Jean Pierre Prudent

France, LEFOREST

OVNI

A propos de l'artiste

Que dire de JPP : Il se définit avant tout comme un créateur. Faire de la musique c'est d'abord, pour lui, en inventer en travaillant autant sur partition qu'à partir de l'improvisation. Entre autres influences il cite Olivier Messian, Bach, Debussy, ou Franck Zappa, mais aussi le rock progressif, magma ou pink-floyd. Surtout, sa musique se veut multiforme et sans contrainte. On y trouve des accents de musique savante, de jazz moderne, de rock, ou d'atmosphères new-age aux connotations médiévales. L'orgue à tuyau y côtoie la guitare électrique, l'orchestre à corde le synthétiseur. Les morceaux baignent souvent dans une ambiance mystérieuse, résolument avant-gardiste, ou strictement classique, où l'oreille voyage sans cesse entre consonance et dissonance. Bref, l'invention a lieu hors de tout sens obligatoire pour produire une musique d'... (la suite en ligne)

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A propos de la pièce

Titre : OVNI

Compositeur : Prudent, Jean Pierre

Arrangeur : Prudent, Jean Pierre

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Instrumentation : Ensemble à Cordes

Style : Contemporain

Commentaire : suite pour petite formation orchestrale

Jean Pierre Prudent sur free-scores.com

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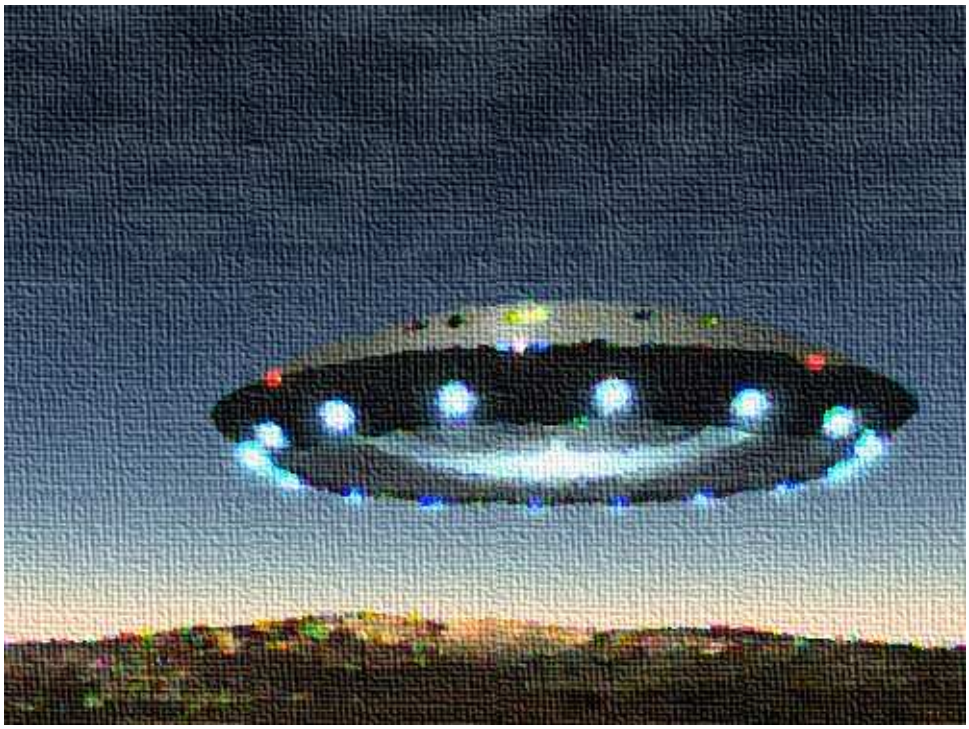
OVNI



Suite pour petit orchestre …

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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.

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OVNI mouvement 1

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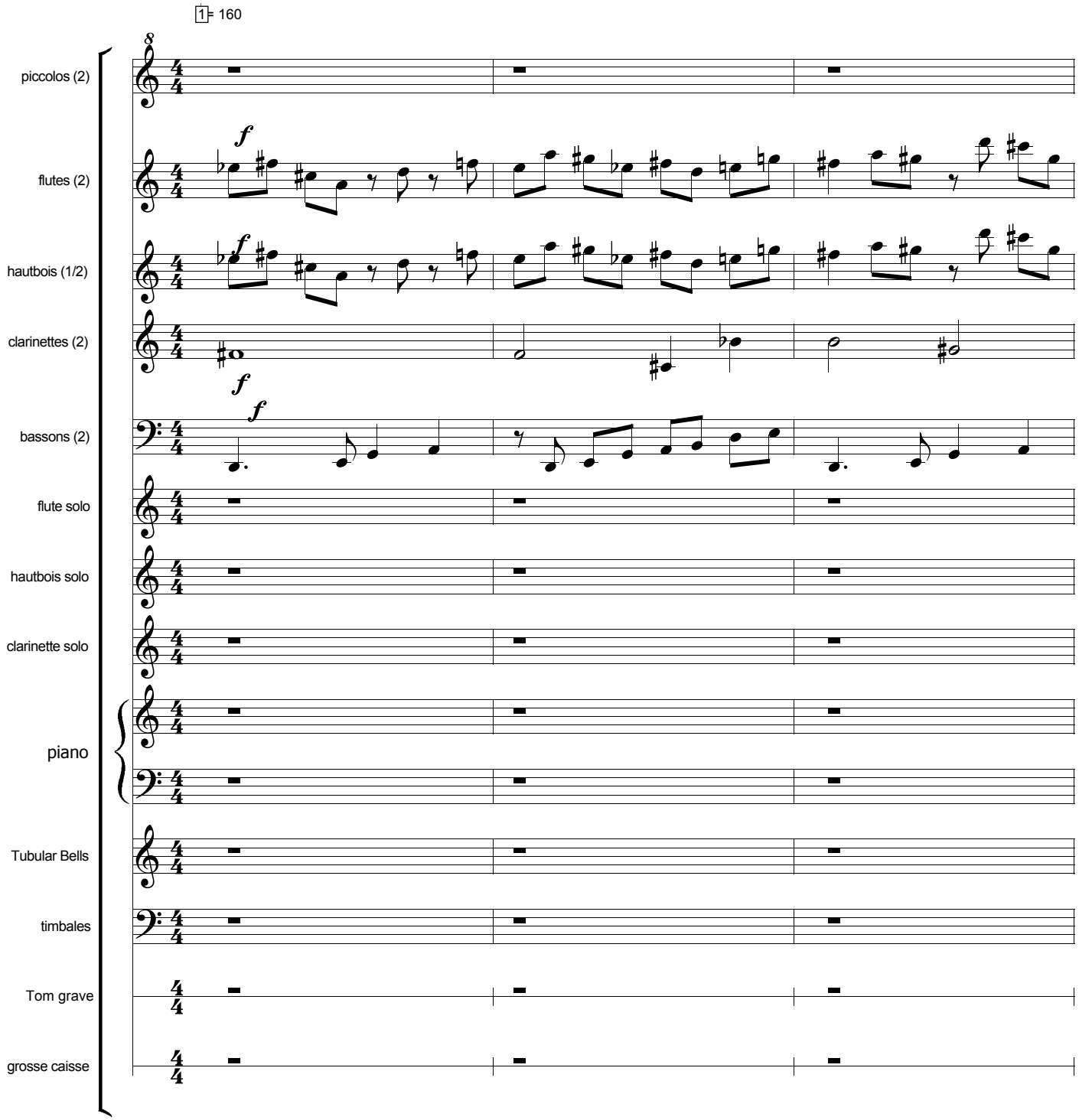
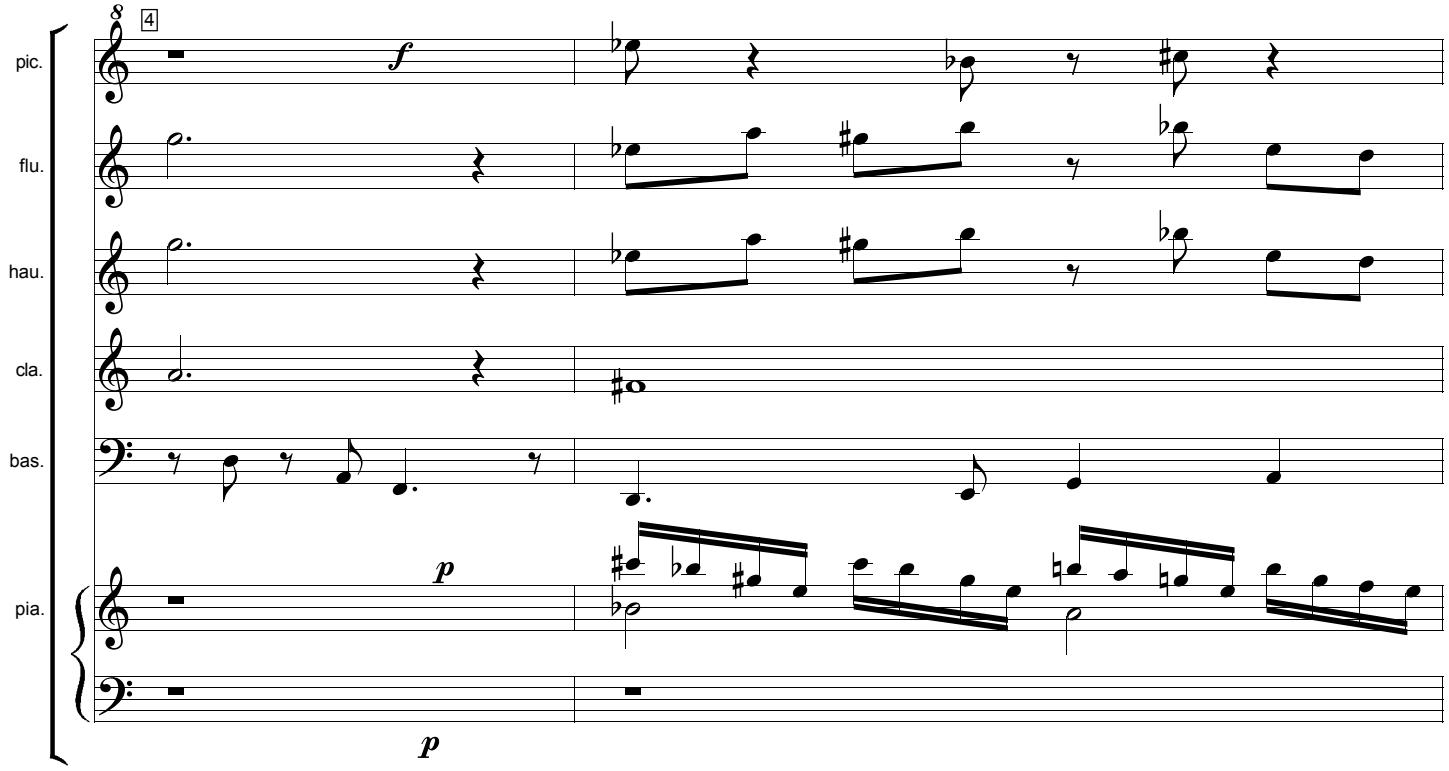
L'étrange objet vaisseau lumineux qui est venu dans mon jardin,
en cherchant les cloches du lapin de pâques ...

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.

