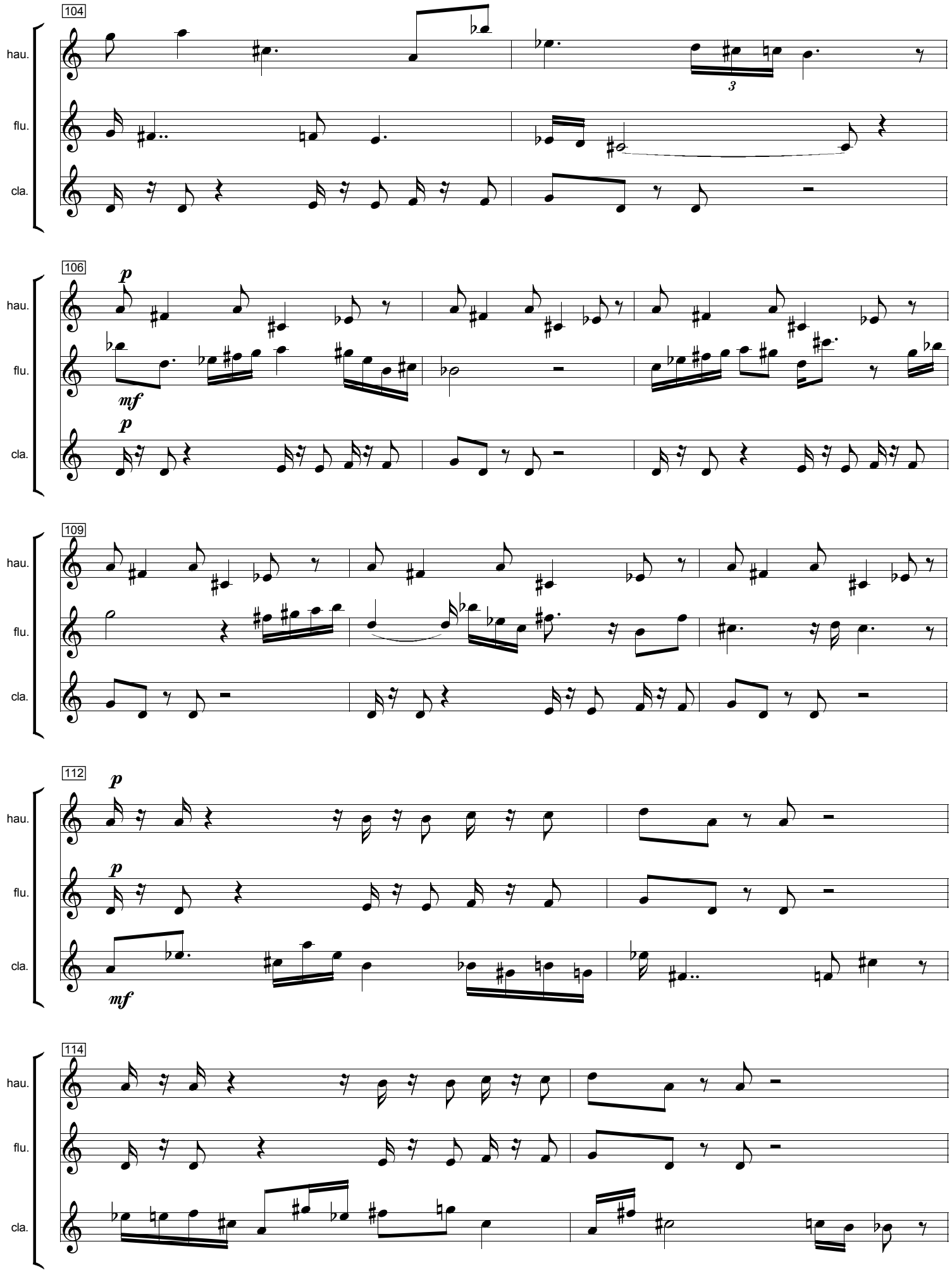

57
hau.
flu.
cla.
bas.
Cors
Tro.
Tub.
f
63
p
68

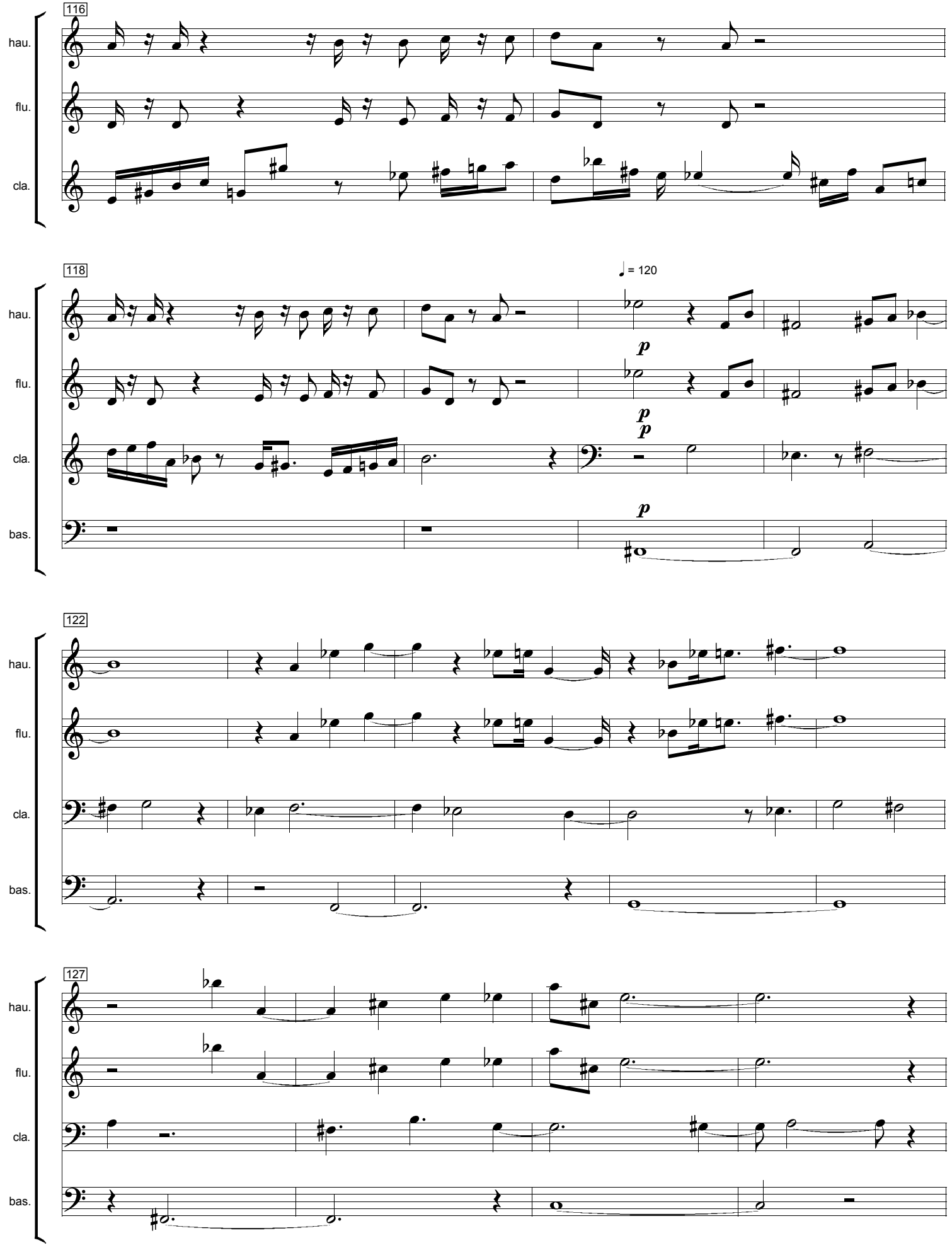

75
hau.
flu.
cla.
bas.
Cors
Tro.
Tub.
p
p
p
p

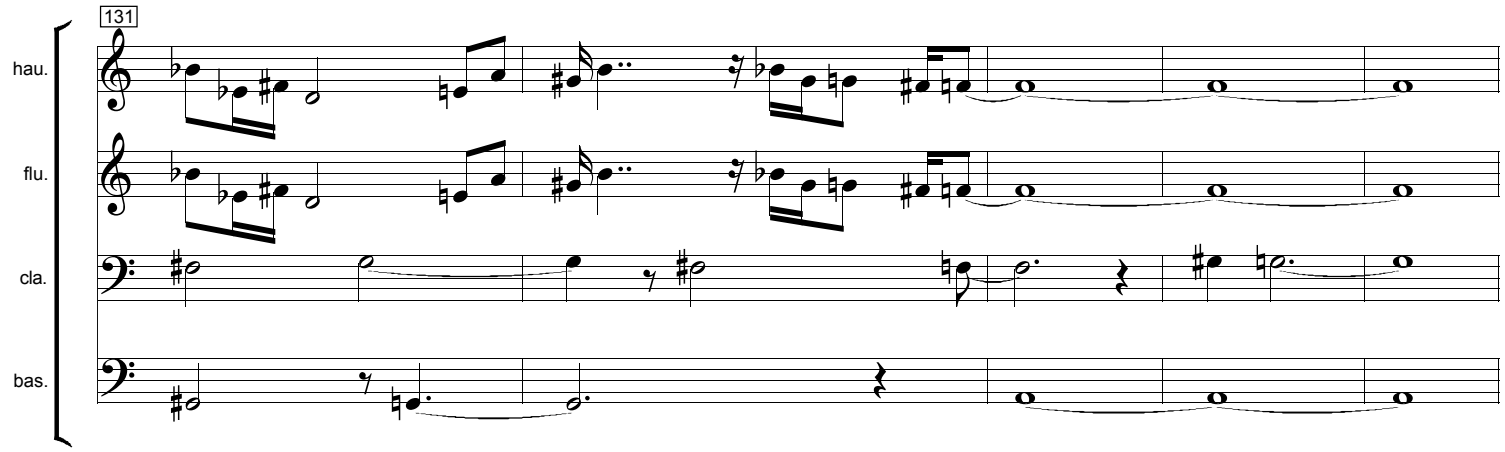

81
hau.
flu.
cla.
bas.

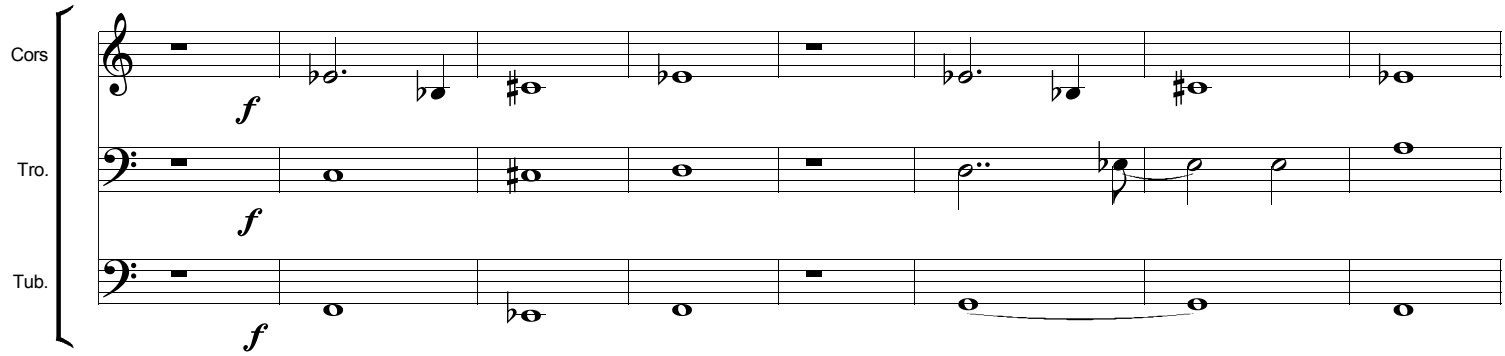

86
hau.
flu.
cla.
bas.

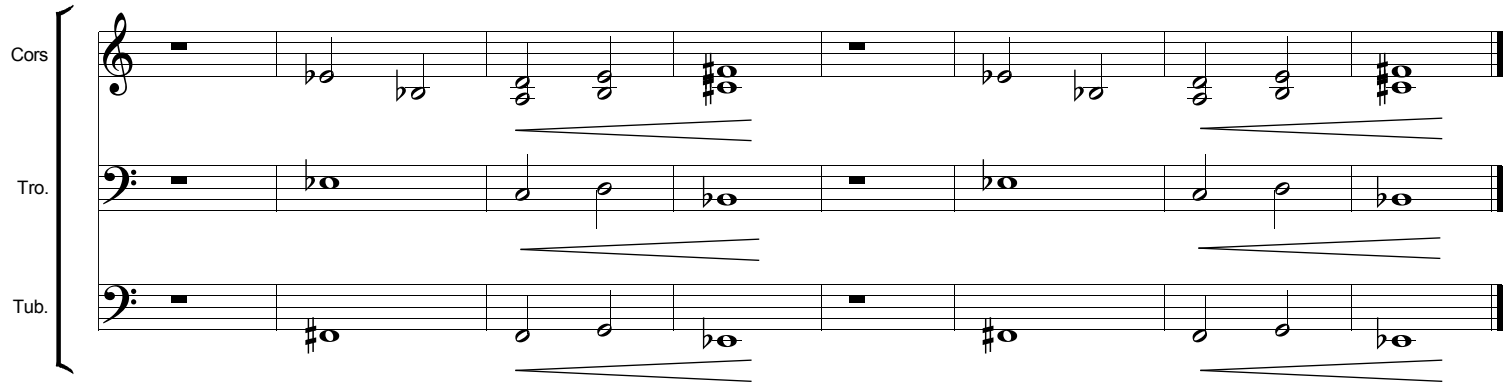

91
hau.
flu.
cla.
bas.
Cors
Tro.
Tub.
f
f
f
96
♩ = 90
hau.
flu.
cla.
Cors
Tro.
Tub.
mf
p
101
hau.
flu.
cla.
3


104
hau.
flu.
cla.
3
106
p
mf
p
109
112
p
p
mf
114


116
hau.
flu.
cla.
118
♩ = 120
p
p
p
p
bas.
122
127


131
hau.
flu.
cla.
bas.


Cors
Tro.
Tub.
f
f
f

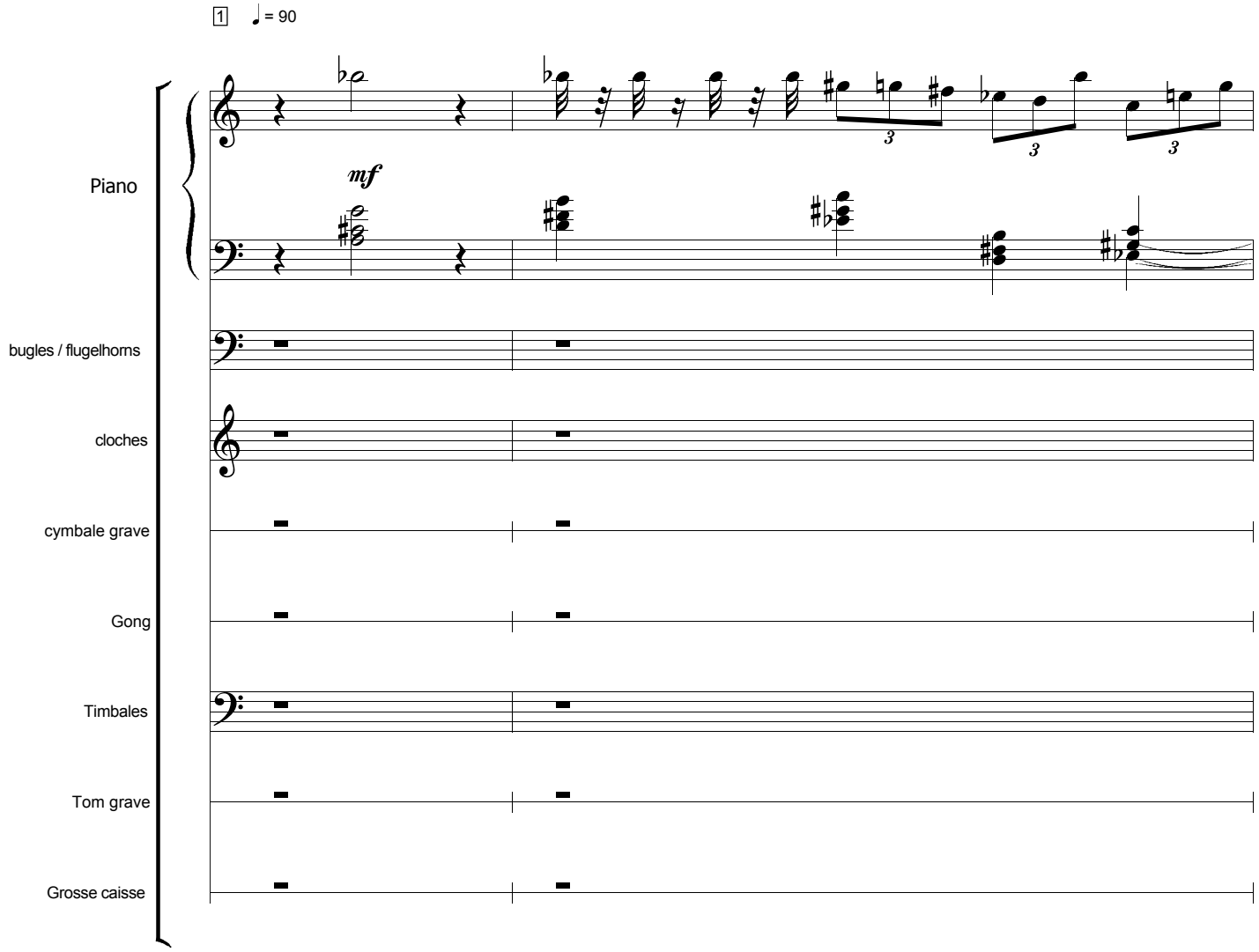

Cors
Tro.
Tub.