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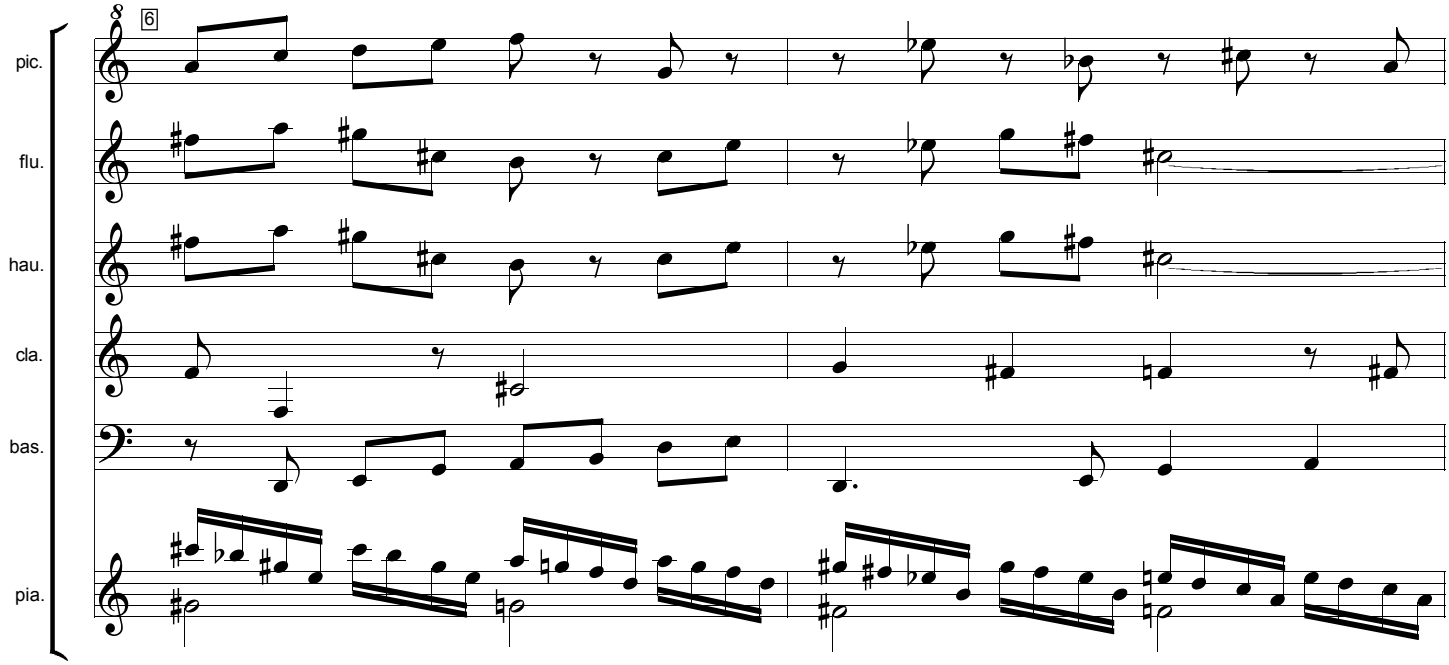
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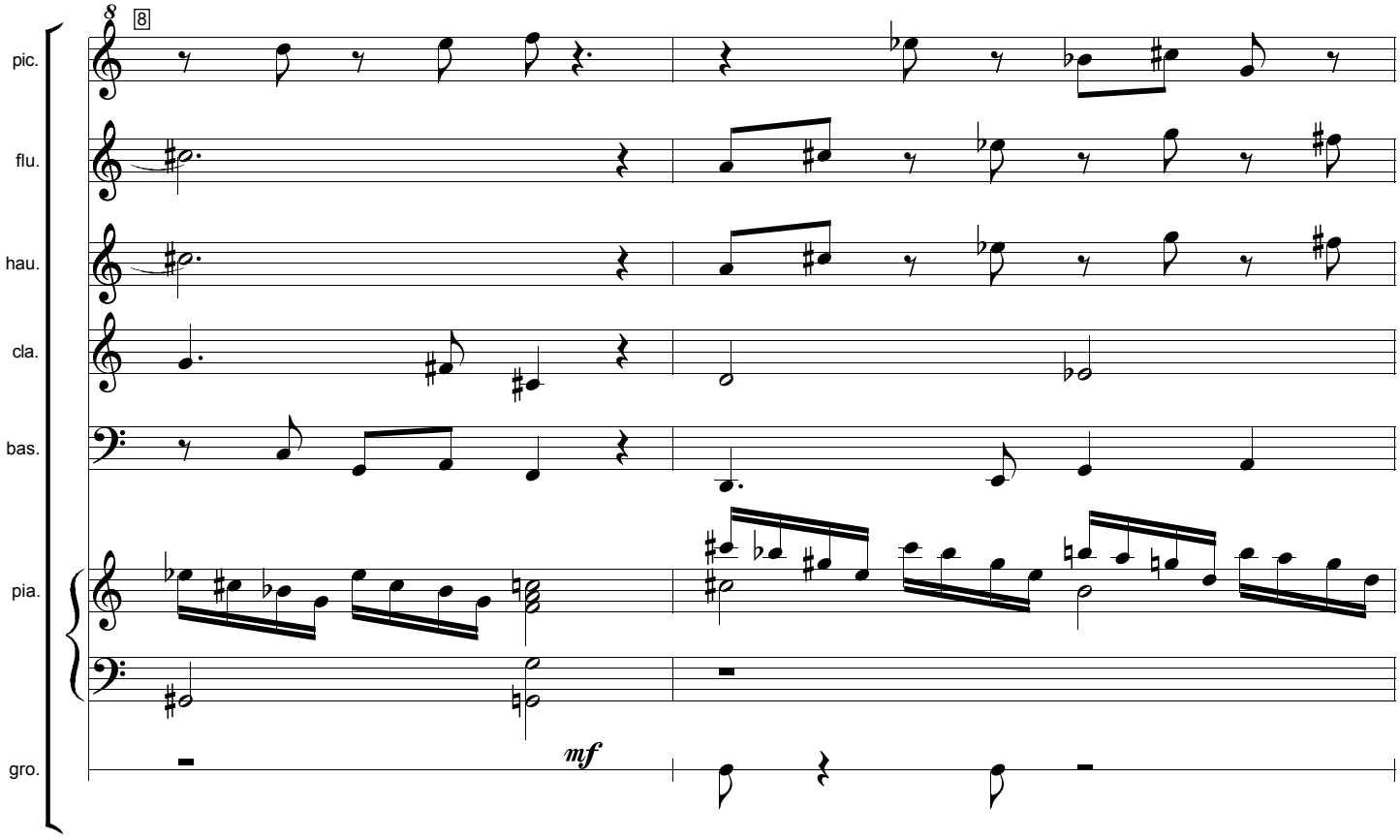
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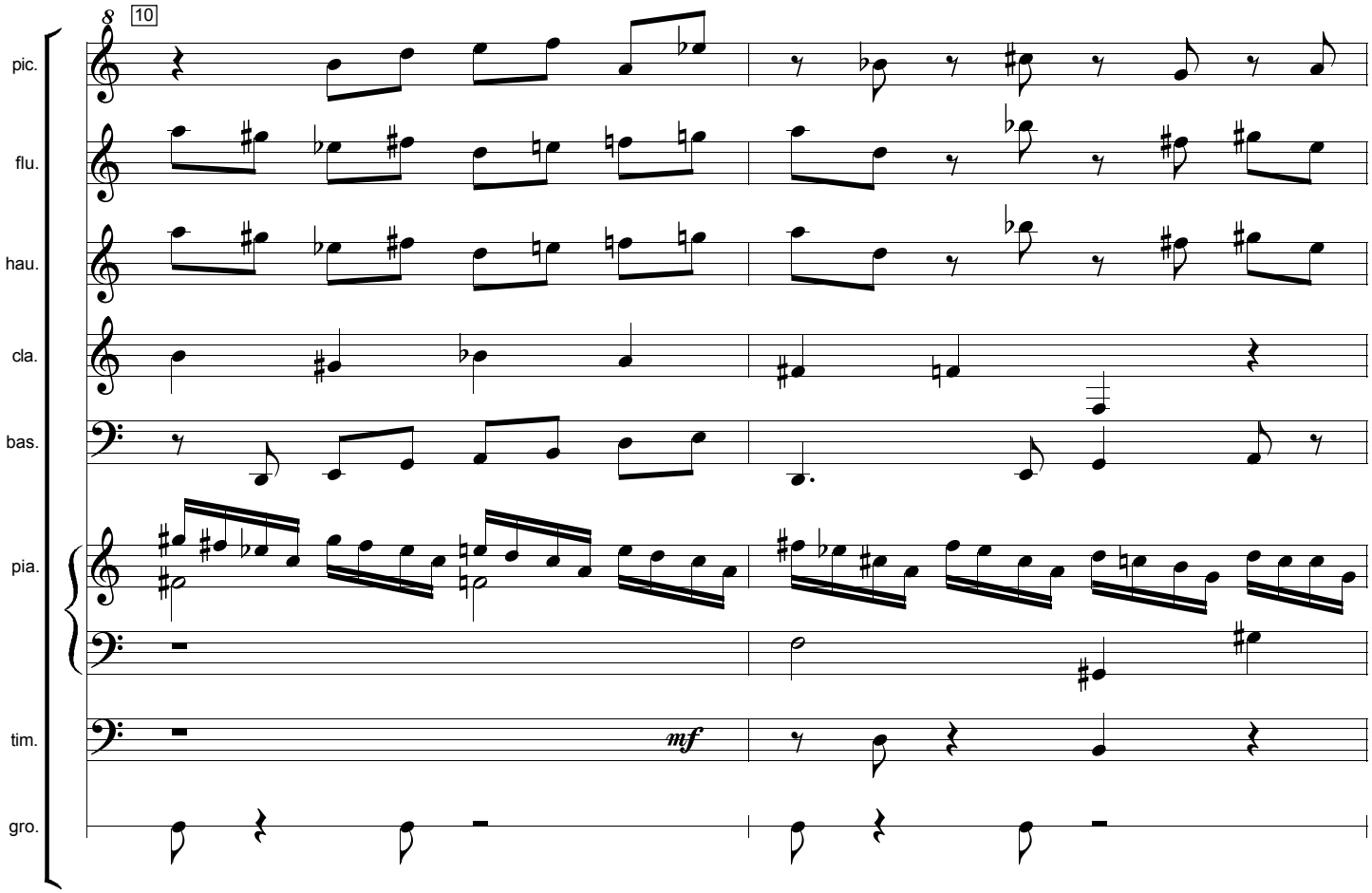
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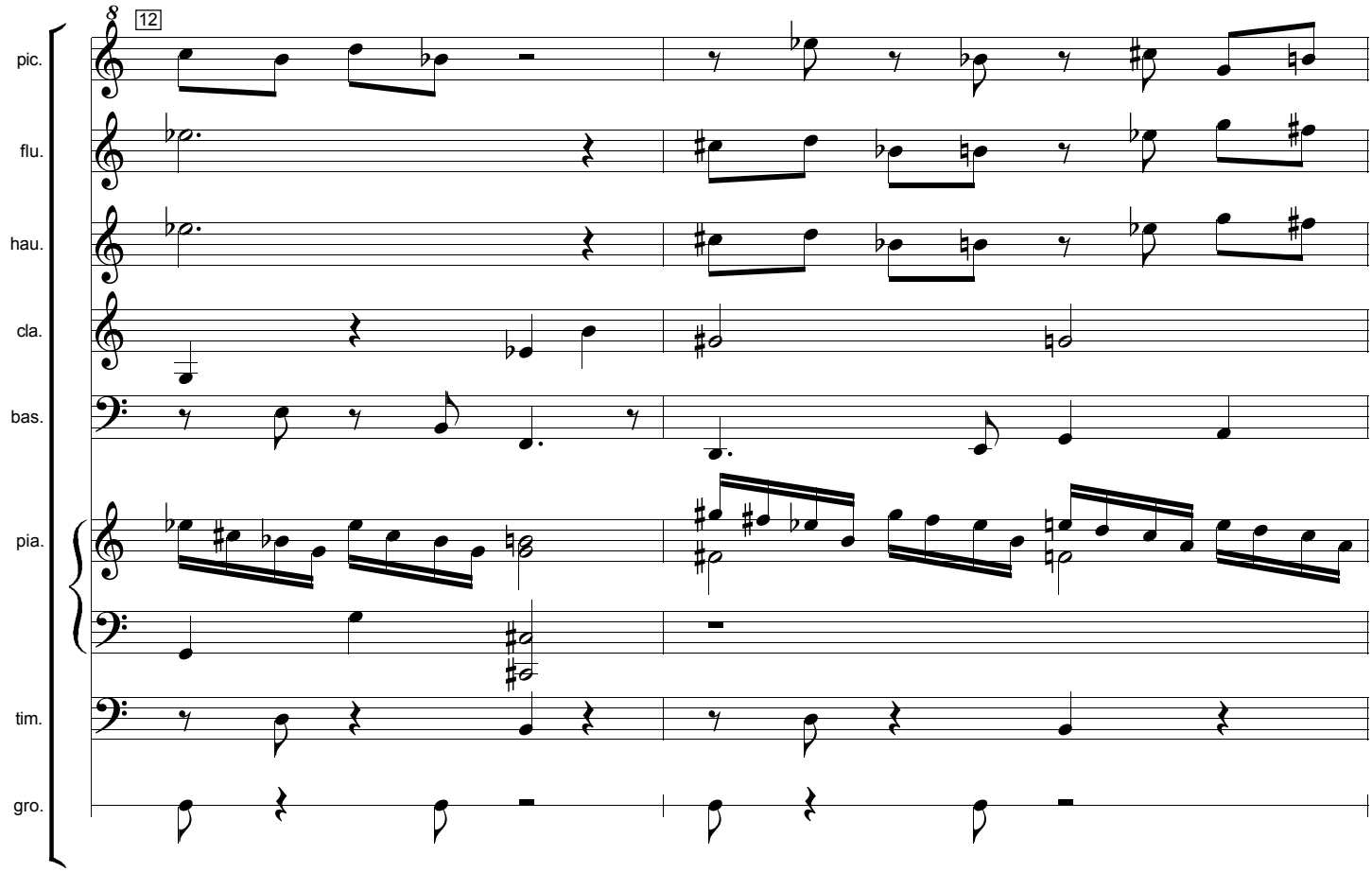
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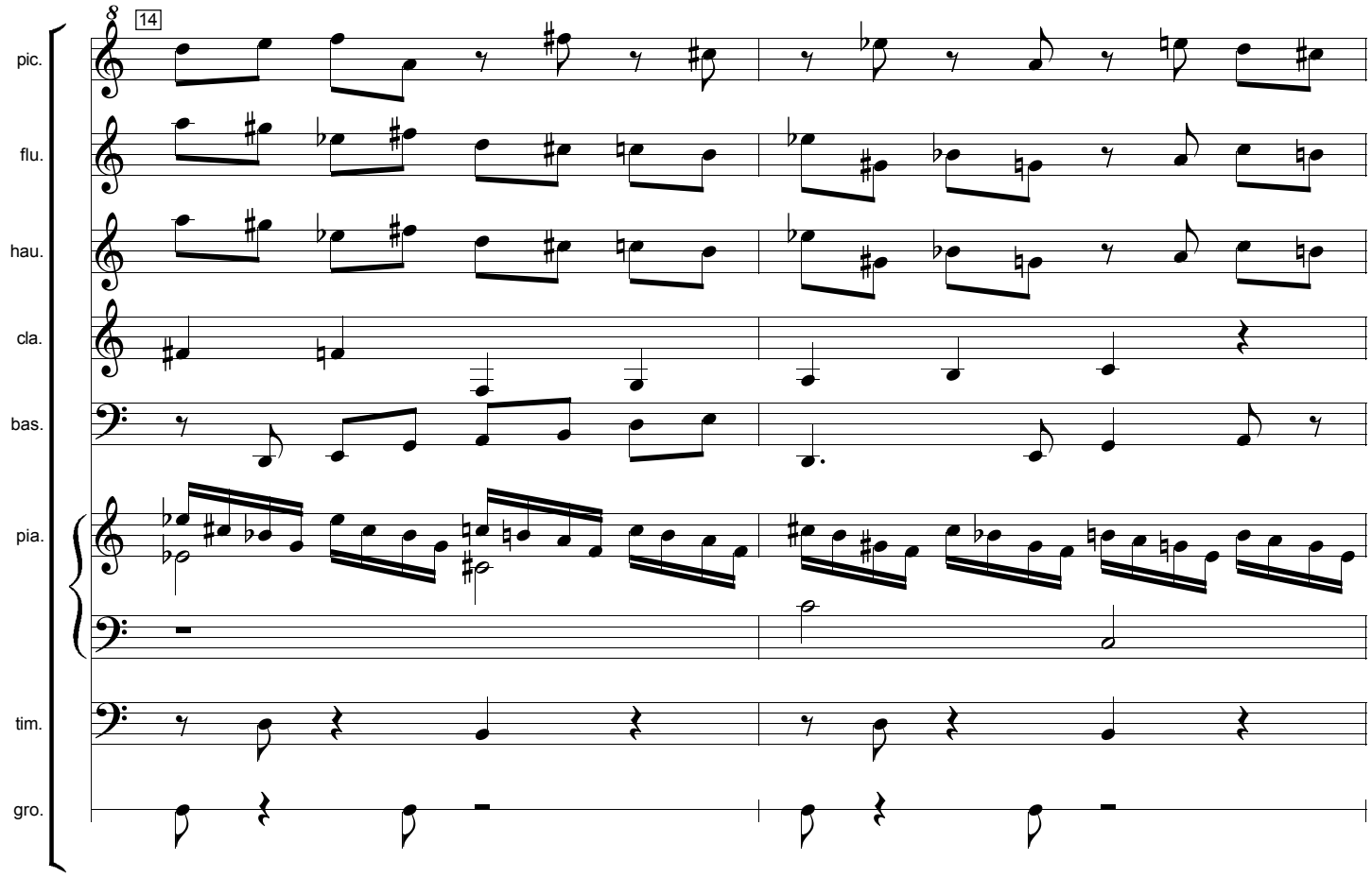
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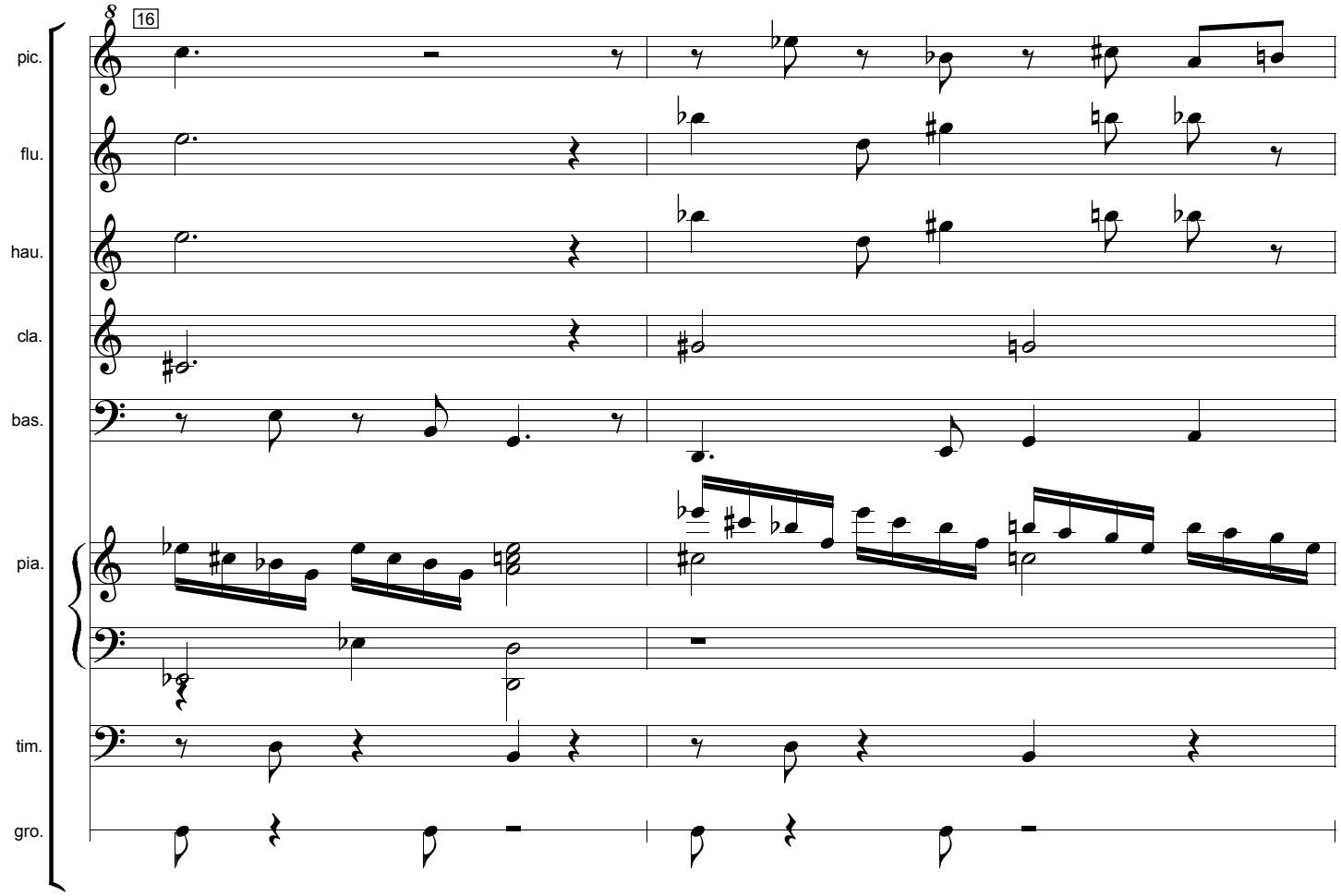
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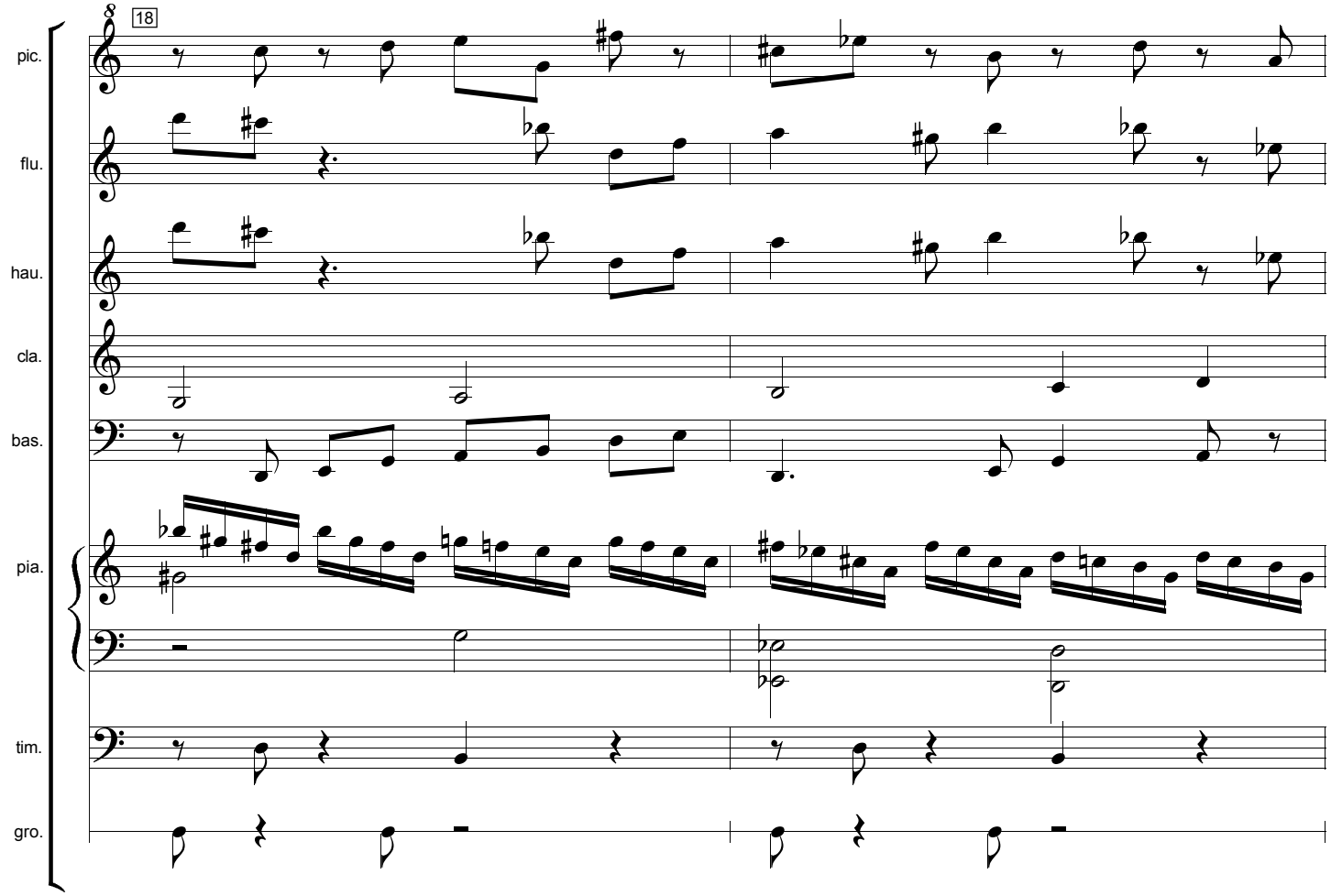
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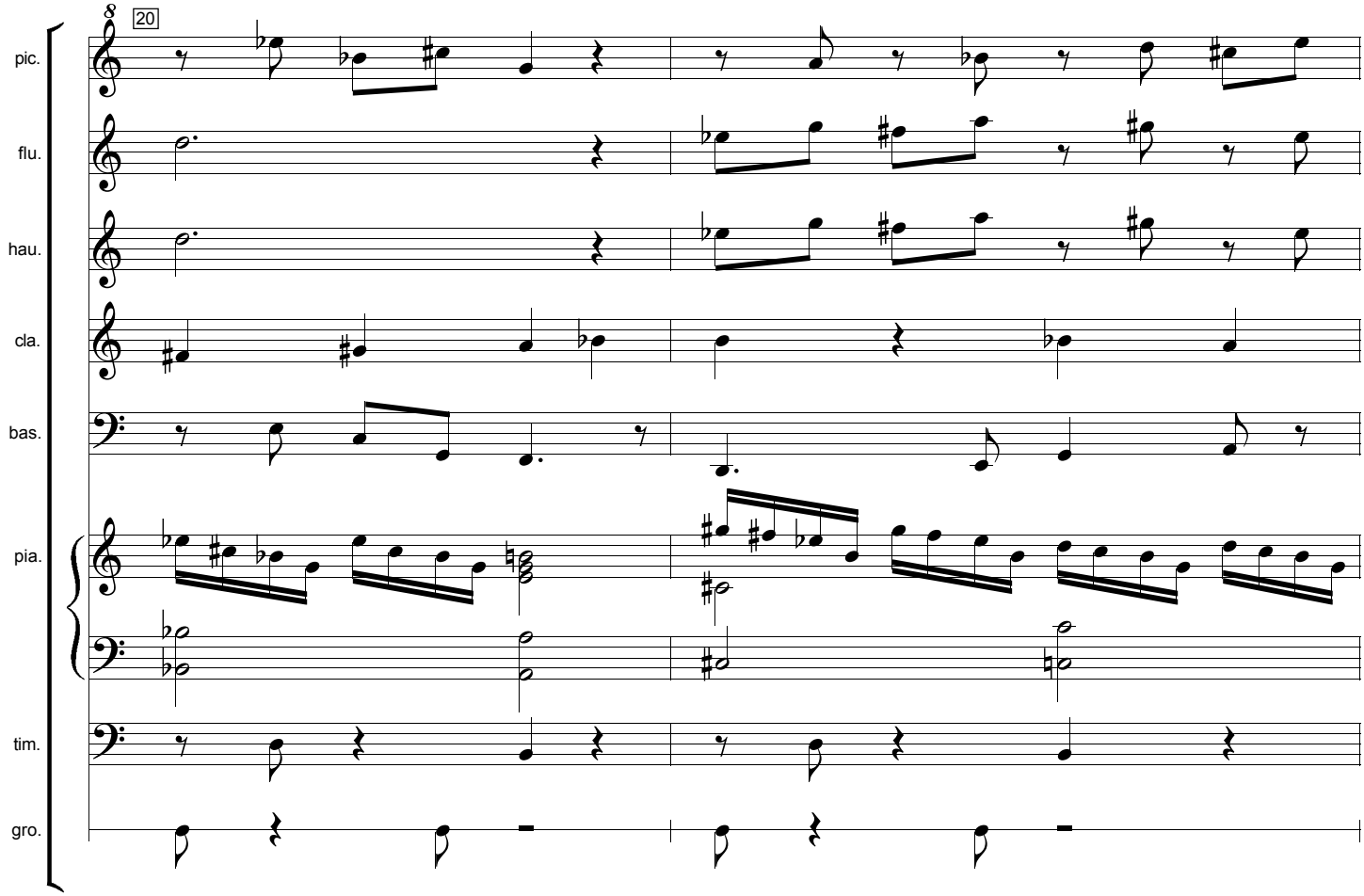
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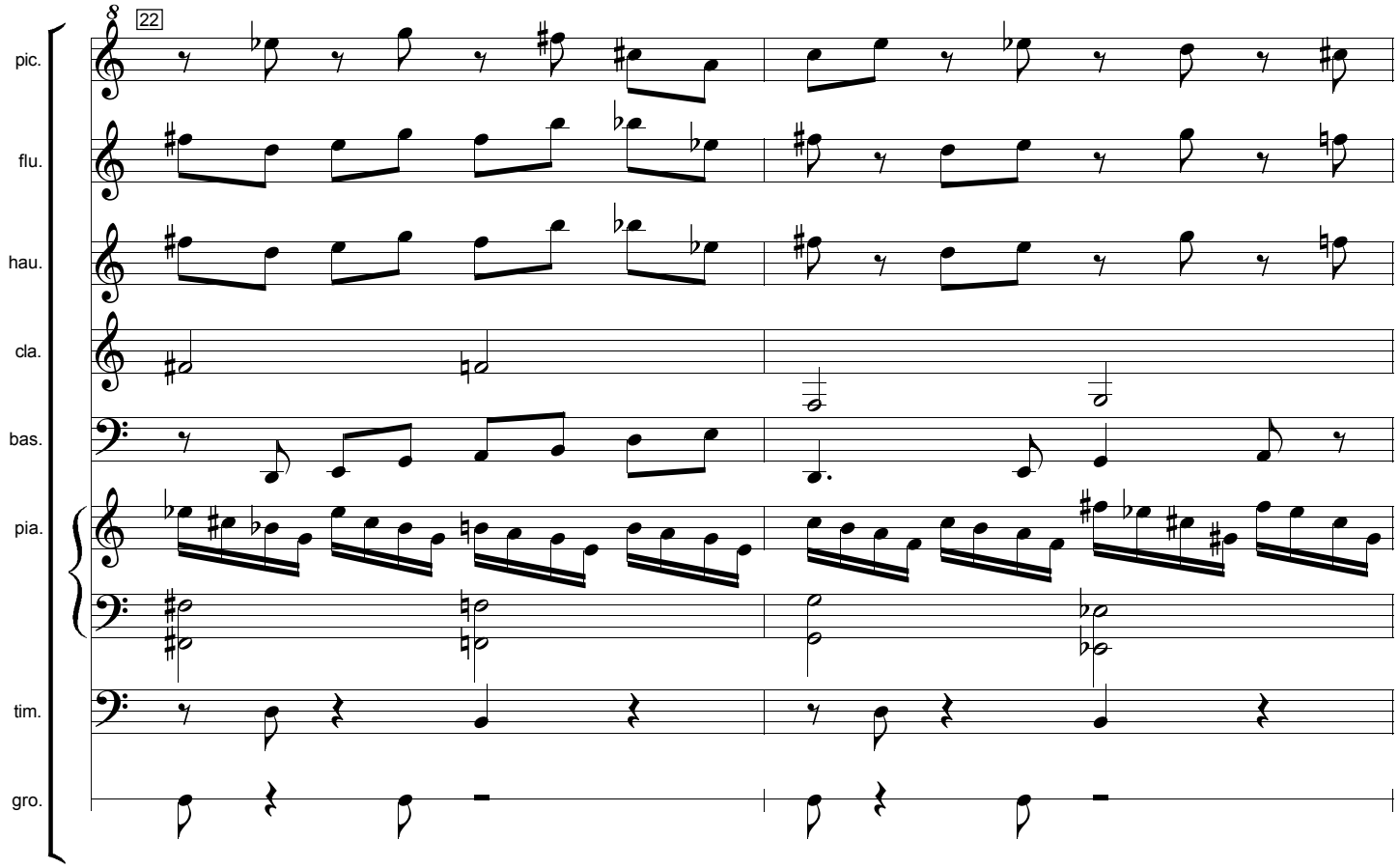
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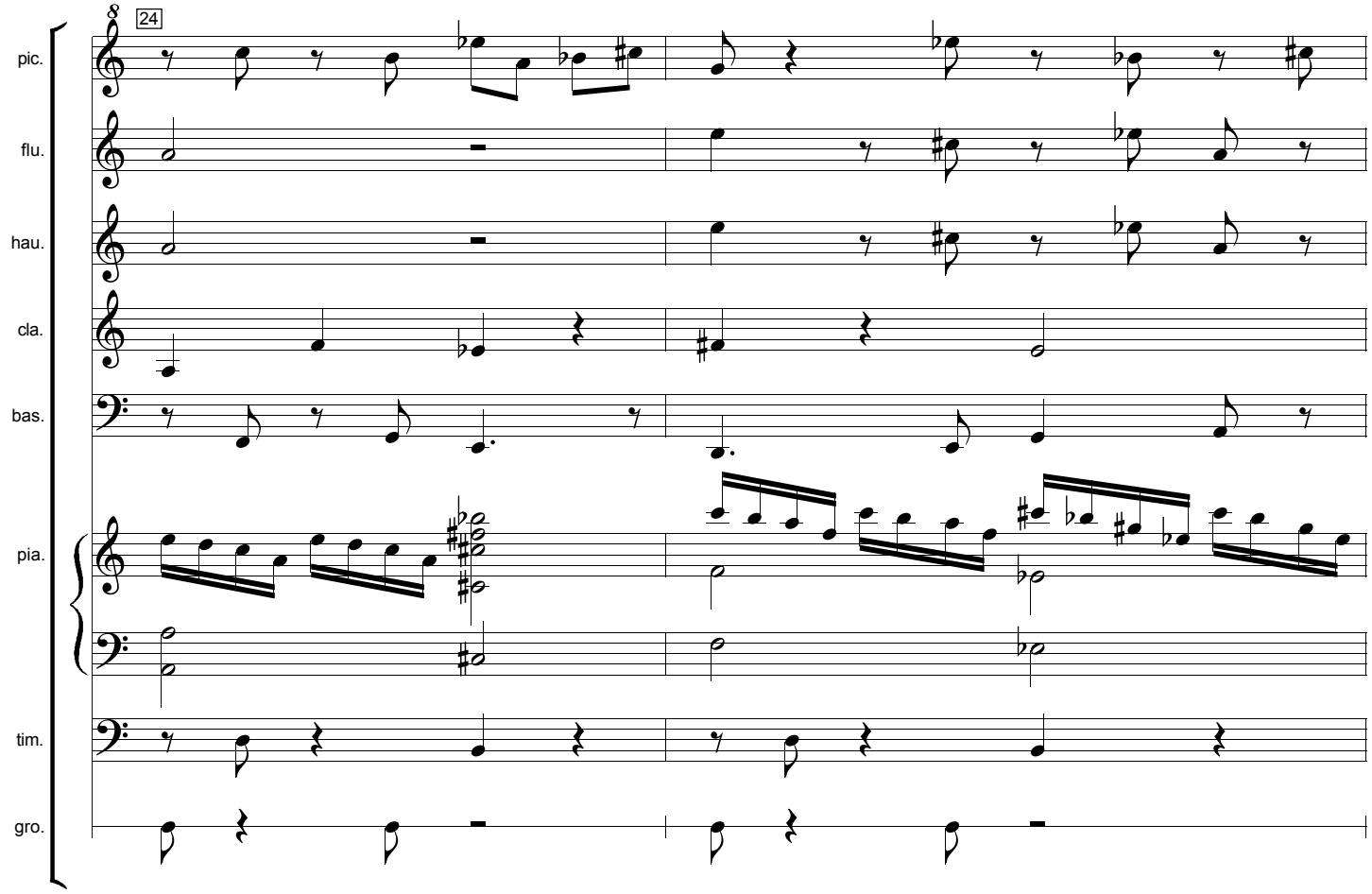
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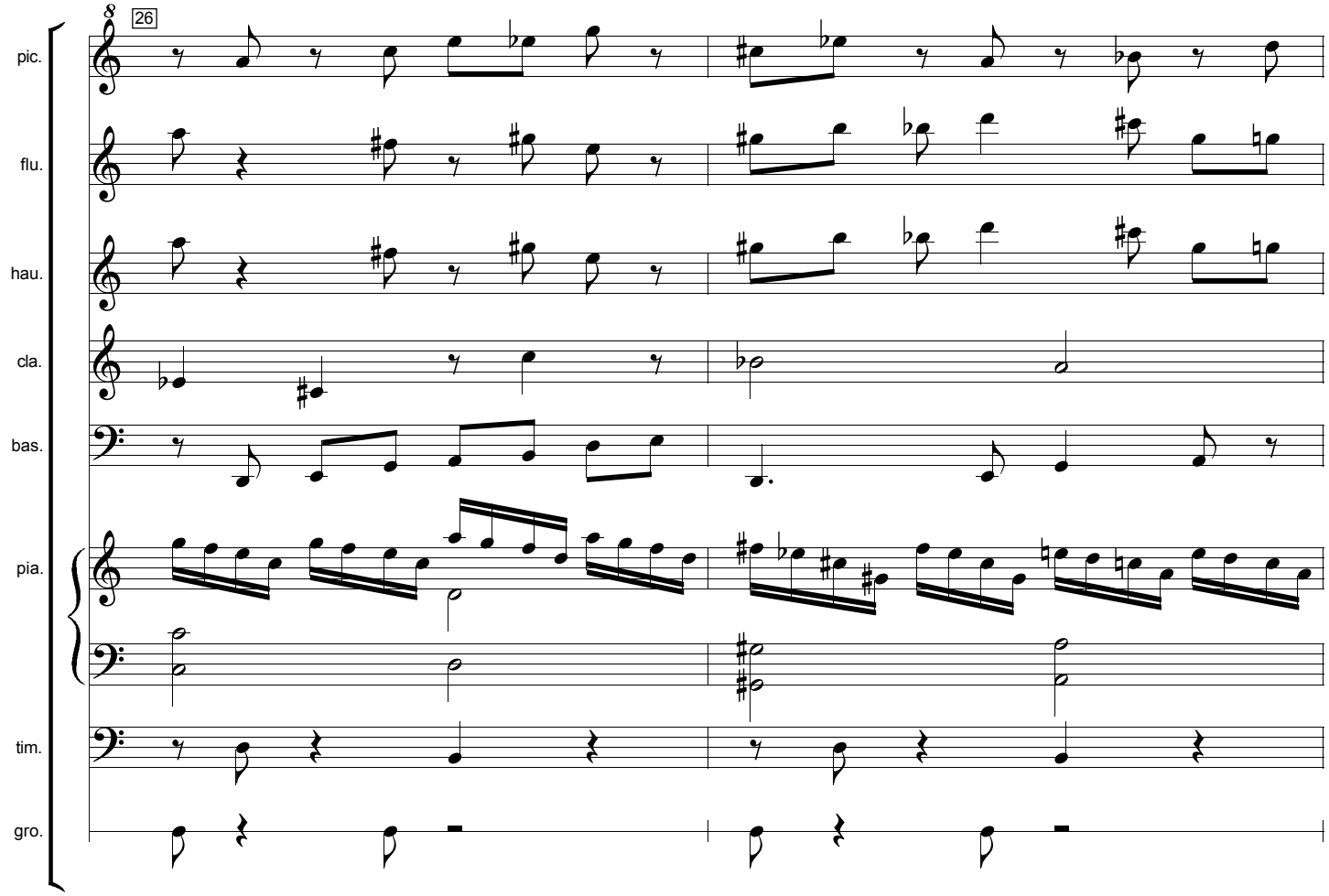
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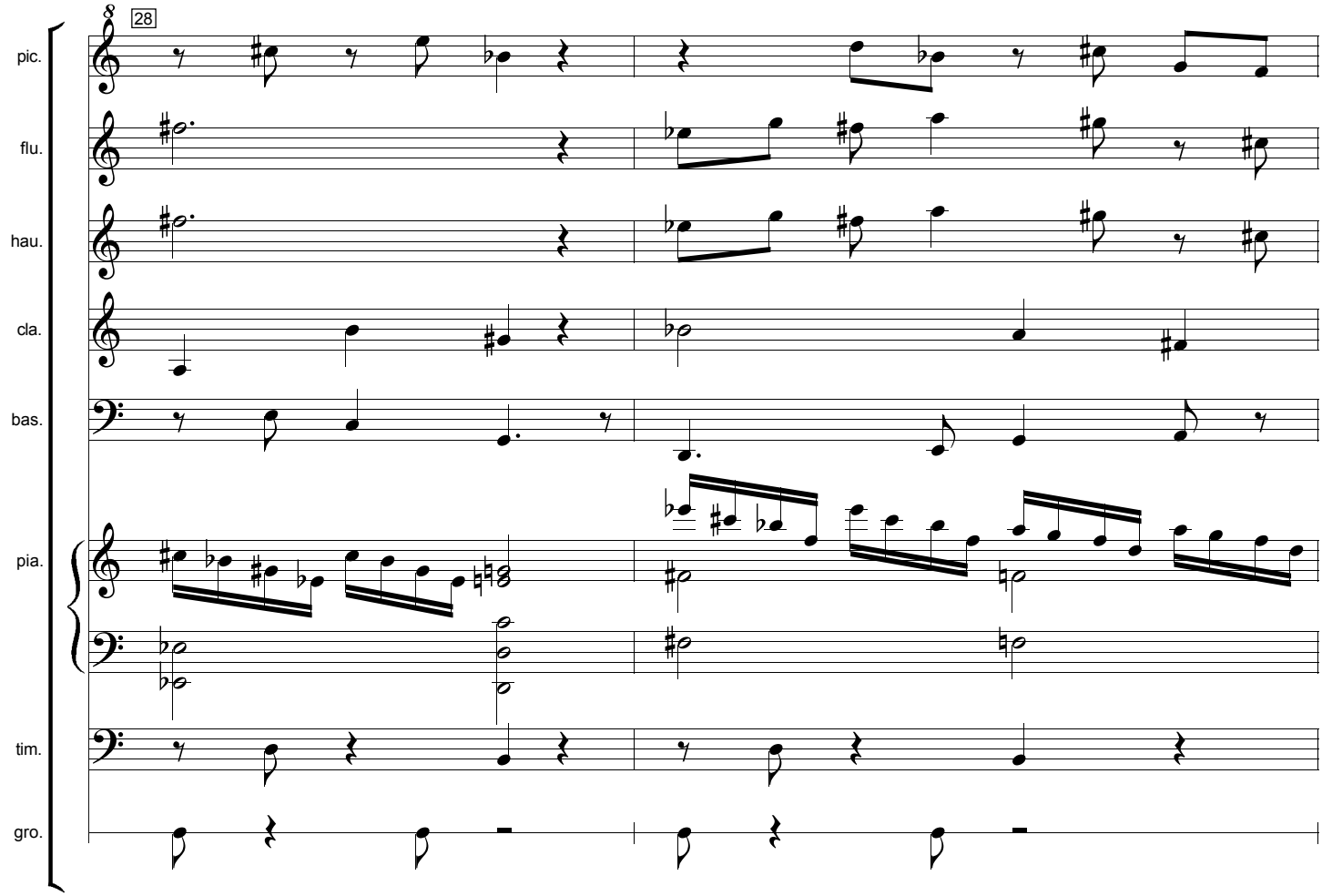
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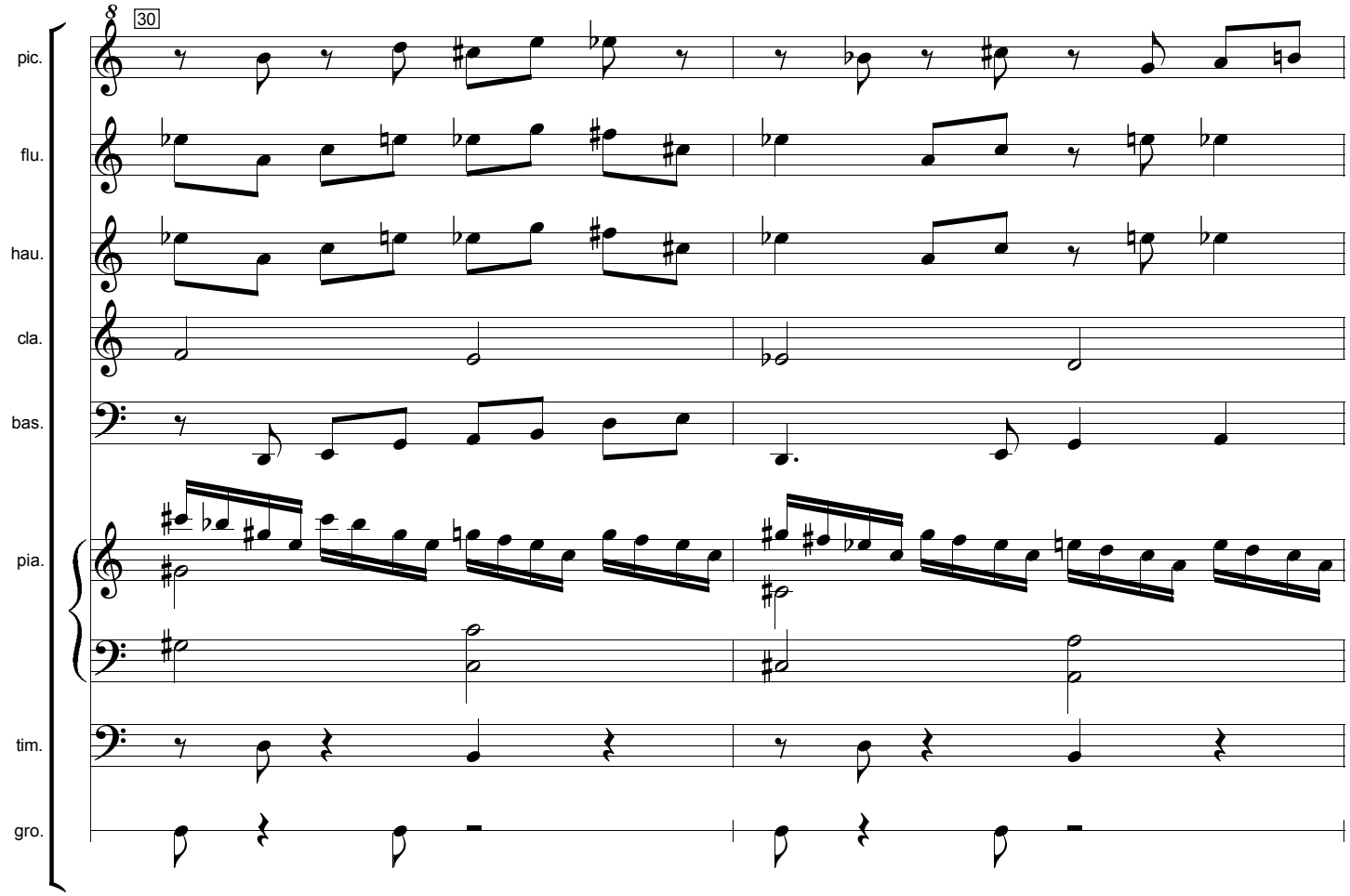
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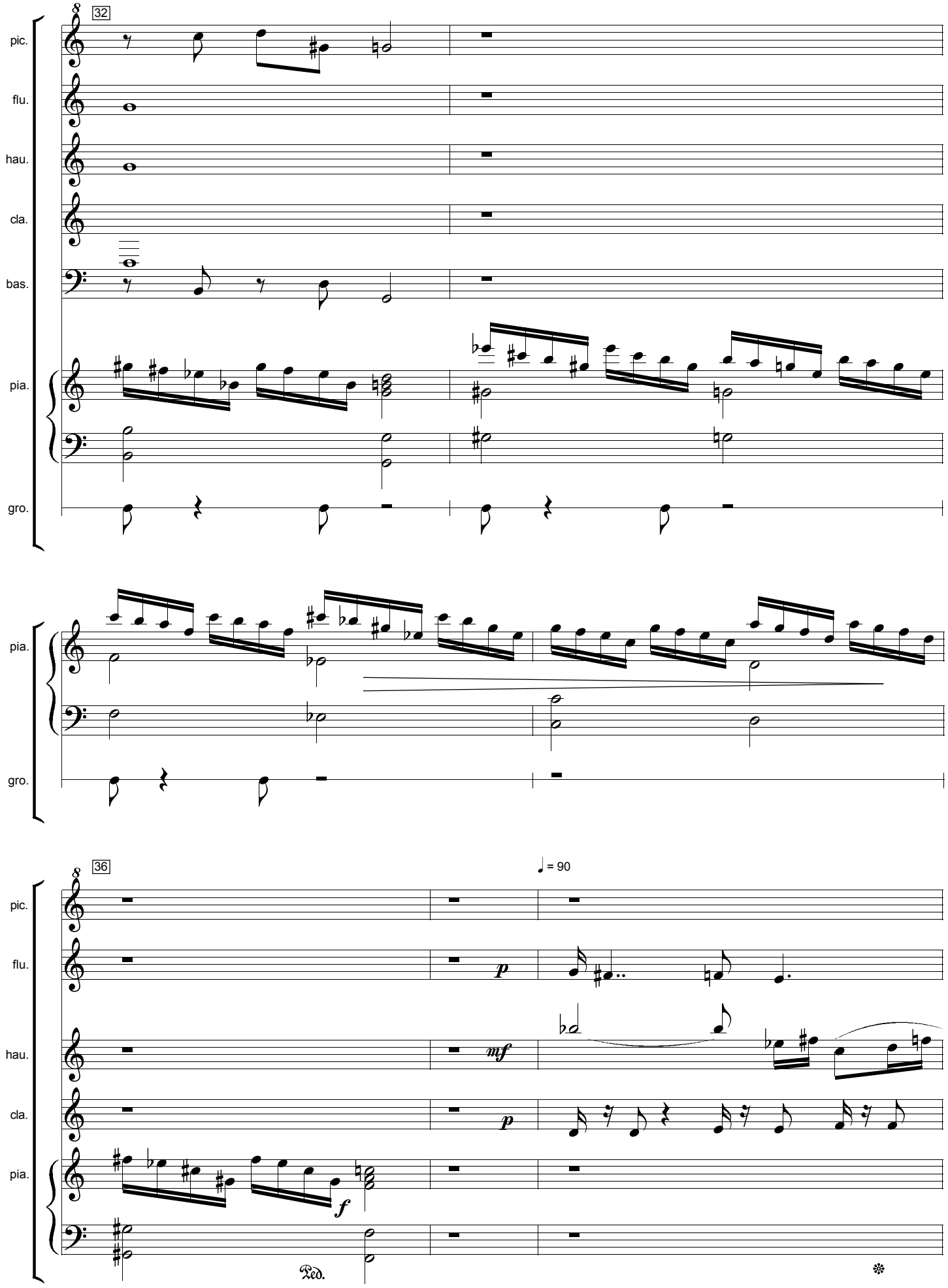
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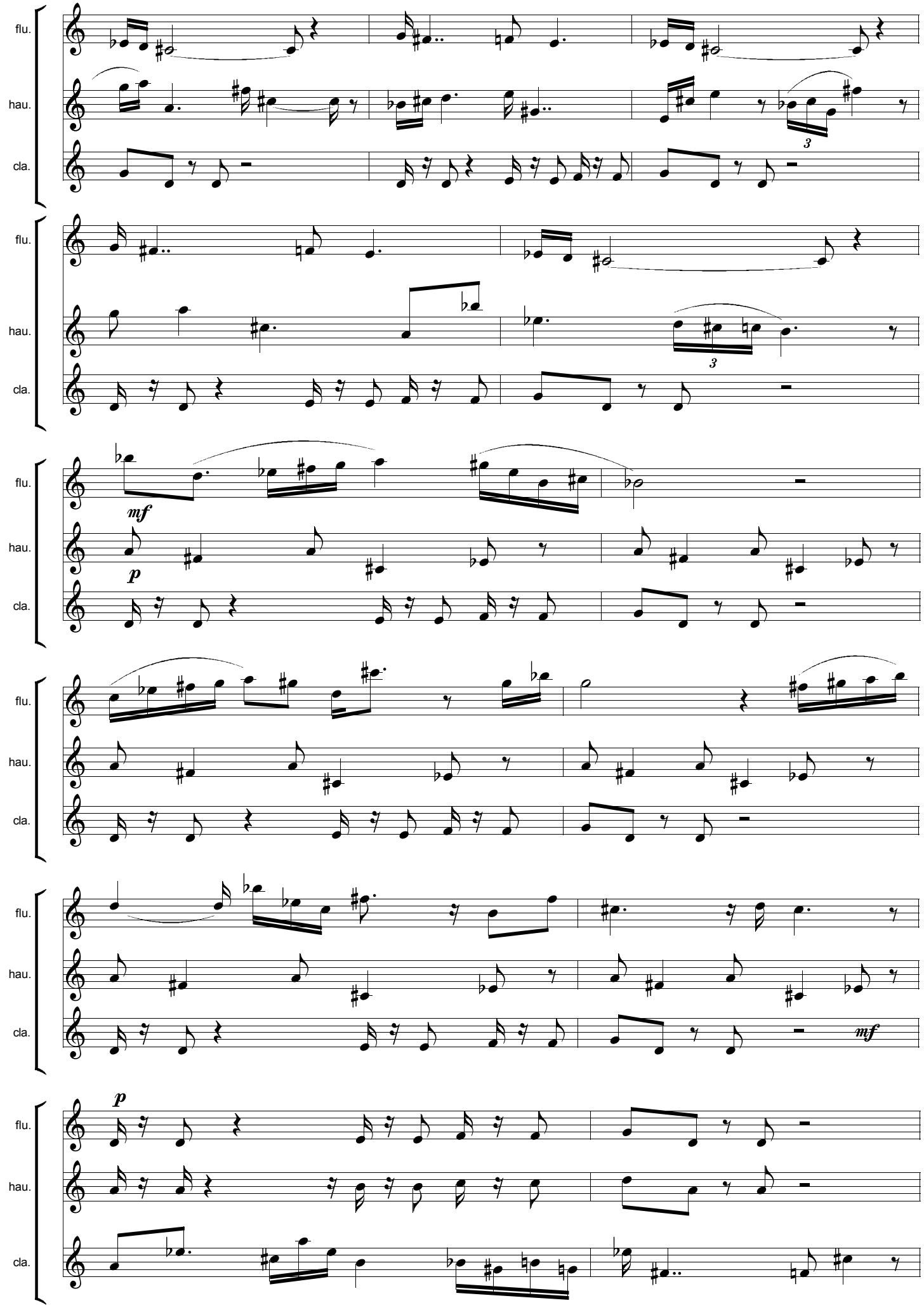
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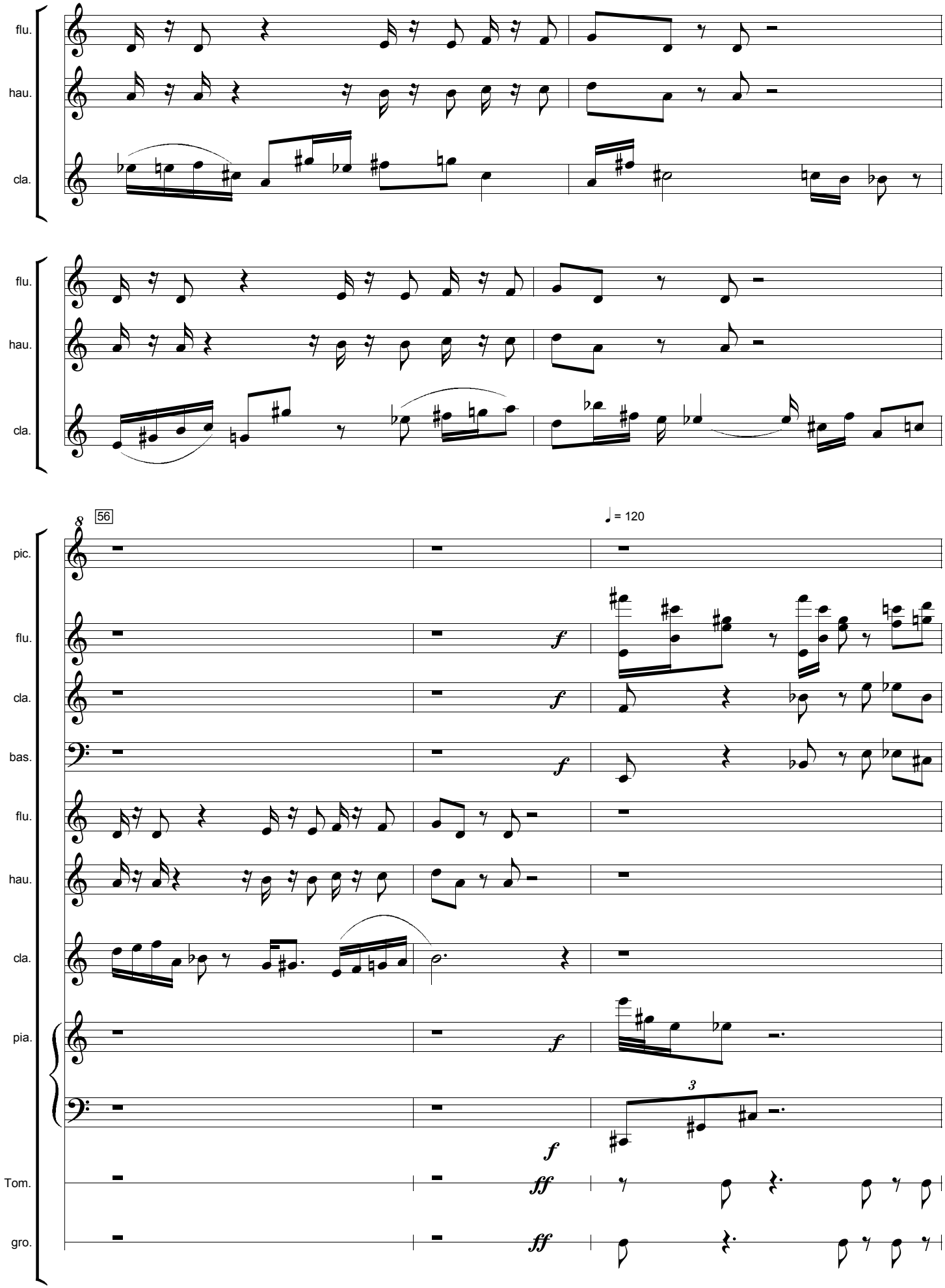
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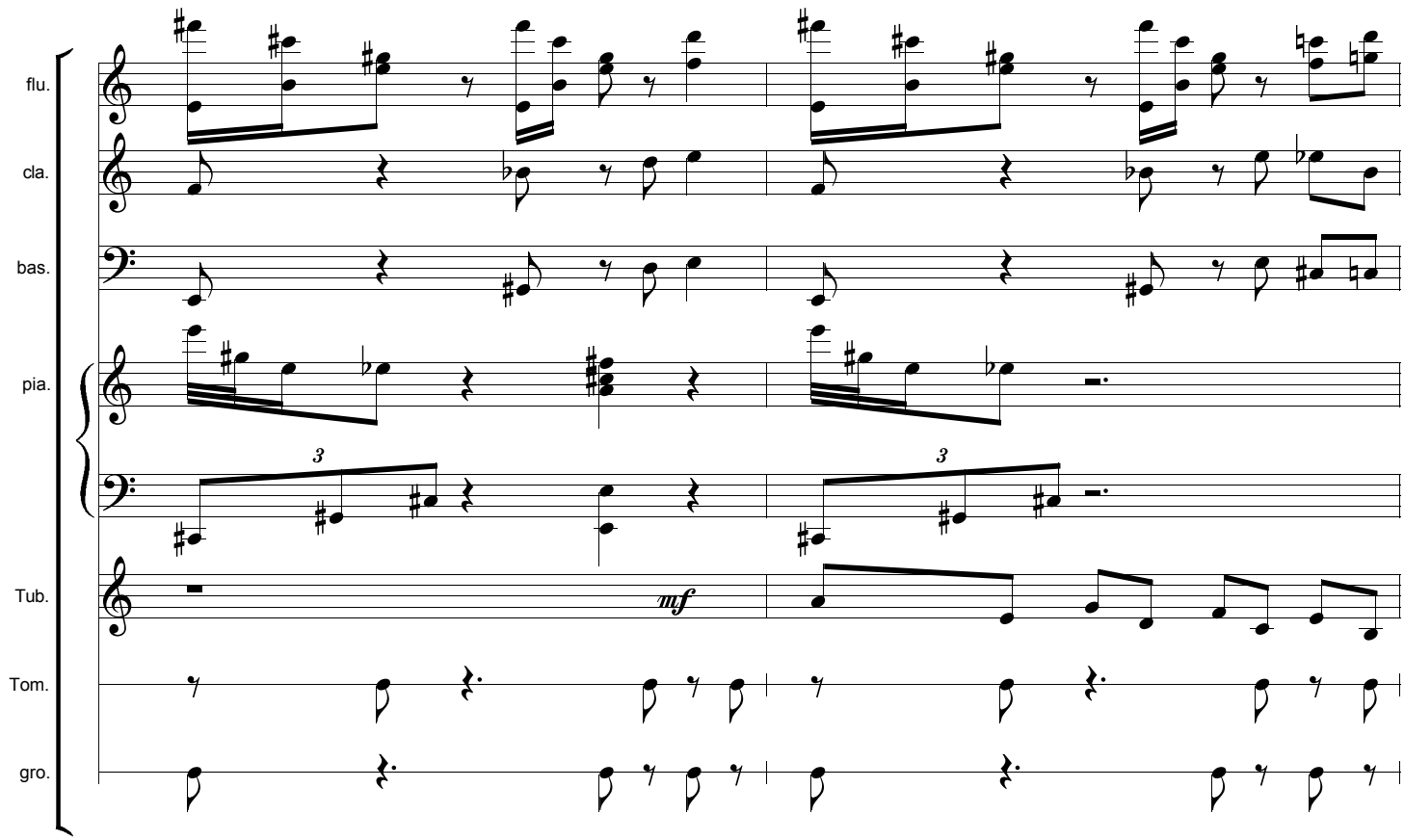
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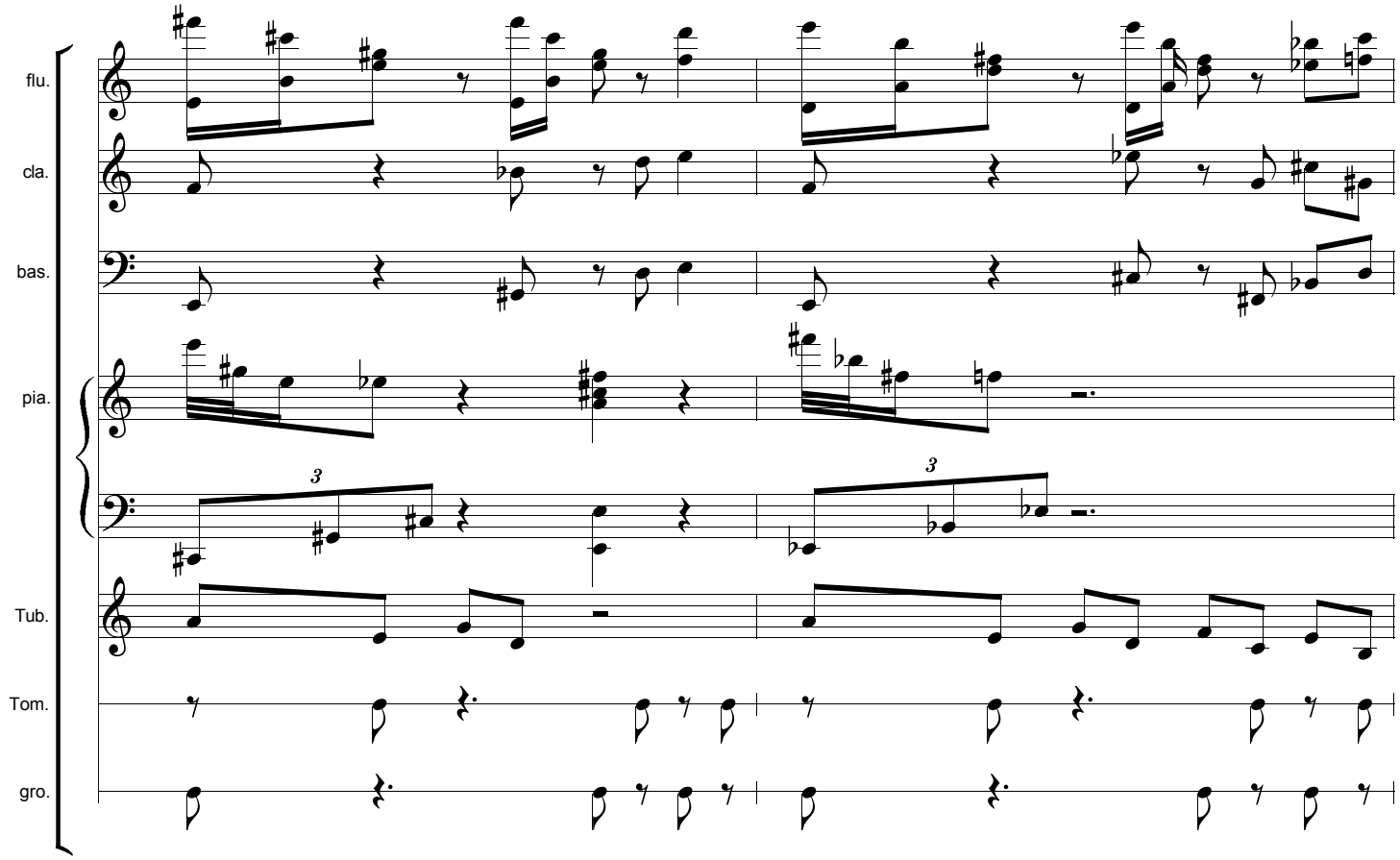
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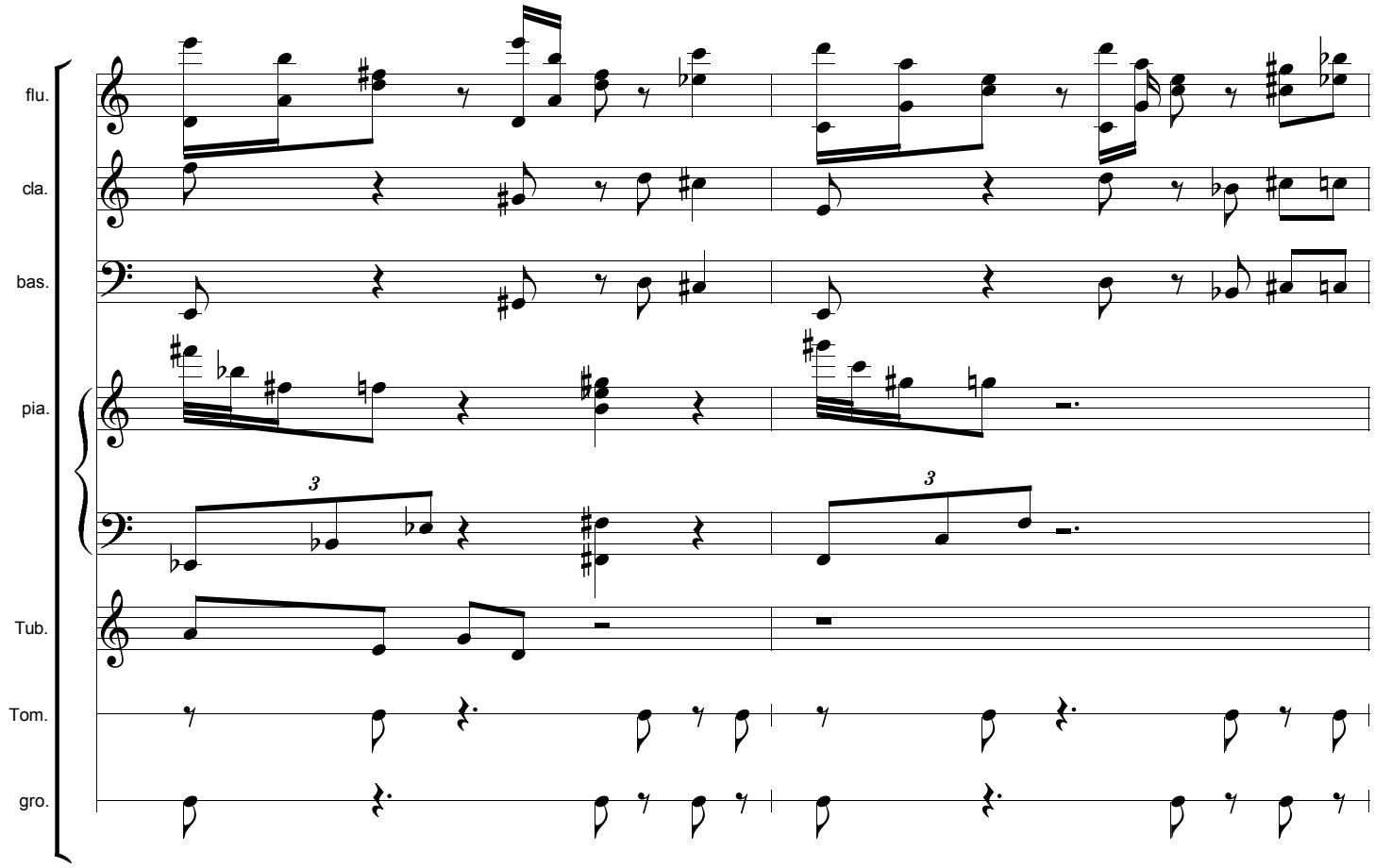
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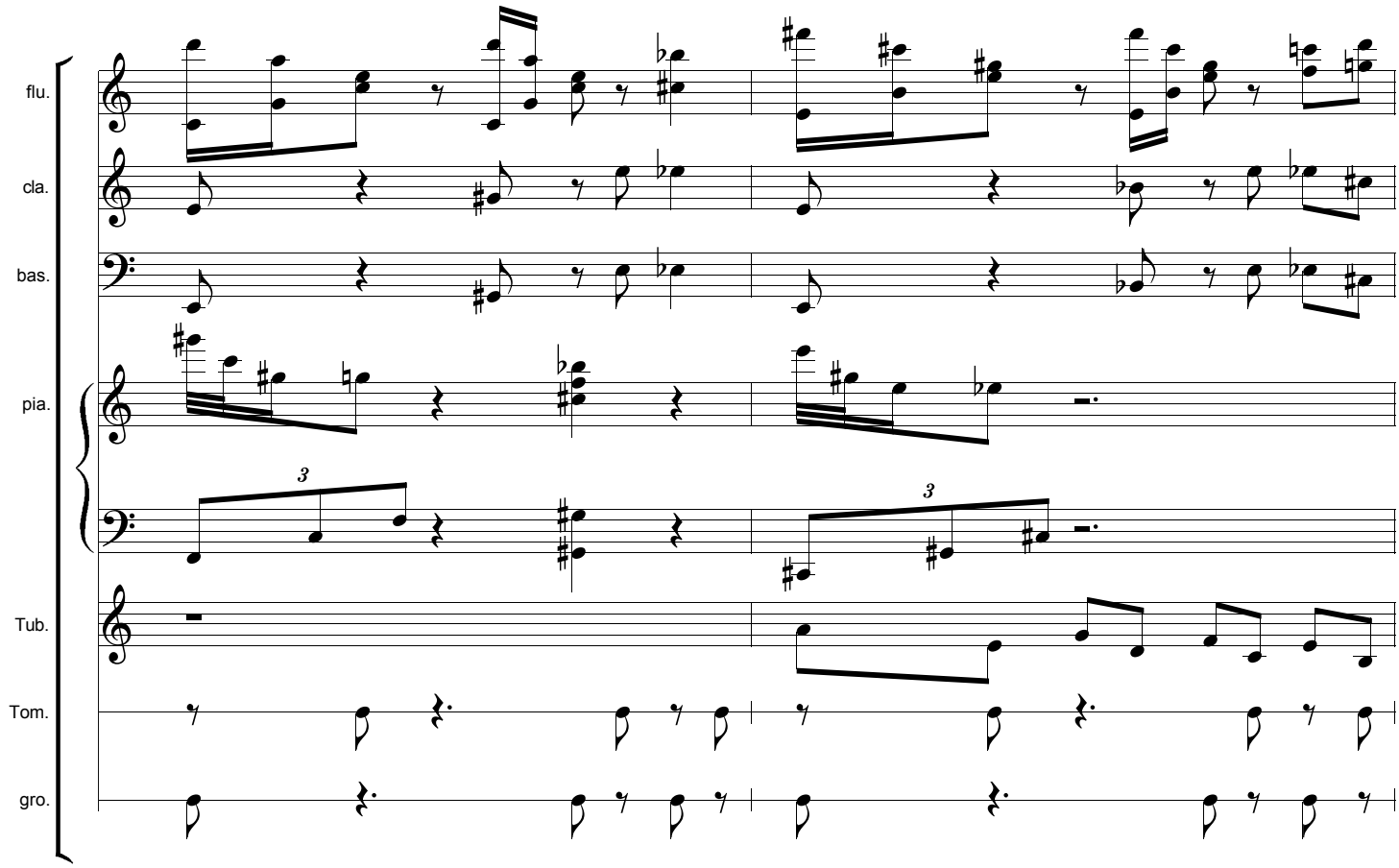
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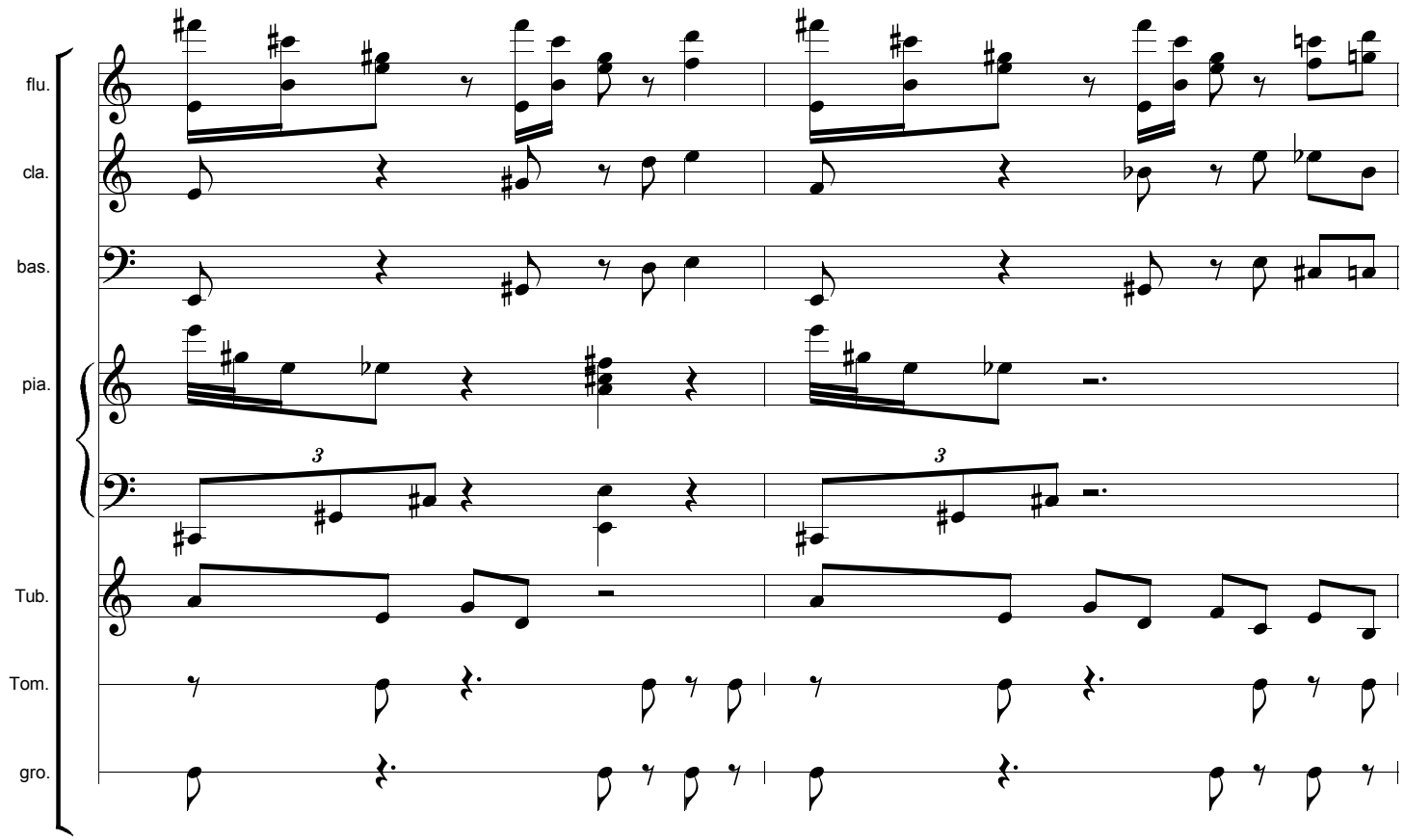
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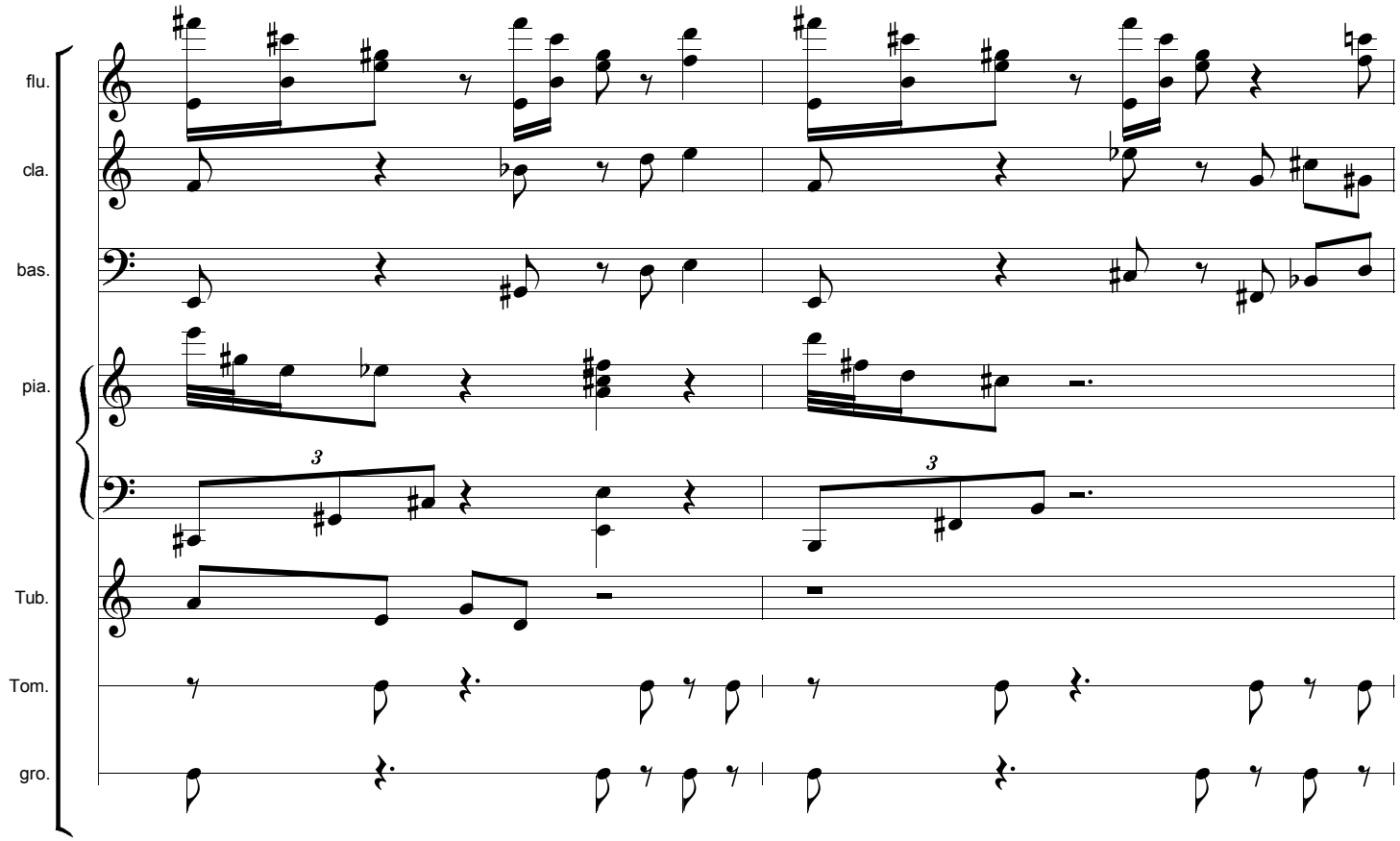
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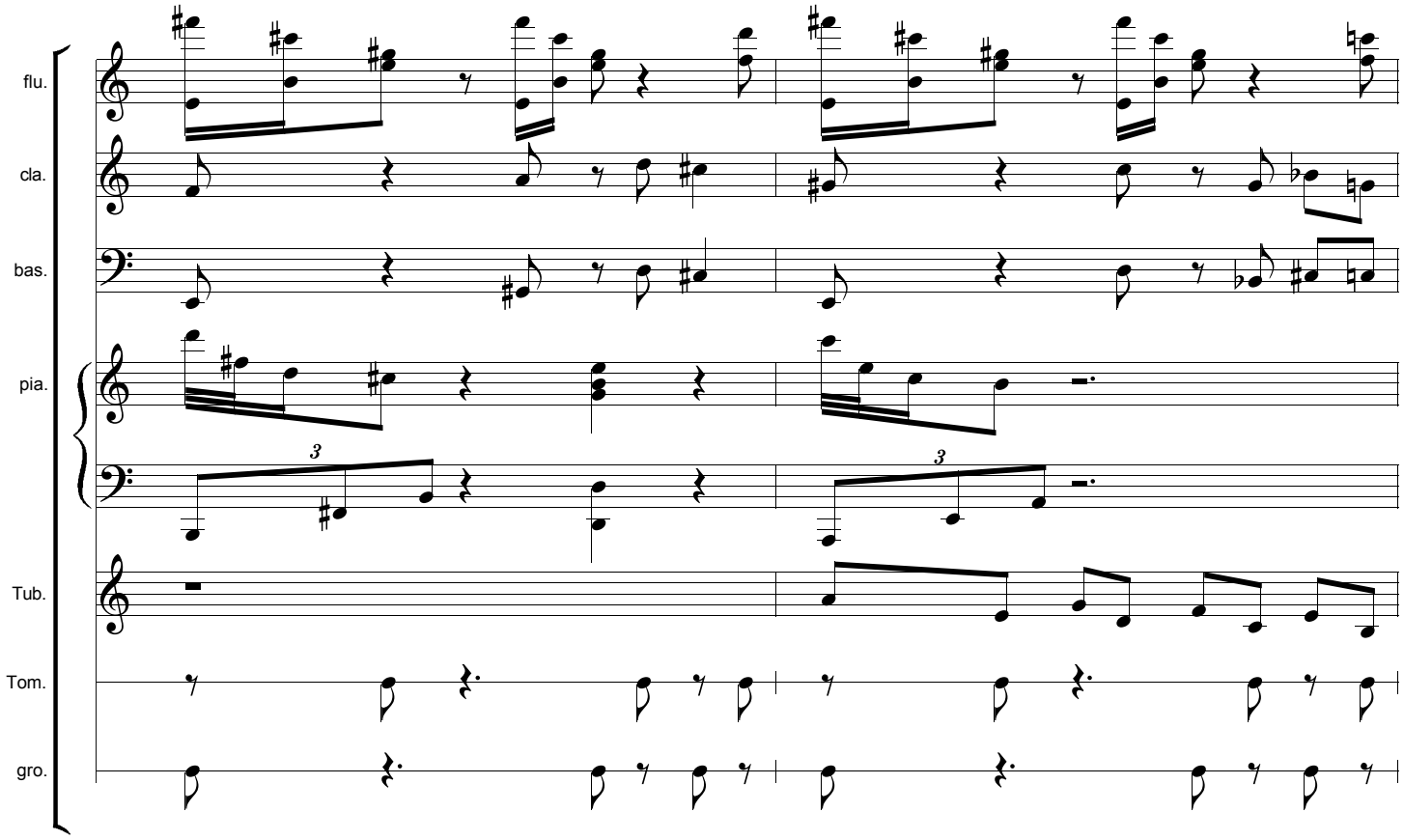
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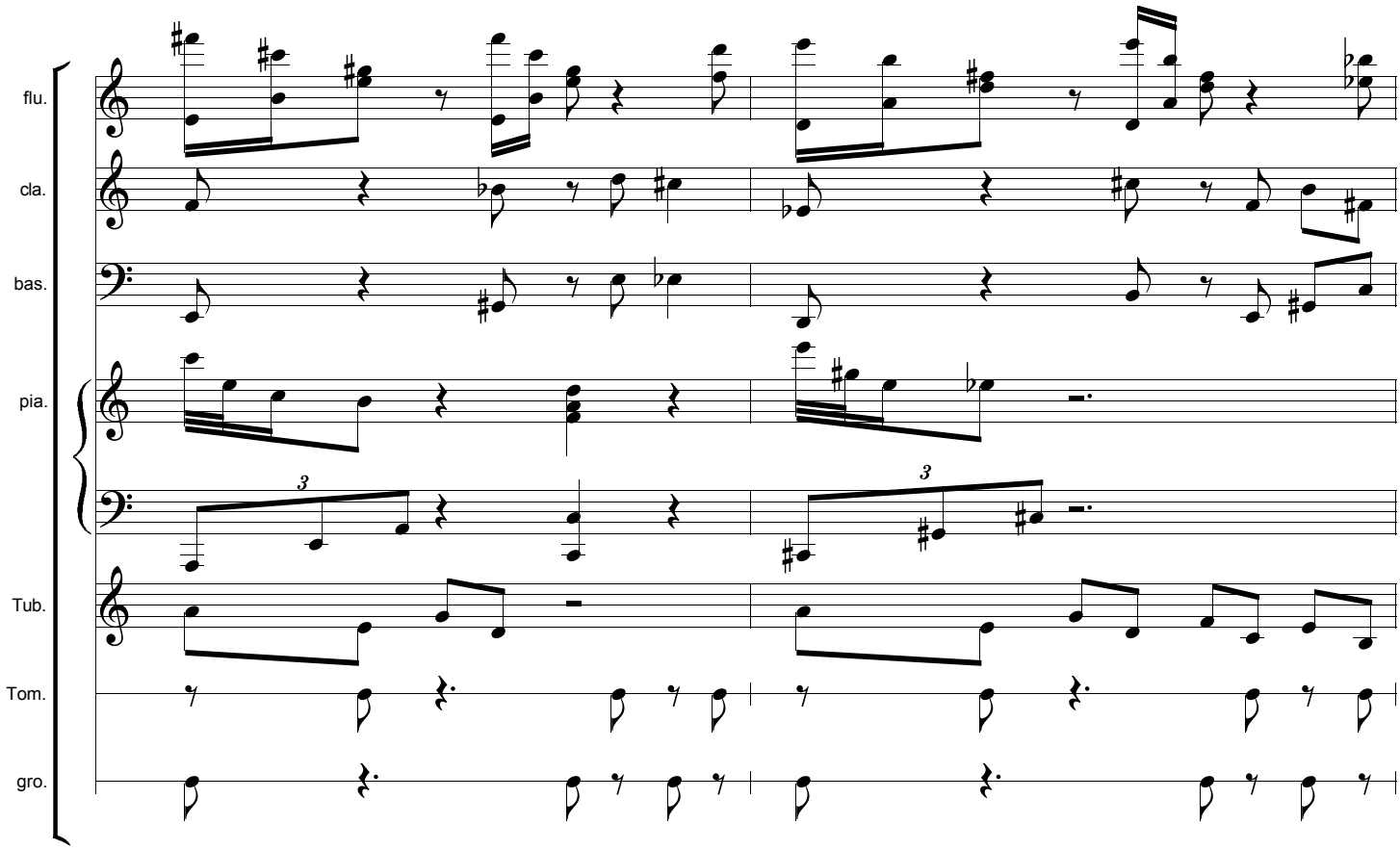
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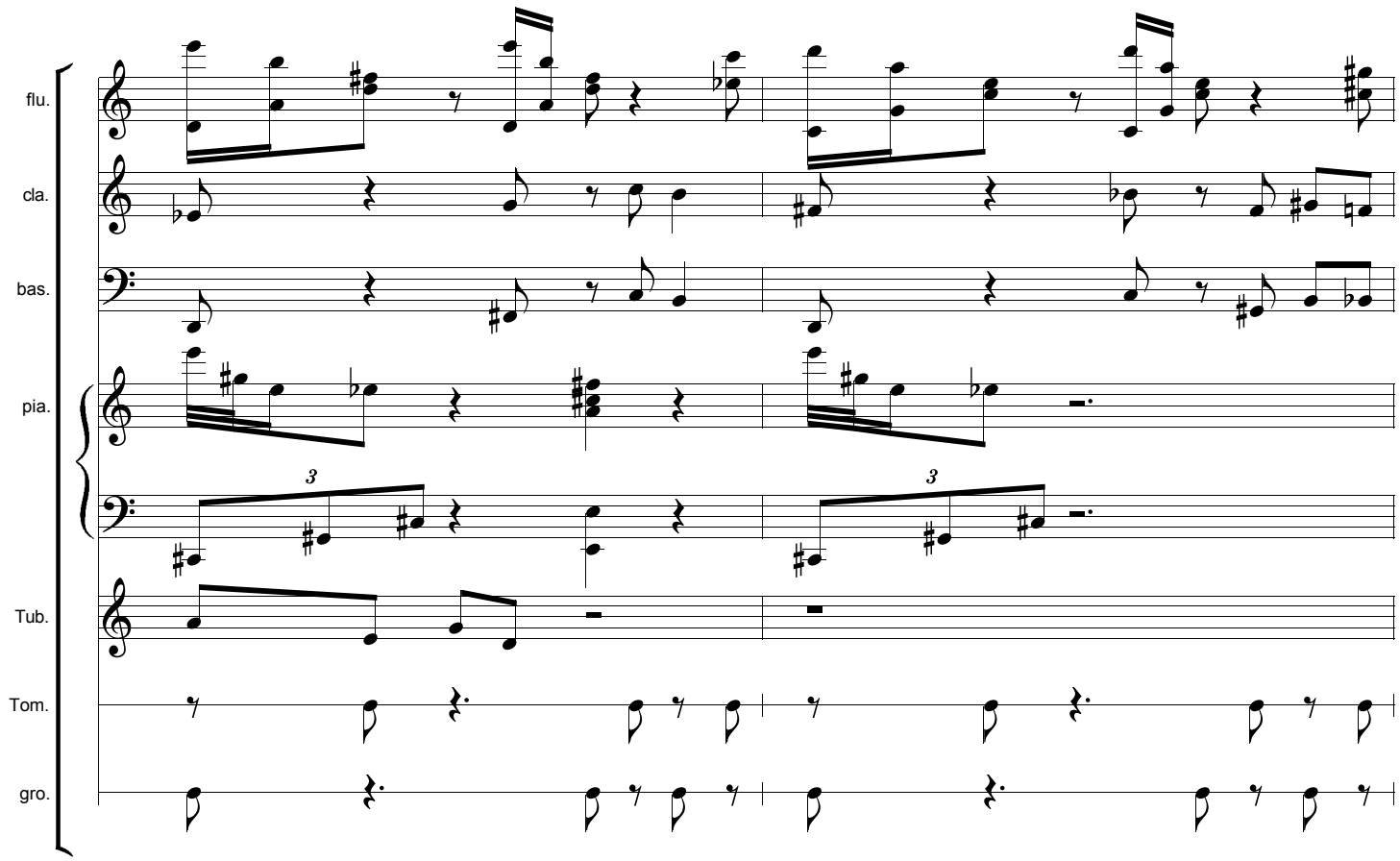
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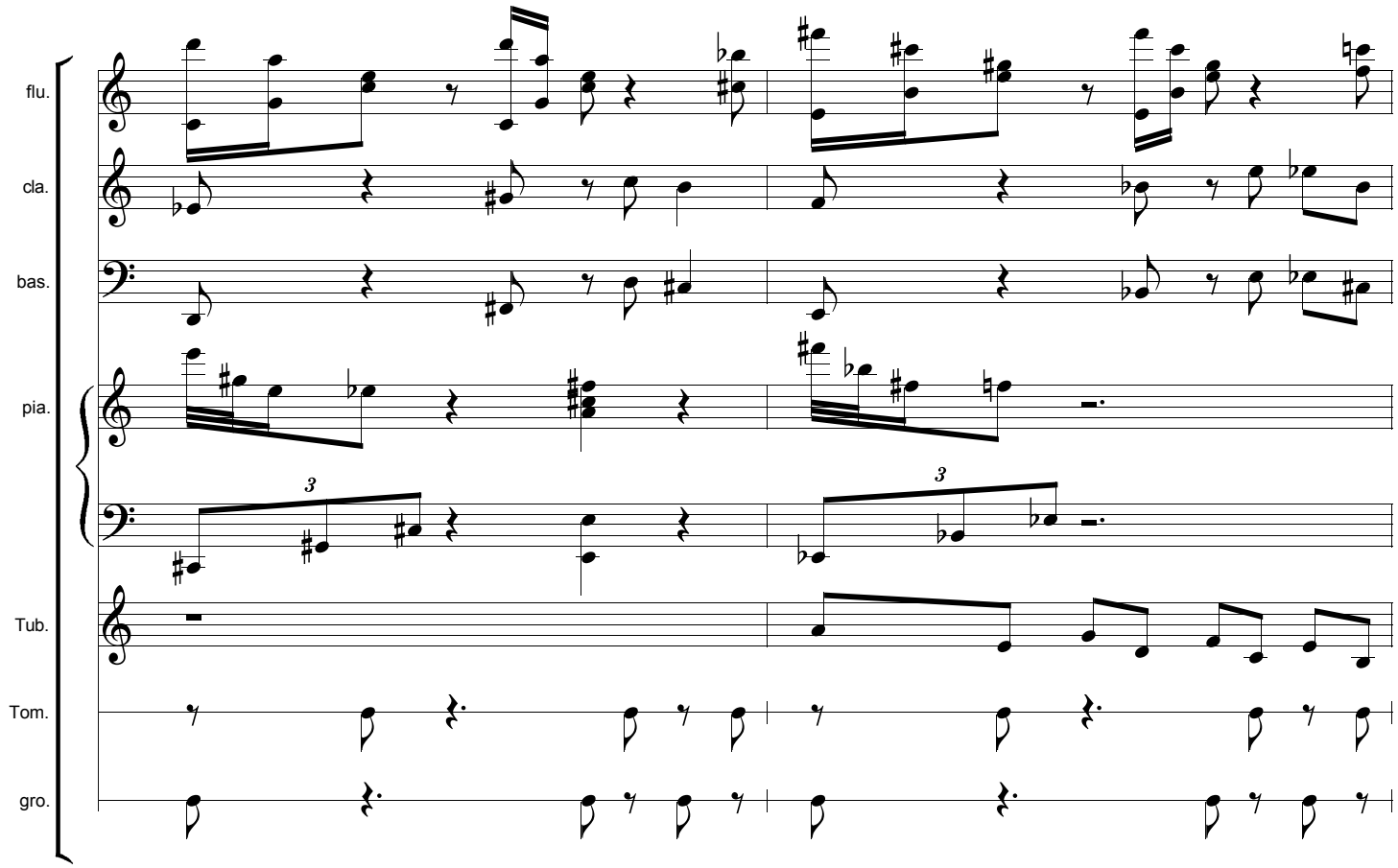
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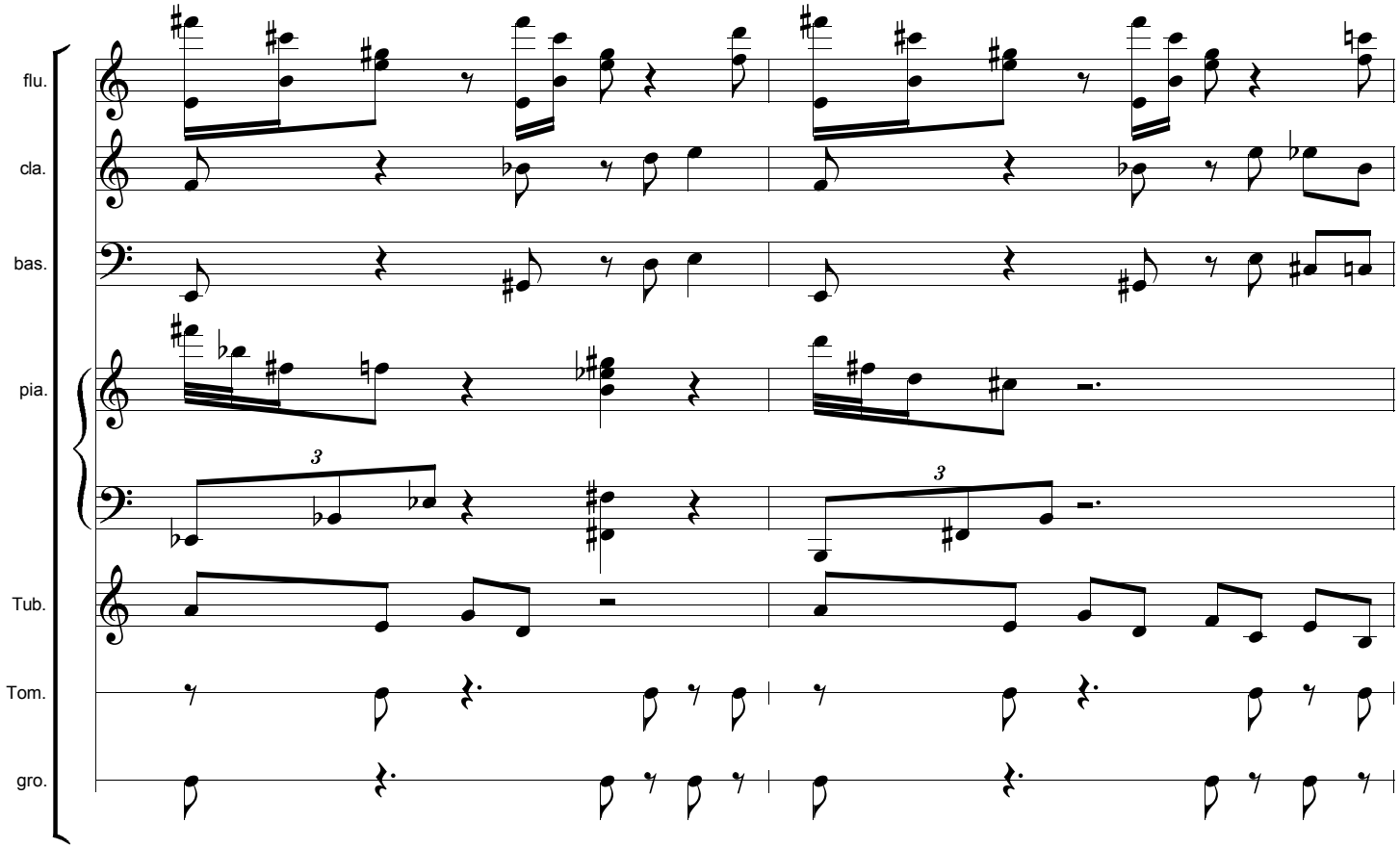
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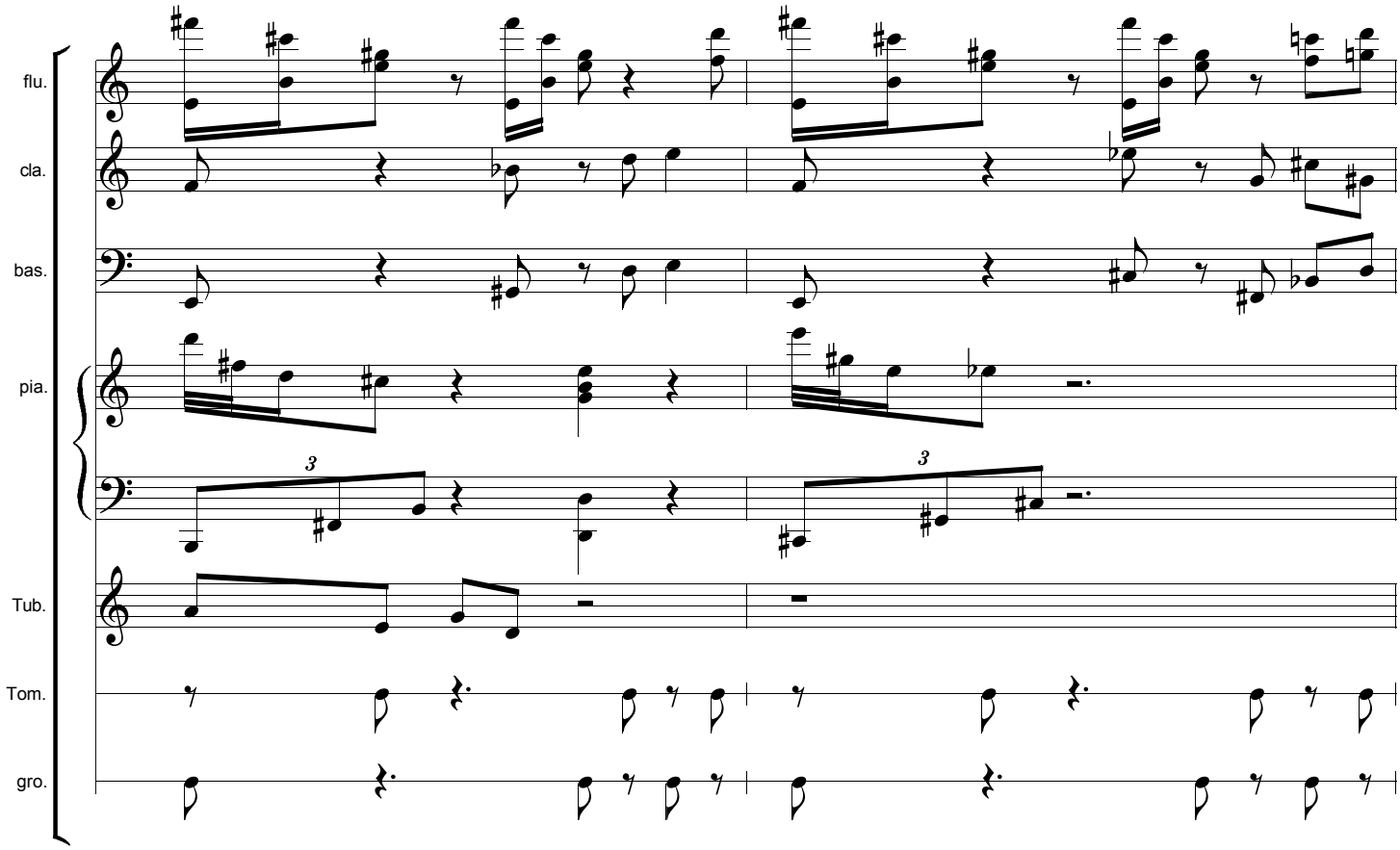
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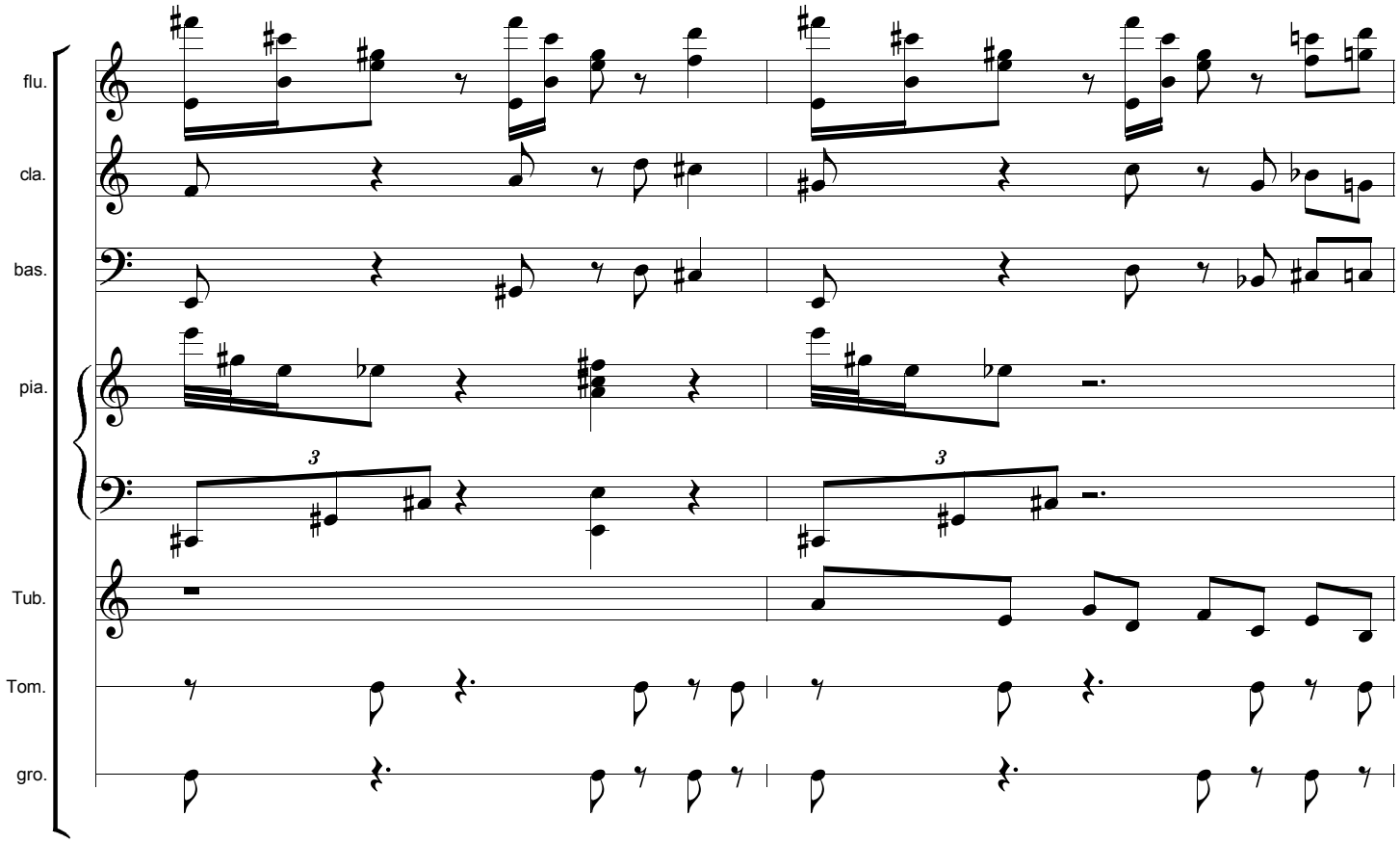
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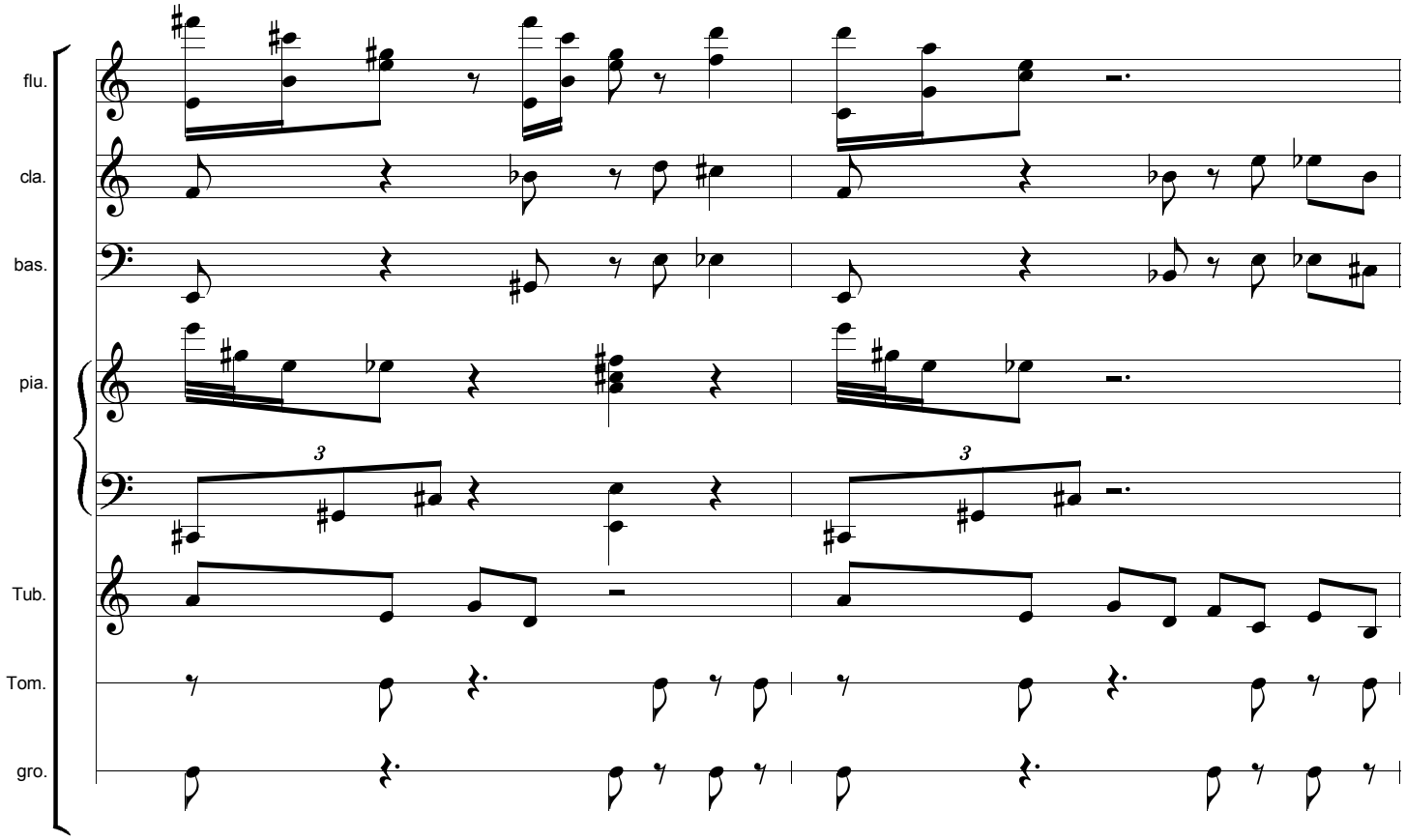
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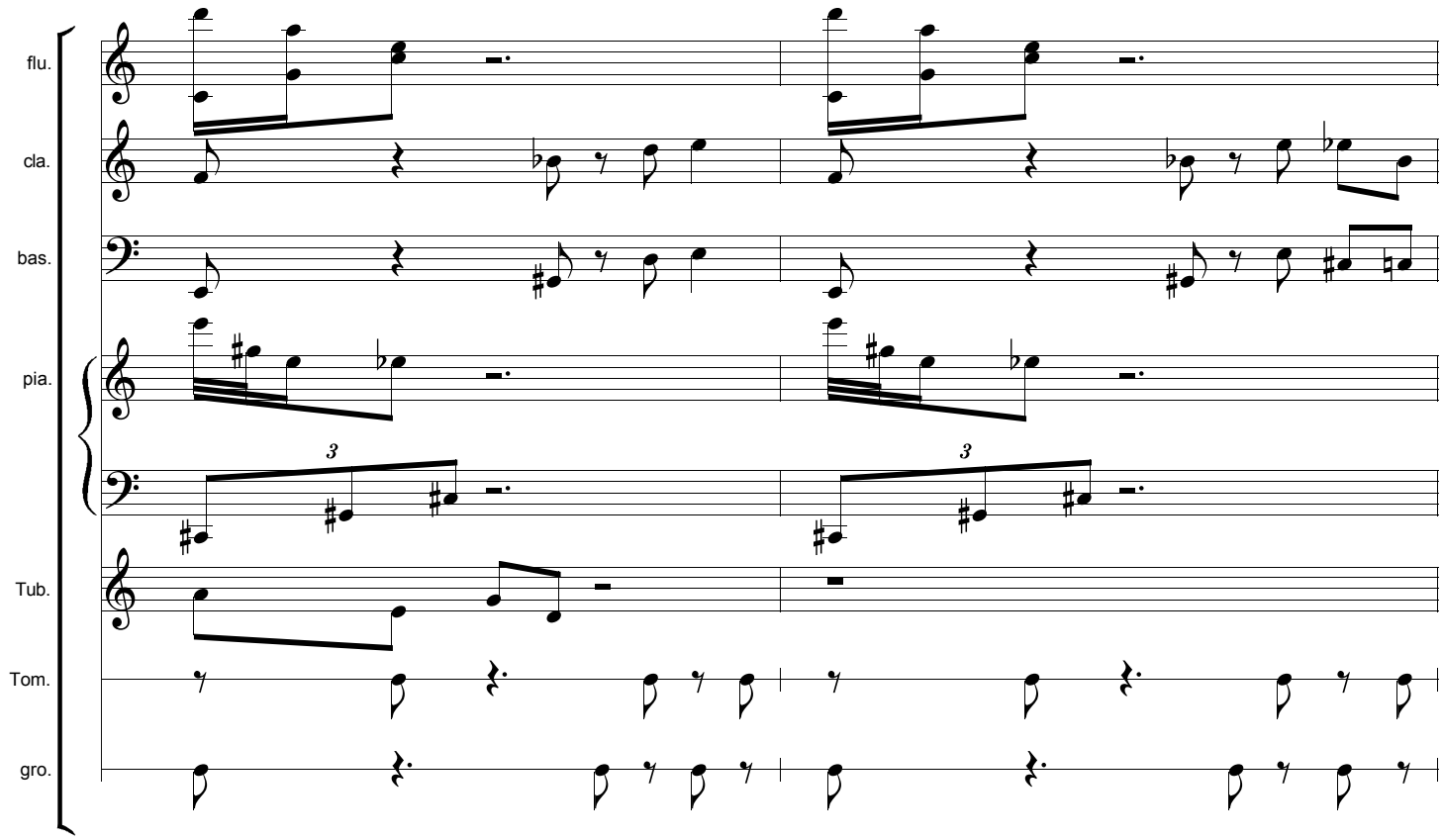
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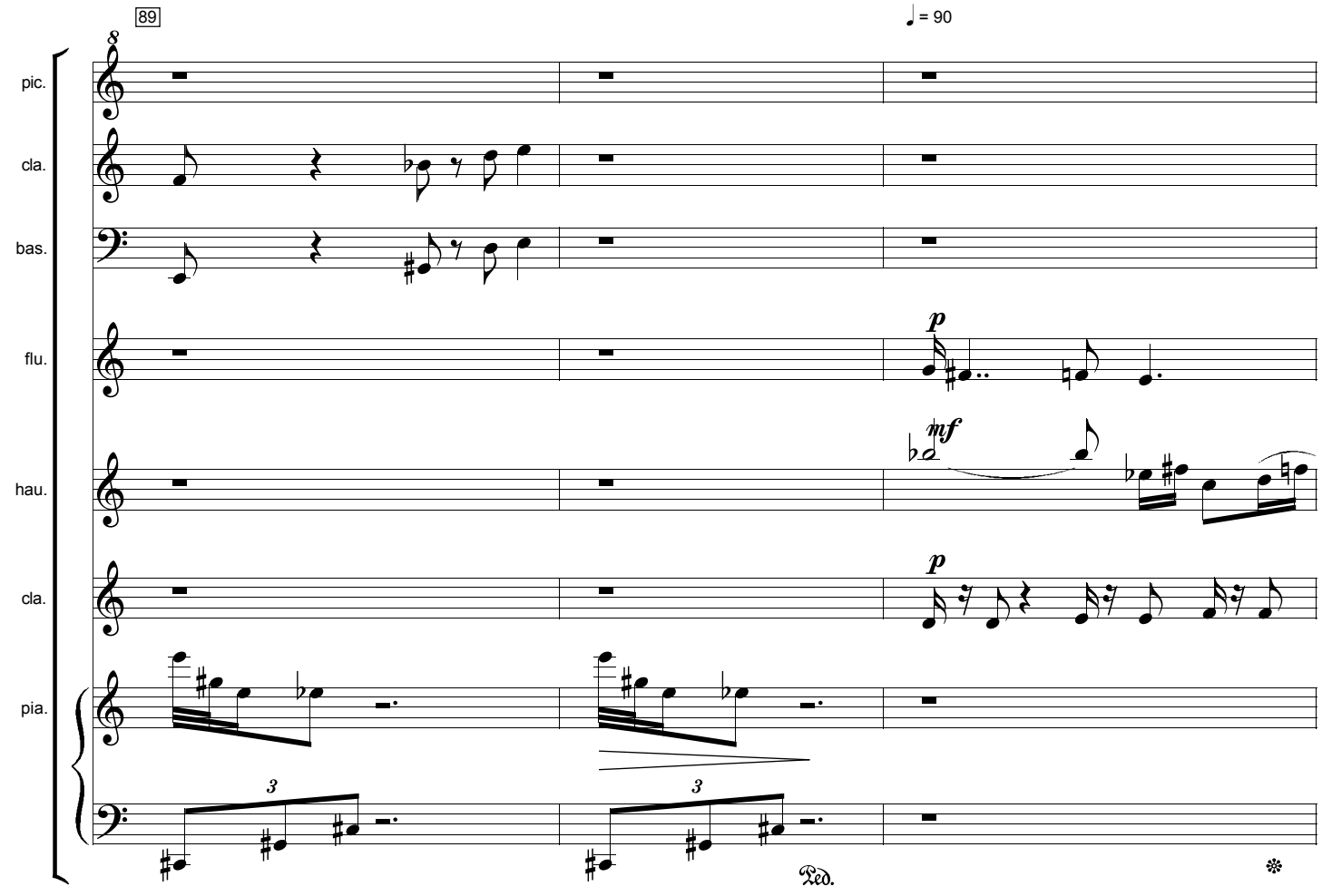
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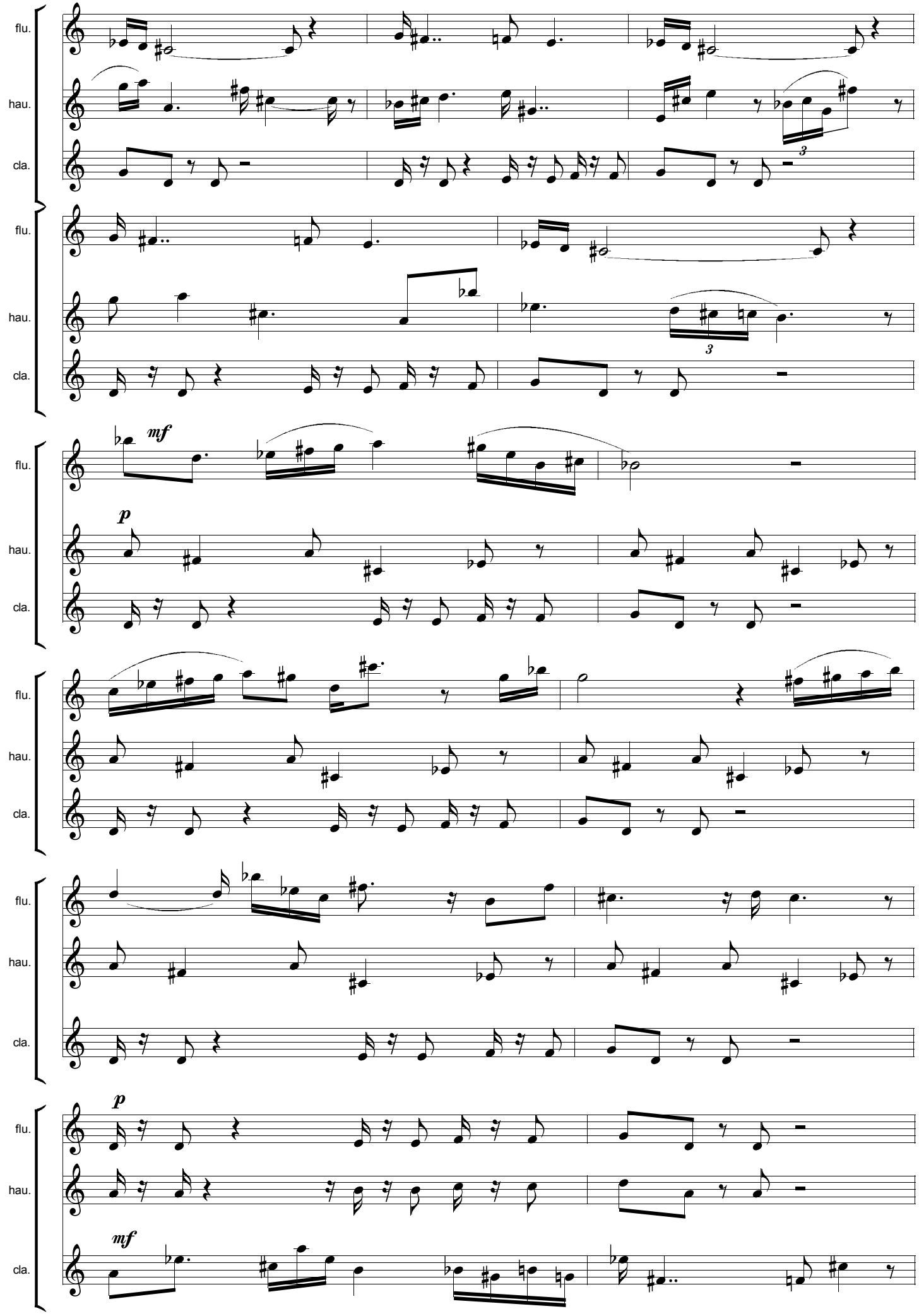
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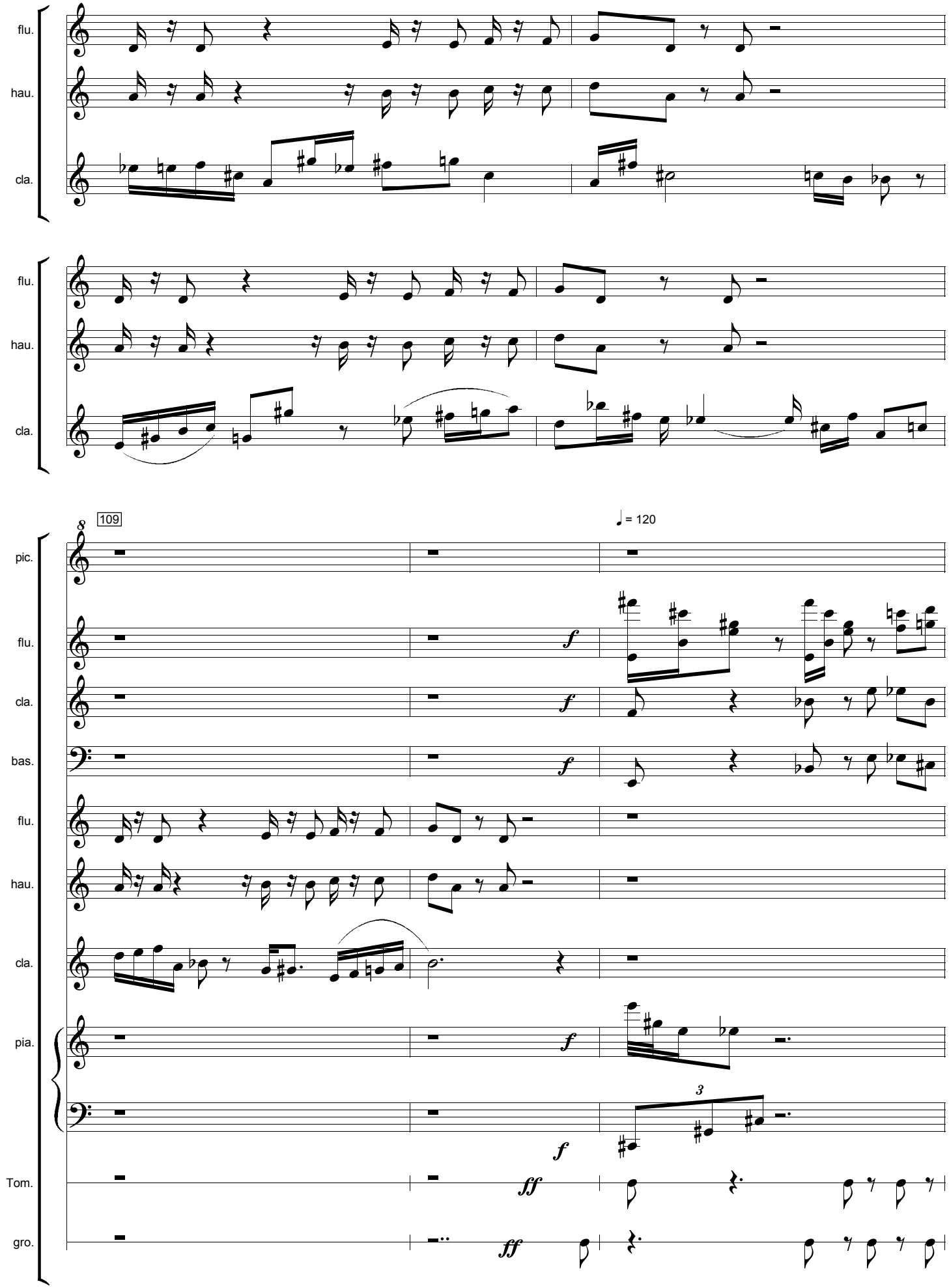
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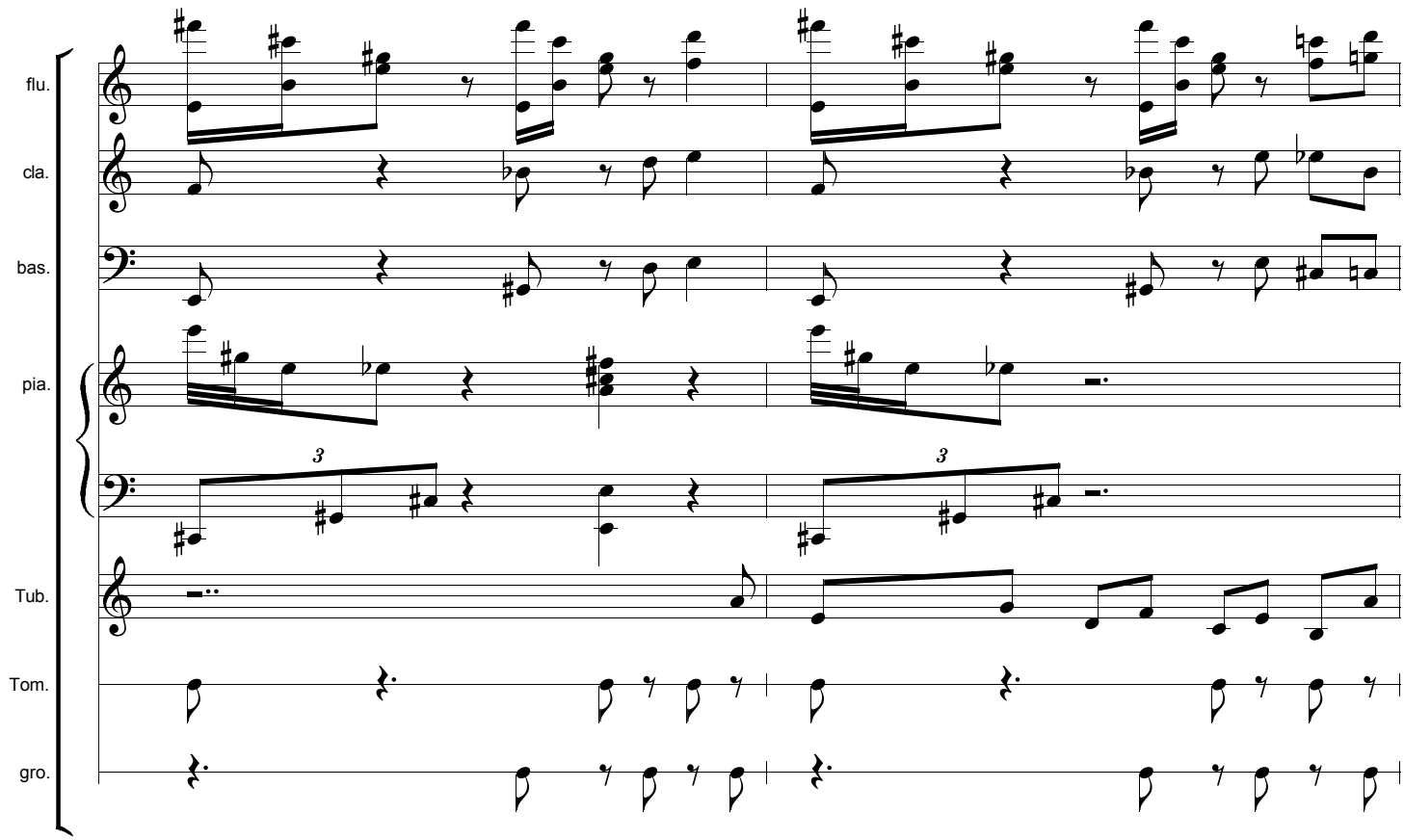
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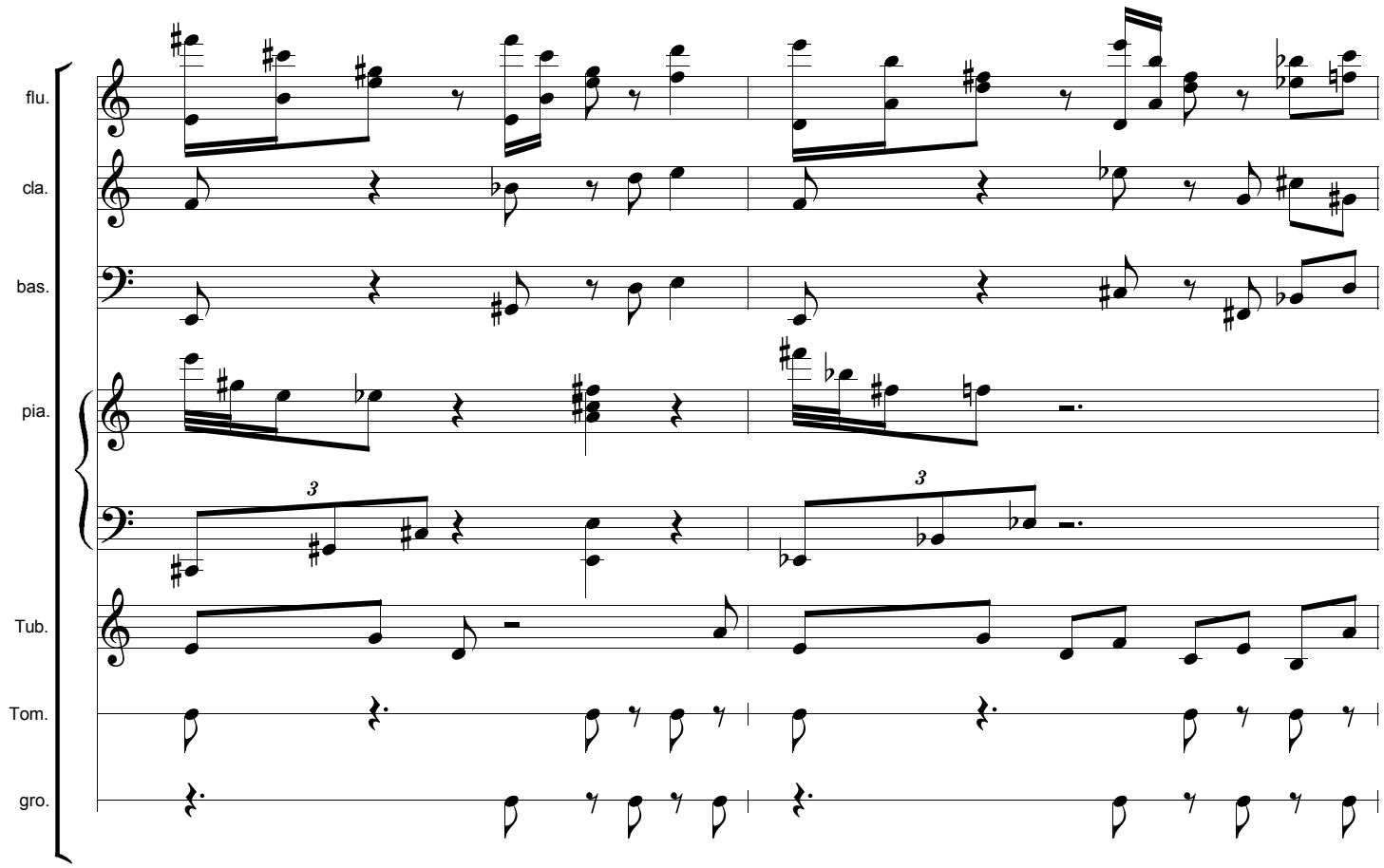
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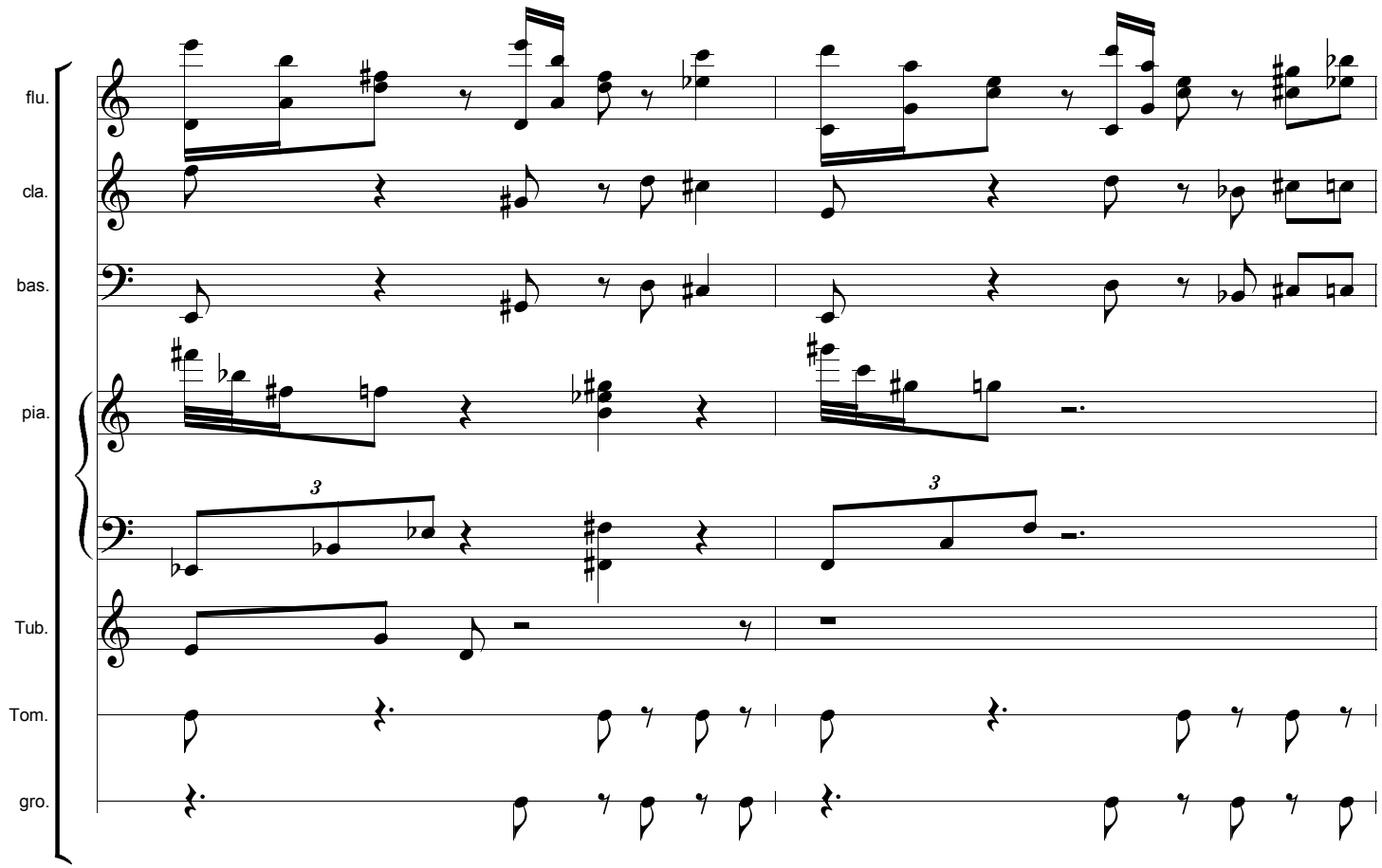
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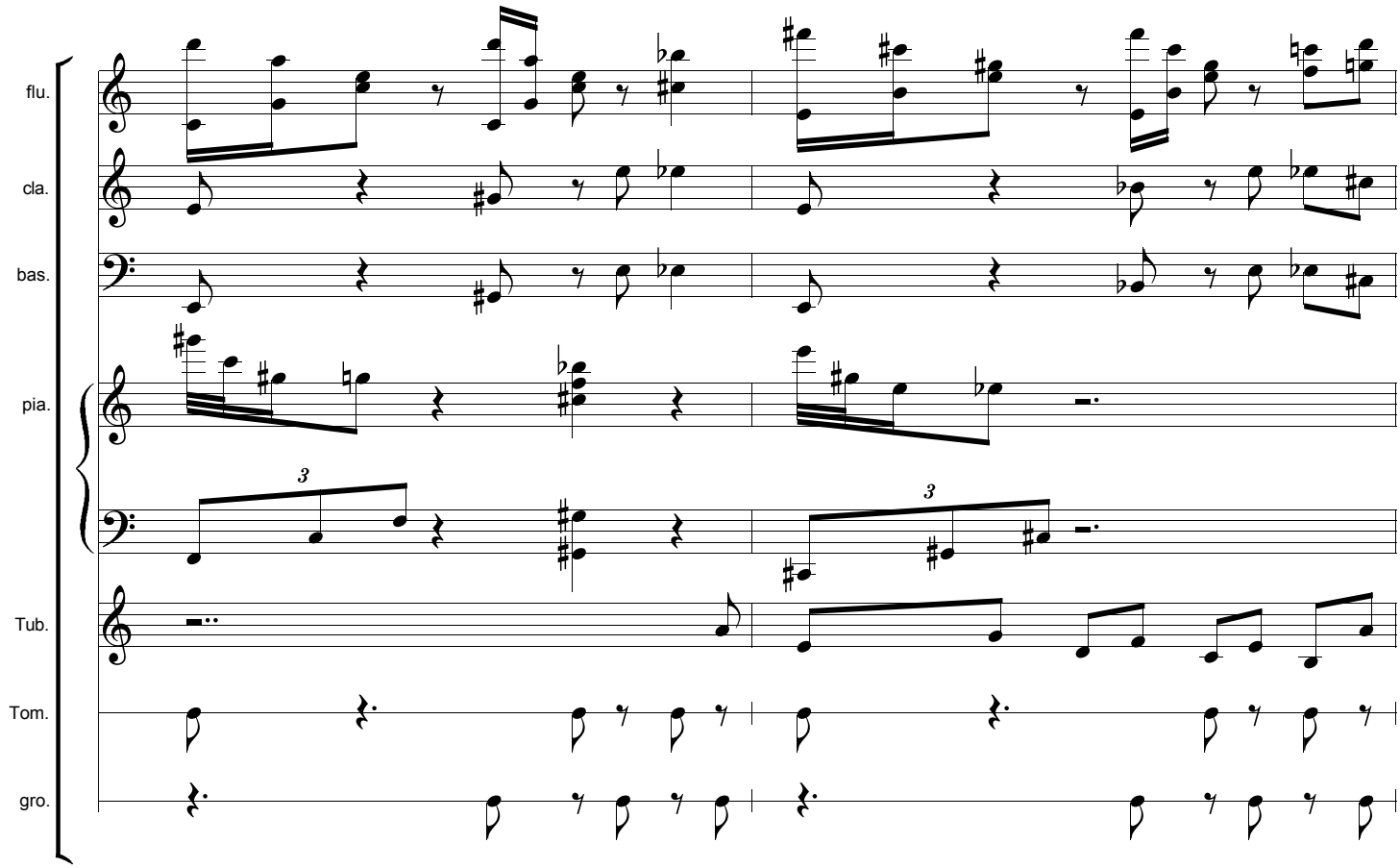
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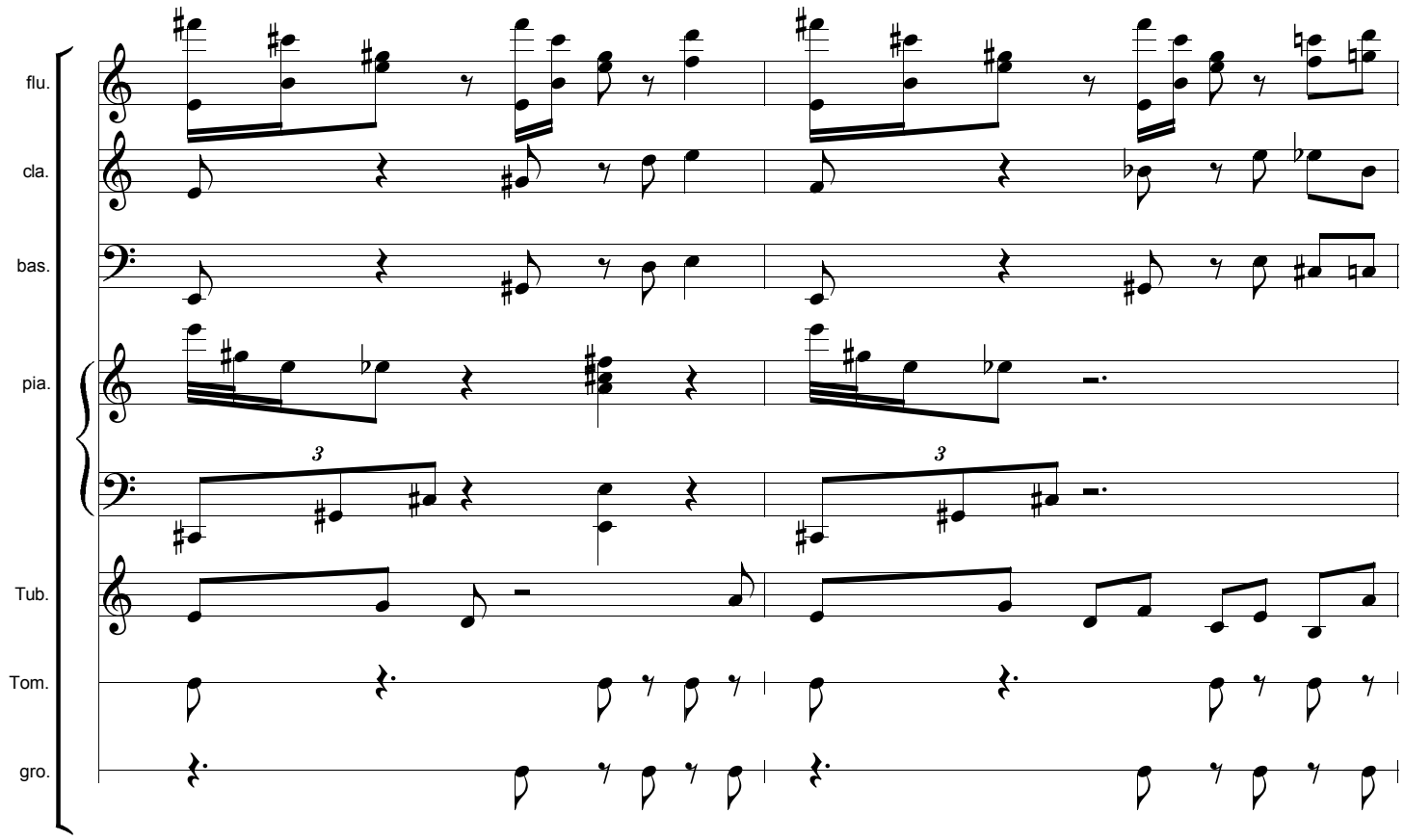
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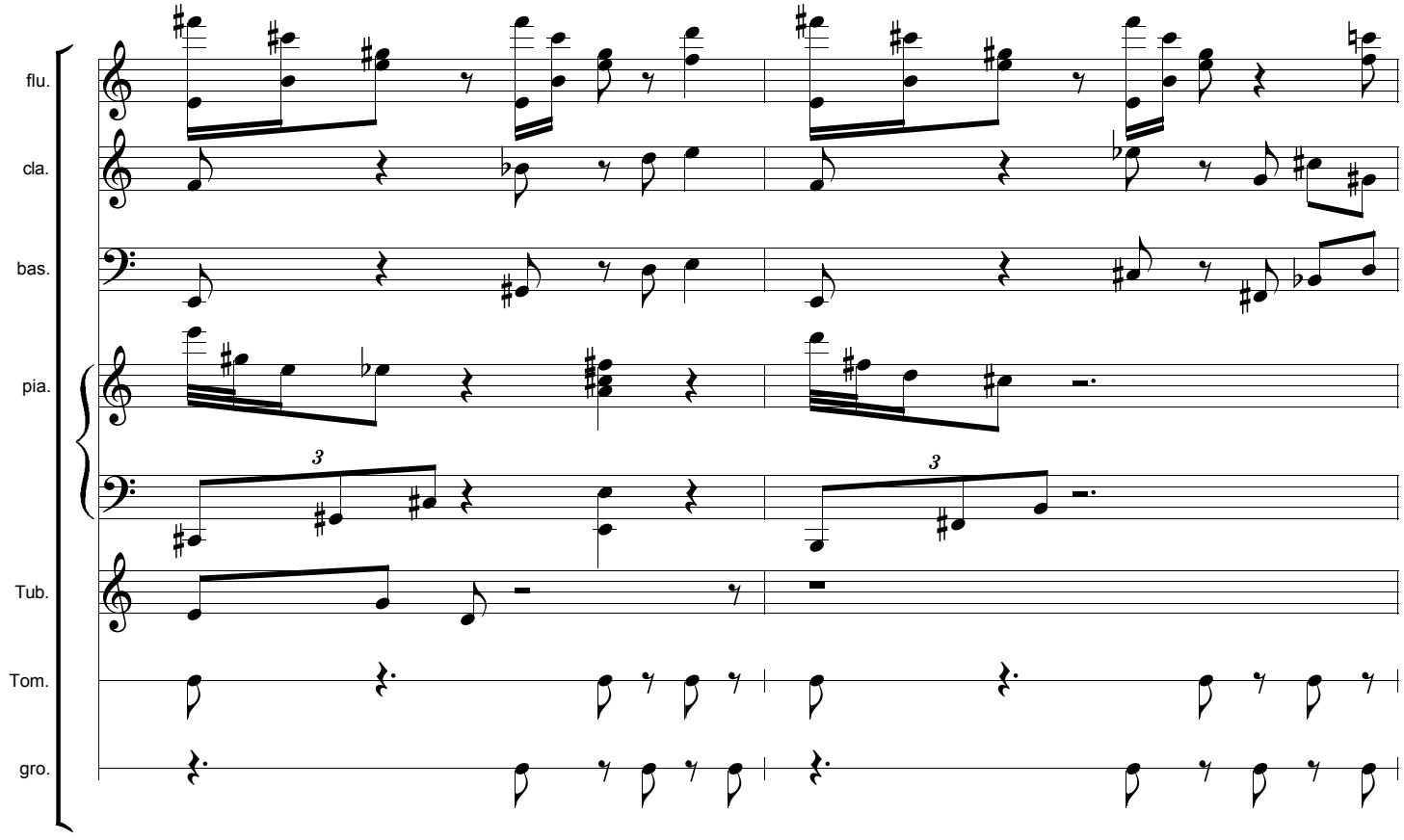
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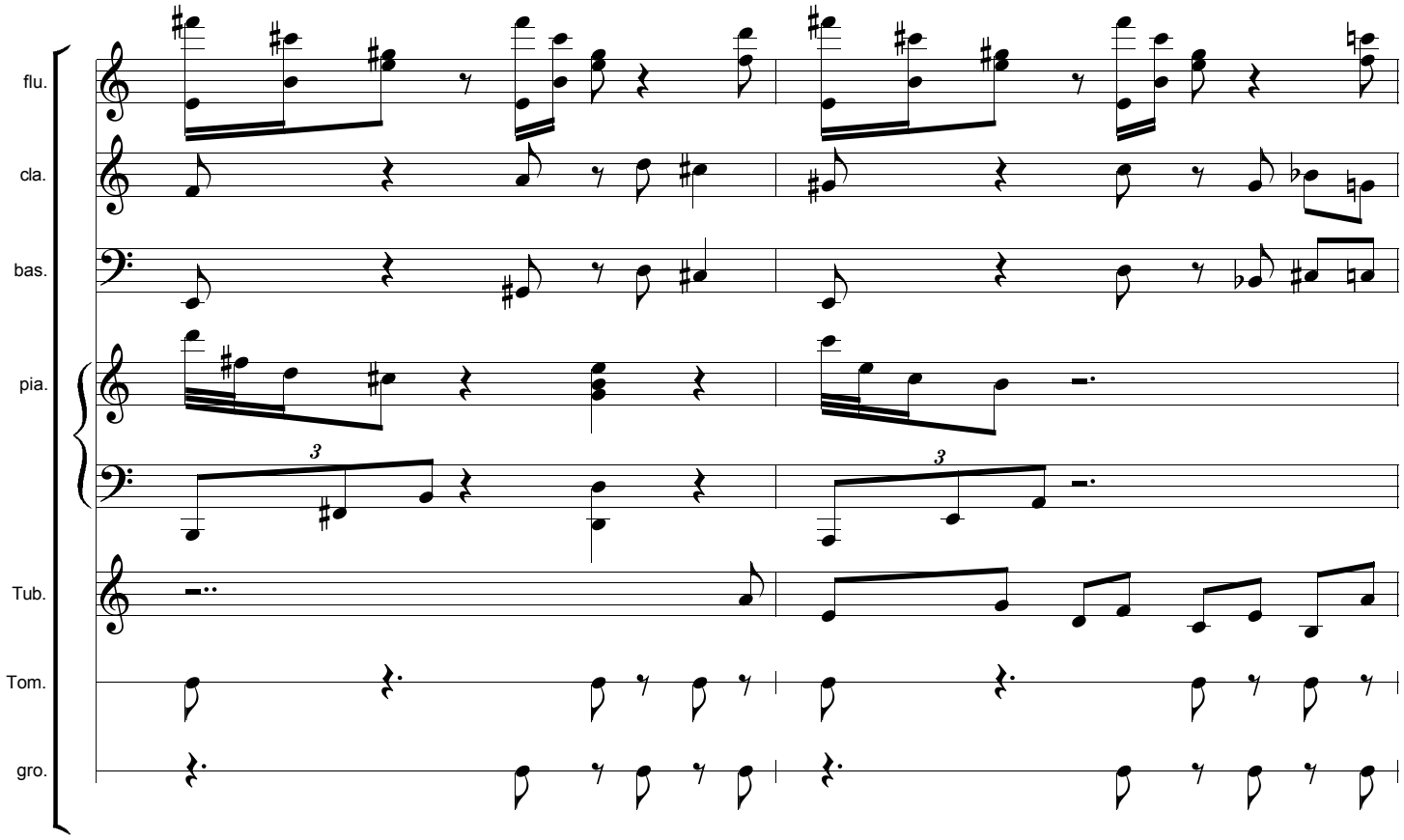
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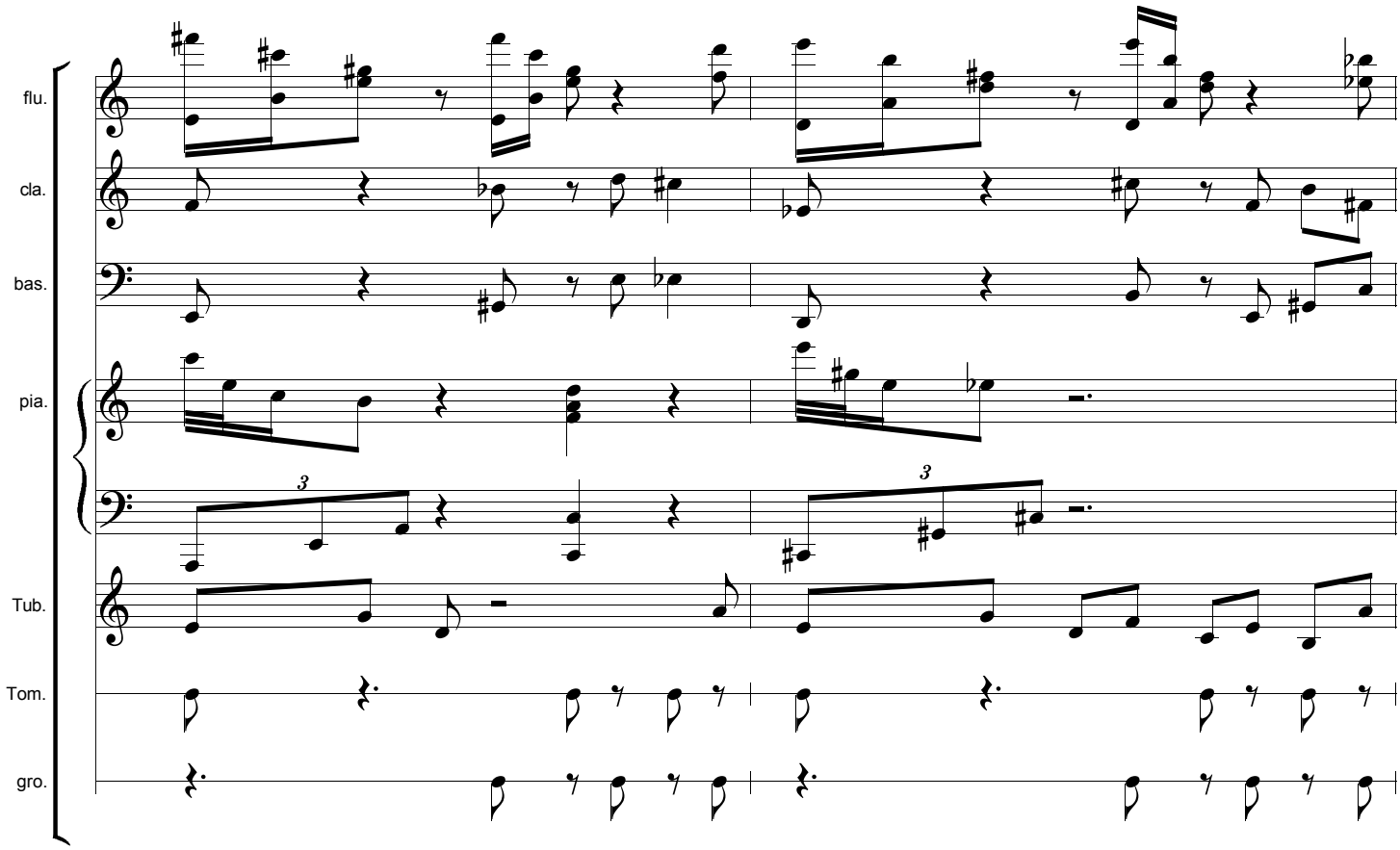
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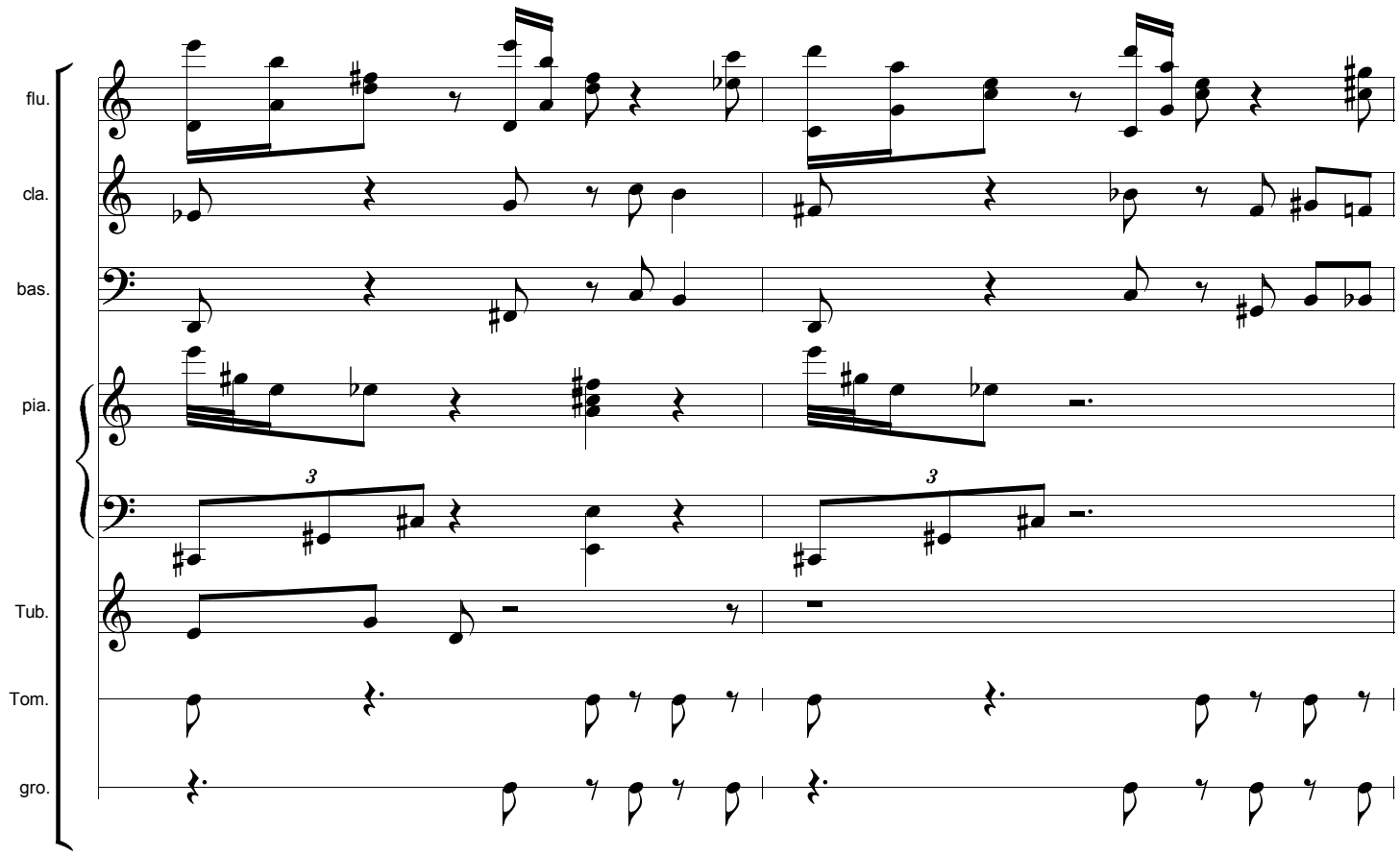
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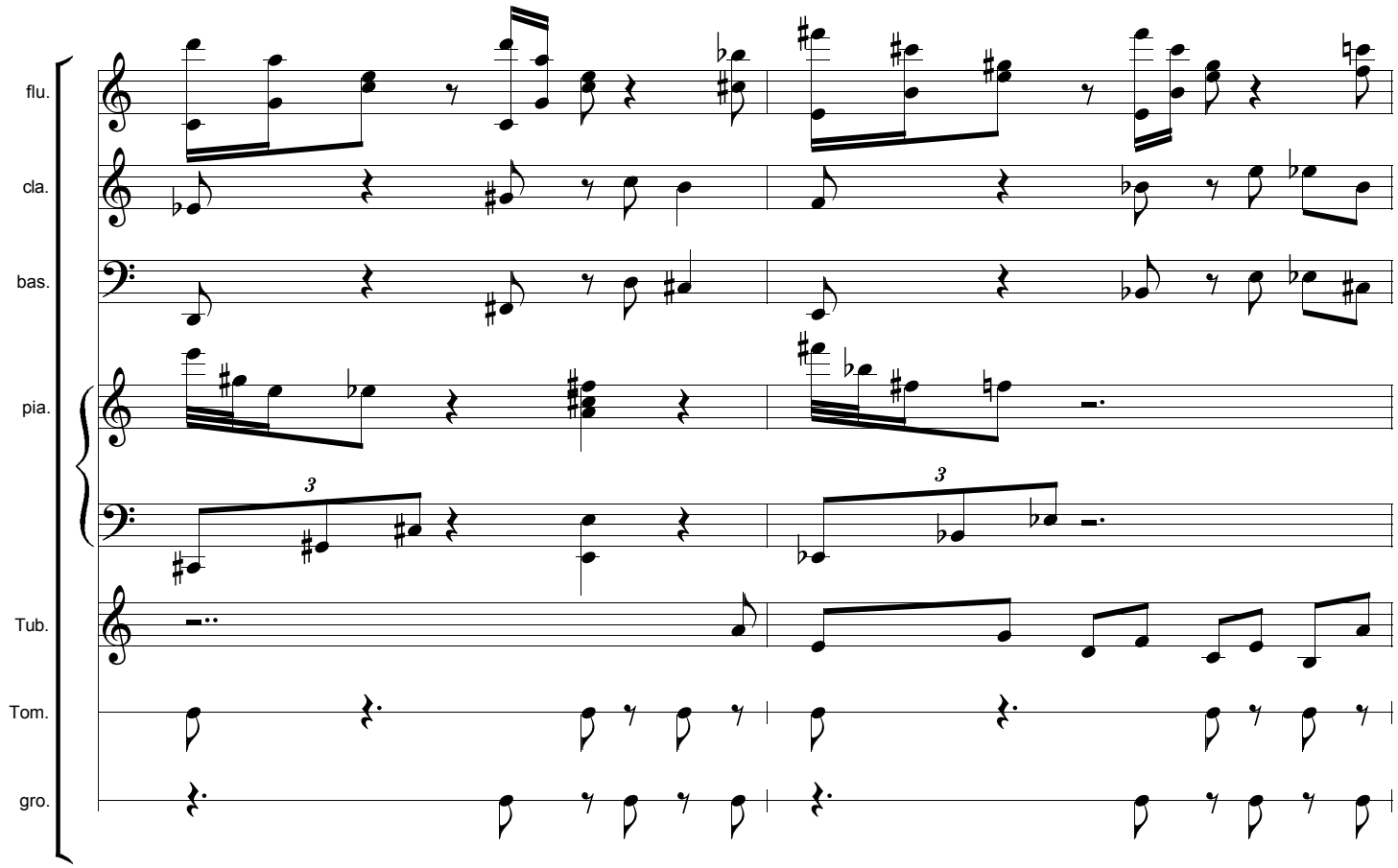
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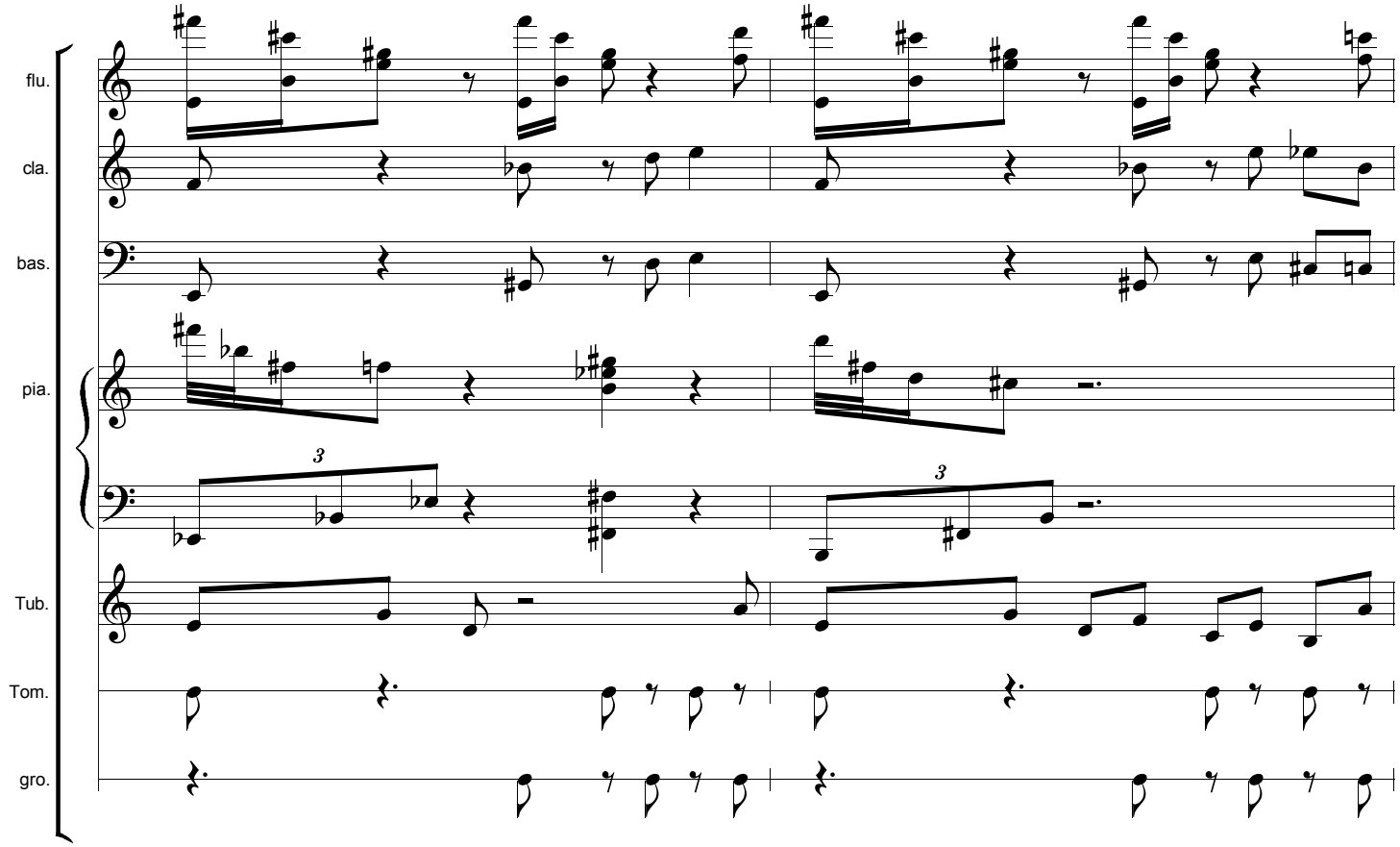
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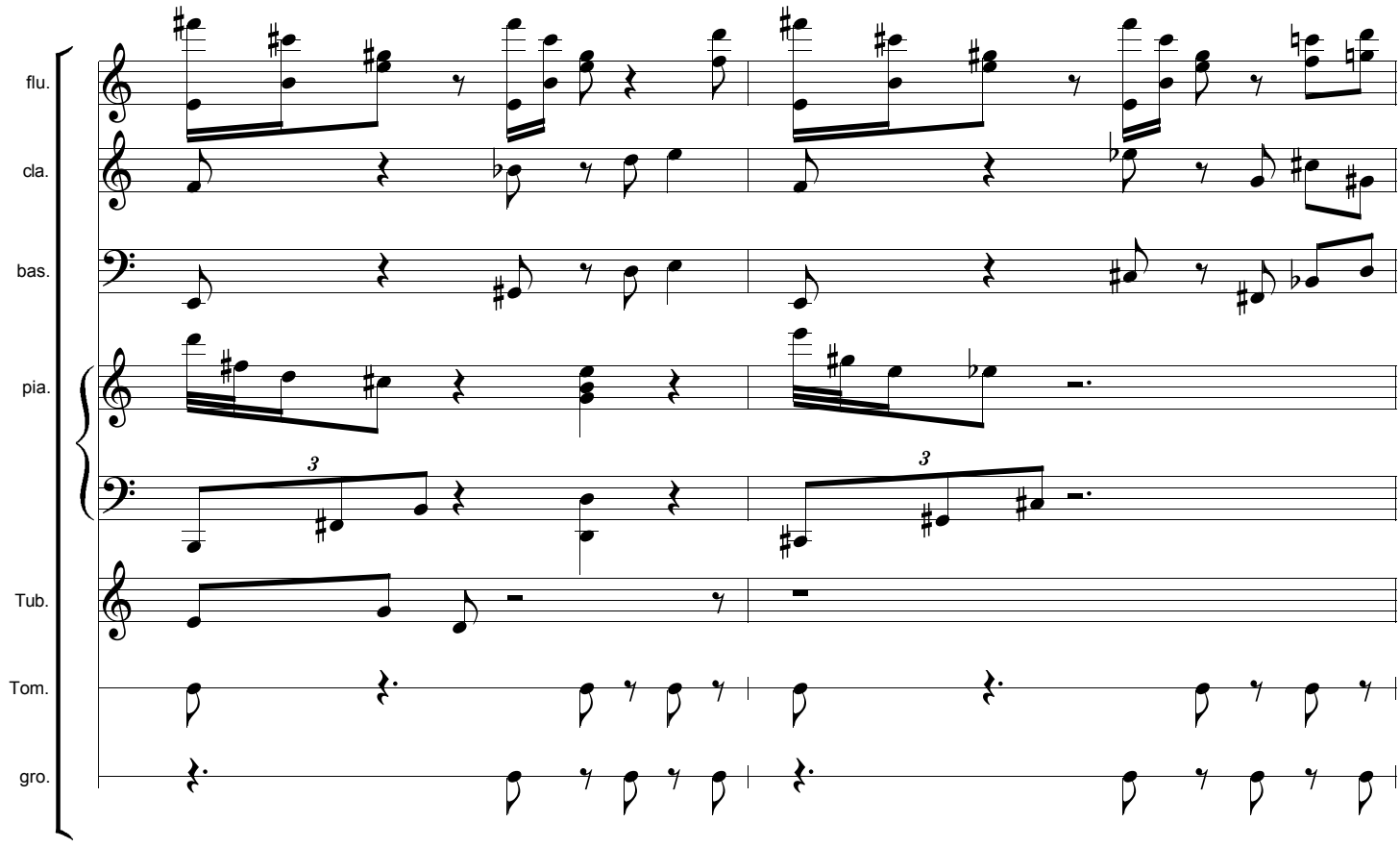
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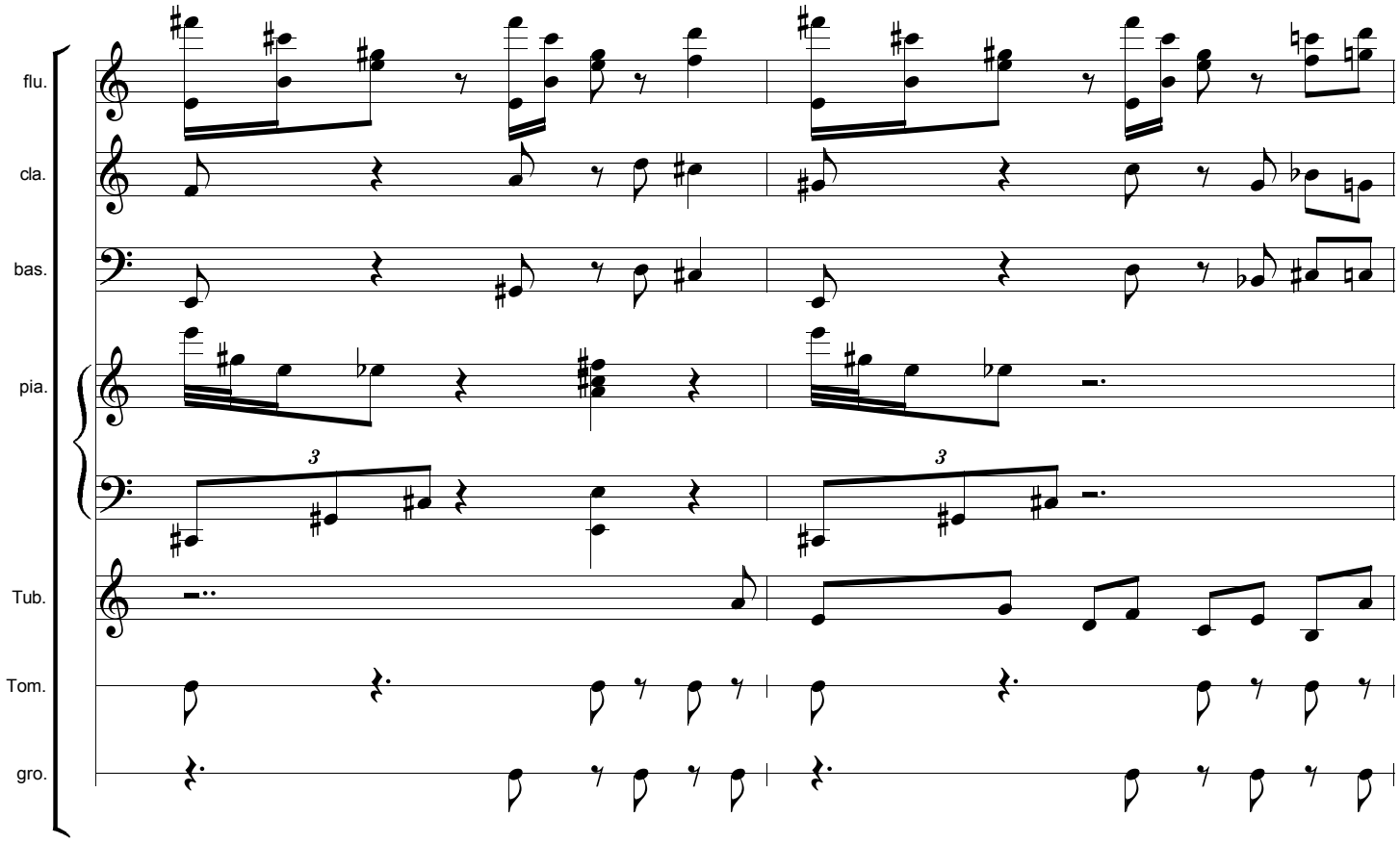
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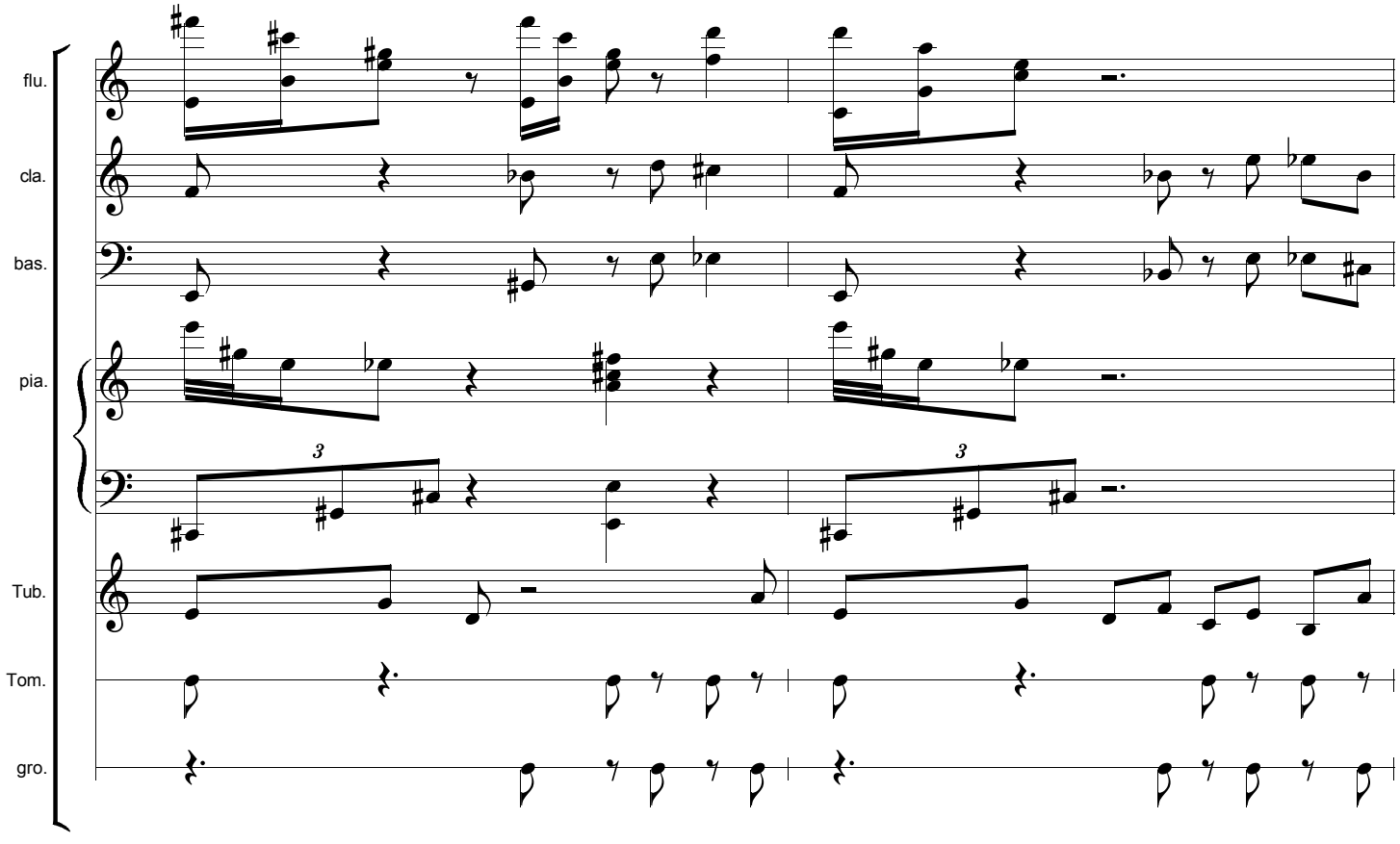
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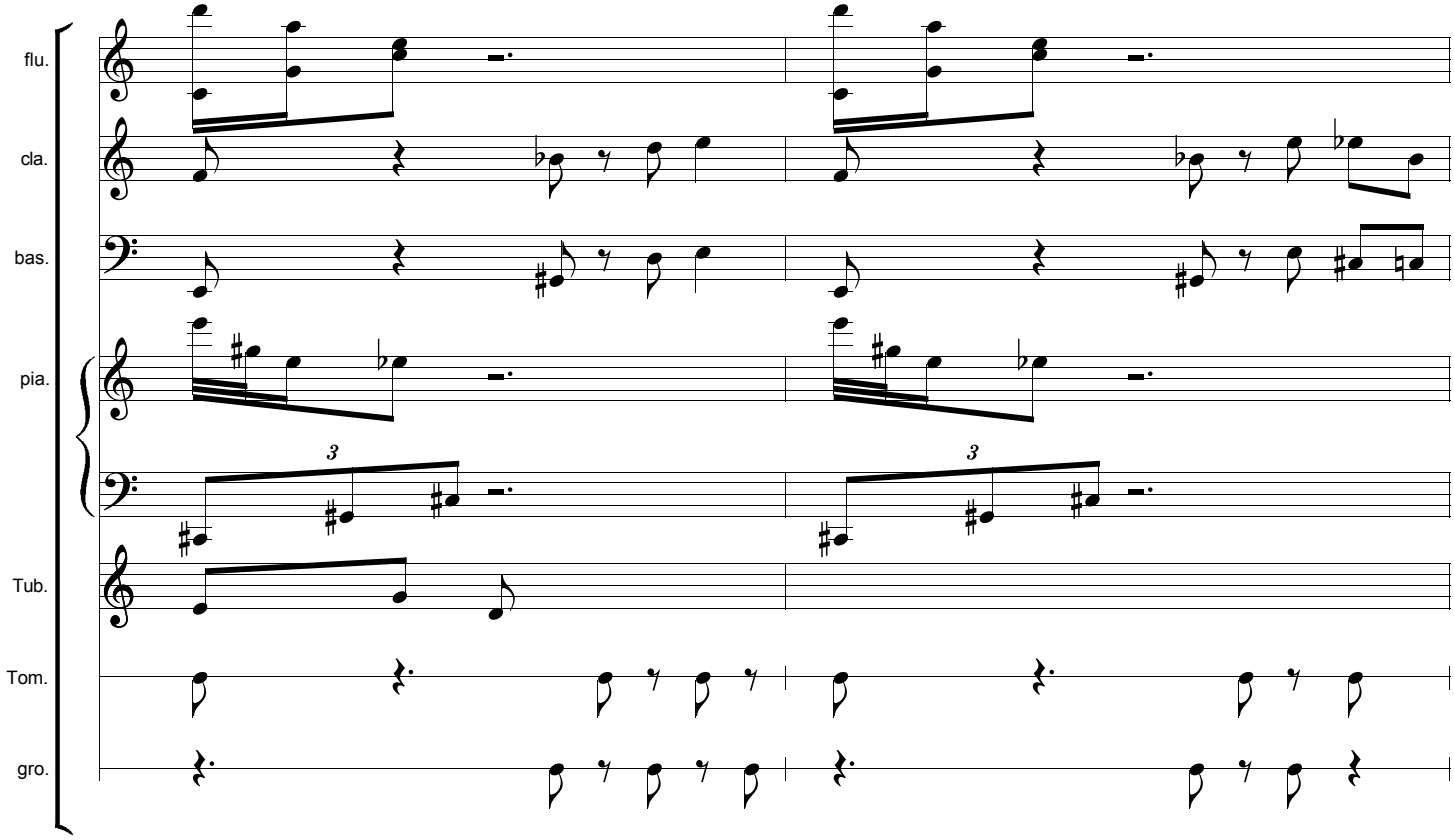
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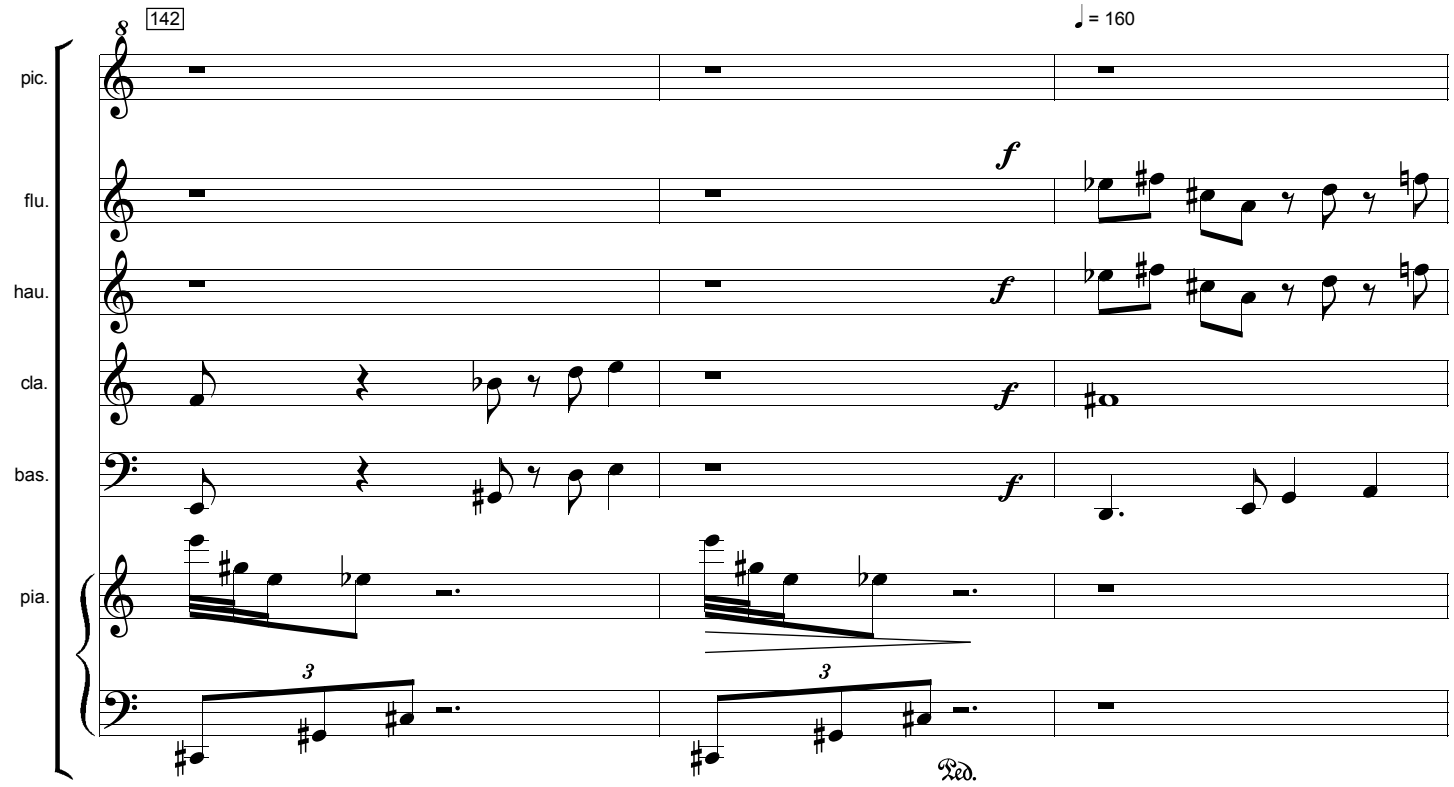
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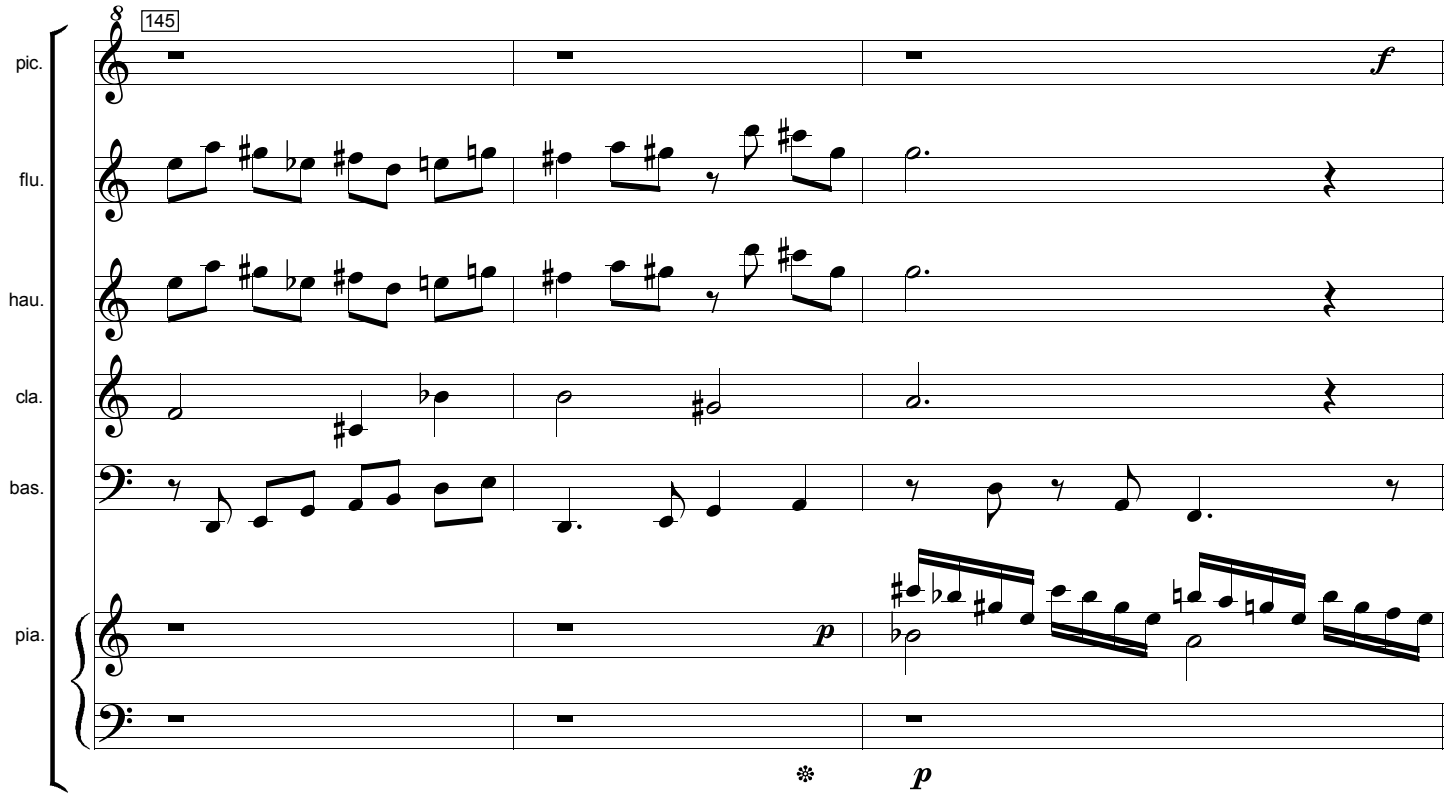
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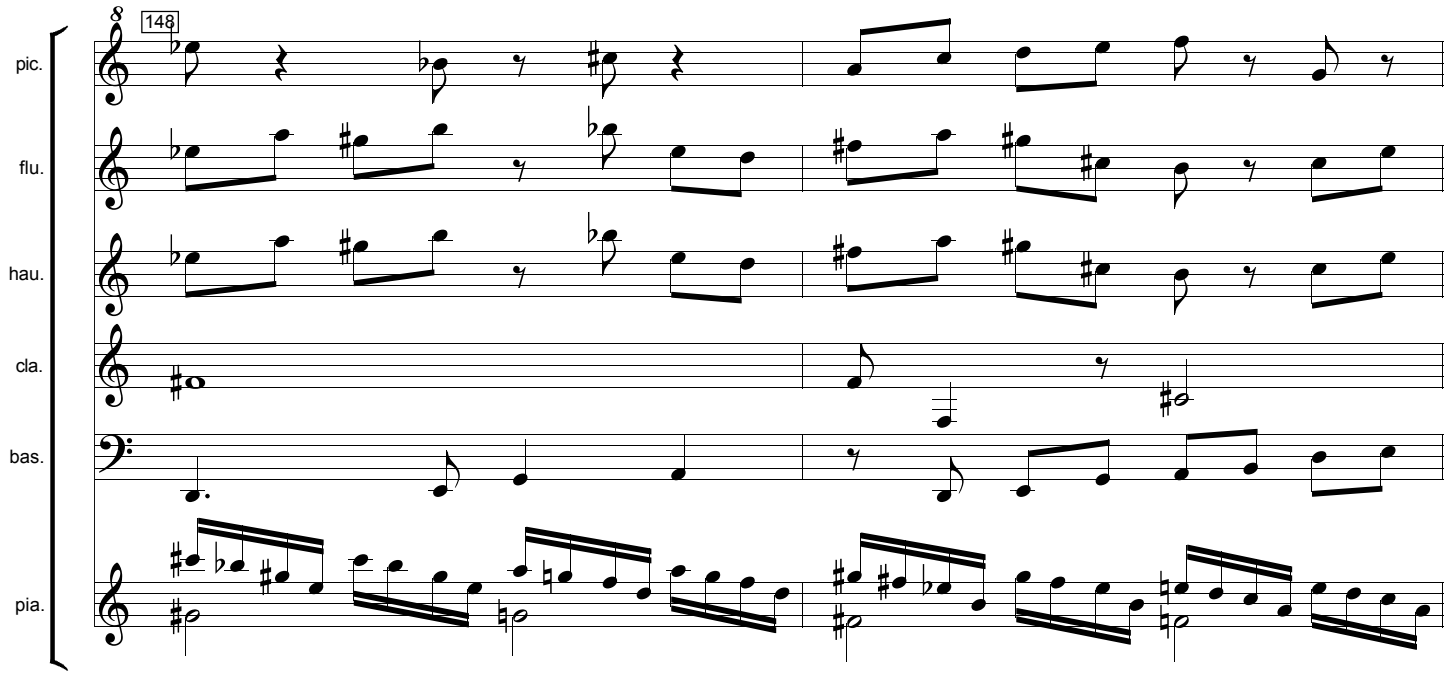
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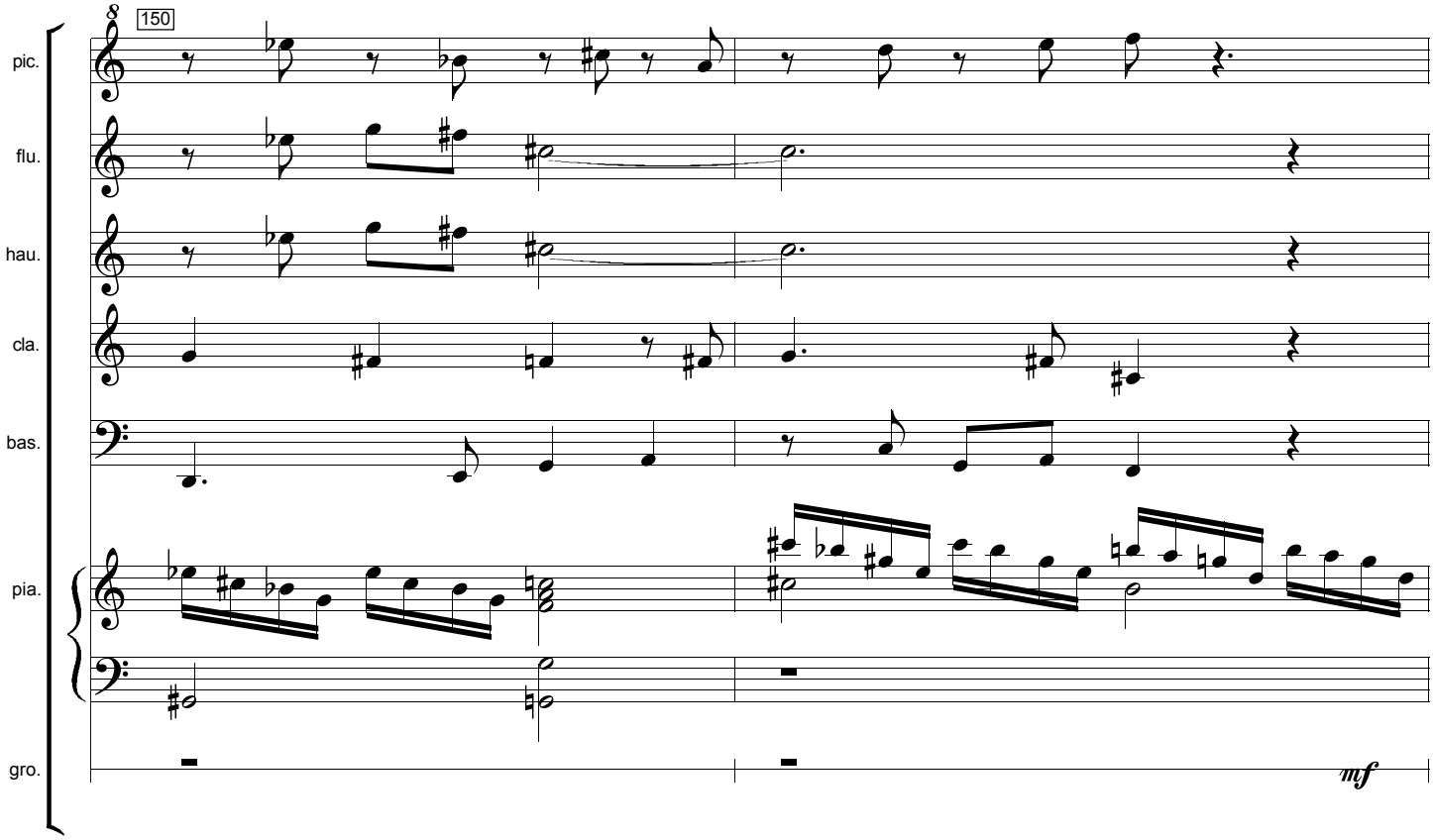
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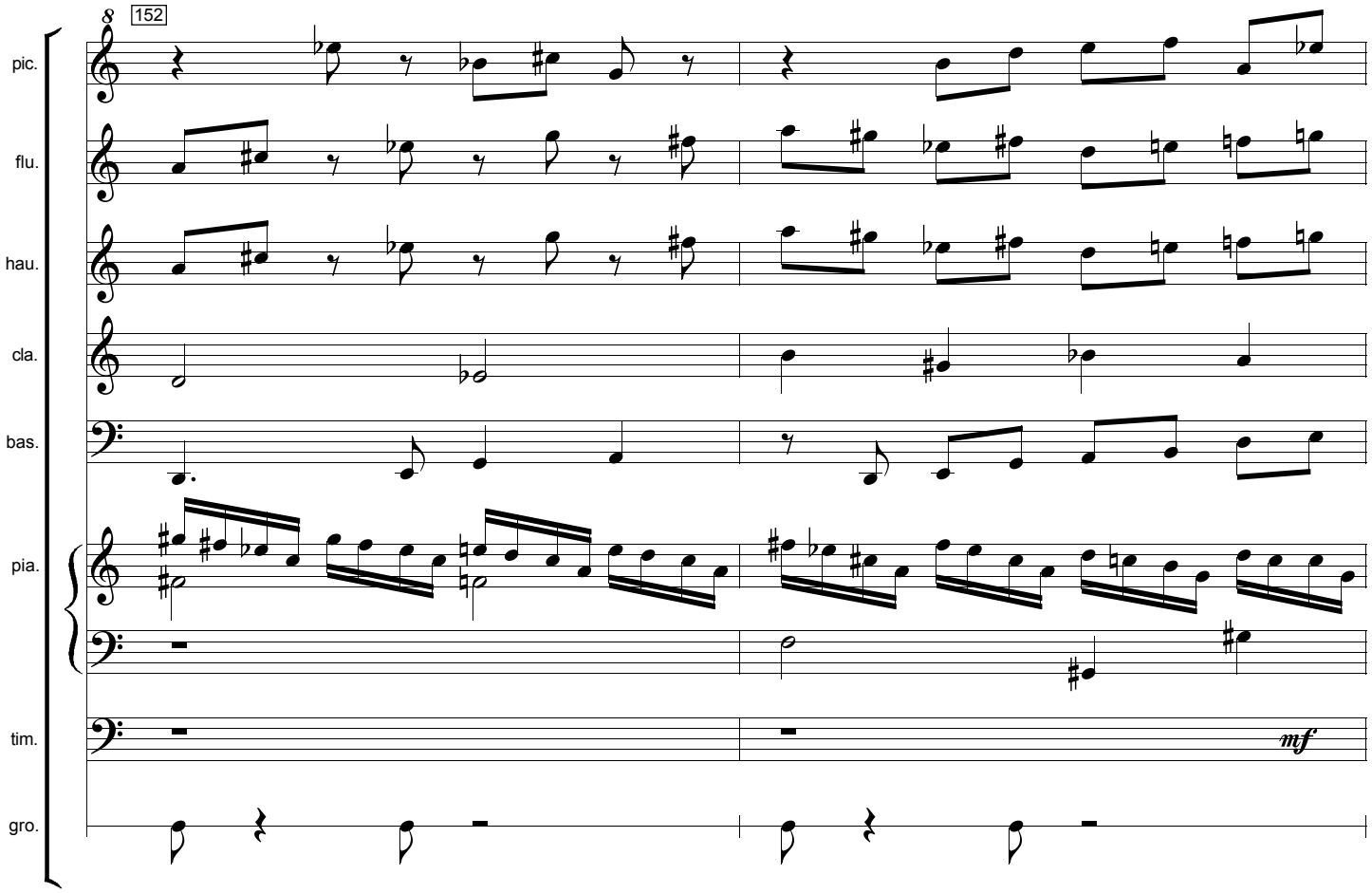
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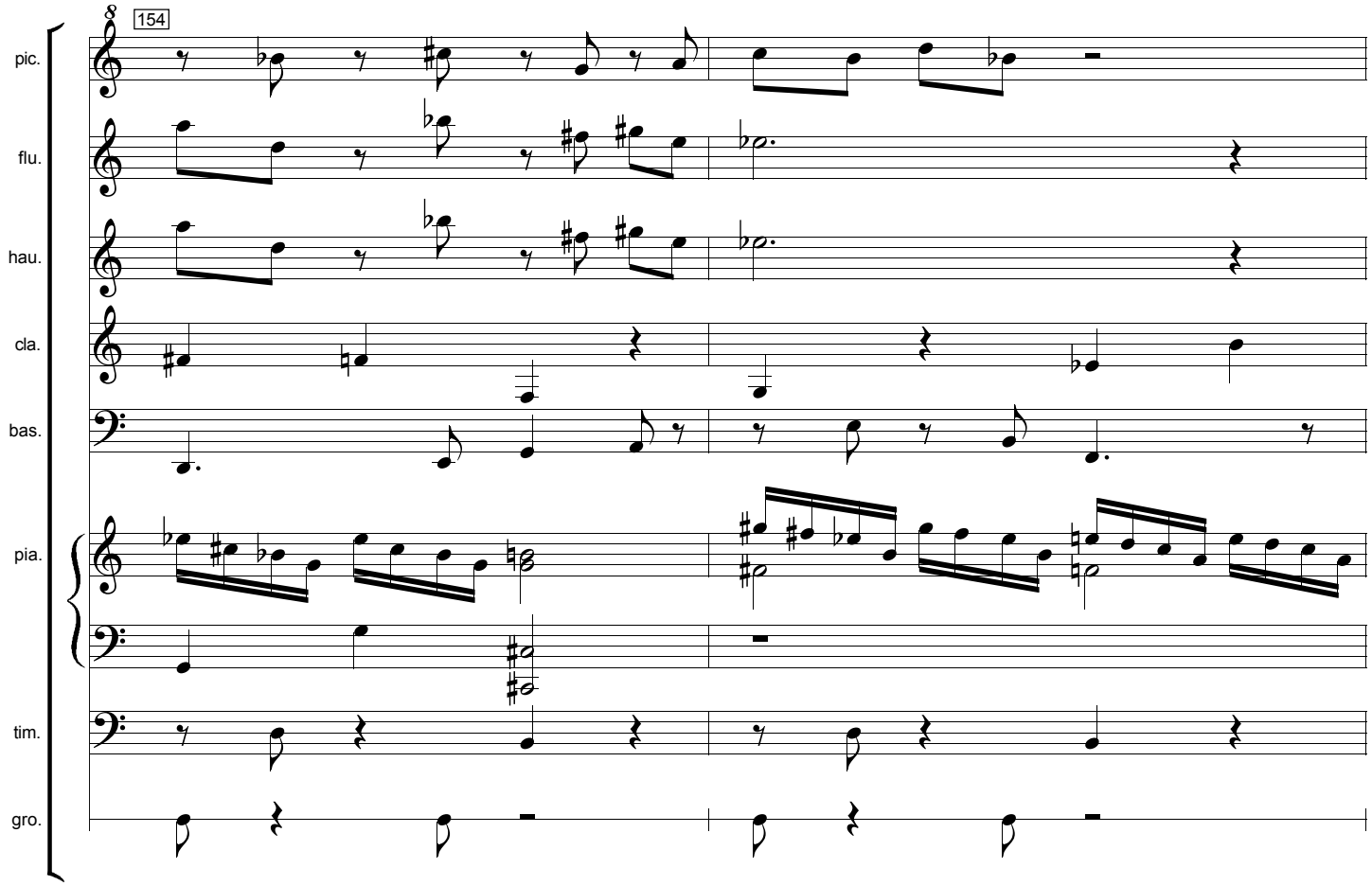
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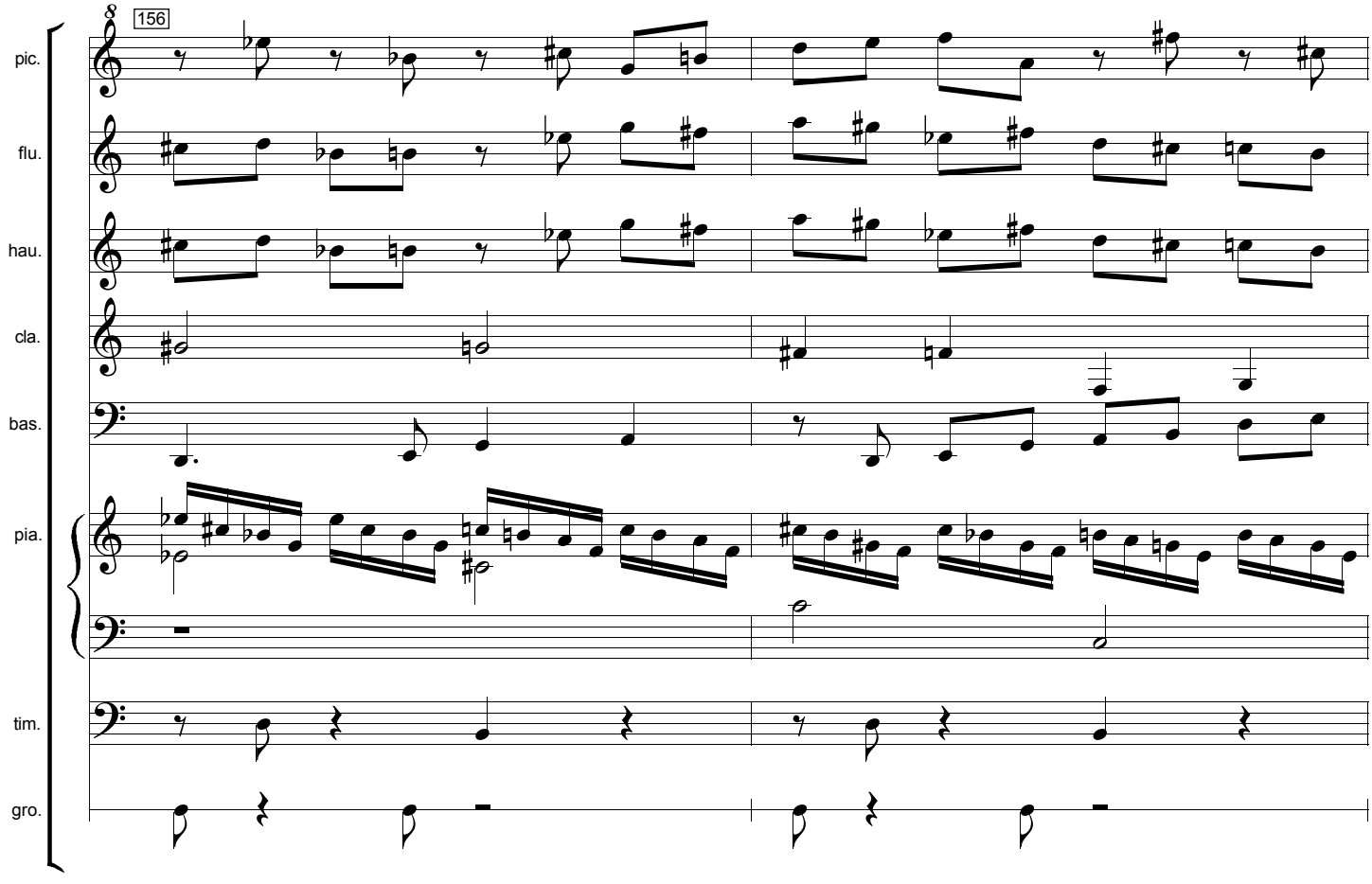
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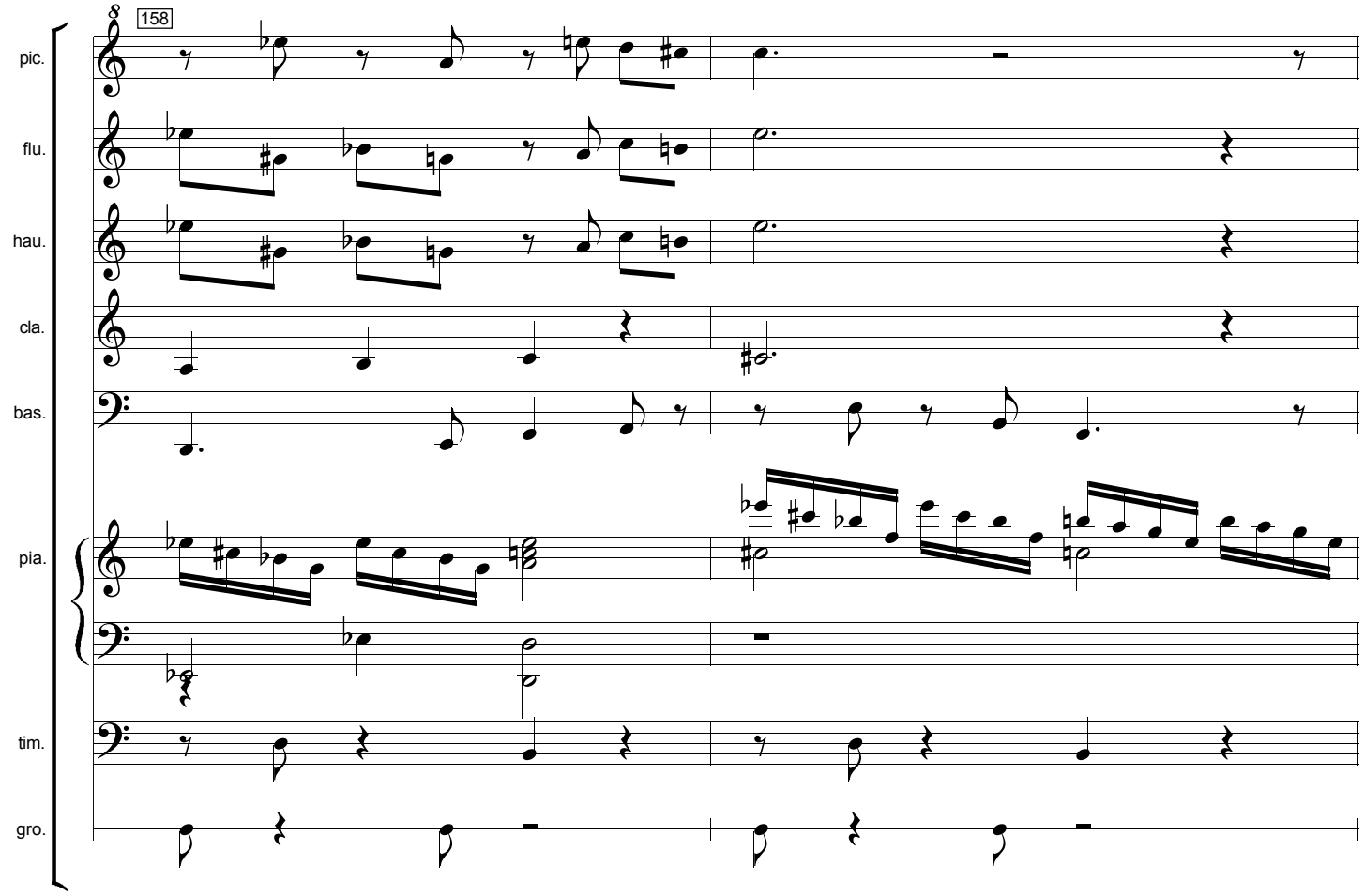
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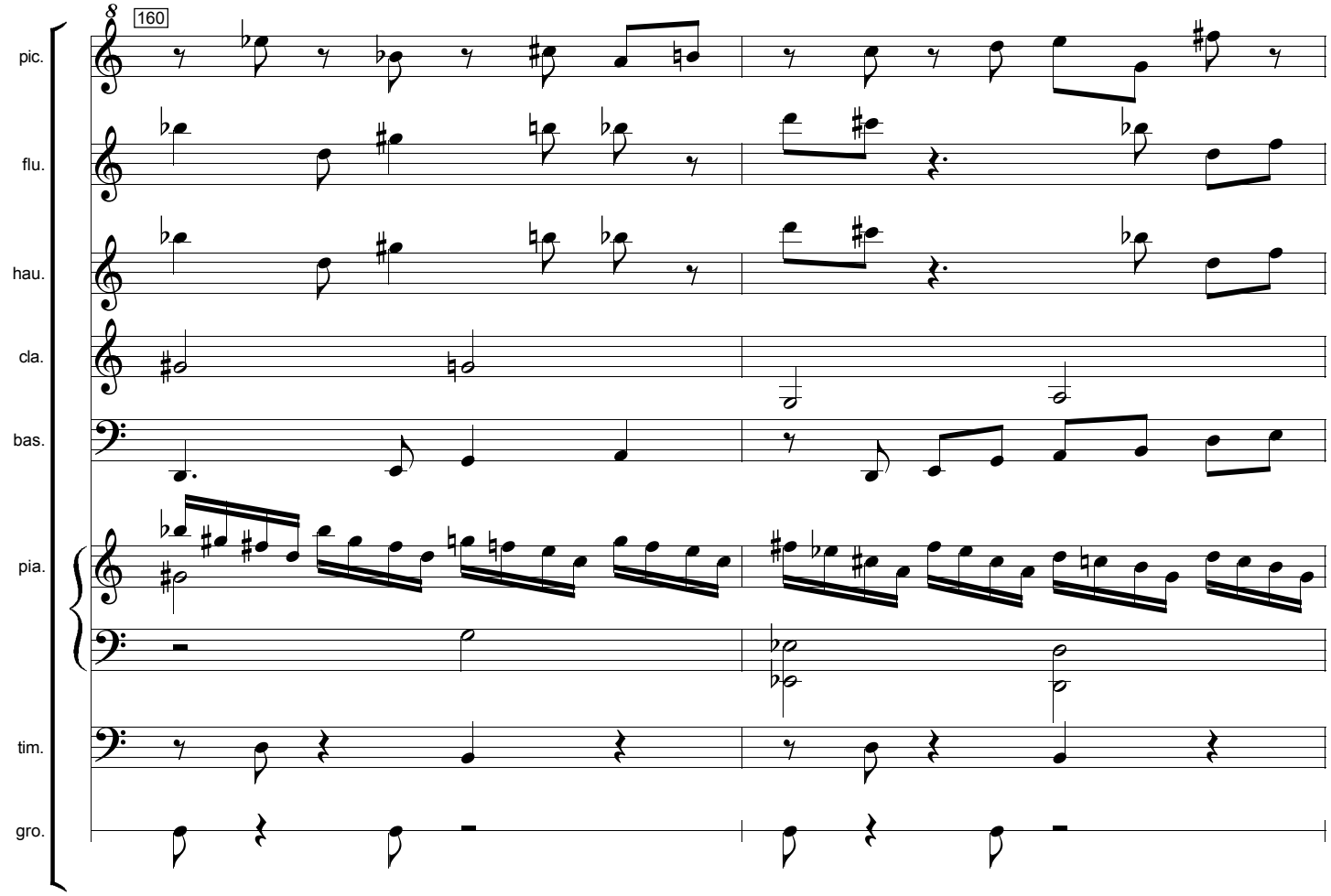
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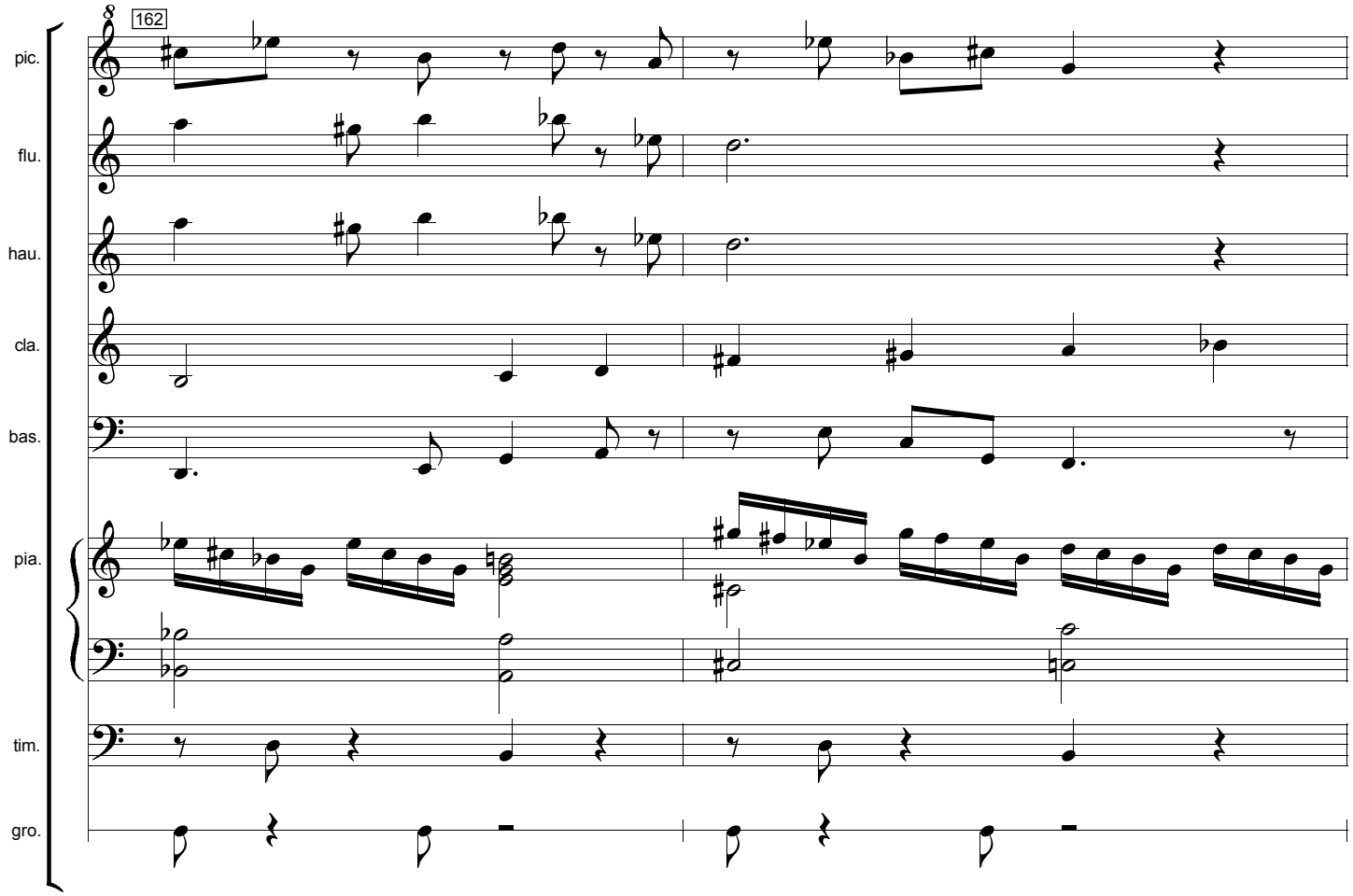
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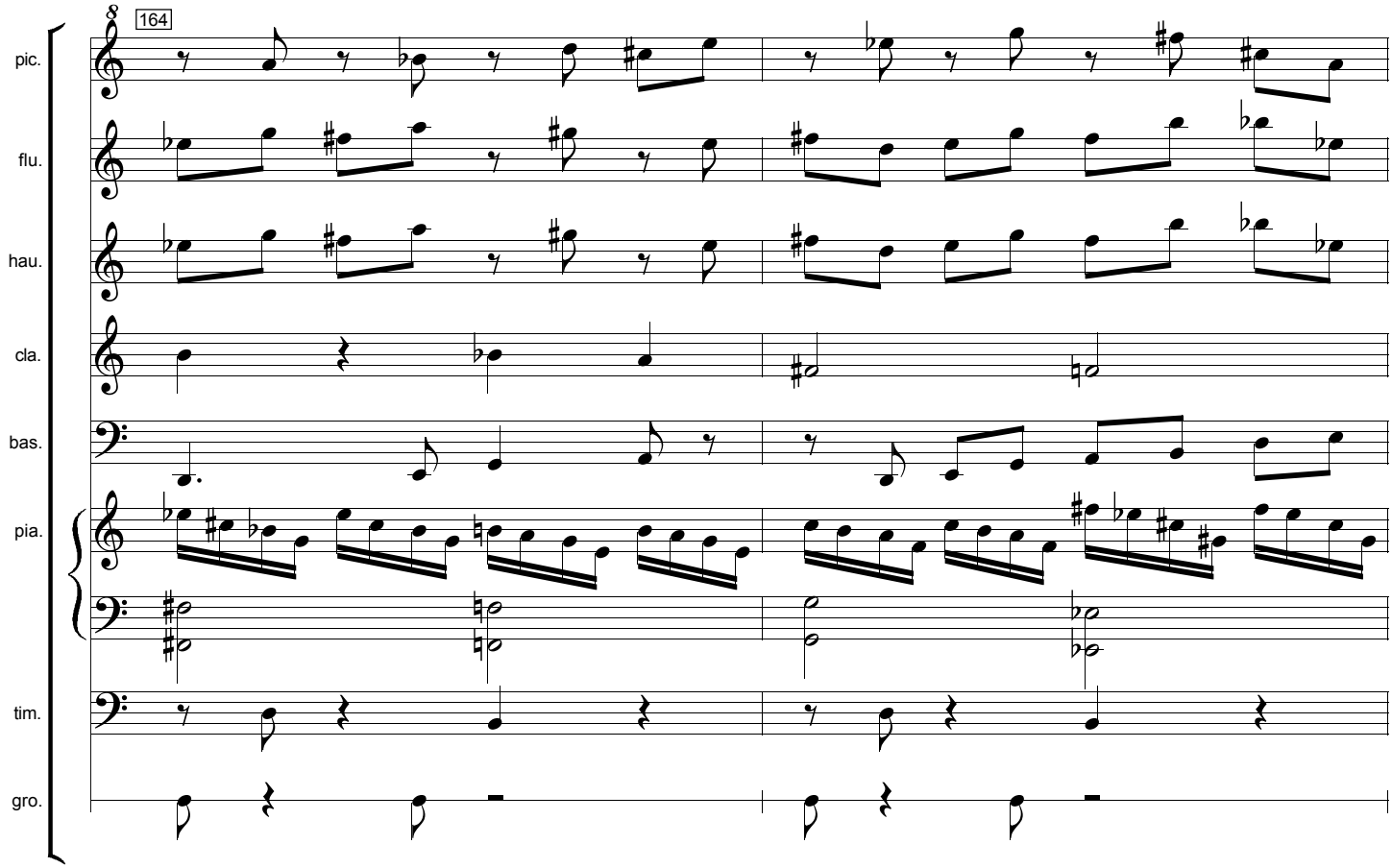
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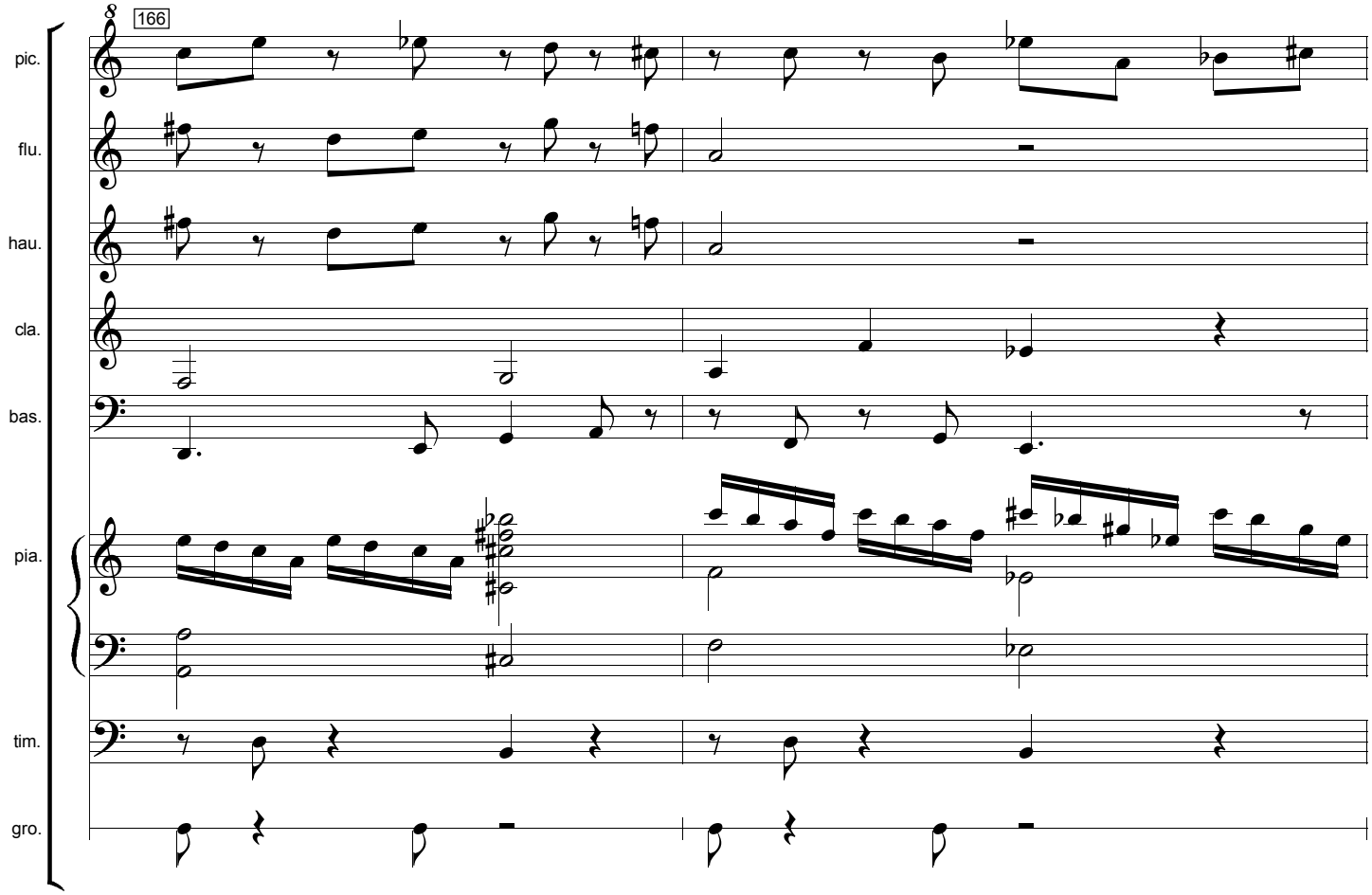
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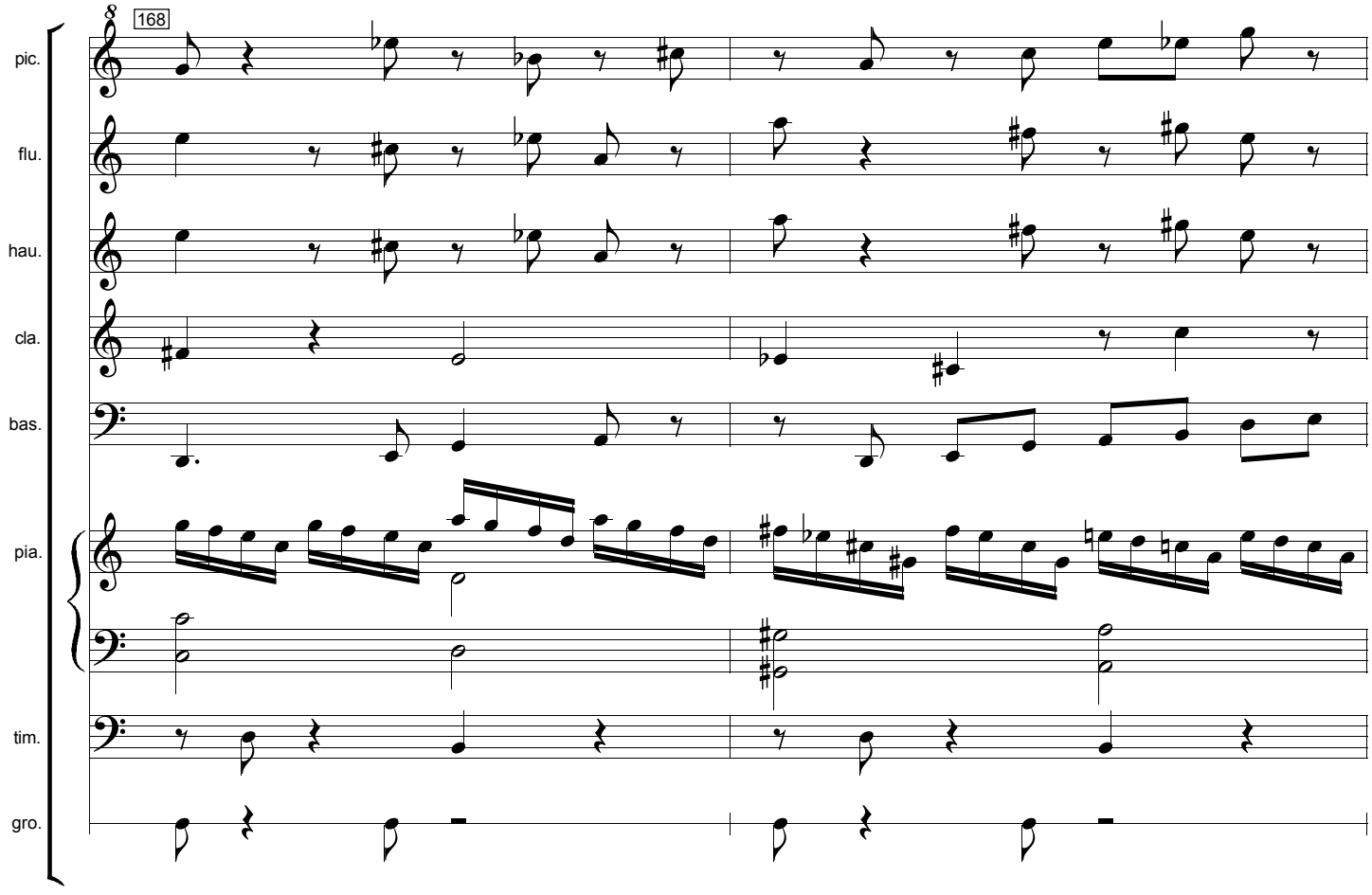
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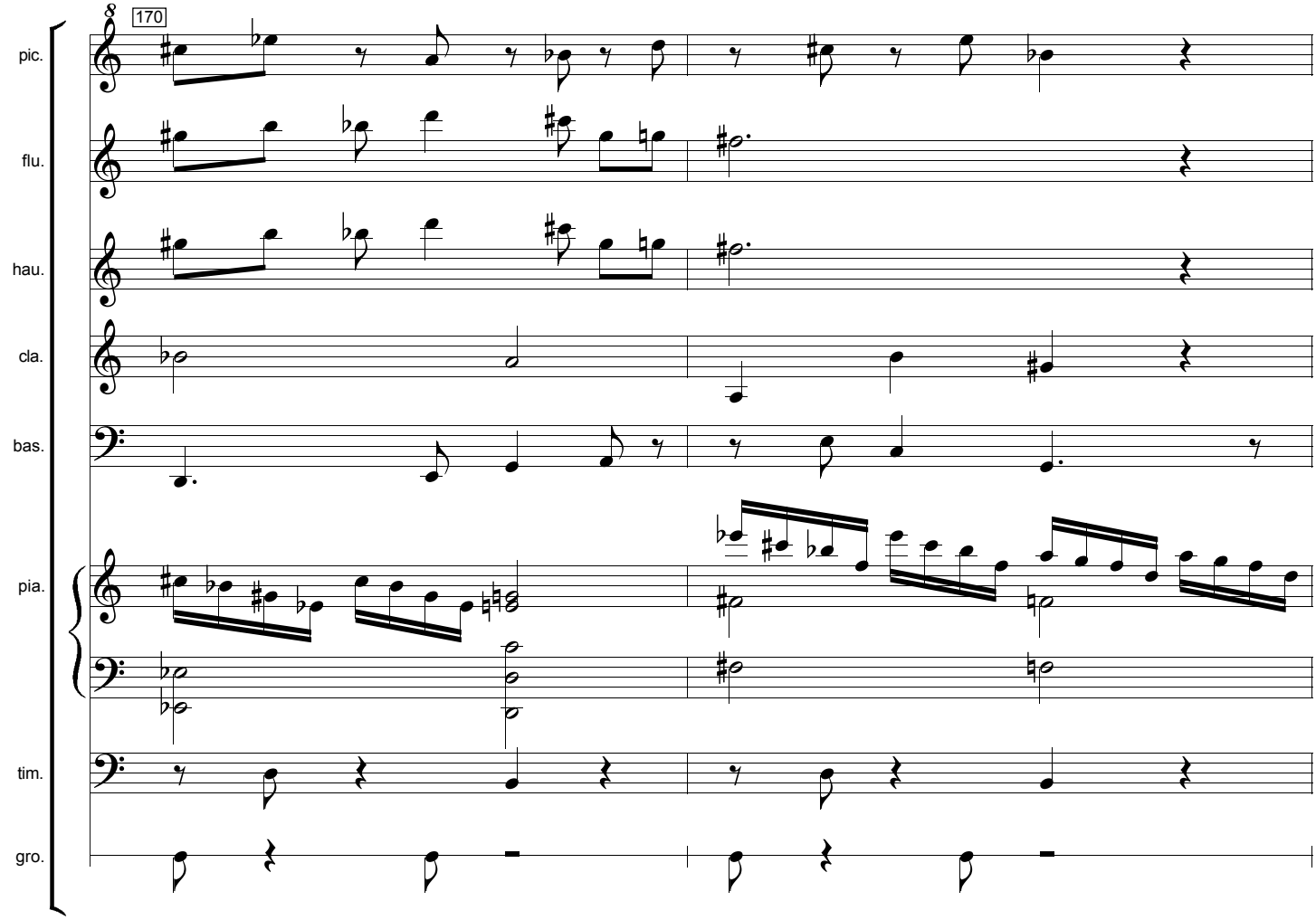
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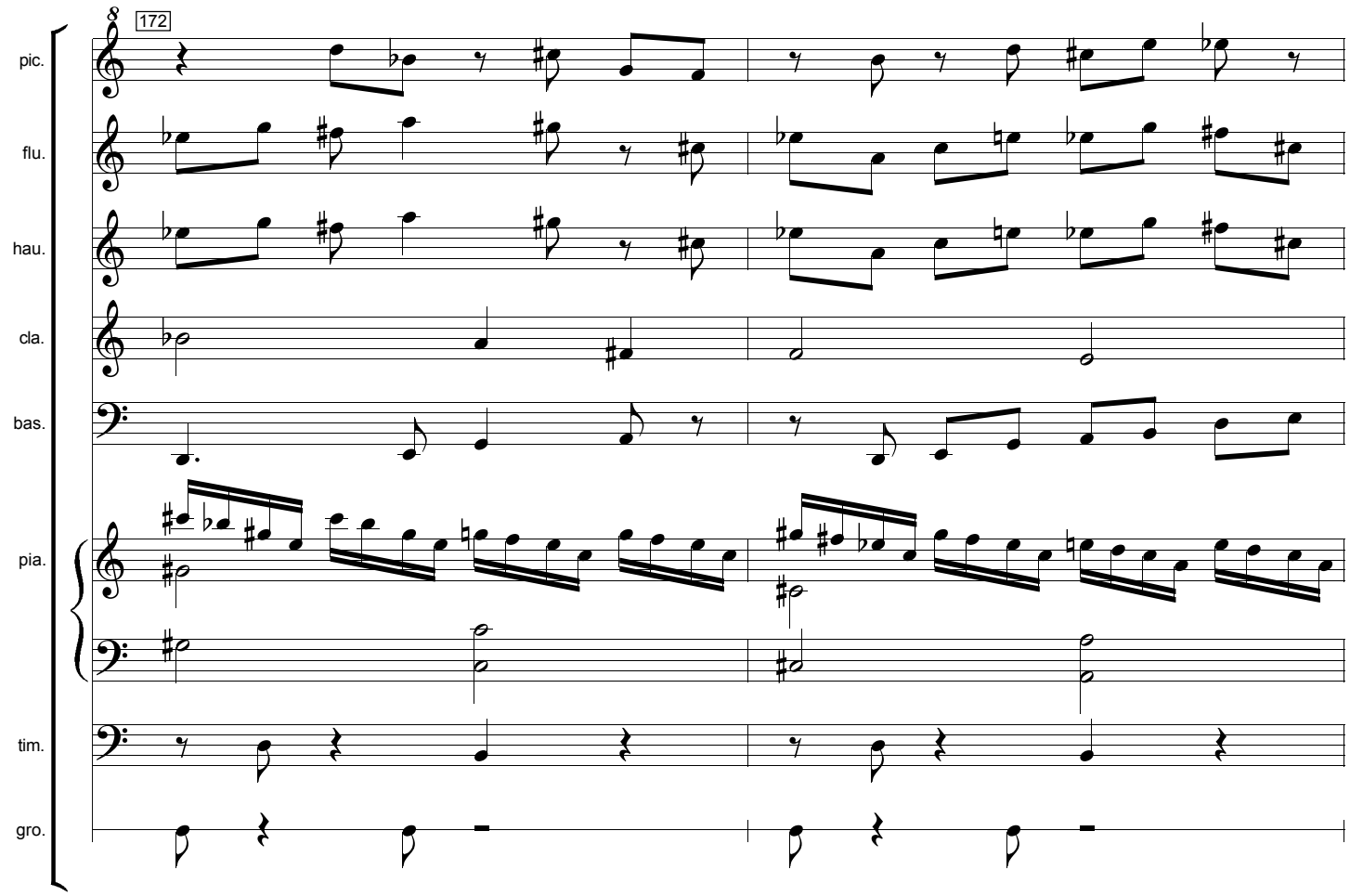
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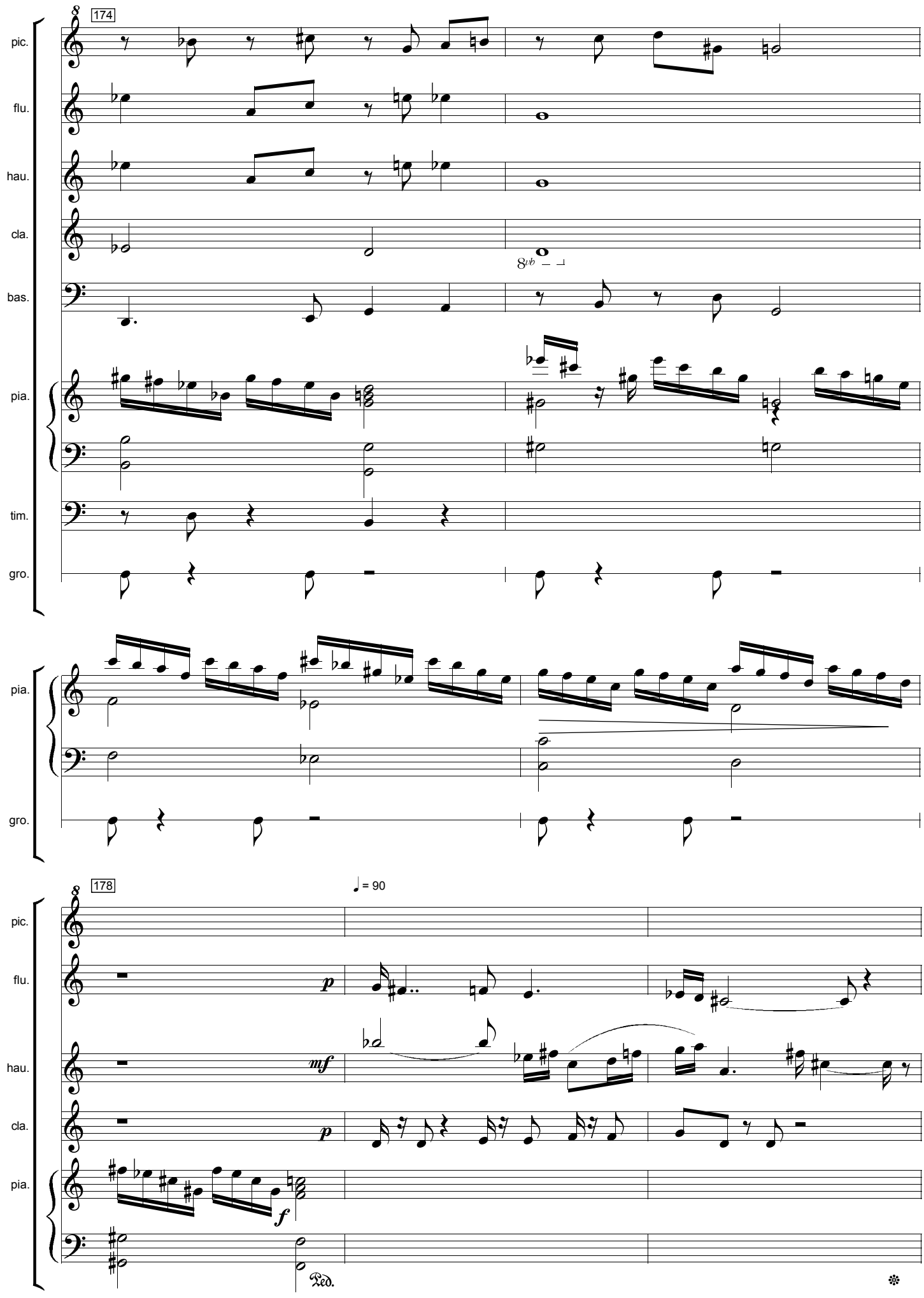
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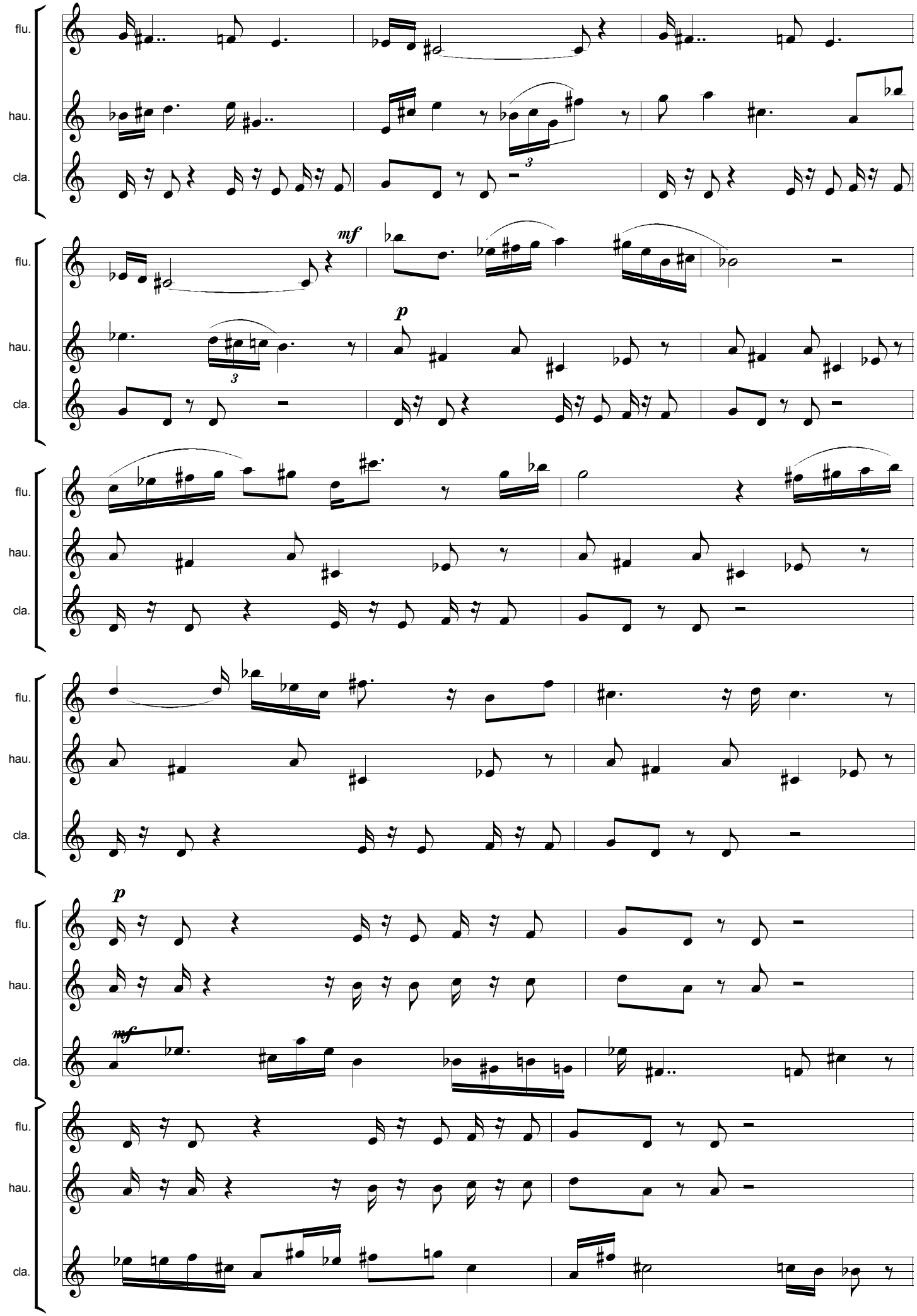
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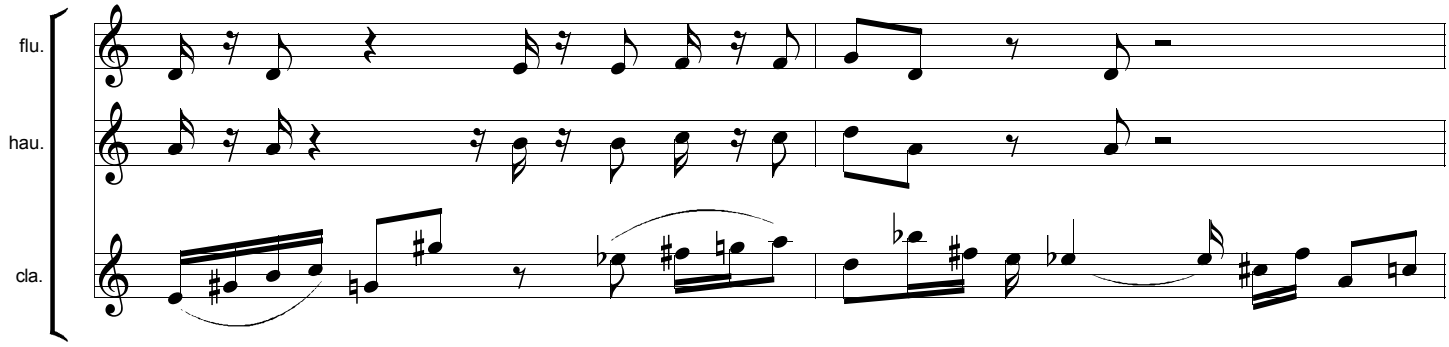
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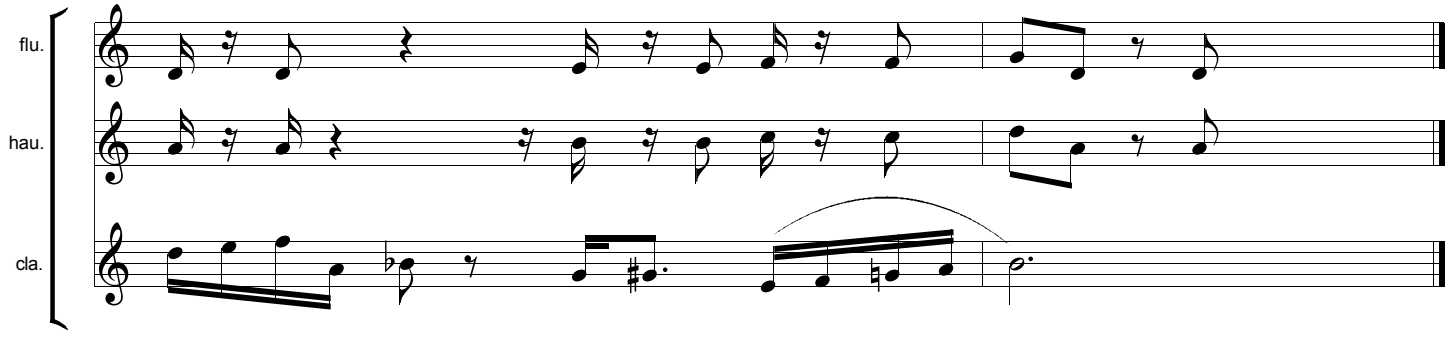
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OVNI Second mouvement