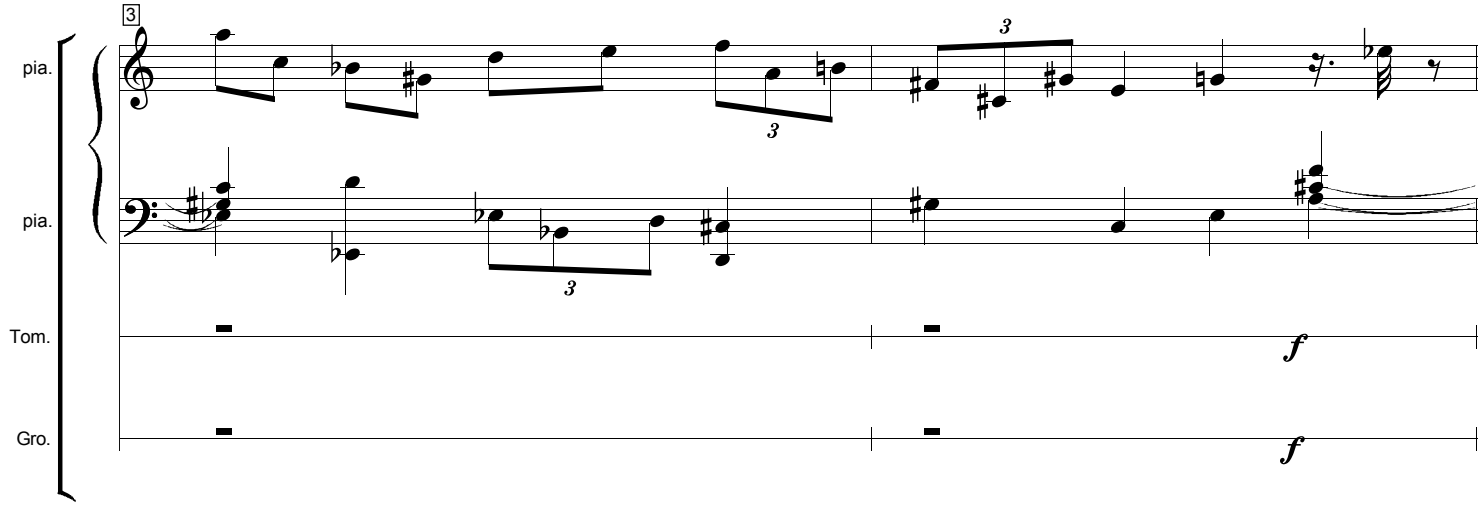
OVNI Sixième mouvement

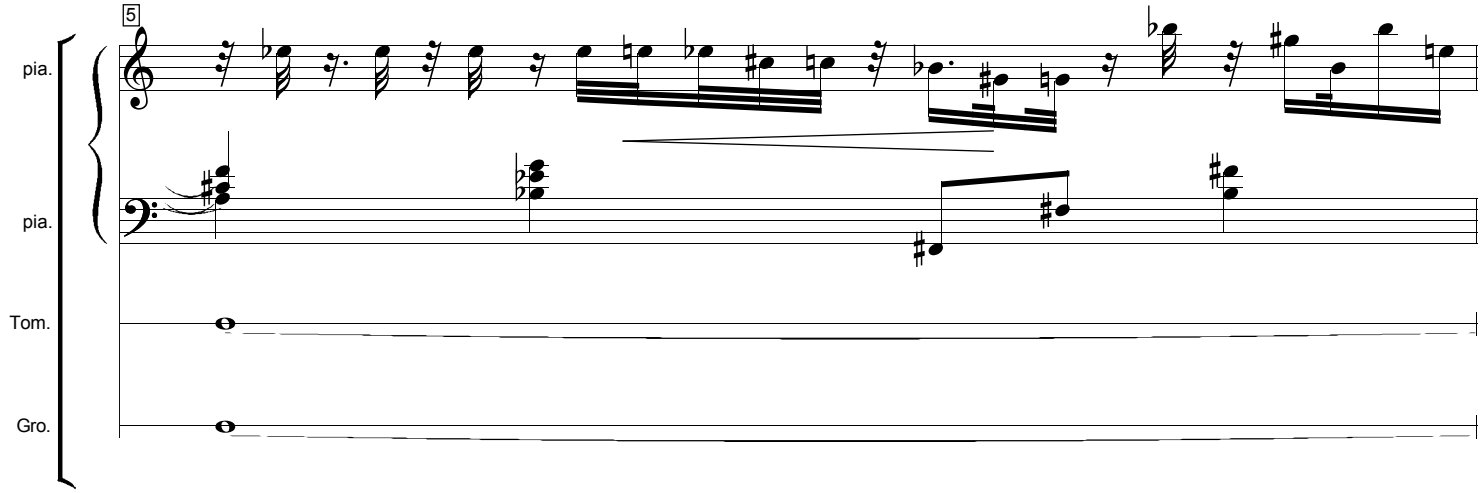
Copyright (c) 2006 par Jean Pierre Prudent

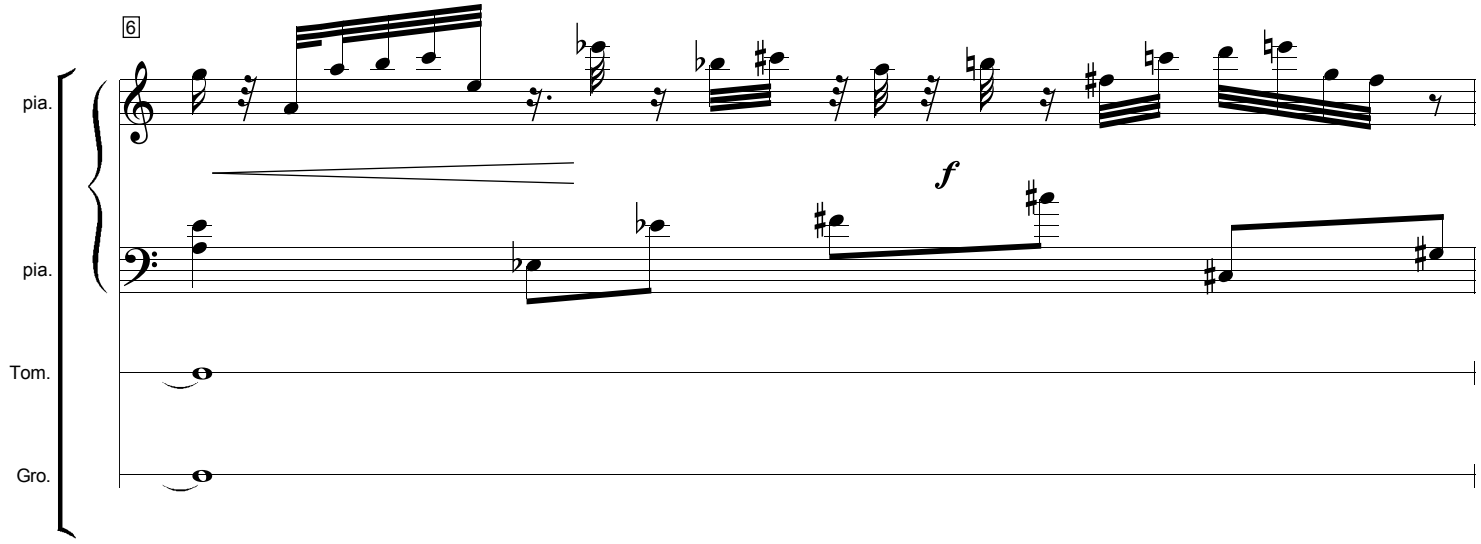
Nous sommes bien trop peu évolués. Nous leur sommes des fourmis, ils ne nous voient même pas.
Impossible de se comprendre,un gouffre de temps nous sépare. Peu d'expériences communes
et les mots ne fonctionnent pas.Fin de l'histoire. Il ne nous reste que le lapin de pâques à déguster ...

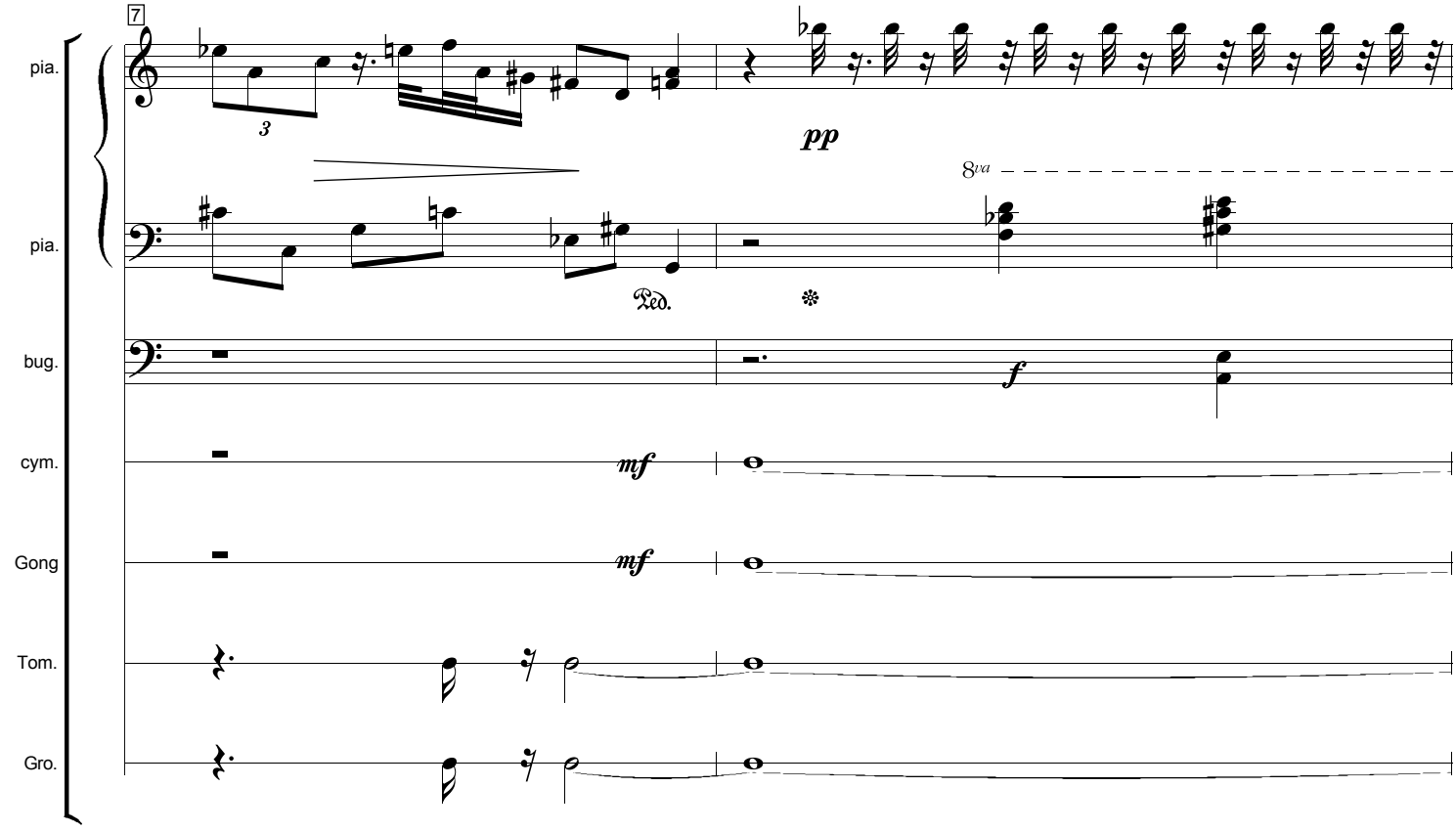
On peut ajouter des bruitages electroniques et/ou sons naturels.
Les durées longues aux percussions indiquent un "degré de résonance".
pour les bugles (flugelhorns) : géométrie variable.
Faute de bugles employer l'association Tubas/Trombones/cors comme dans les autres pièces.
Ce morceau est en fait une musique non mesurée, les parties (et en particulier le piano)
sont à envisager sous forme d'un flot continu dans le temps.
Les mesures sont gardées uniquement pour faciliter la lecture.
Les "flots rythmiques" aux différentes parties sont parfois synchrones, parfois assymétriques.
Le piano peut être amplifié et son timbre éventuellement légèrement altéré,
ou remplacé par un piano électrique (Fender Rhodes ...)
Les cloches peuvent transposer librement et être doublées par un son de synthèse.