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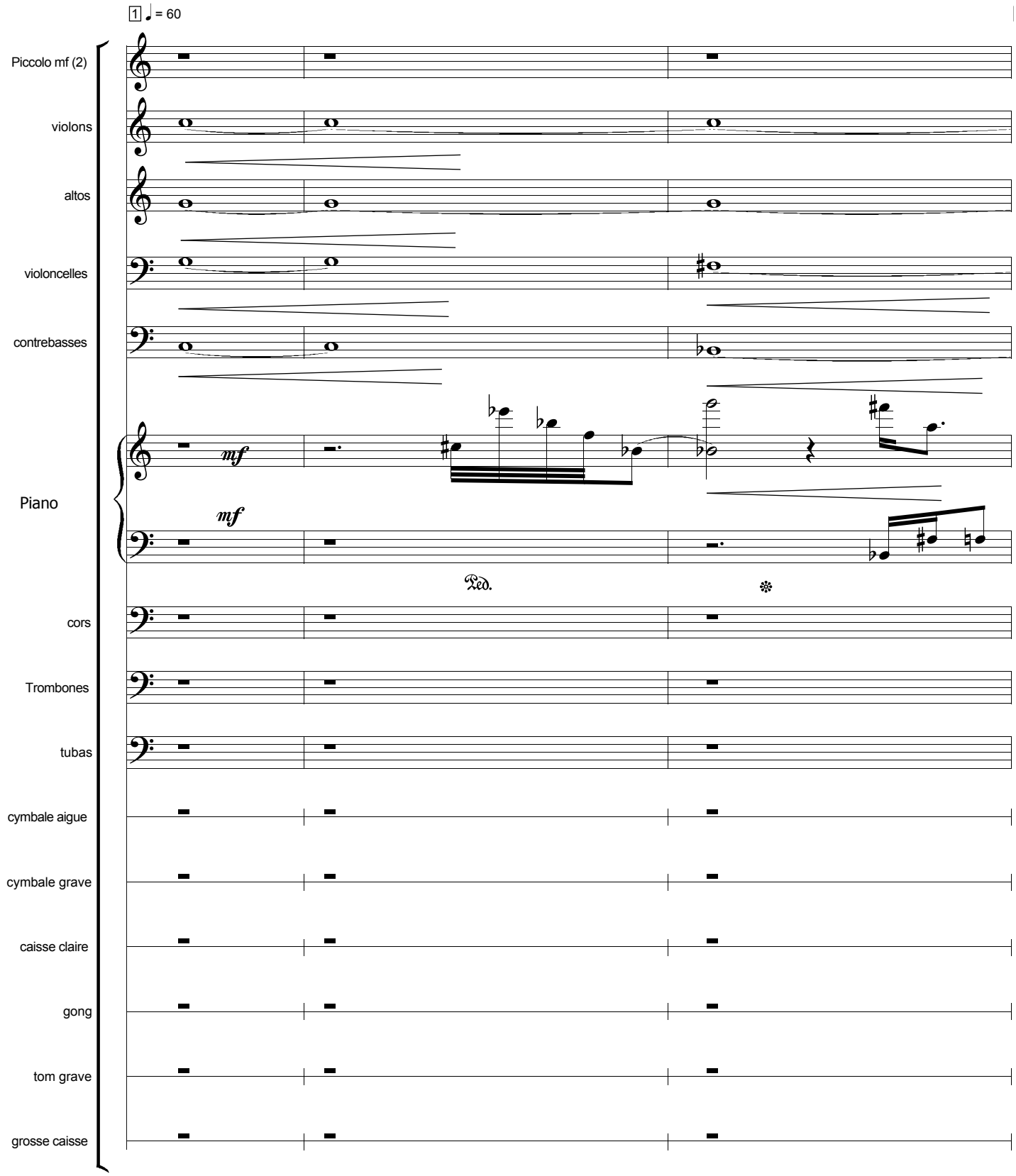
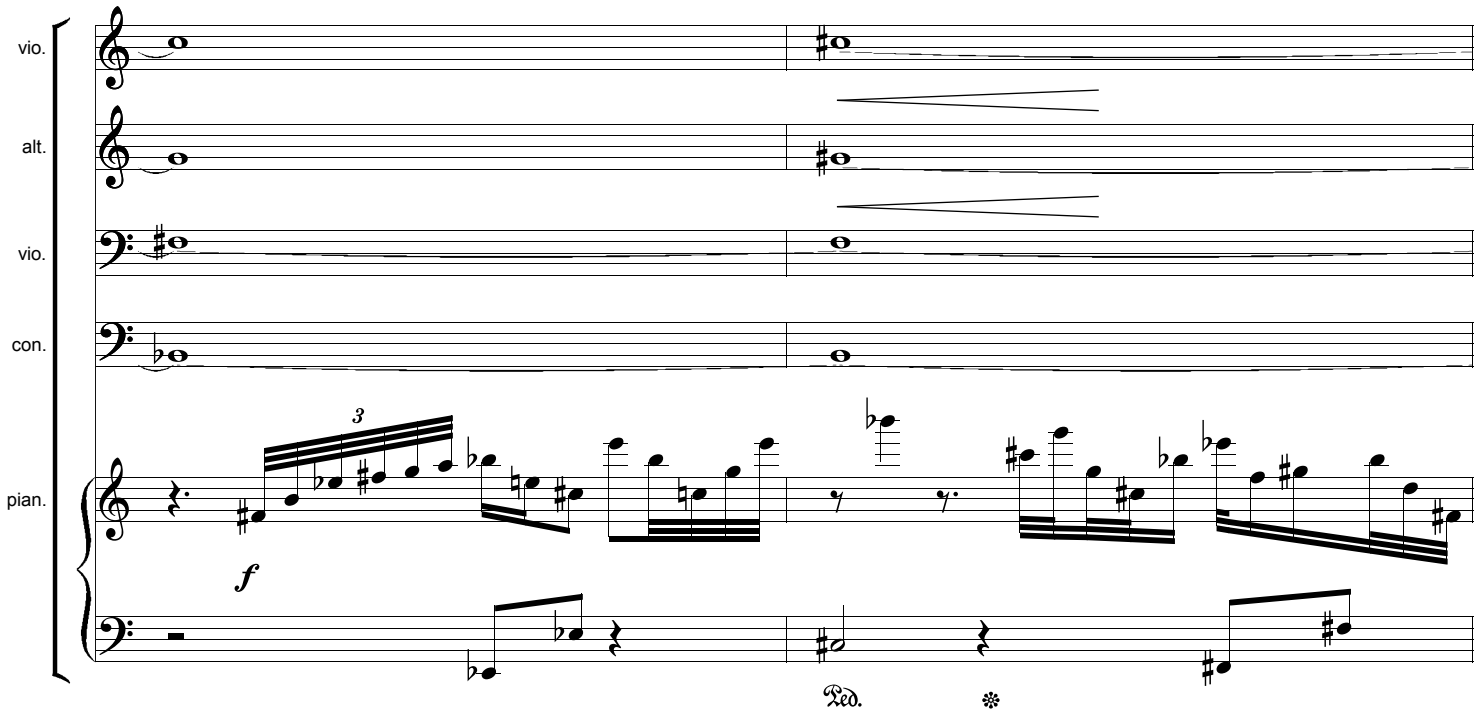
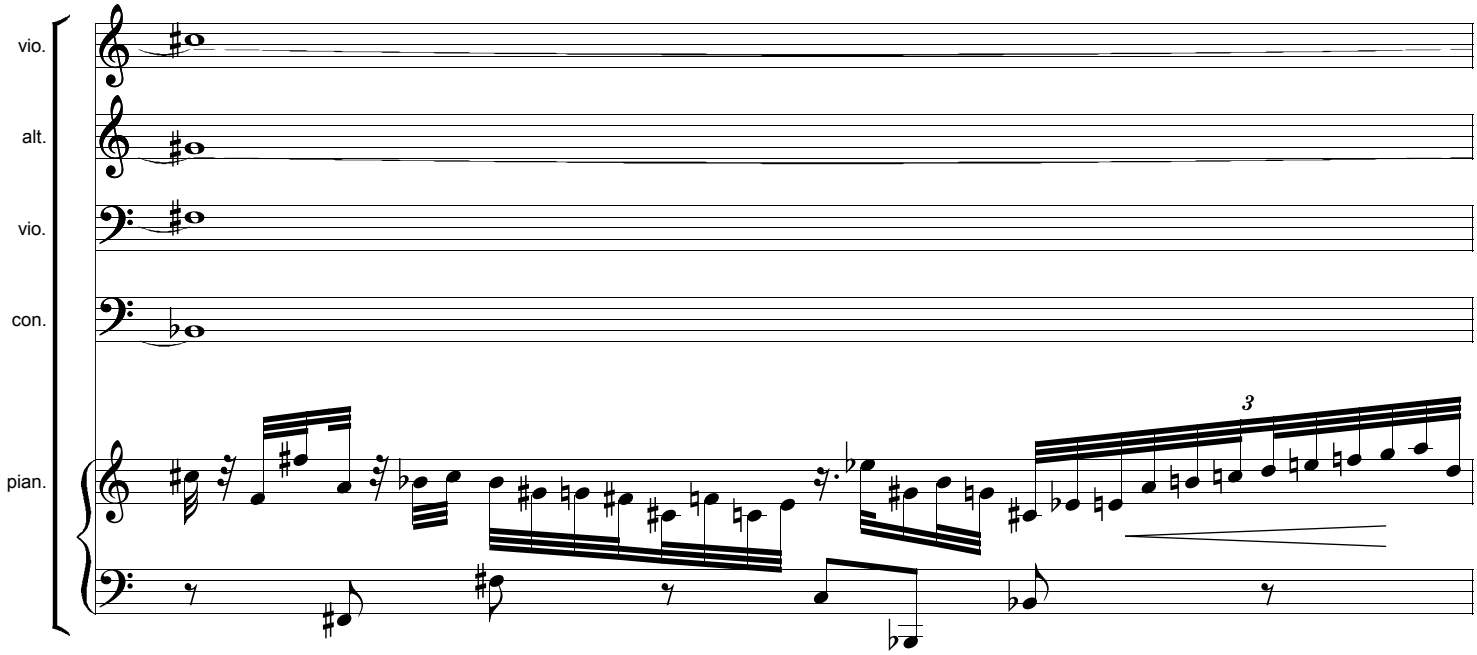
Un être noir au yeux rougeoyants effraie mon chien loup en planant
sur les hautes herbes.

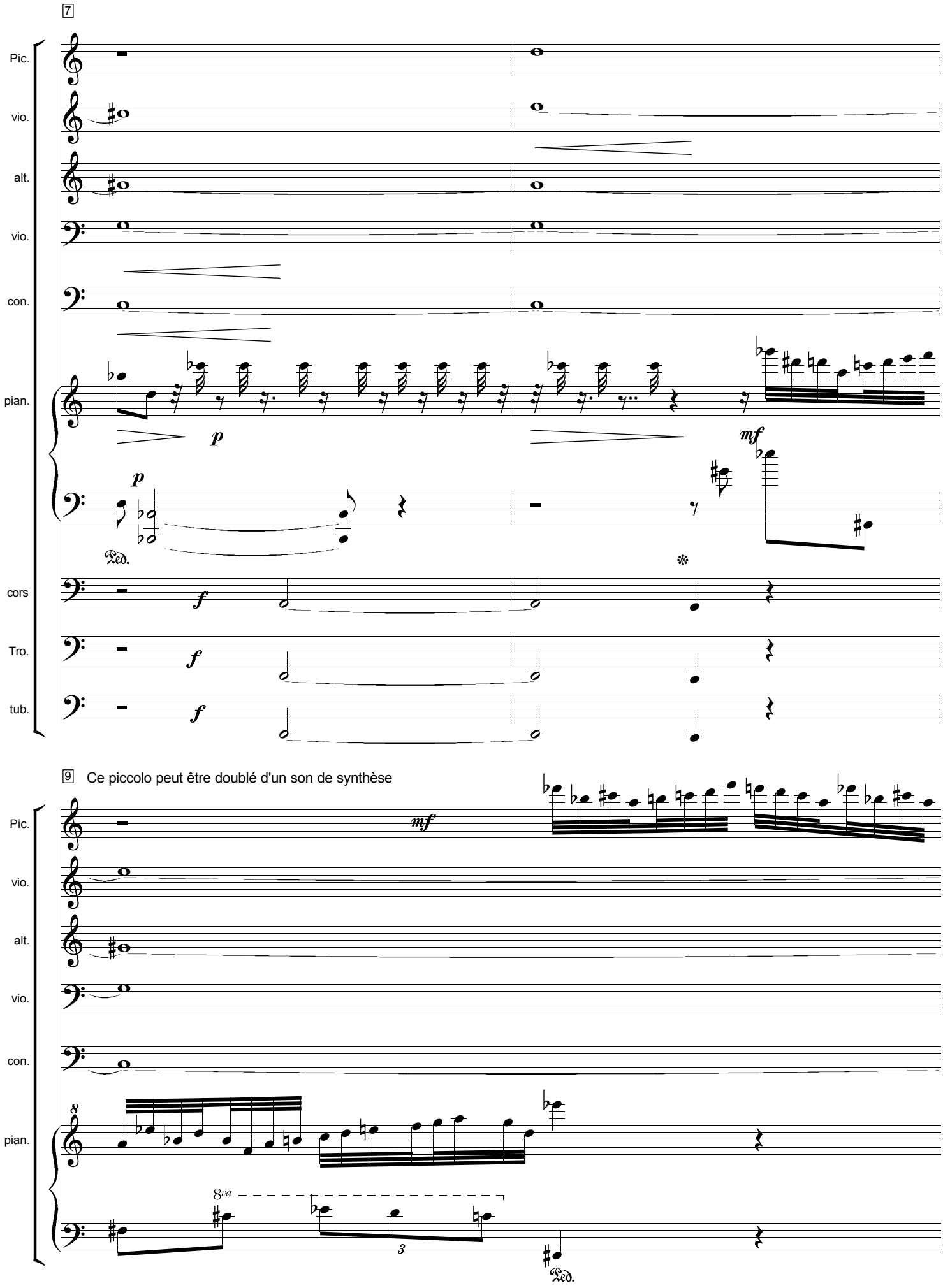
On peut ajouter des sons de synthèse au morceau ,
Le piano peut être remplacé par un piano electrique (Fender Rhodes...)