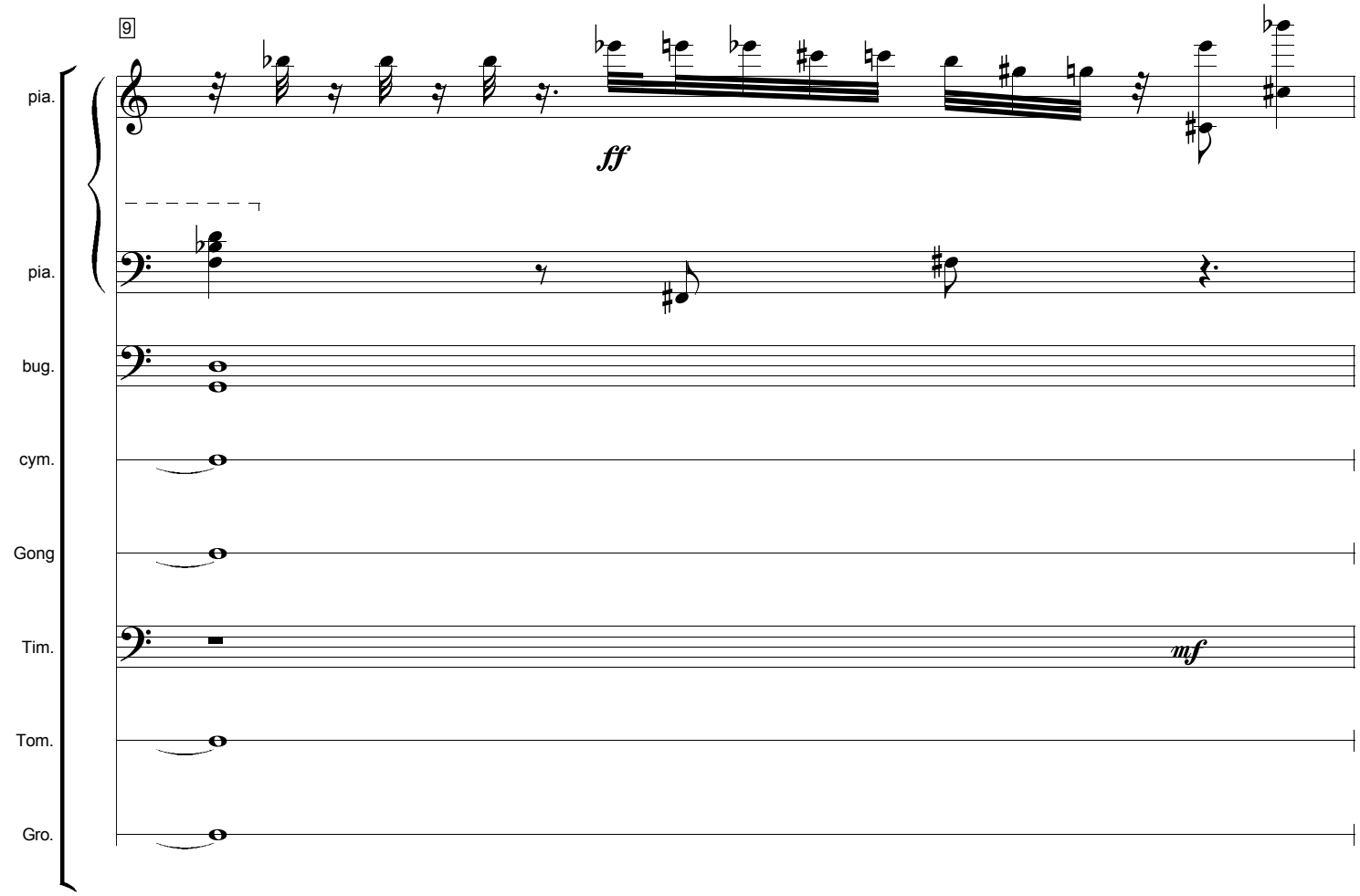


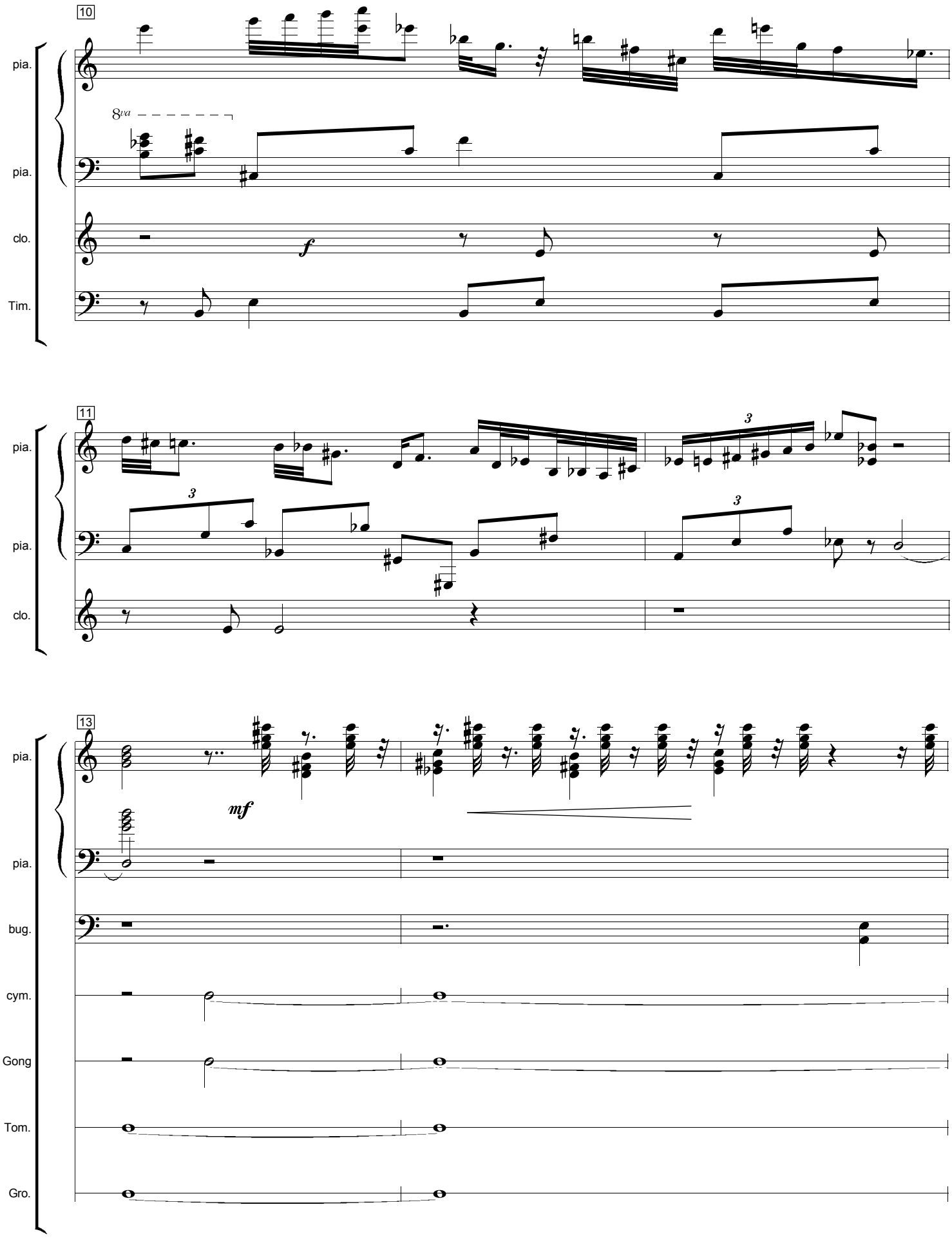

3
pia.
pia.
Tom.
Gro.
f
f

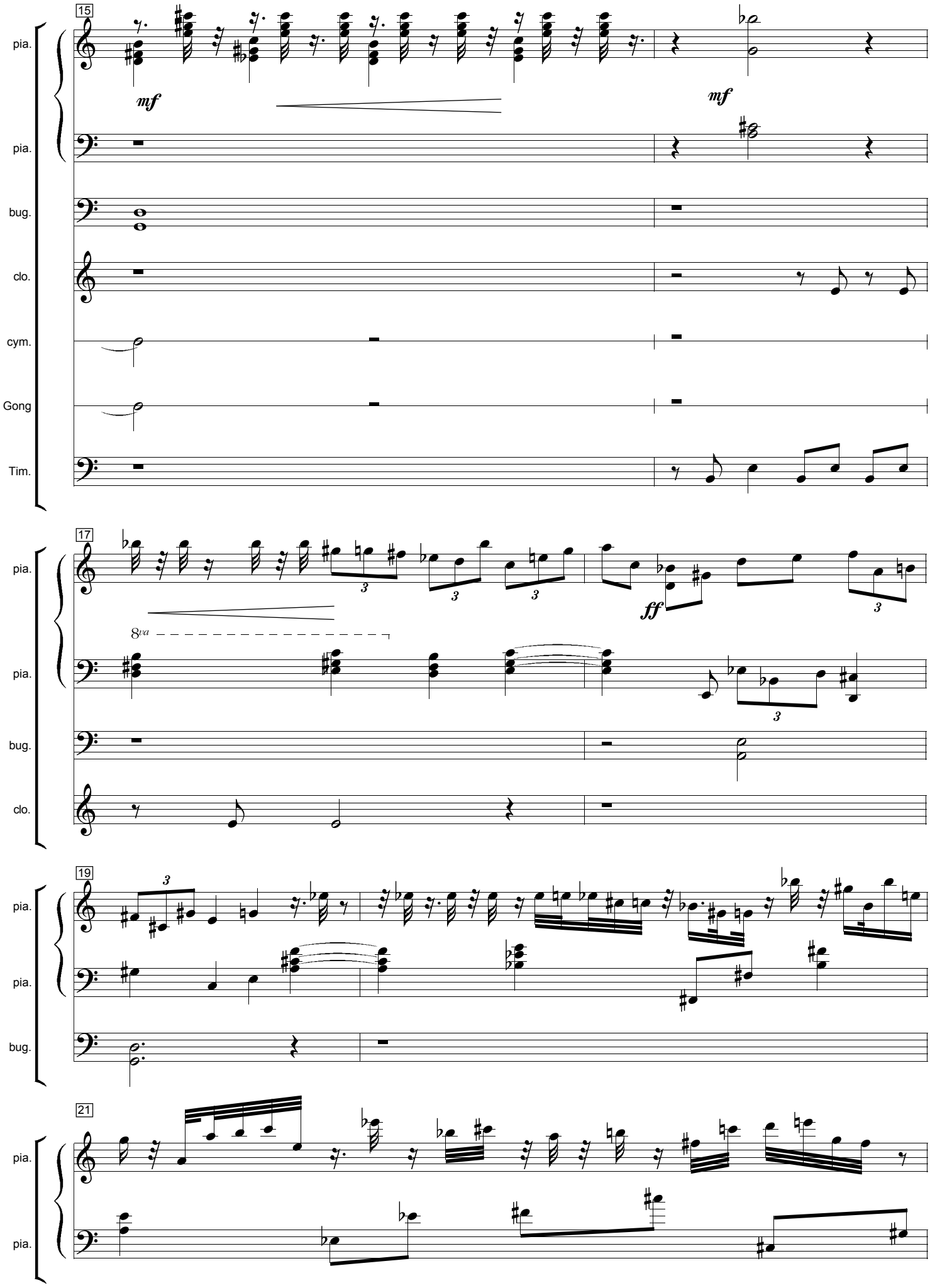

5
pia.
pia.
Tom.
Gro.

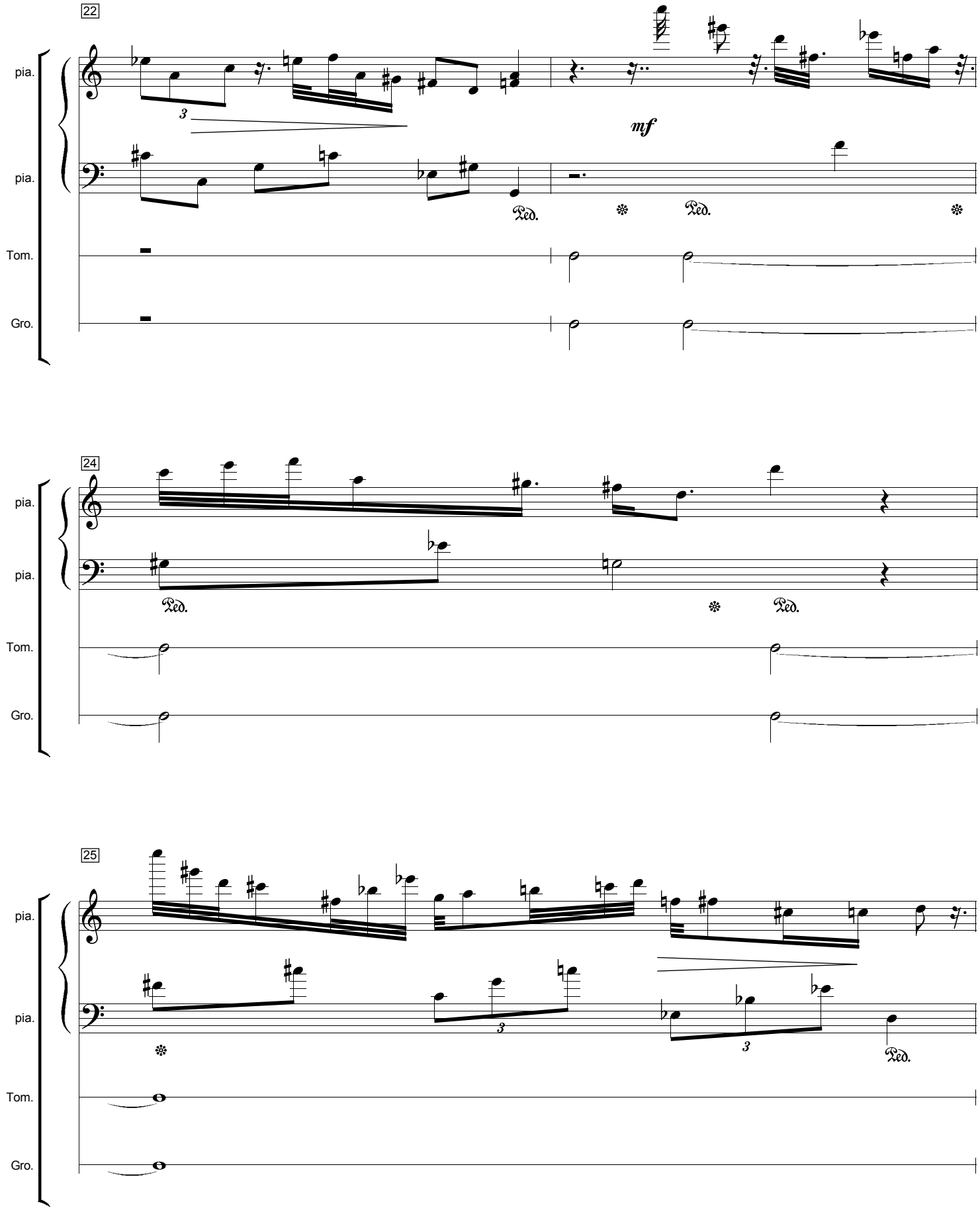

6
pia.
pia.
Tom.
Gro.
f

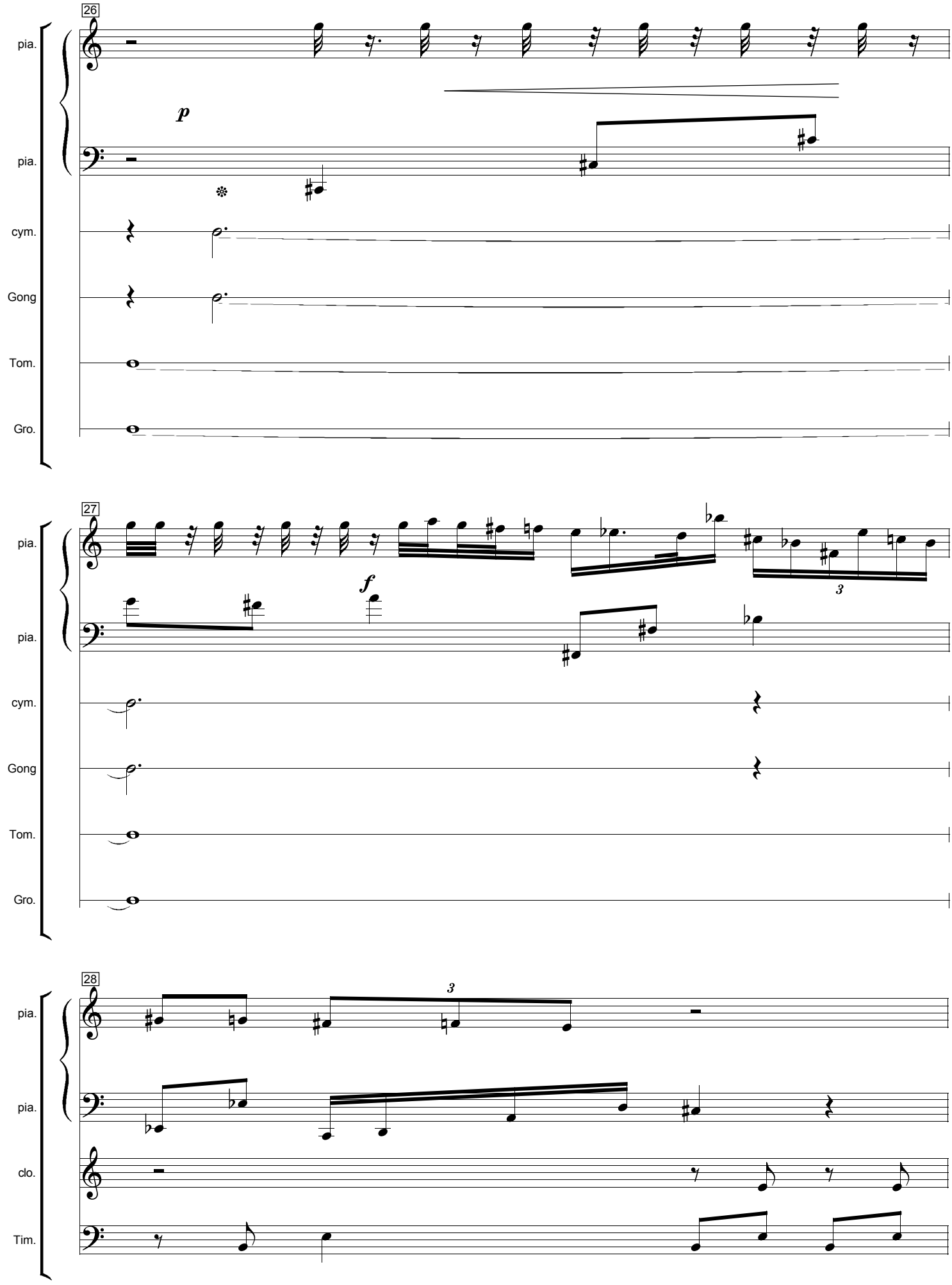

7
pia.
3
pp
8va
pia.
Ped.
bug.
f
cym.
mf
Gong
mf
Tom.
Gro.

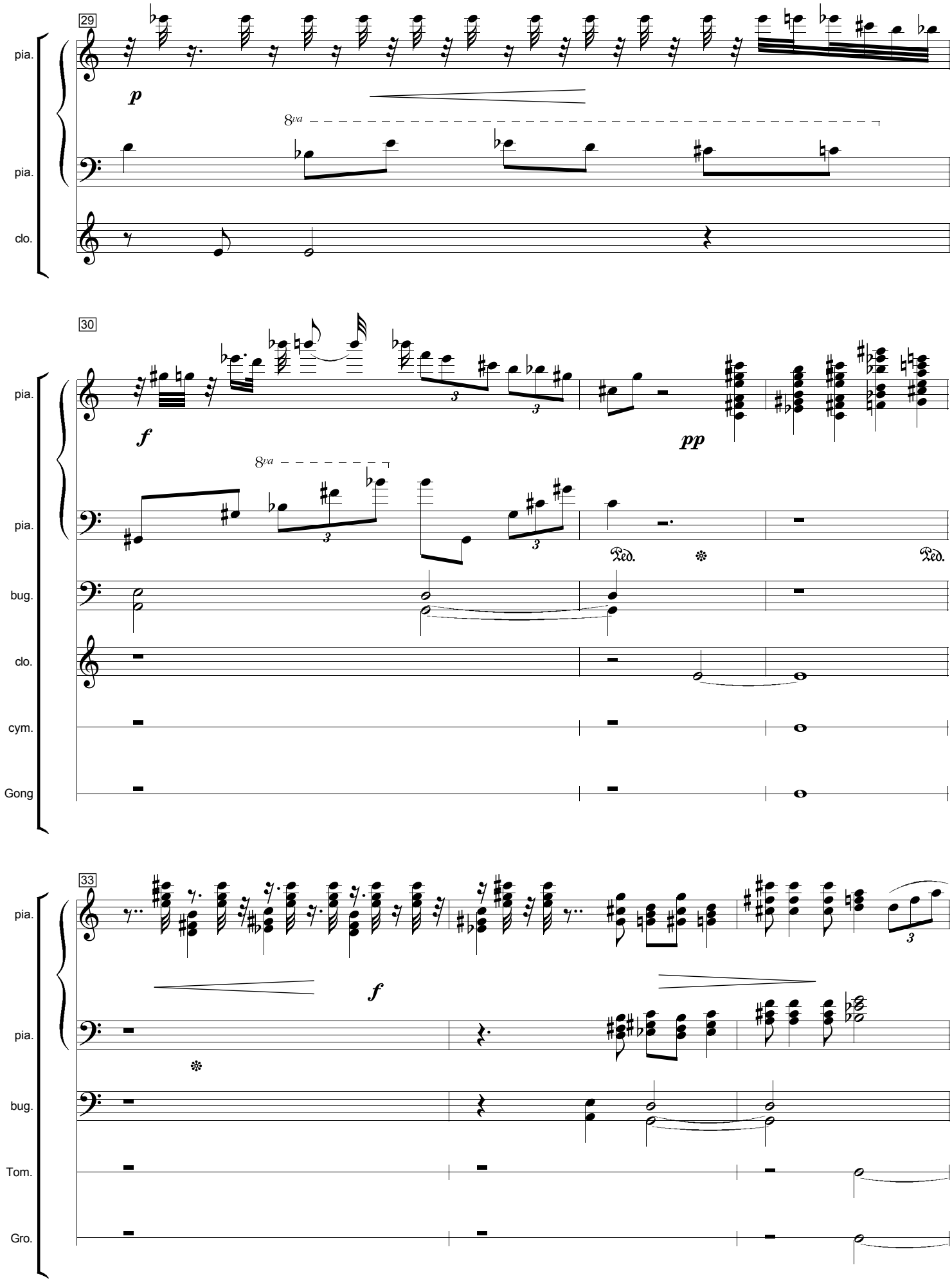

9
pia.
ff
pia.
bug.
cym.
Gong
Tim.
mf
Tom.
Gro.