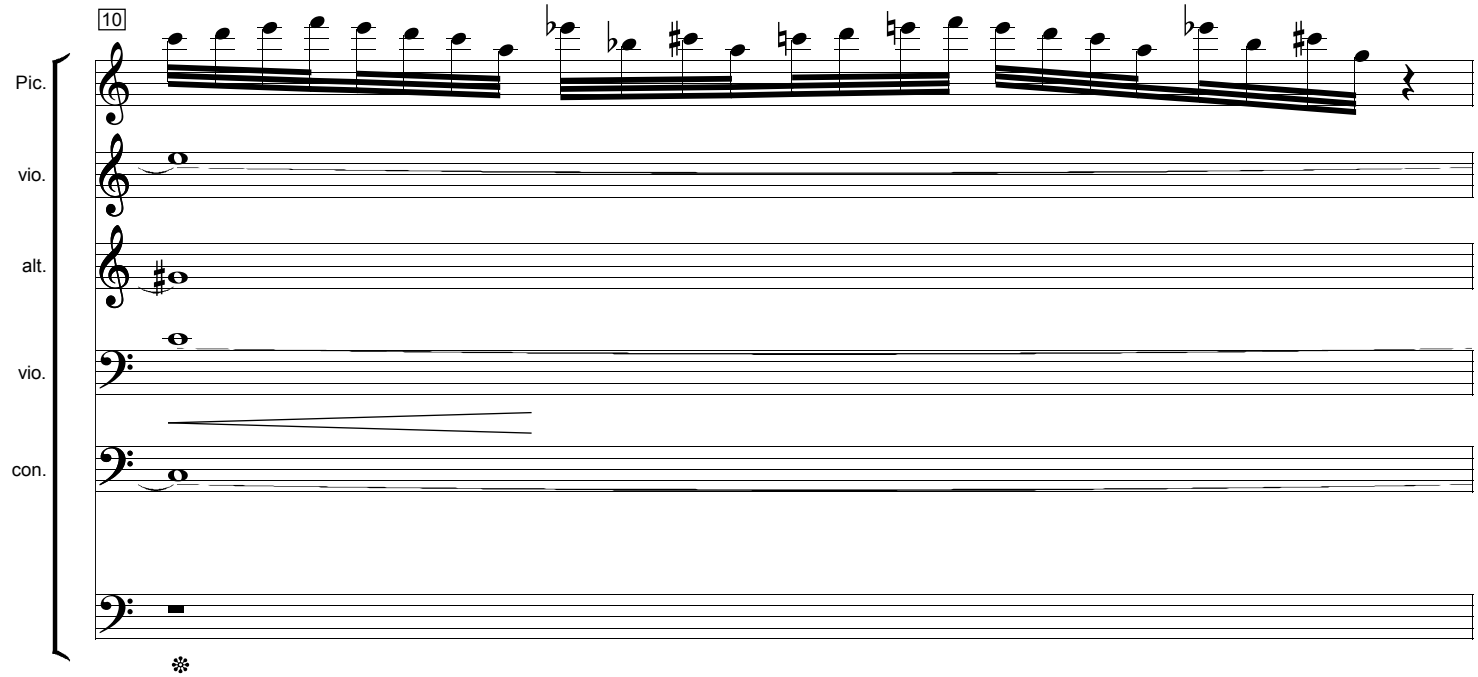
Ce morceau est en fait une musique non mesurée, les parties (et en particulier le piano)
sont à envisager sous forme d'un flot continu dans le temps.
Les mesures sont gardées uniquement pour faciliter la lecture.
les "flots rythmiques" superposés aux différentes lignes sont parfois en phase, parfois 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.