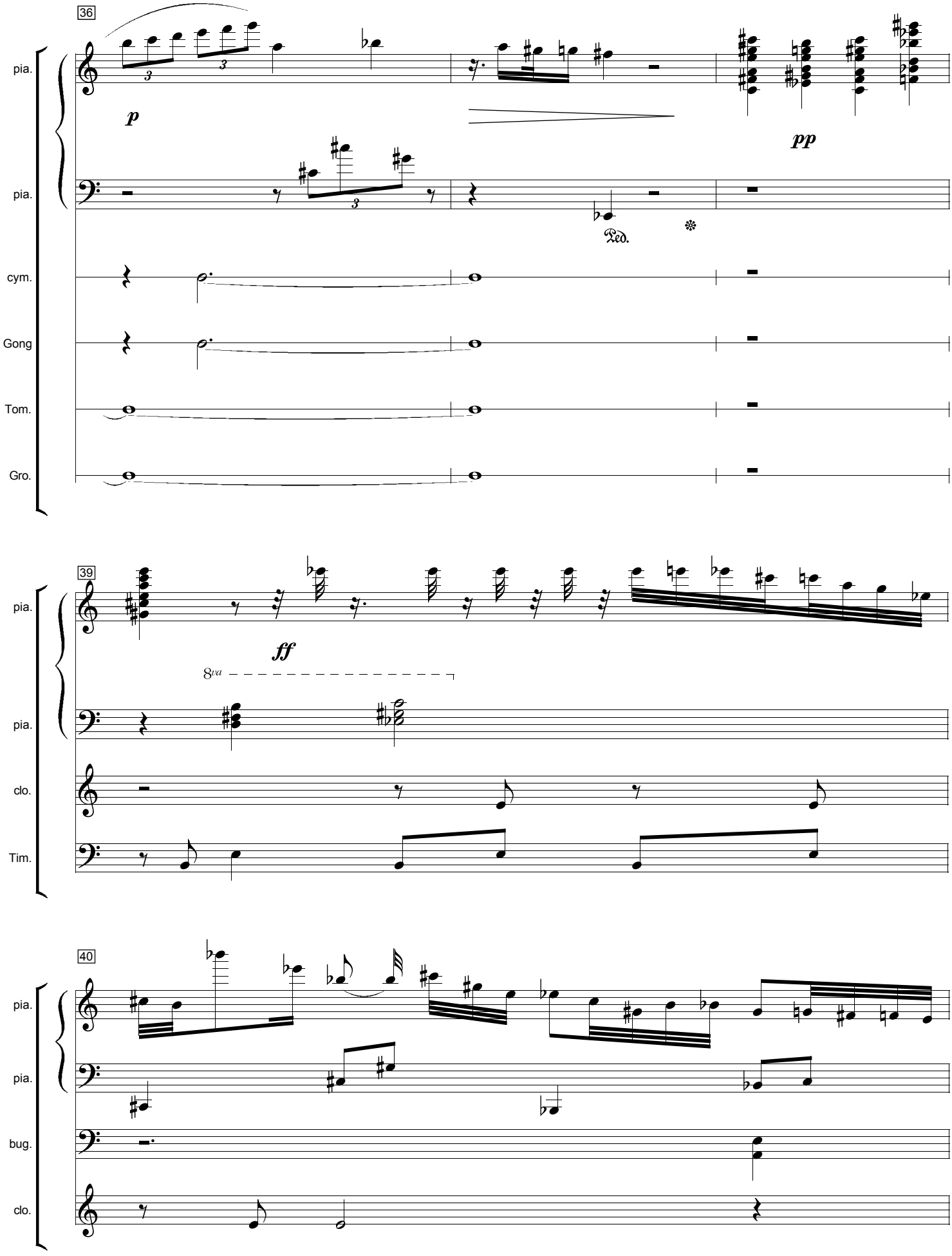

10
pia.
8va
pia.
f
clo.
Tim.
11
pia.
3
3
3
pia.
clo.
13
pia.
mf
pia.
bug.
cym.
Gong
Tom.
Gro.

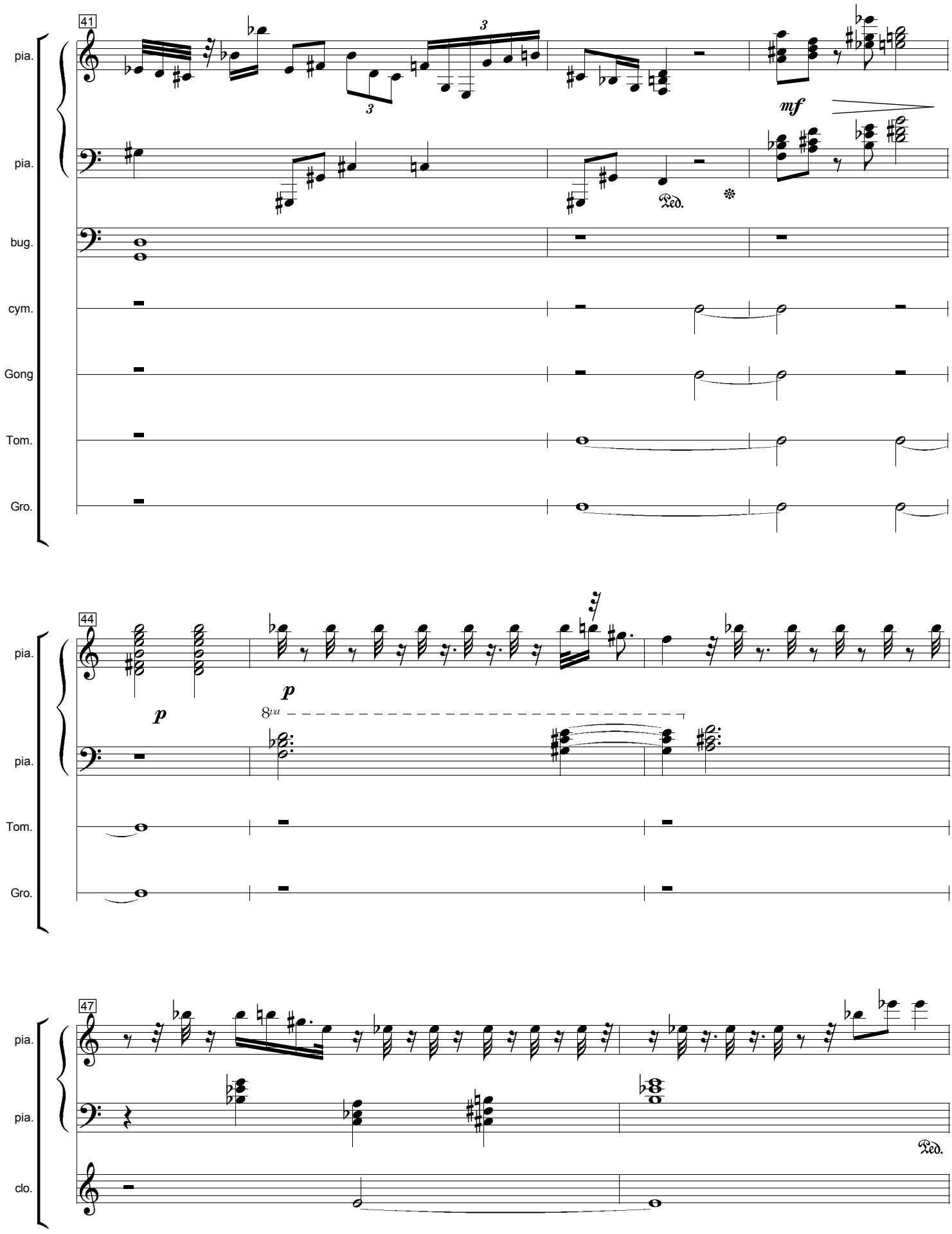

15
pia.
mf
mf
pia.
bug.
clo.
cym.
Gong
Tim.
17
pia.
ff
8va
pia.
bug.
clo.
19
pia.
pia.
bug.
21
pia.
pia.

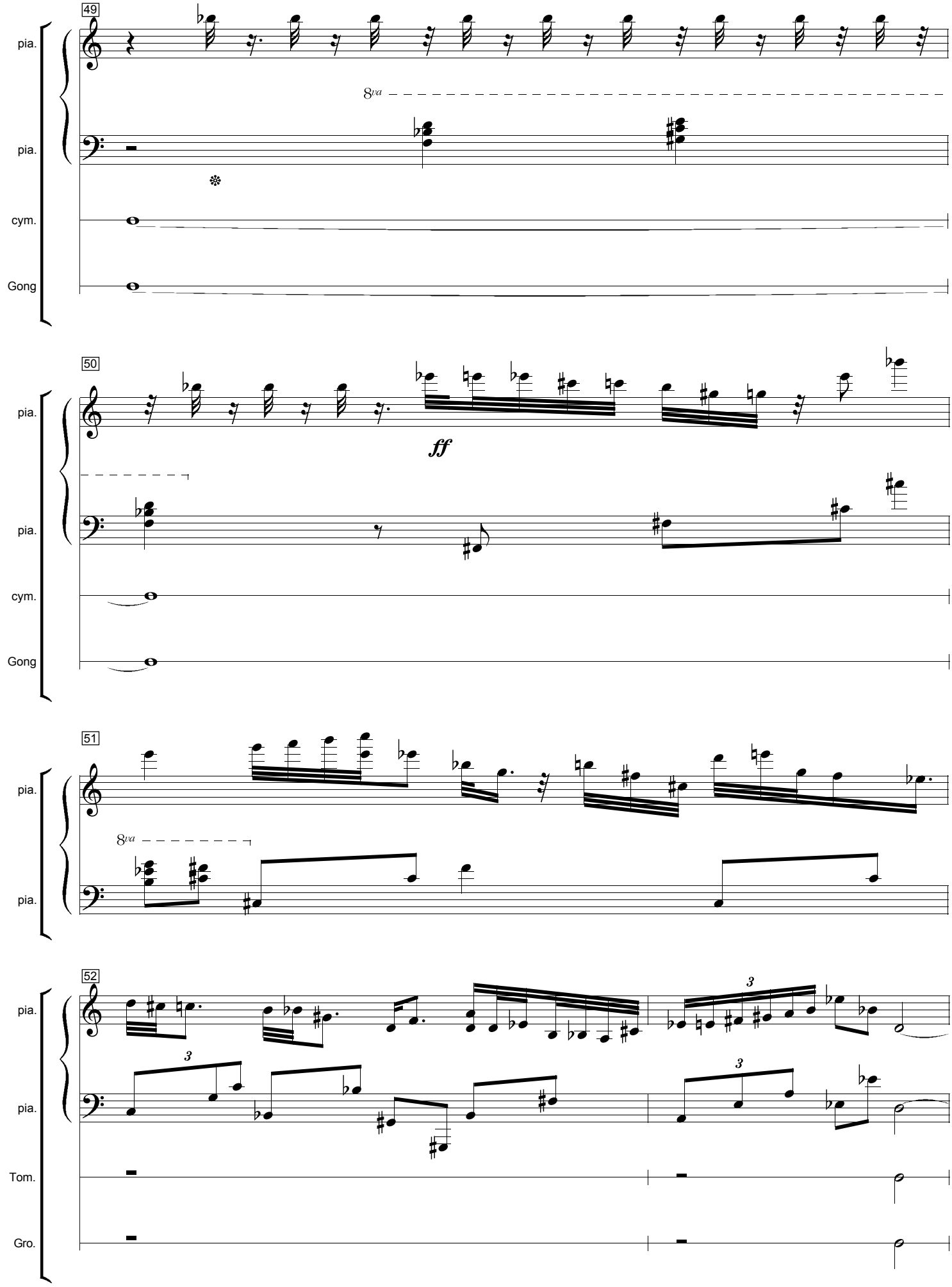

22
pia.
pia.
Tom.
Gro.
mf
Ped.
Ped.
24
pia.
pia.
Tom.
Gro.
Ped.
Ped.
25
pia.
pia.
Tom.
Gro.
Ped.

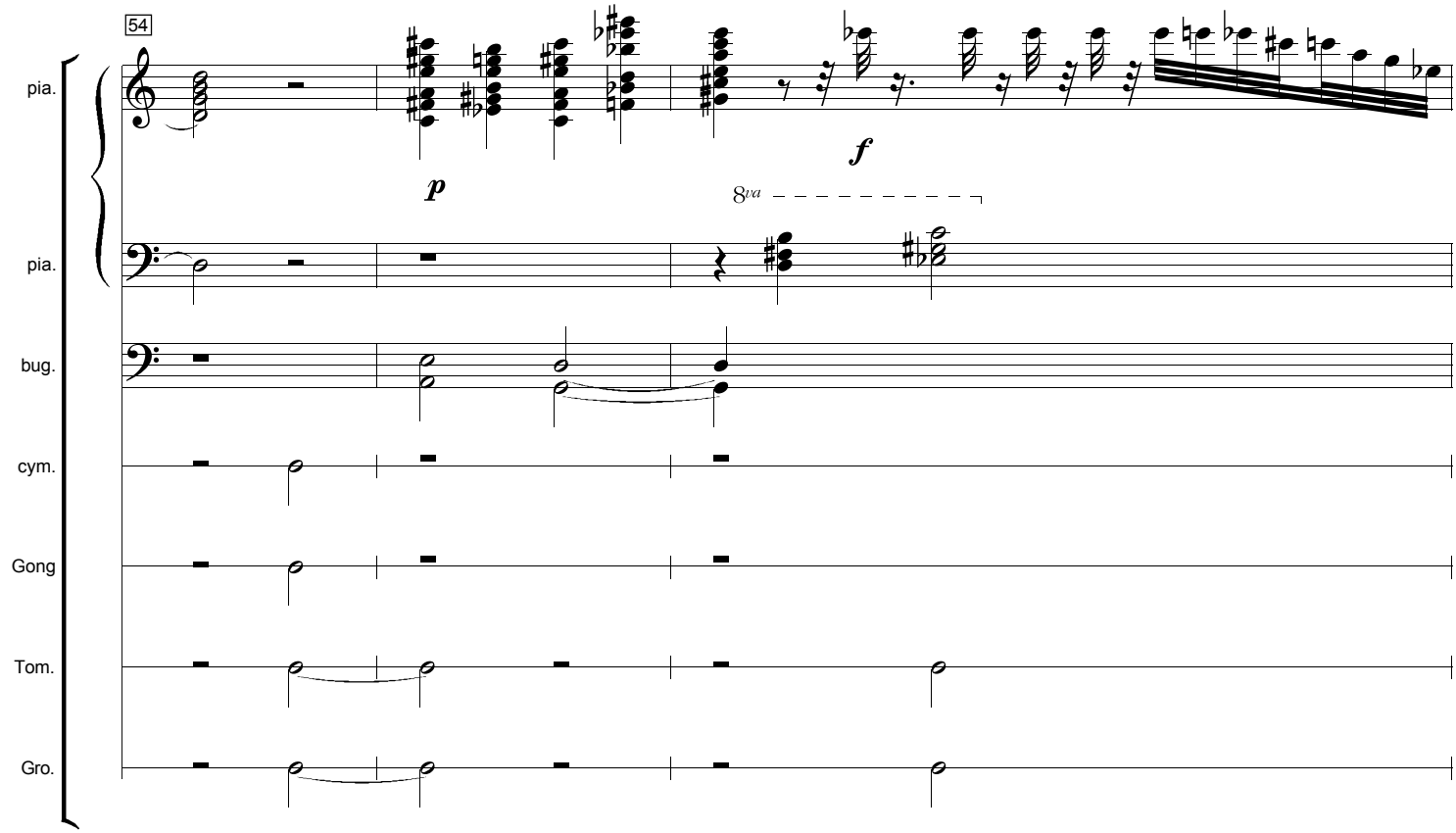

26
pia.
p
pia.
cym.
Gong
Tom.
Gro.
27
pia.
f
3
pia.
cym.
Gong
Tom.
Gro.
28
pia.
3
pia.
clo.
Tim.

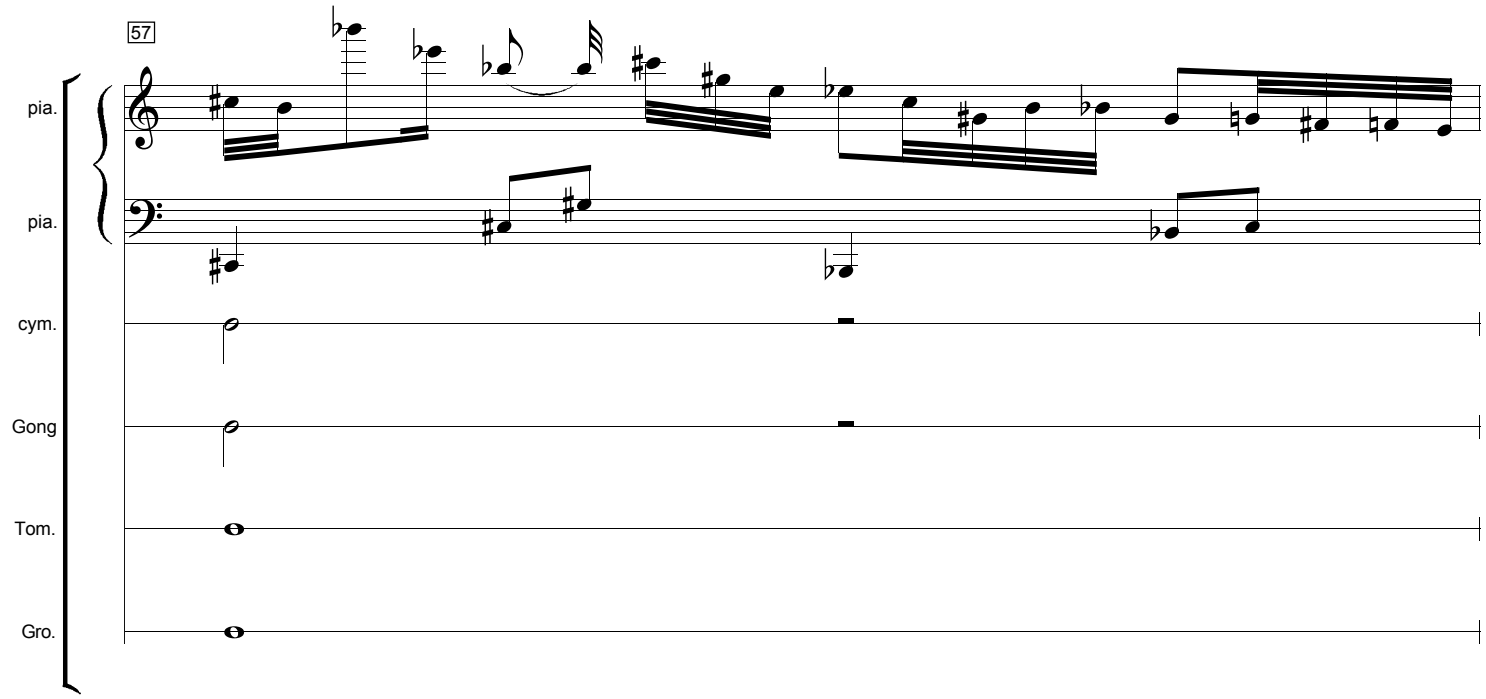

29
pia.
p
8va
pia.
clo.
30
pia.
f
pp
8va
pia.
Ped.
Ped.
bug.
clo.
cym.
Gong
33
pia.
f
pia.
bug.
Tom.
Gro.

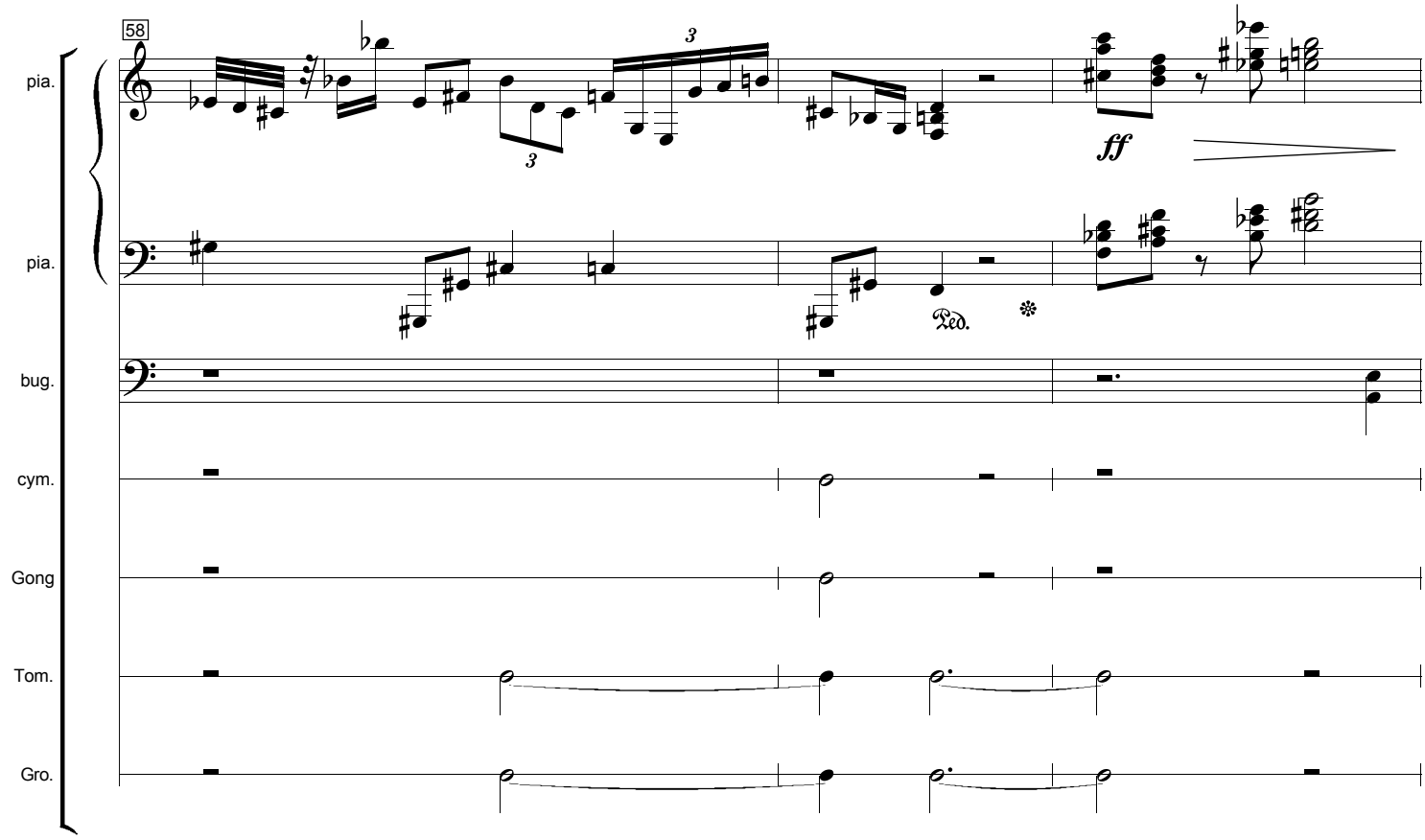

36
pia.
p
pia.
pp
Ped.
cym.
Gong
Tom.
Gro.
39
pia.
ff
8va
pia.
clo.
Tim.
40
pia.
pia.
bug.
clo.

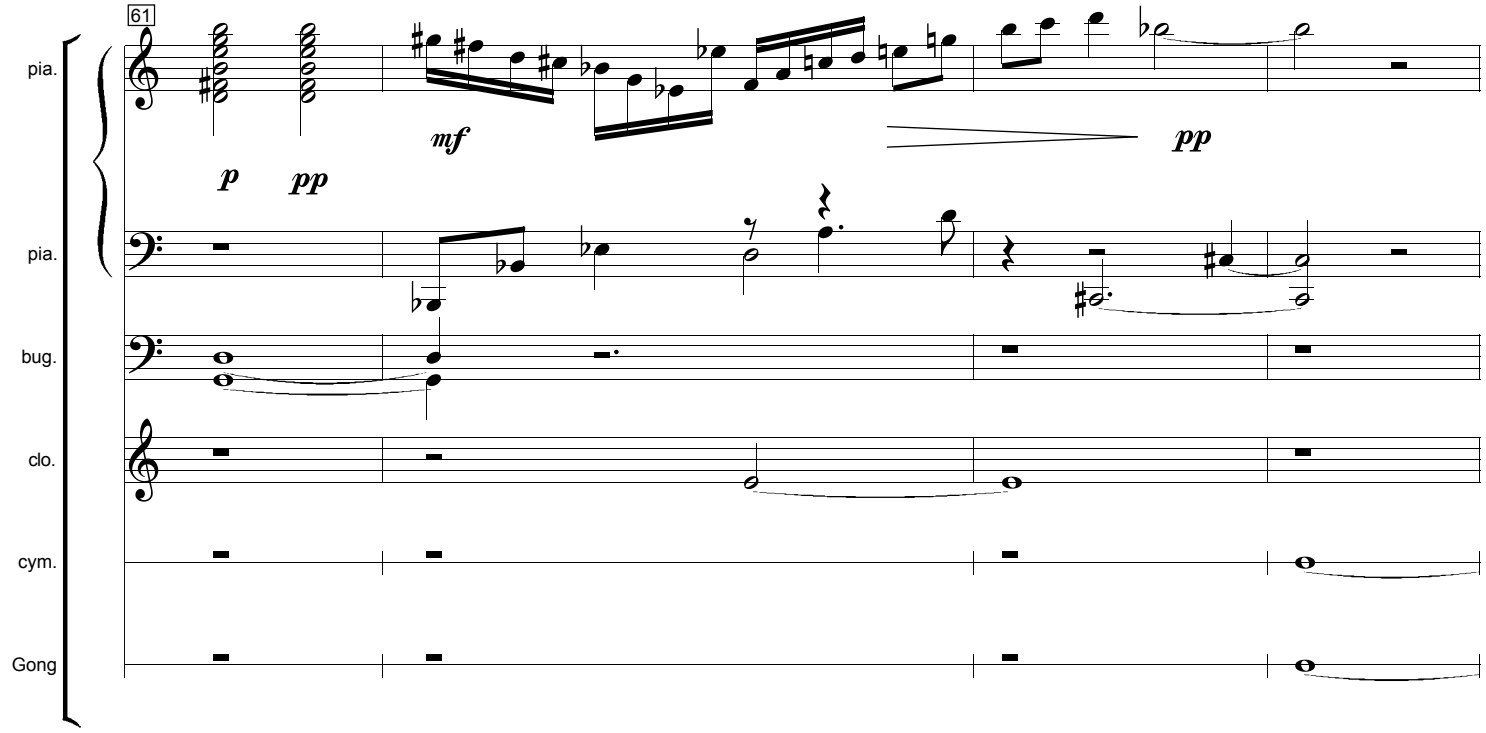

41
pia.
pia.
bug.
cym.
Gong
Tom.
Gro.
3
3
mf
Ped.
44
pia.
pia.
Tom.
Gro.
p
p
8va
47
pia.
pia.
clo.
Ped.

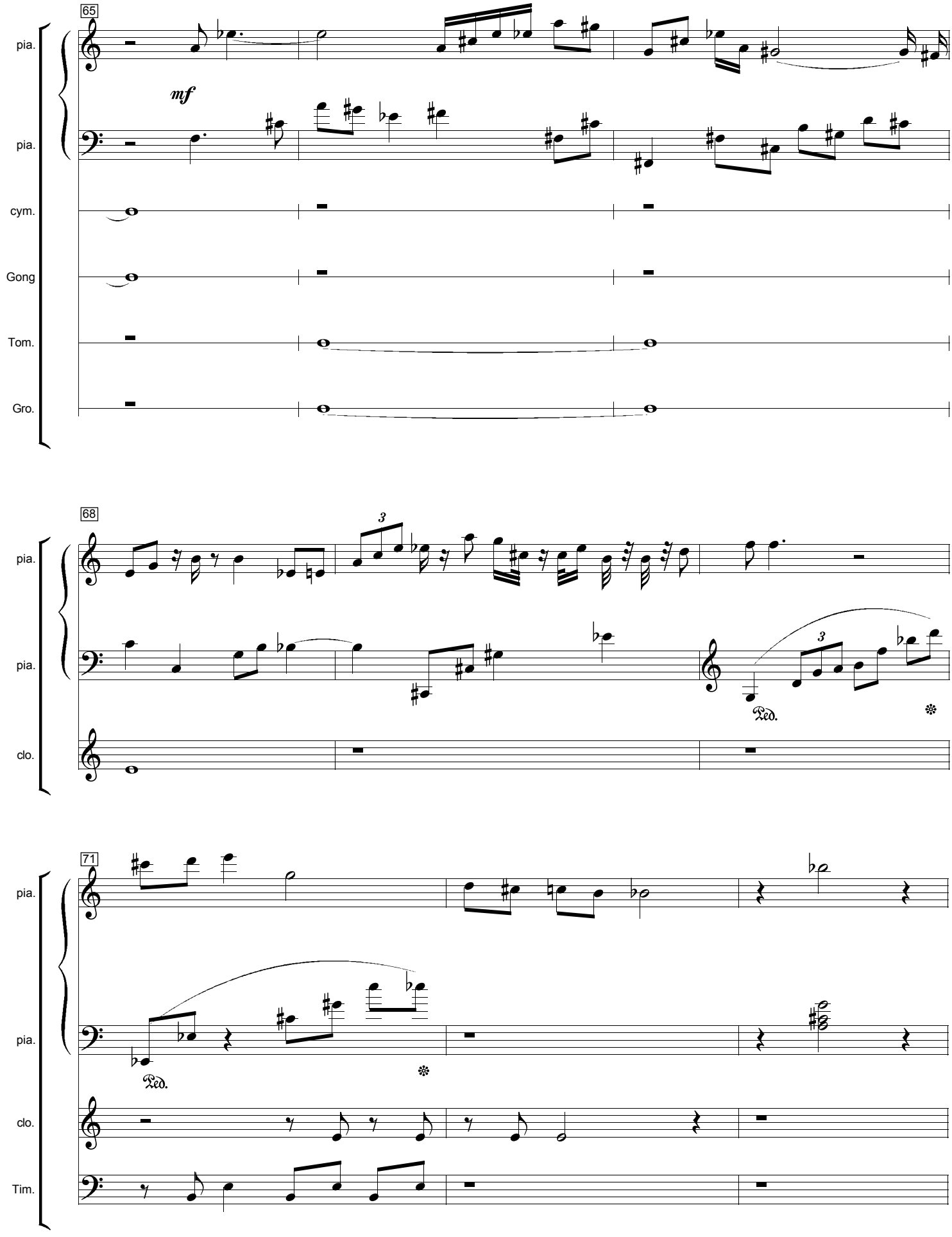

49
pia.
8va
pia.
cym.
Gong
50
pia.
ff
pia.
cym.
Gong
51
pia.
8va
pia.
52
pia.
3
3
3
pia.
Tom.
Gro.

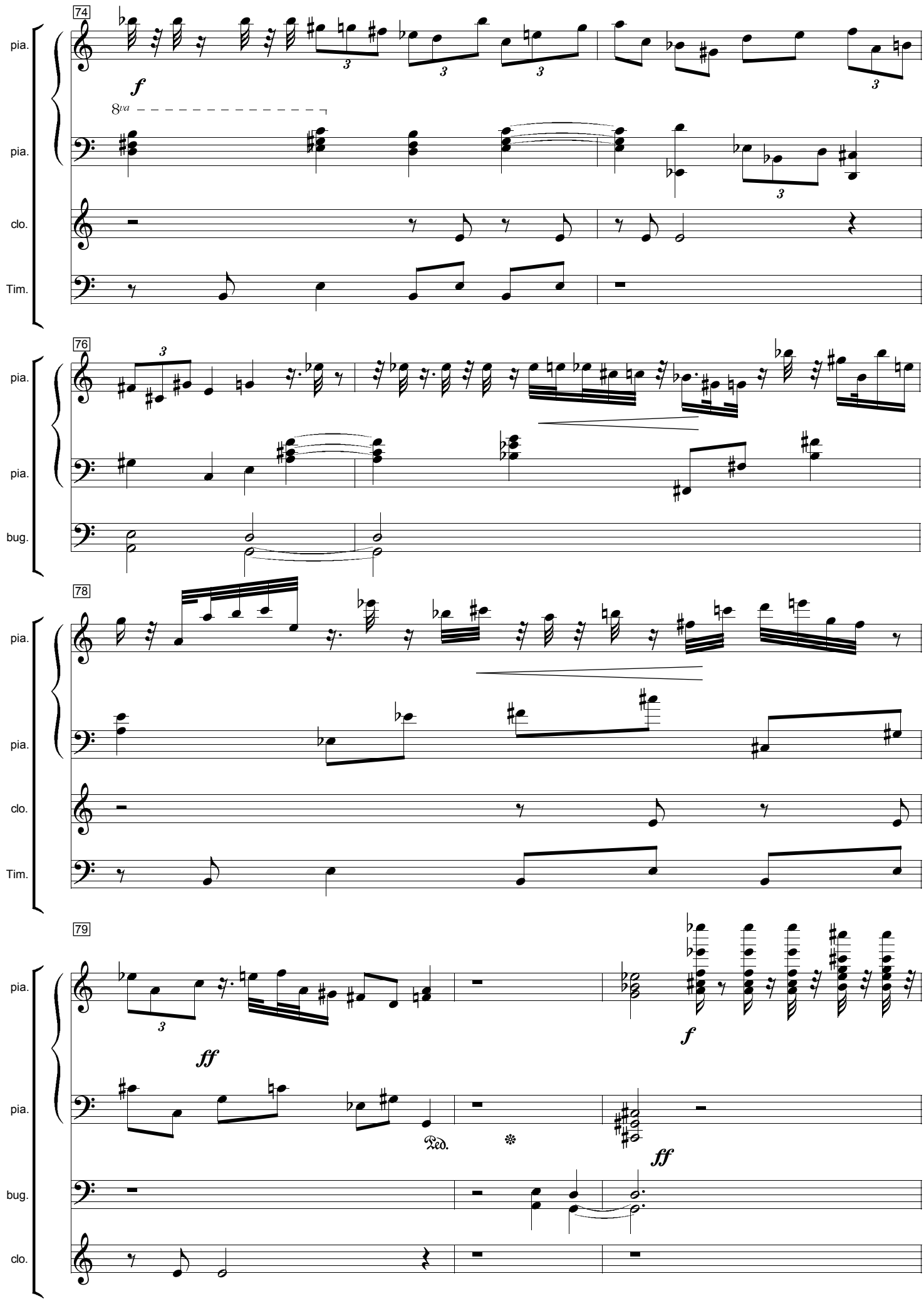

54
pia.
p
f
8va
pia.
bug.
cym.
Gong
Tom.
Gro.