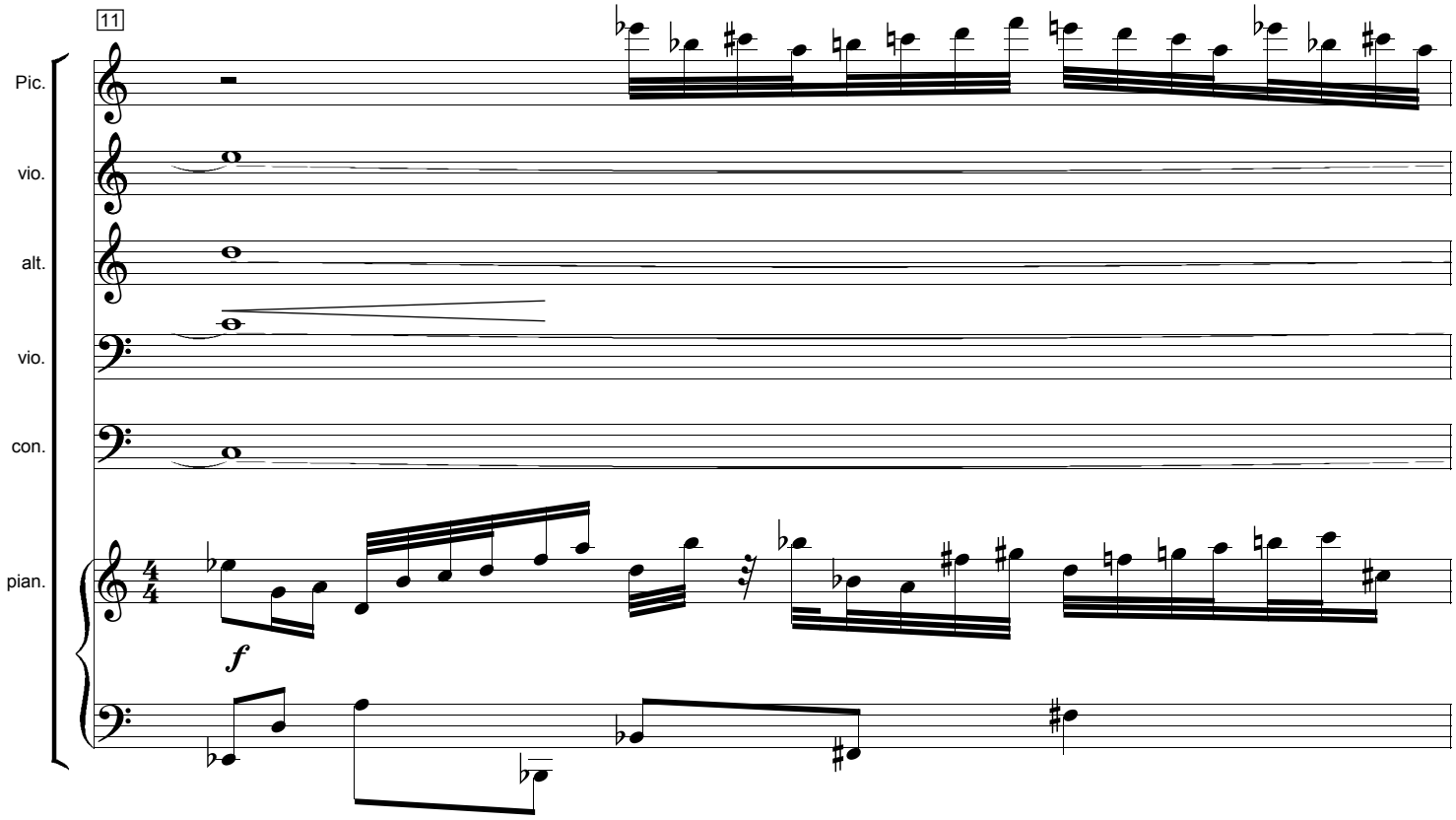

1 = 60
Piccolo mf (2)
violons
altos
violoncelles
contrebasses
mf
Piano
mf
Ped.
cors
Trombones
tubas
cymbale aigue
cymbale grave
caisse claire
gong
tom grave
grosse caisse

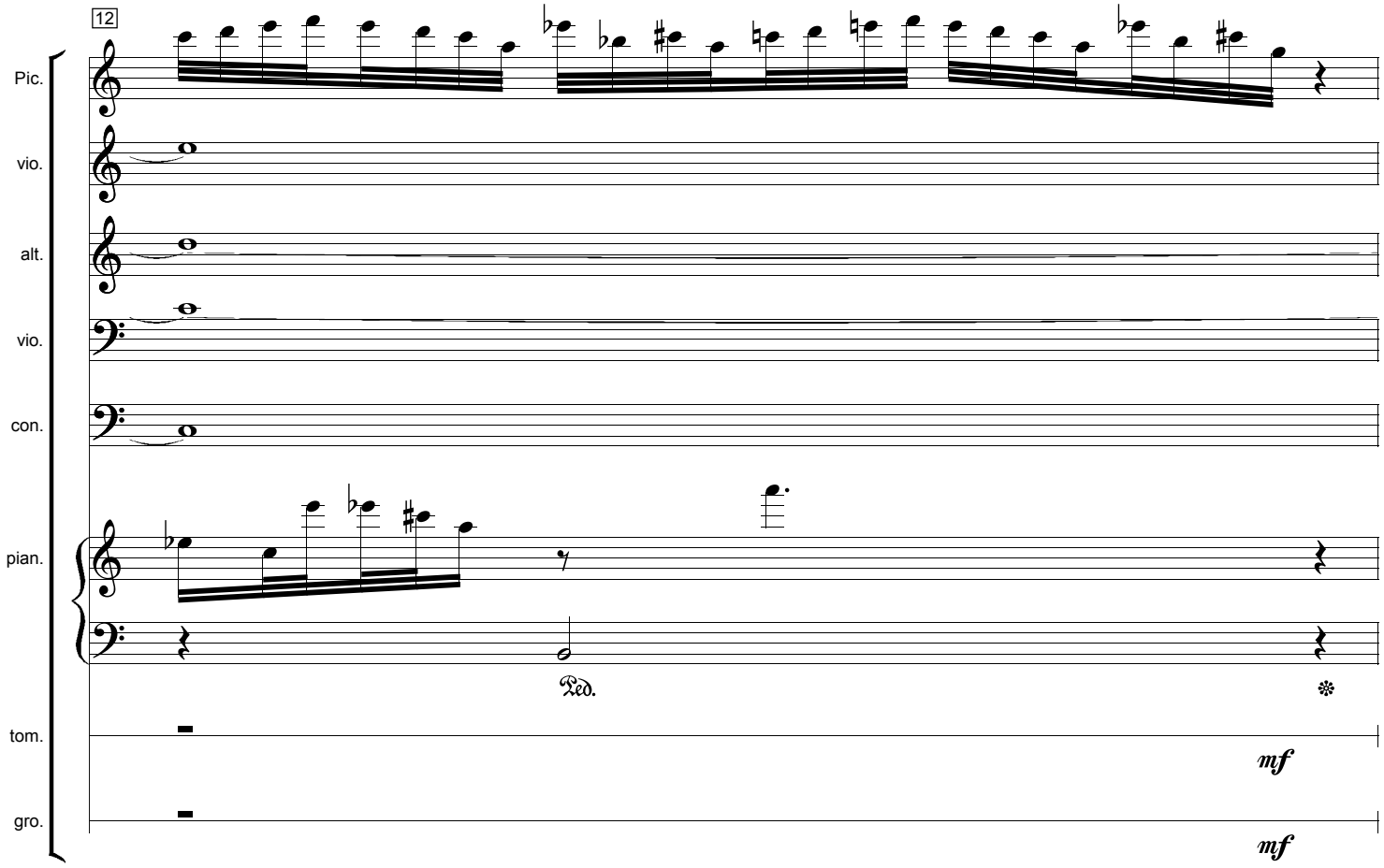

vio.
alt.
vio.
con.
pian.
3
f
Ped.