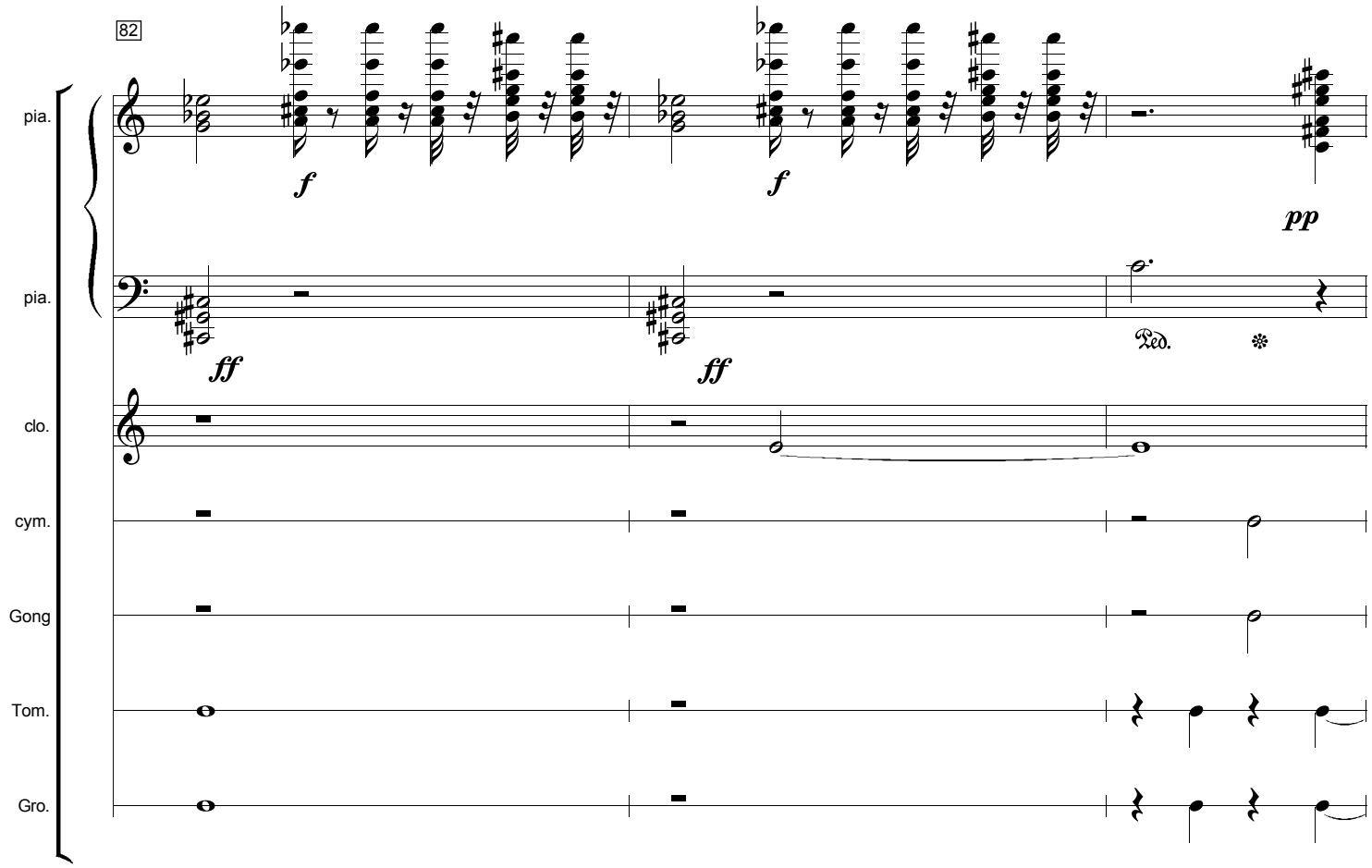

57
pia.
pia.
cym.
Gong
Tom.
Gro.

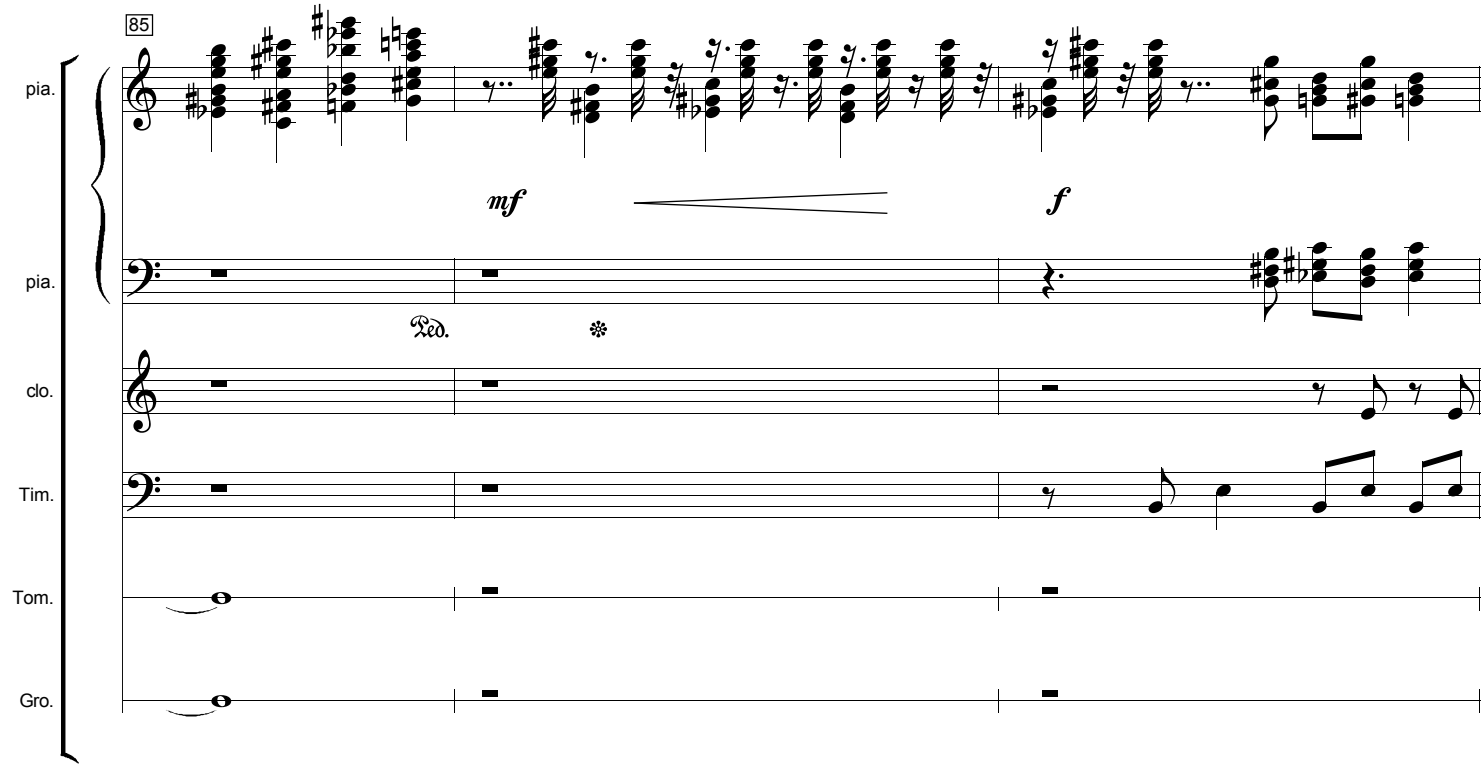

58
pia.
pia.
bug.
cym.
Gong
Tom.
Gro.
3
3
ff
Ped.

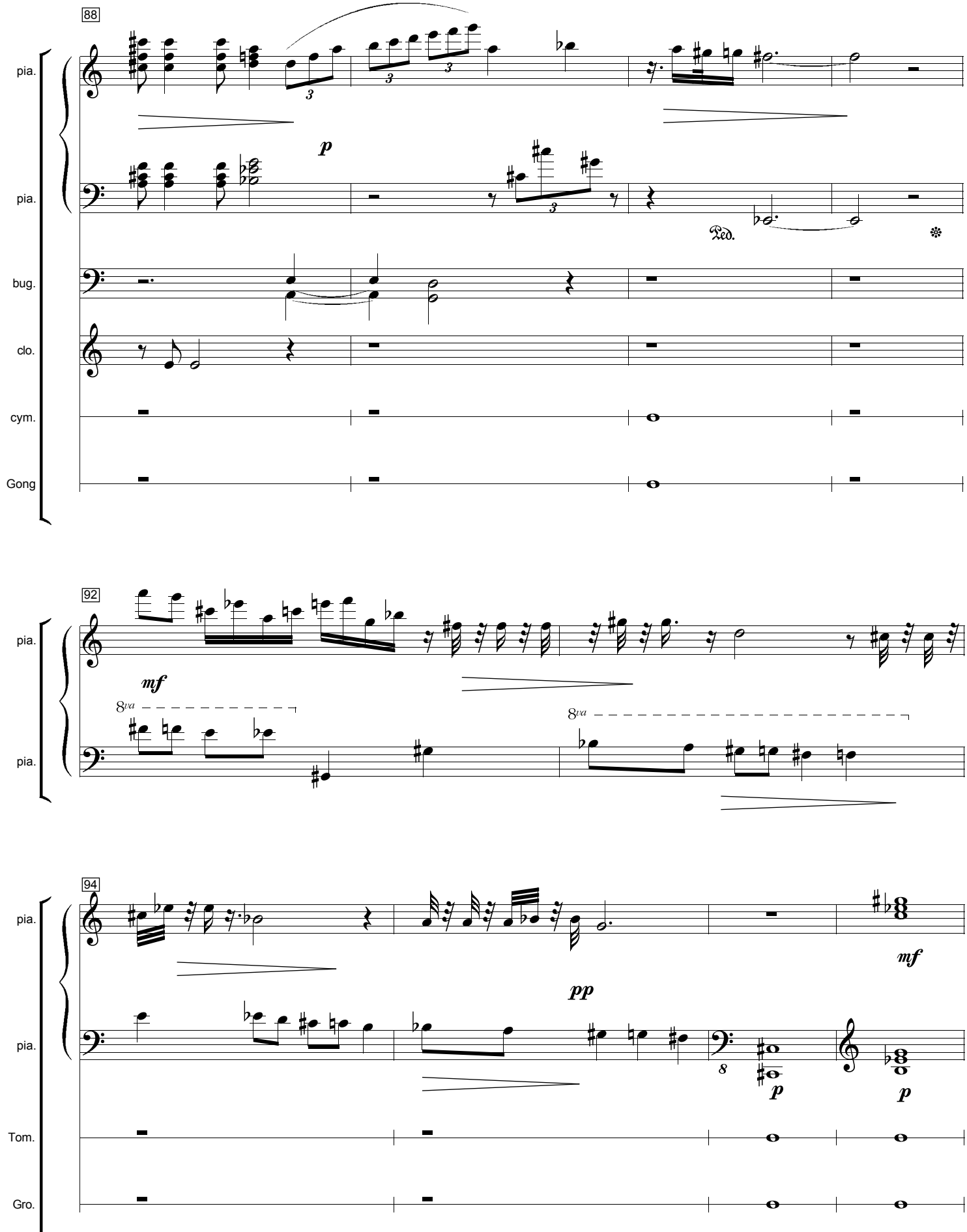

61
pia.
pia.
bug.
clo.
cym.
Gong
p
pp
mf
pp

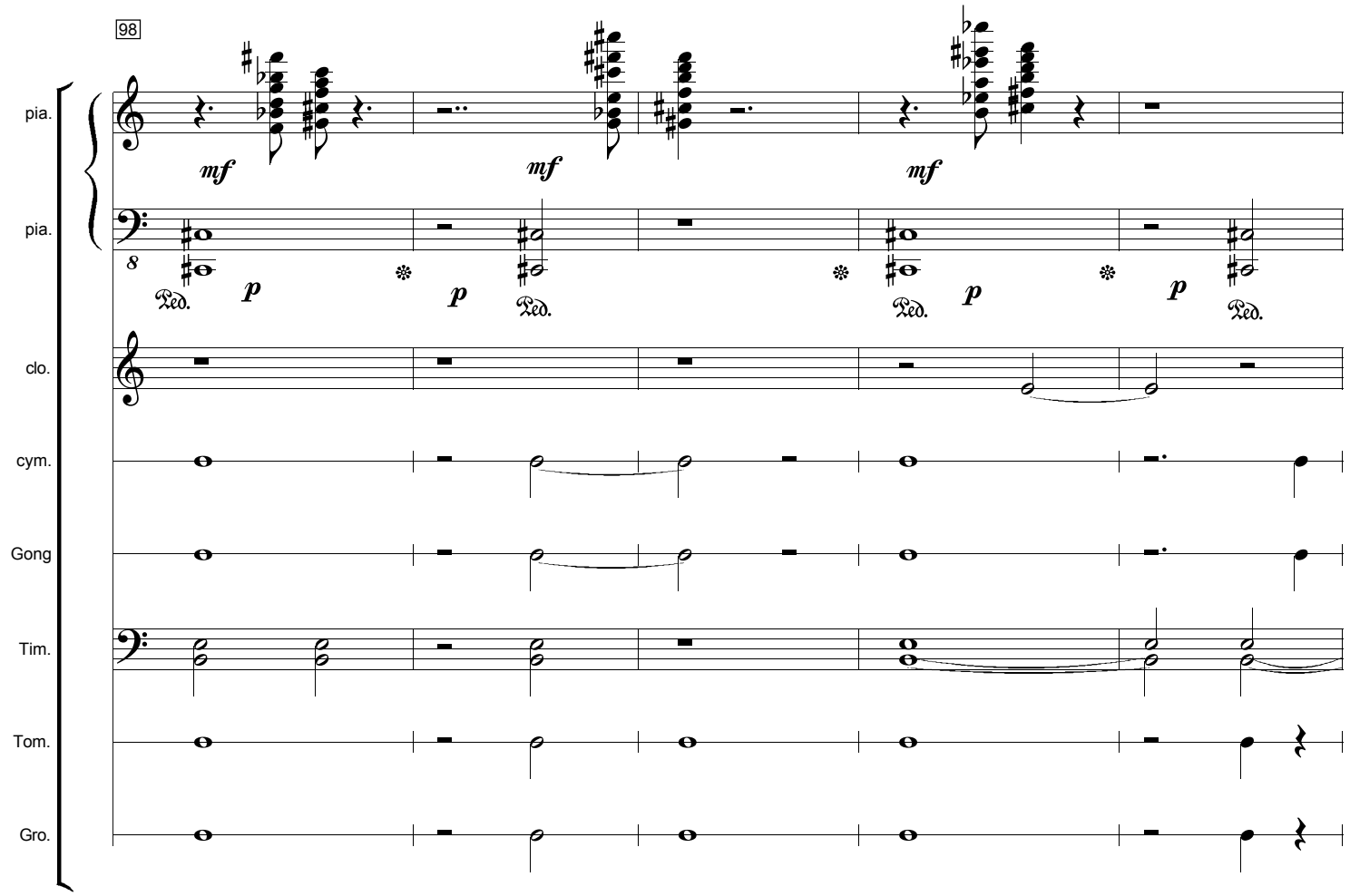

65
pia.
mf
pia.
cym.
Gong
Tom.
Gro.
68
pia.
3
pia.
3
Ped.
clo.
71
pia.
pia.
Ped.
clo.
Tim.

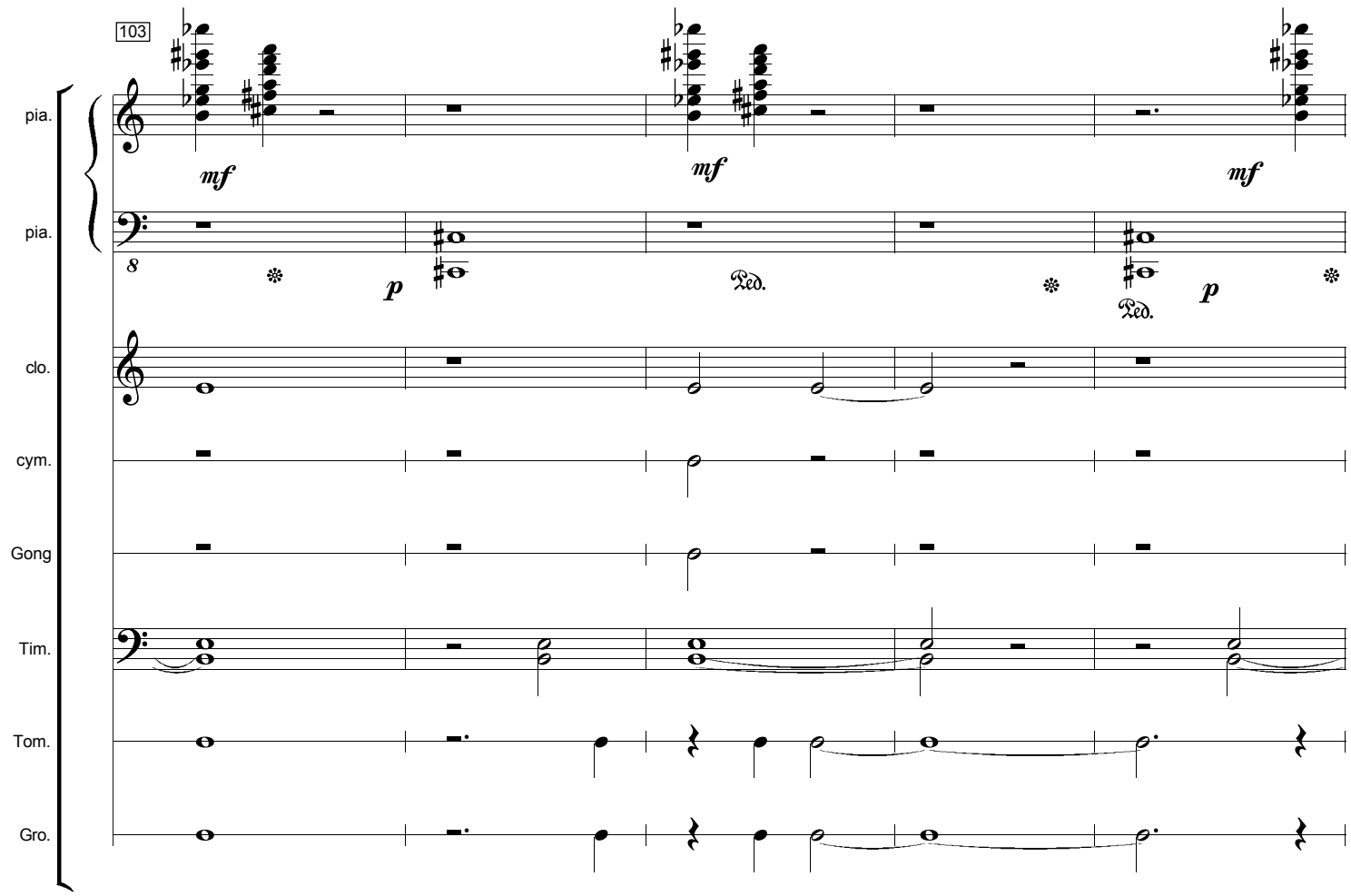

74
pia.
f
8va
pia.
clo.
Tim.
76
pia.
pia.
bug.
78
pia.
pia.
clo.
Tim.
79
pia.
ff
f
pia.
Ped.
ff
bug.
clo.

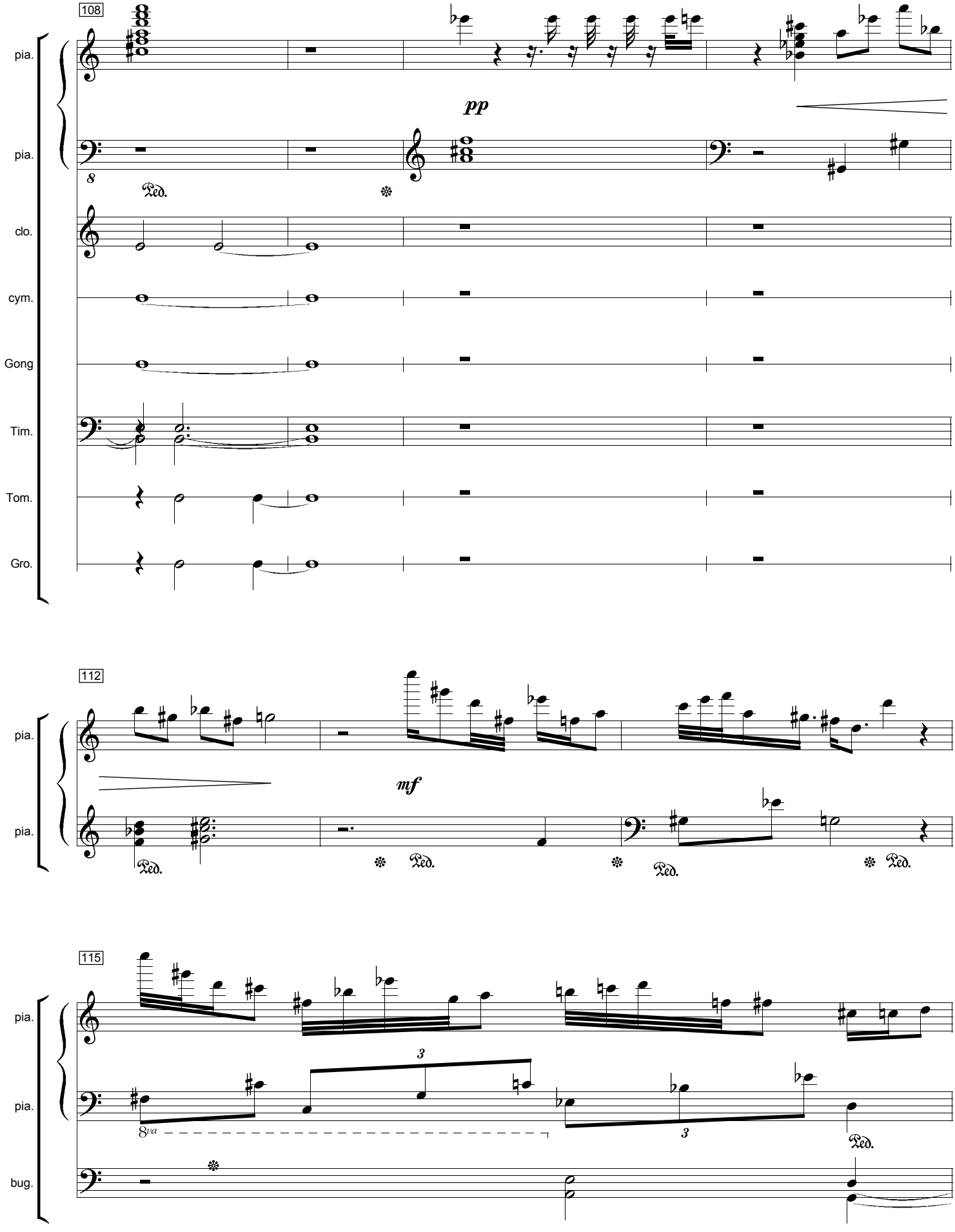

82
pia.
f
f
pp
pia.
ff
ff
Ped.
clo.
cym.
Gong
Tom.
Gro.

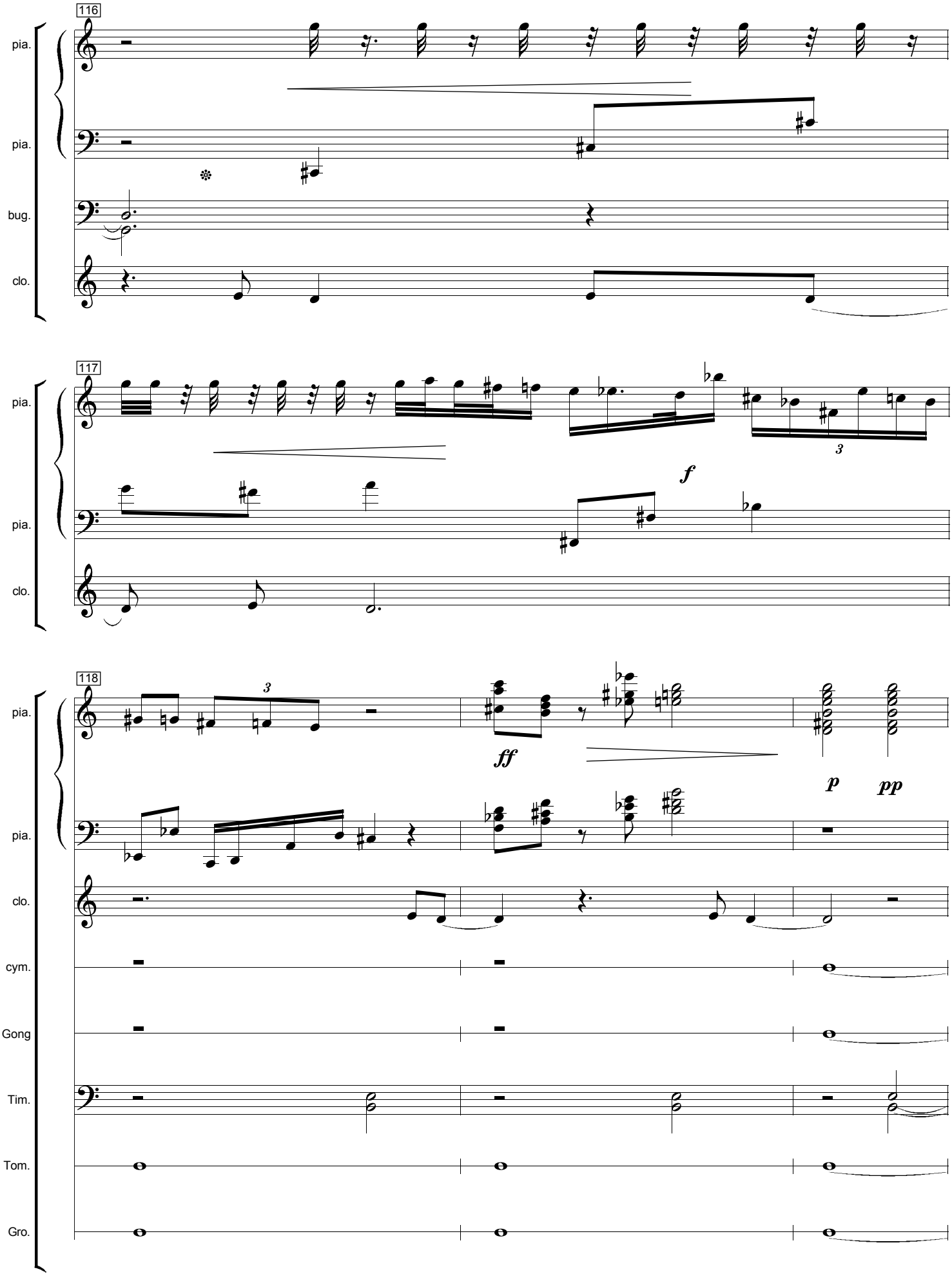

85
pia.
mf
f
pia.
Ped.
clo.
Tim.
Tom.
Gro.

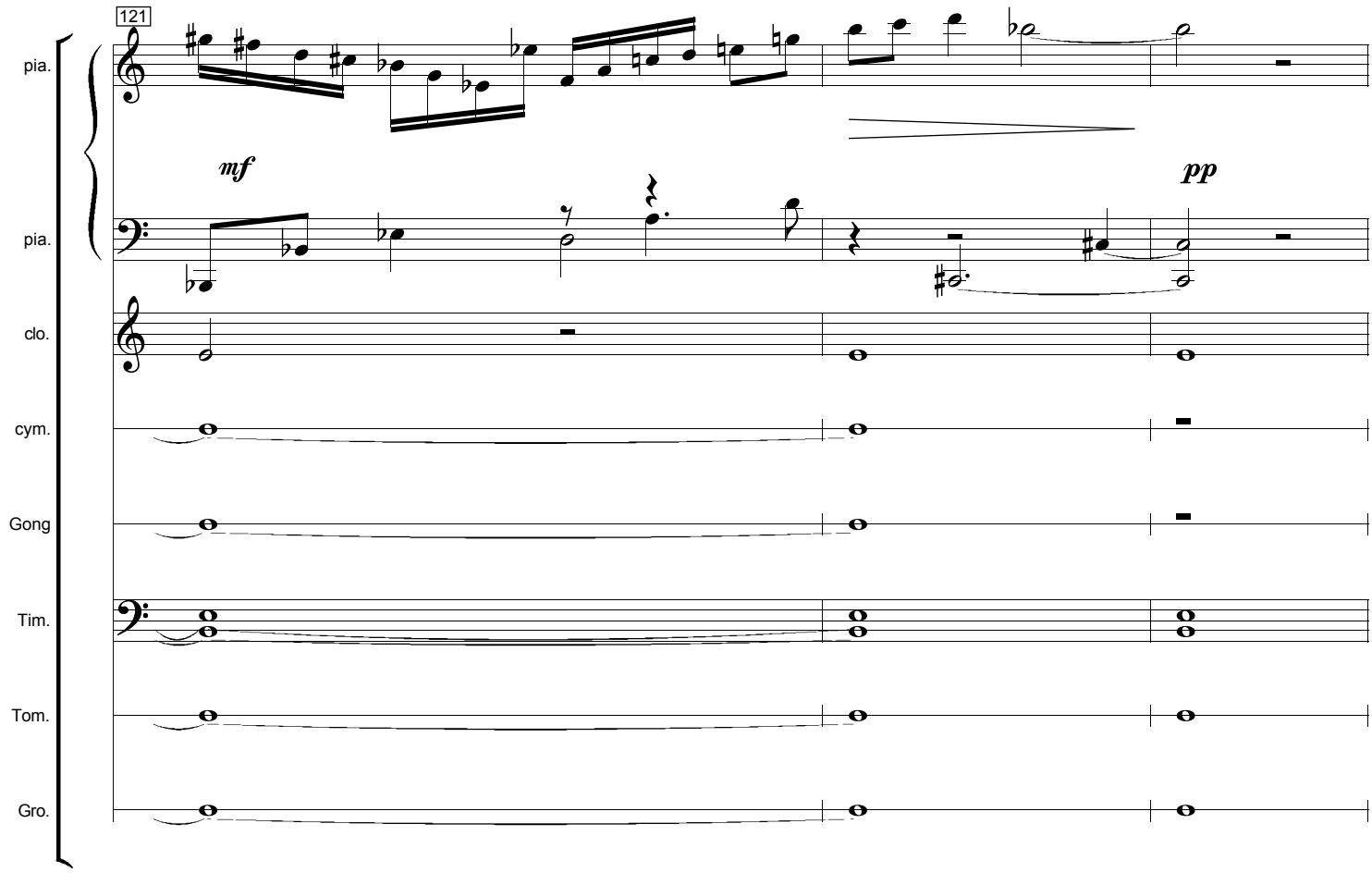

88
pia.
p
pia.
Ped.
bug.
clo.
cym.
Gong
92
pia.
mf
8va
pia.
8va
94
pia.
pp
mf
pia.
8
p
p
Tom.
Gro.

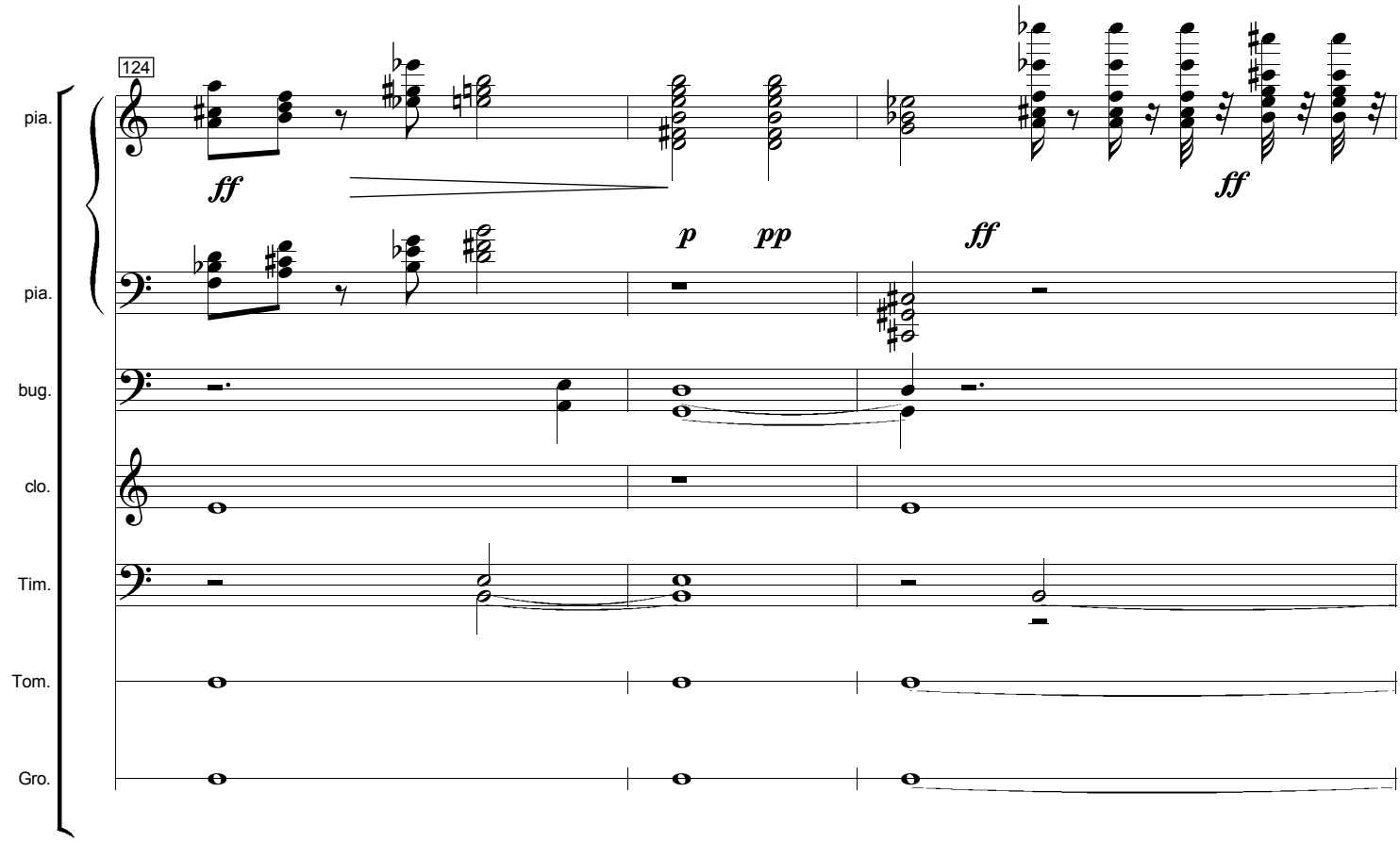

98
pia.
pia.
clo.
cym.
Gong
Tim.
Tom.
Gro.
mf
p
Ped.

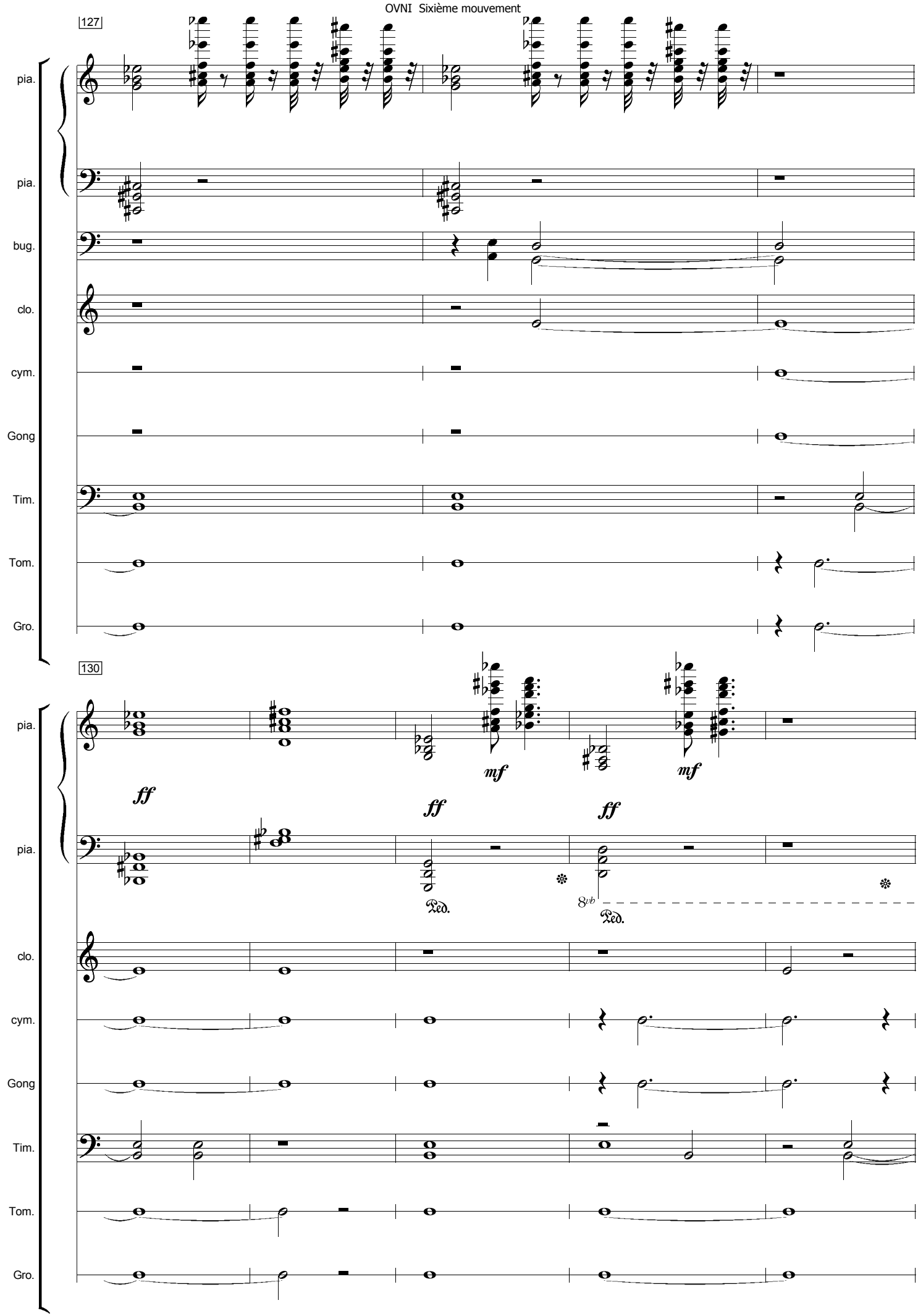

103
pia.
pia.
clo.
cym.
Gong
Tim.
Tom.
Gro.
mf
p
Ped.

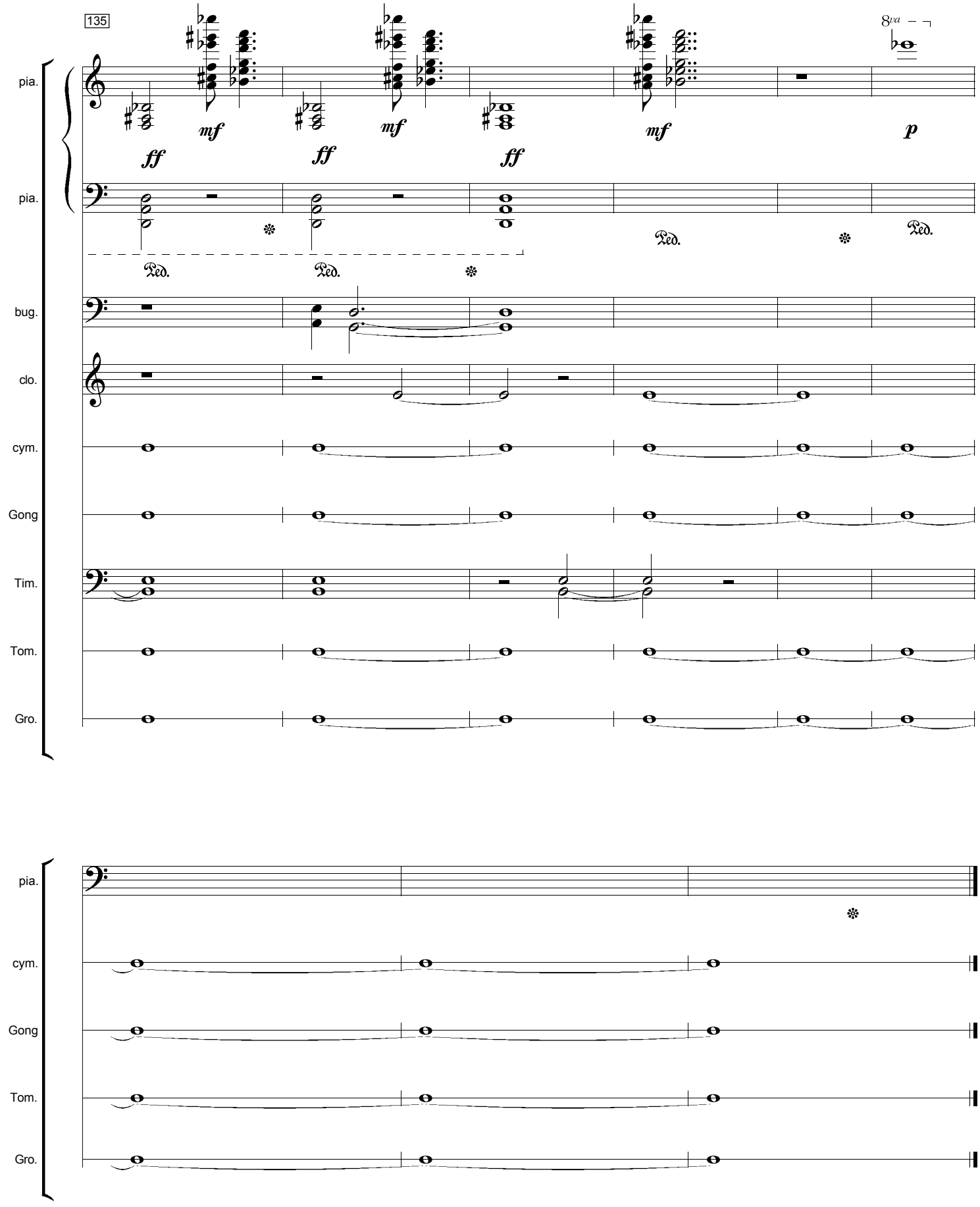

108
pia.
pia.
clo.
cym.
Gong
Tim.
Tom.
Gro.
pp
8
Ped.
112
mf
115
bug.
3
8va


116
pia.
pia.
bug.
clo.
117
pia.
pia.
clo.
f
3
118
pia.
pia.
clo.
cym.
Gong
Tim.
Tom.
Gro.
ff
p
pp


121
pia.
mf
pia.
pp
clo.
cym.
Gong
Tim.
Tom.
Gro.


124
pia.
ff
ff
pia.
p
pp
ff
bug.
clo.
Tim.
Tom.
Gro.


127
pia.
pia.
bug.
clo.
cym.
Gong
Tim.
Tom.
Gro.
130
pia.
pia.
clo.
cym.
Gong
Tim.
Tom.
Gro.
ff
mf
ff
ff
mf
Ped.
Ped.
8vb

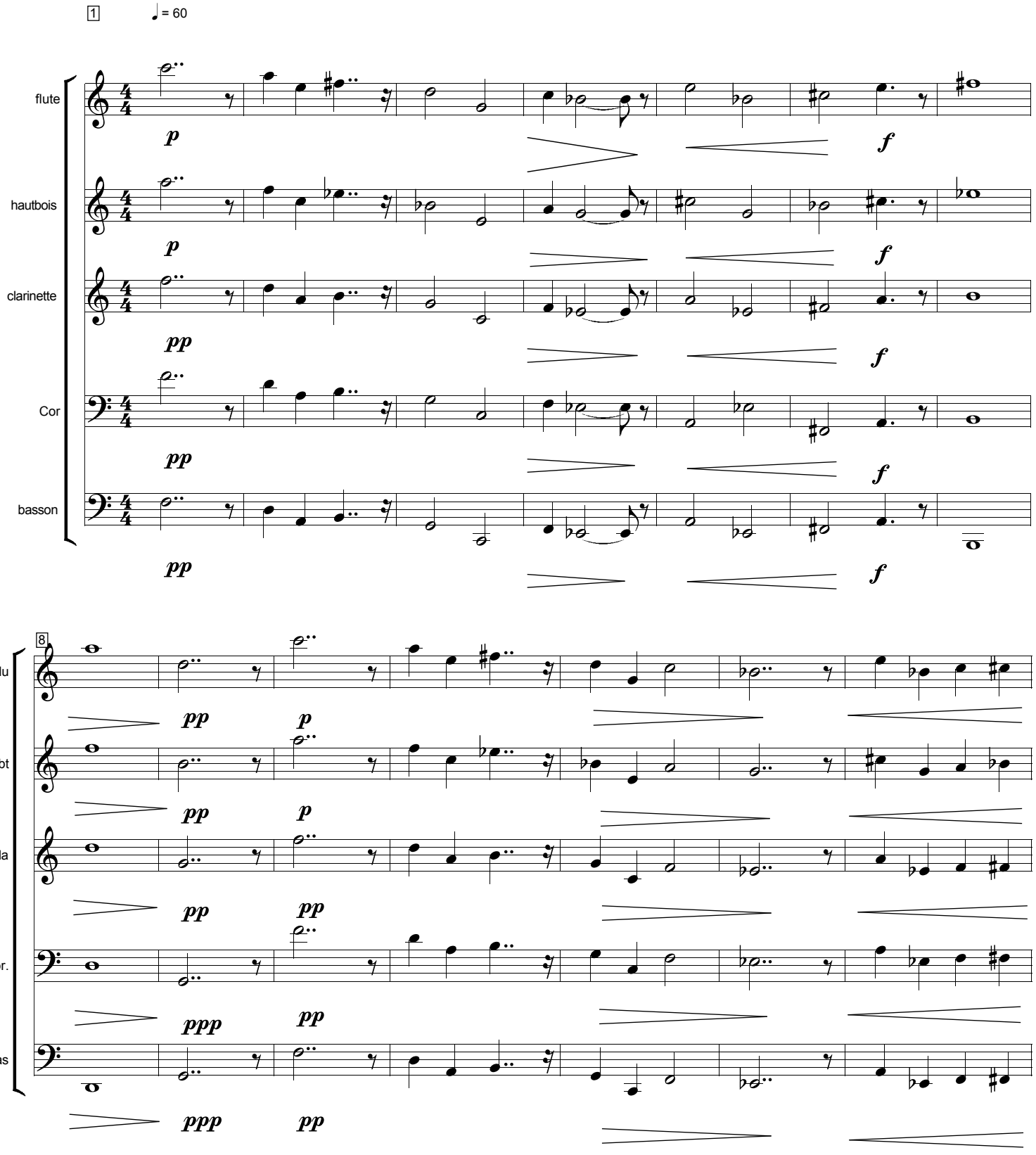

135
pia.
pia.
bug.
clo.
cym.
Gong
Tim.
Tom.
Gro.
8va
ff
mf
p
Ped.

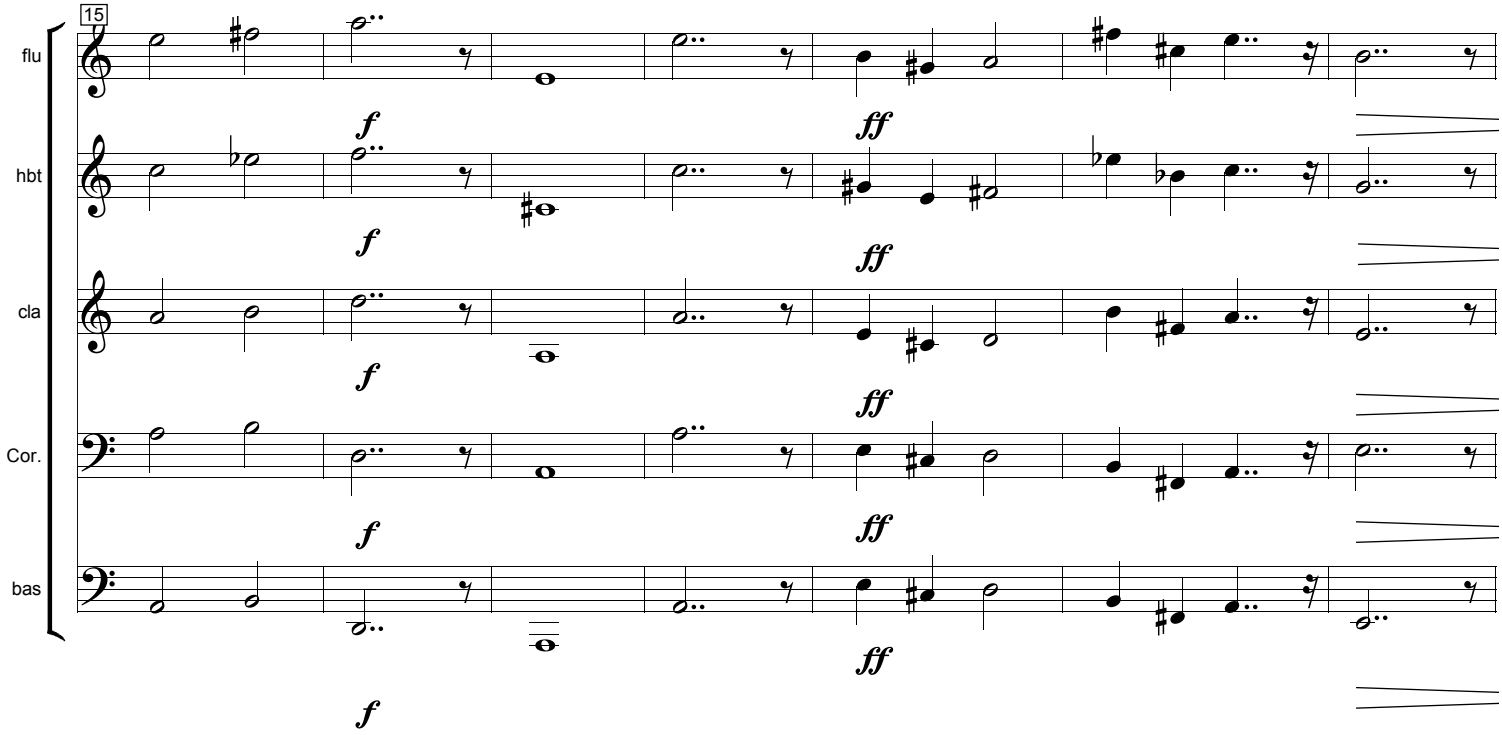
pia.
cym.
Gong
Tom.
Gro.

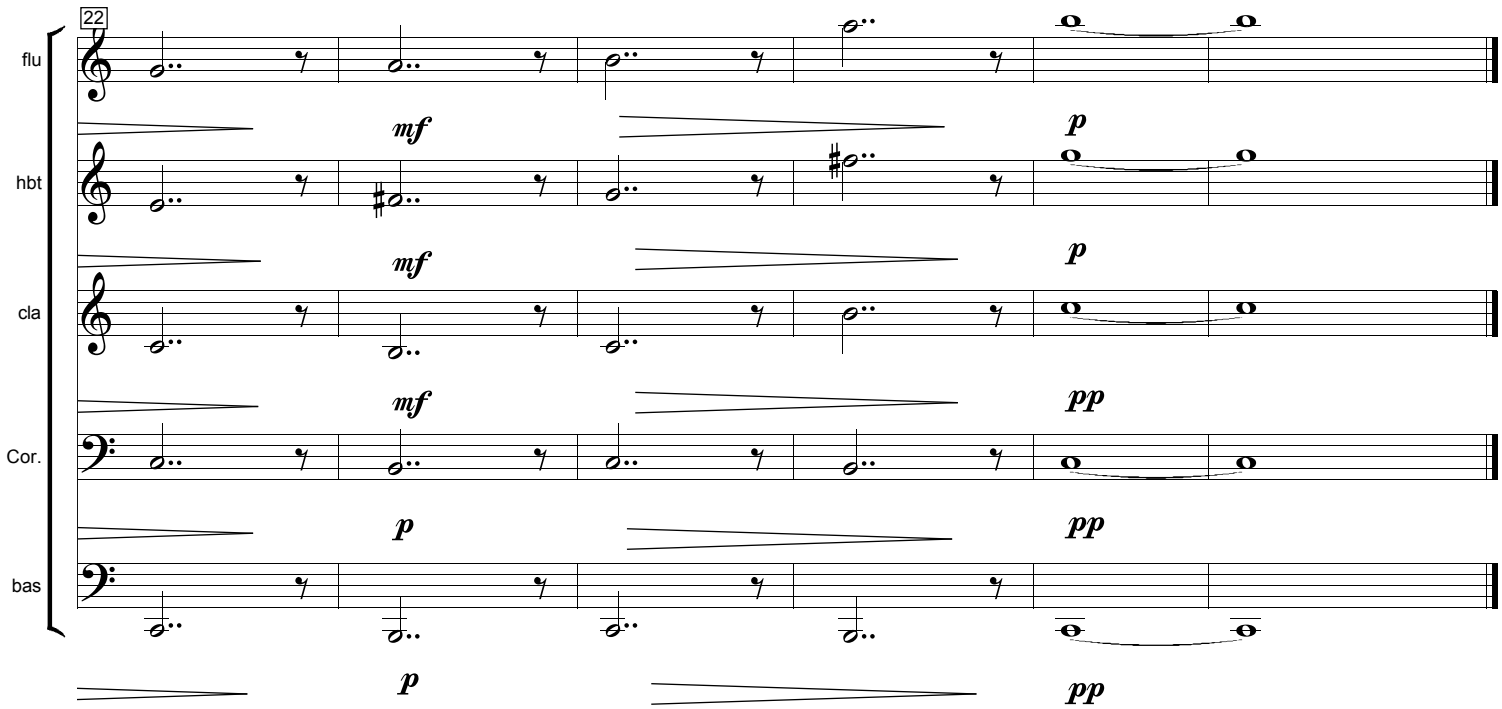
Rituel

Jean Pierre Prudent

EV. Ajouter texte et/ou bruitages
Répéter plusieurs fois (2)
Ce morceau peut être un "postlude" à OVNI ...




15
flu
hbt
cla
Cor.
bas
f
ff


22
flu
hbt
cla
Cor.
bas
mf
p
pp

free-scores.com