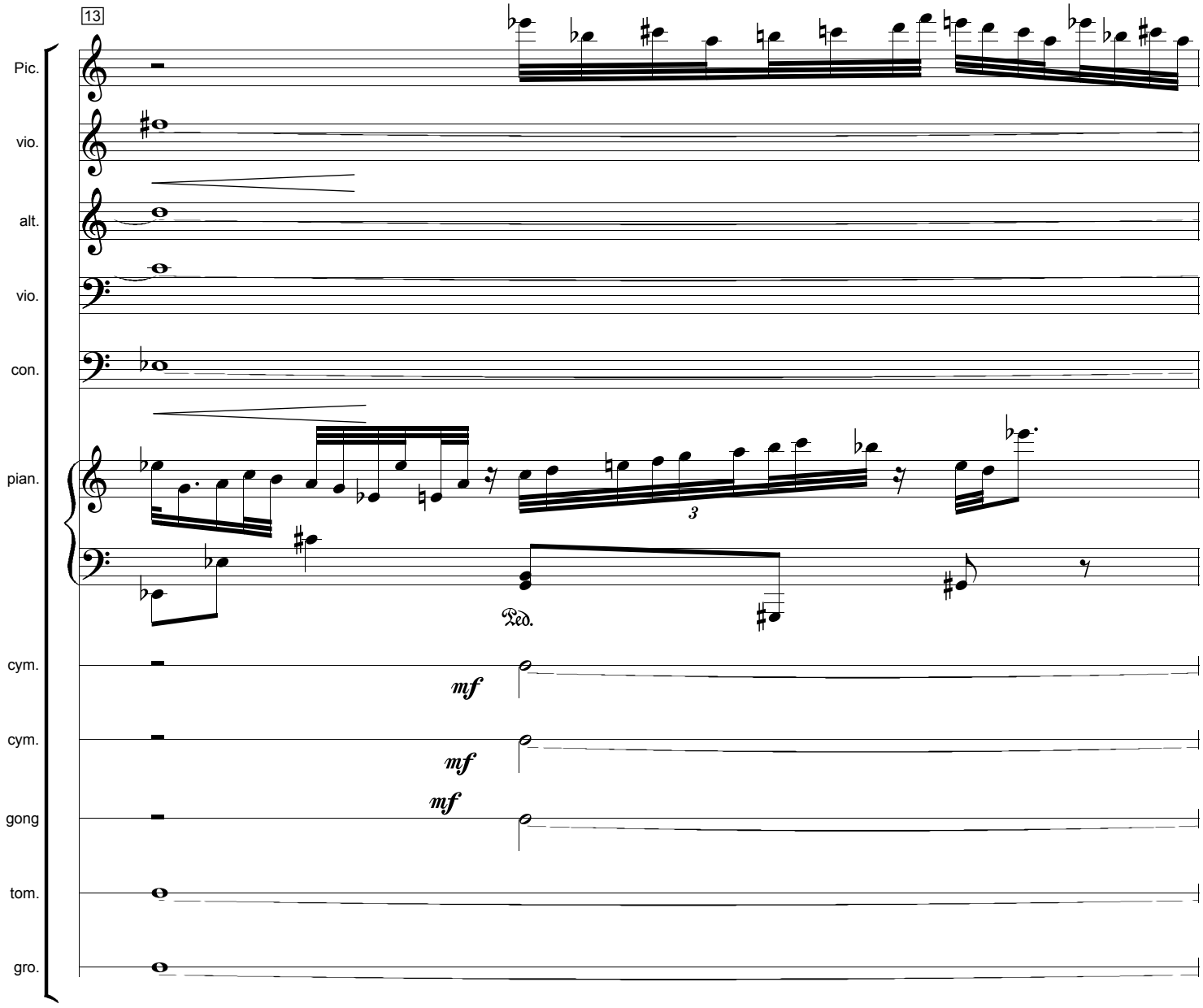

vio.
alt.
vio.
con.
pian.
3

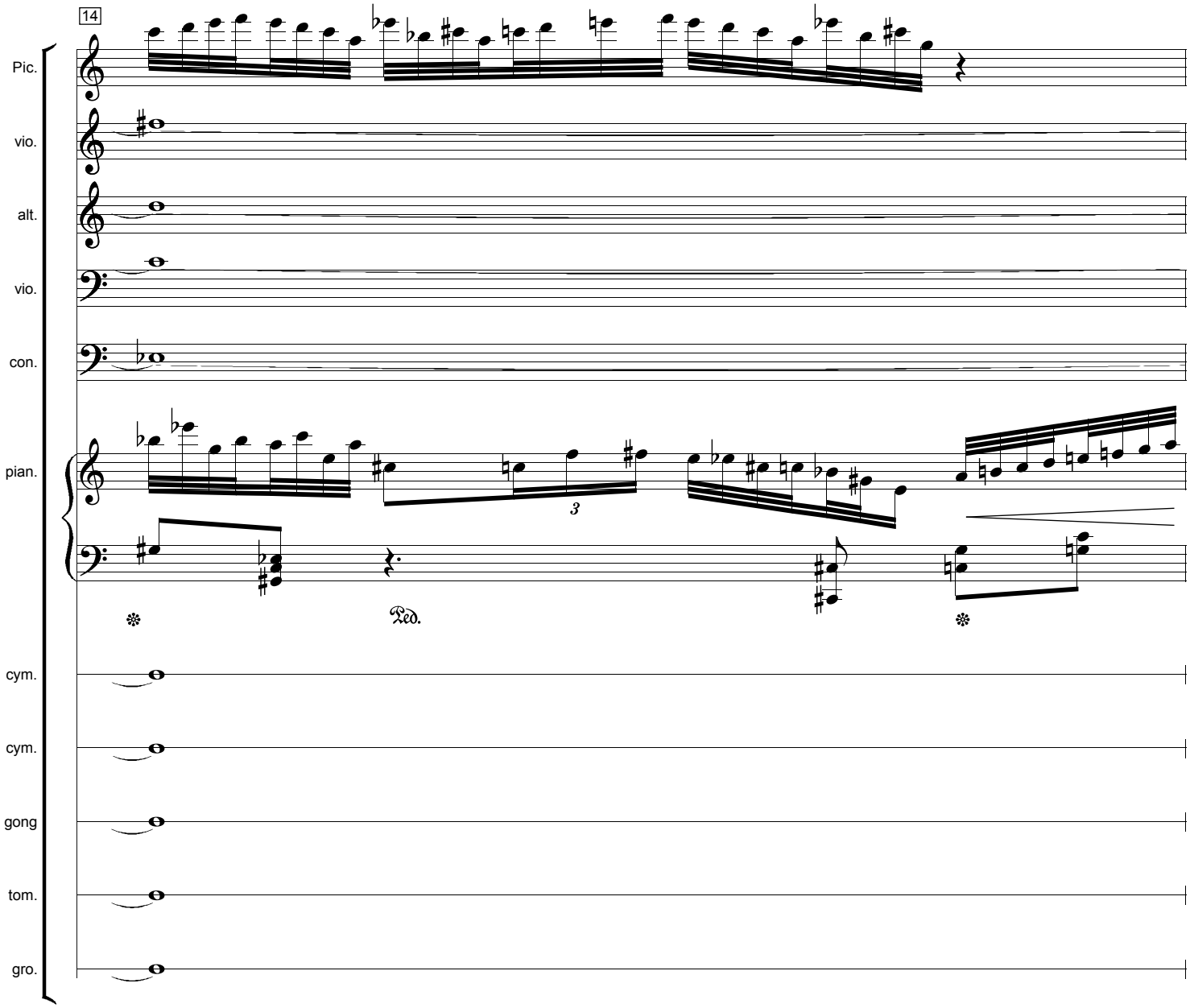

7
Pic.
vio.
alt.
vio.
con.
pian.
p
p
mf
Ped.
cors
Tro.
tub.
f
f
f
9 Ce piccolo peut être doublé d'un son de synthèse
Pic.
mf
vio.
alt.
vio.
con.
pian.
8
8va
3
Ped.

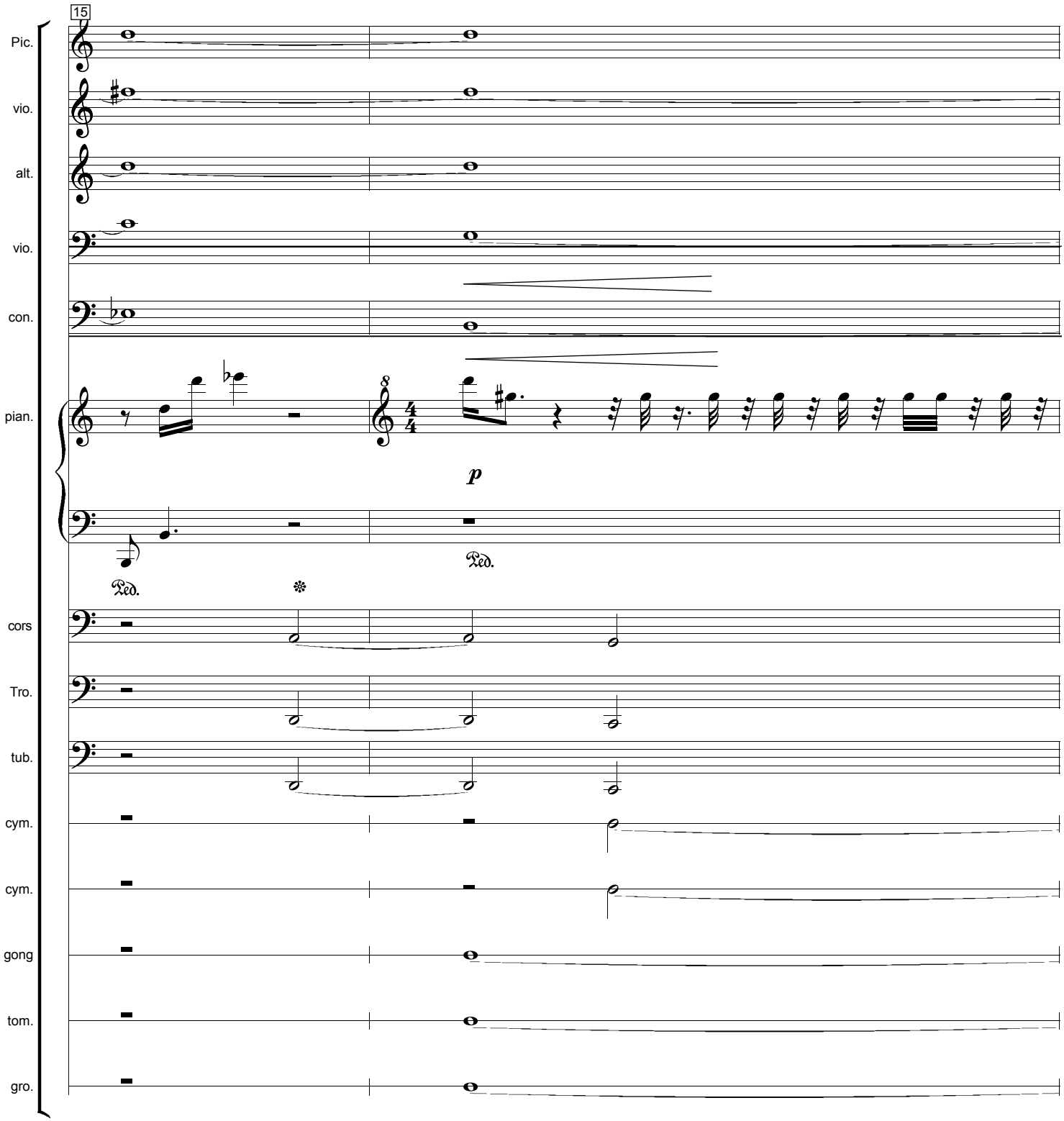

10
Pic.
vio.
alt.
vio.
con.

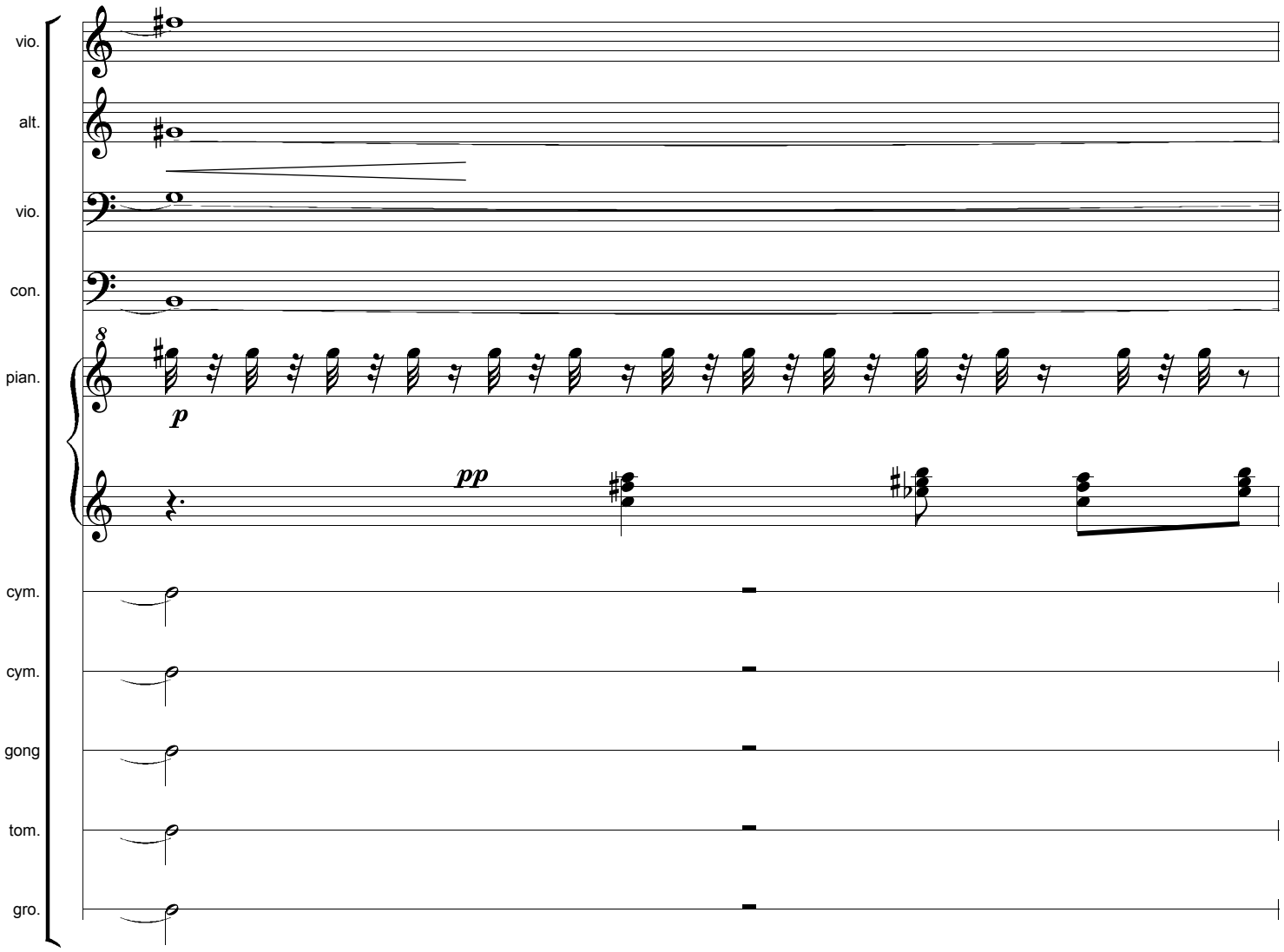

11
Pic.
vio.
alt.
vio.
con.
pian.
f

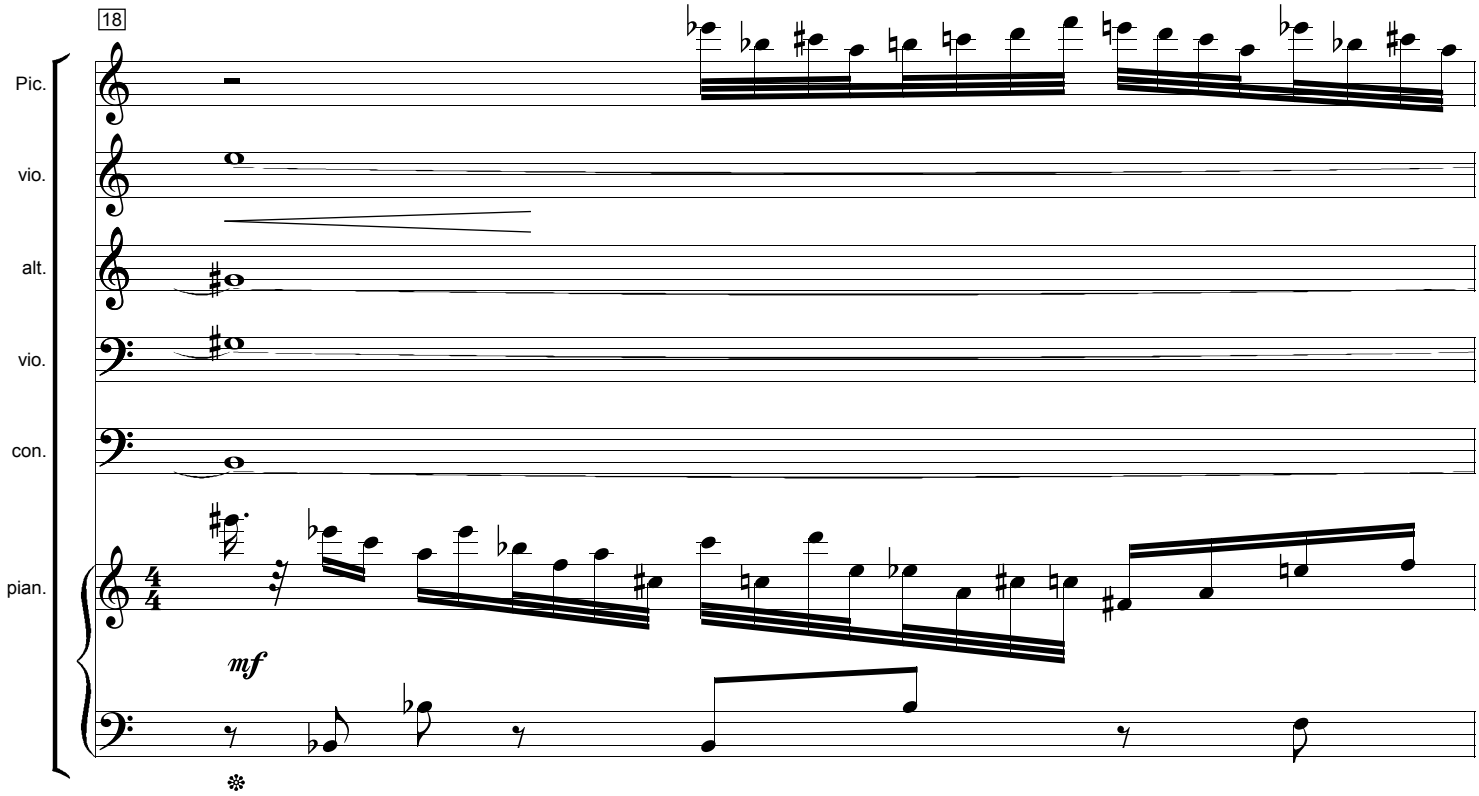

12
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
tom.
mf
gro.
mf

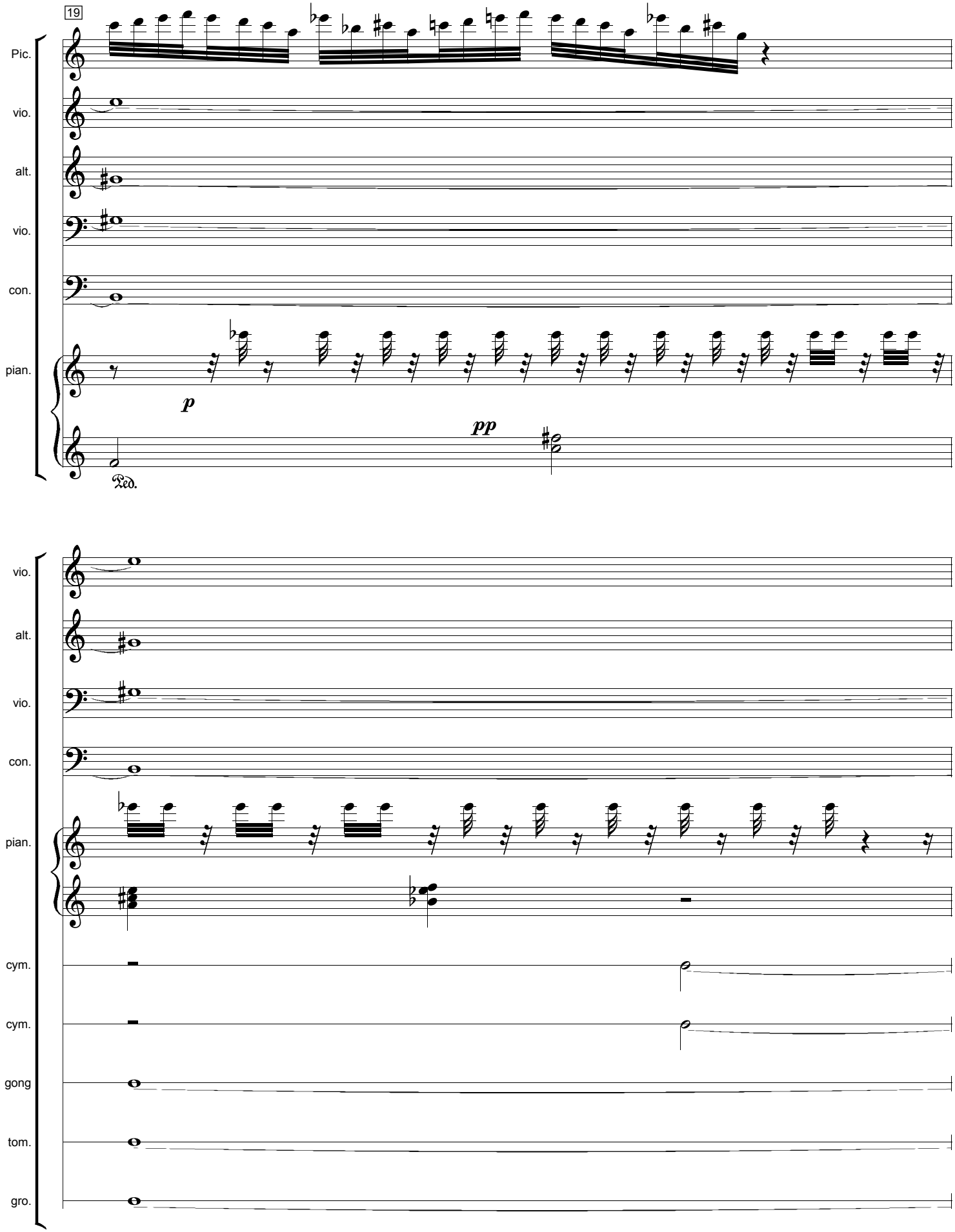

13
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cym.
mf
cym.
mf
mf
gong
tom.
gro.

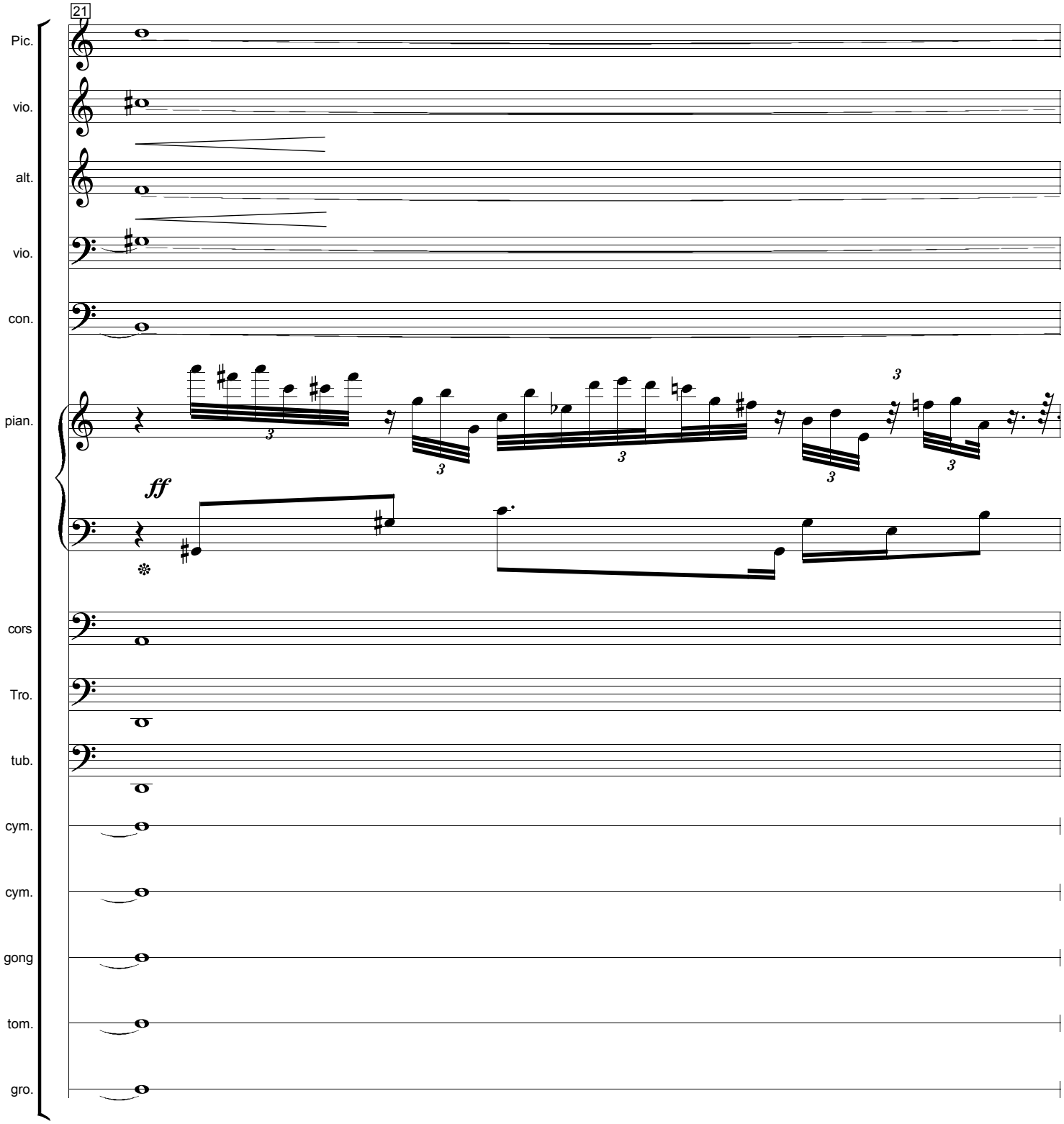

14
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cym.
cym.
gong
tom.
gro.

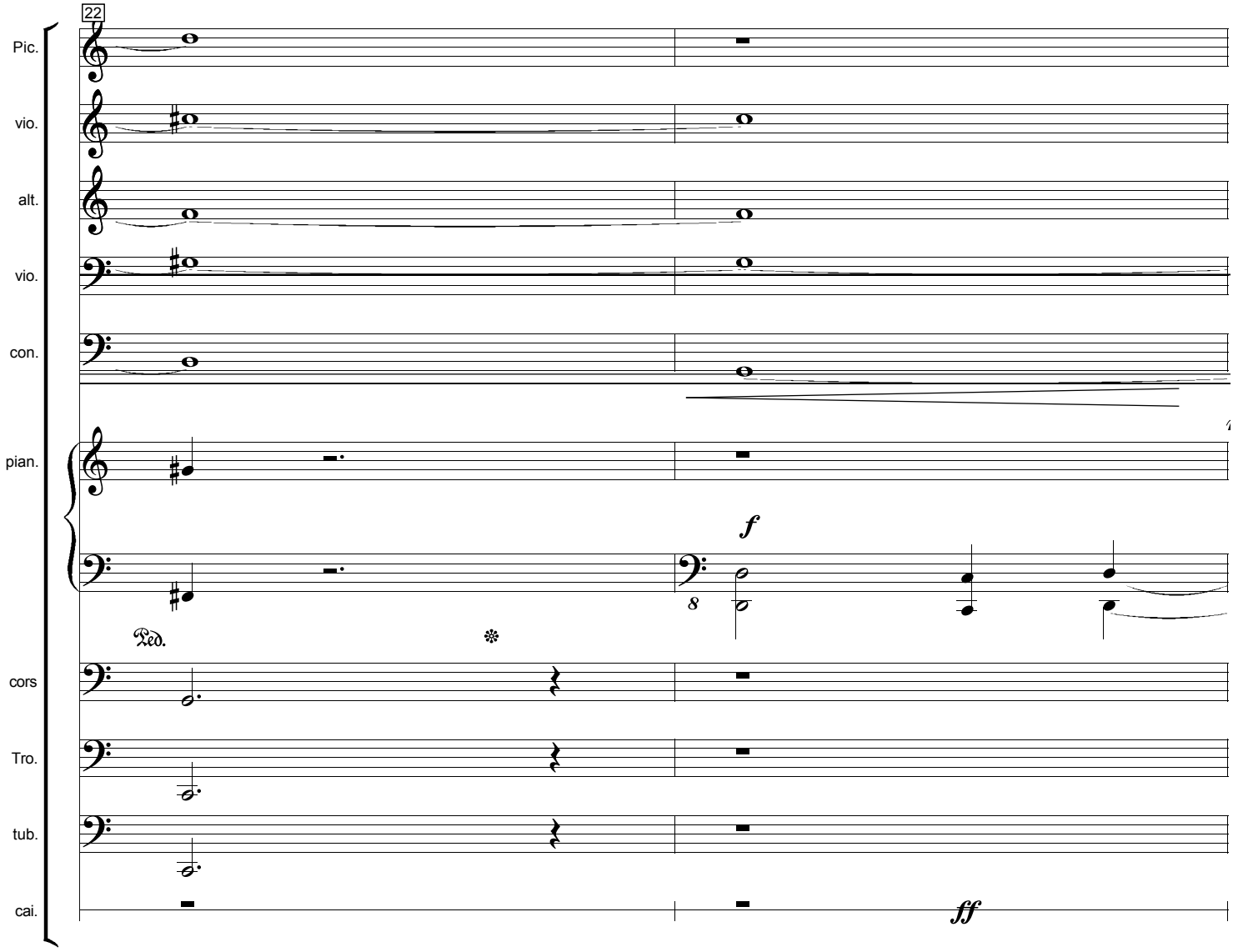

15
Pic.
vio.
alt.
vio.
con.
pian.
p
Ped.
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.

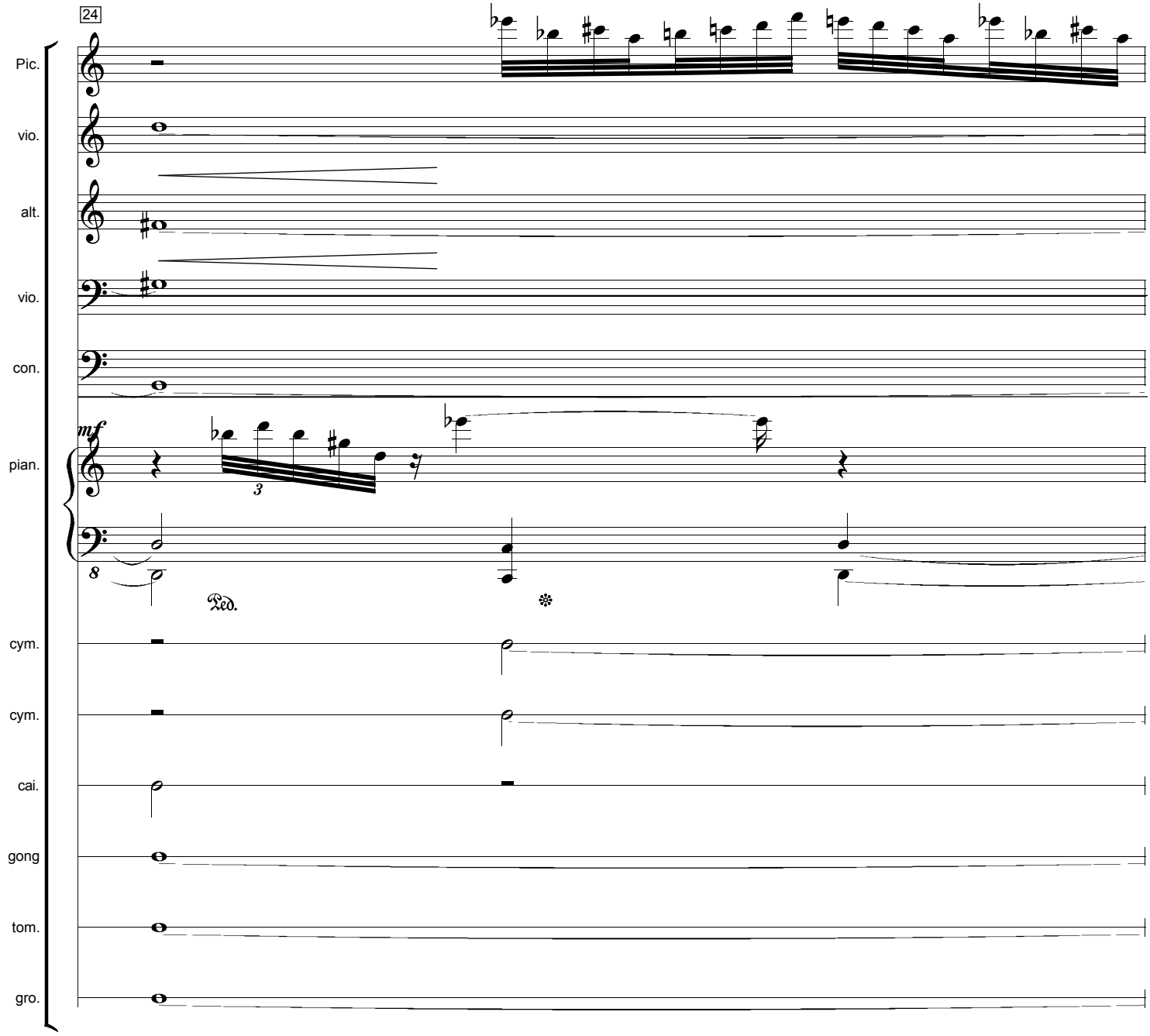

vio.
alt.
vio.
con.
pian.
p
pp
cym.
cym.
gong
tom.
gro.

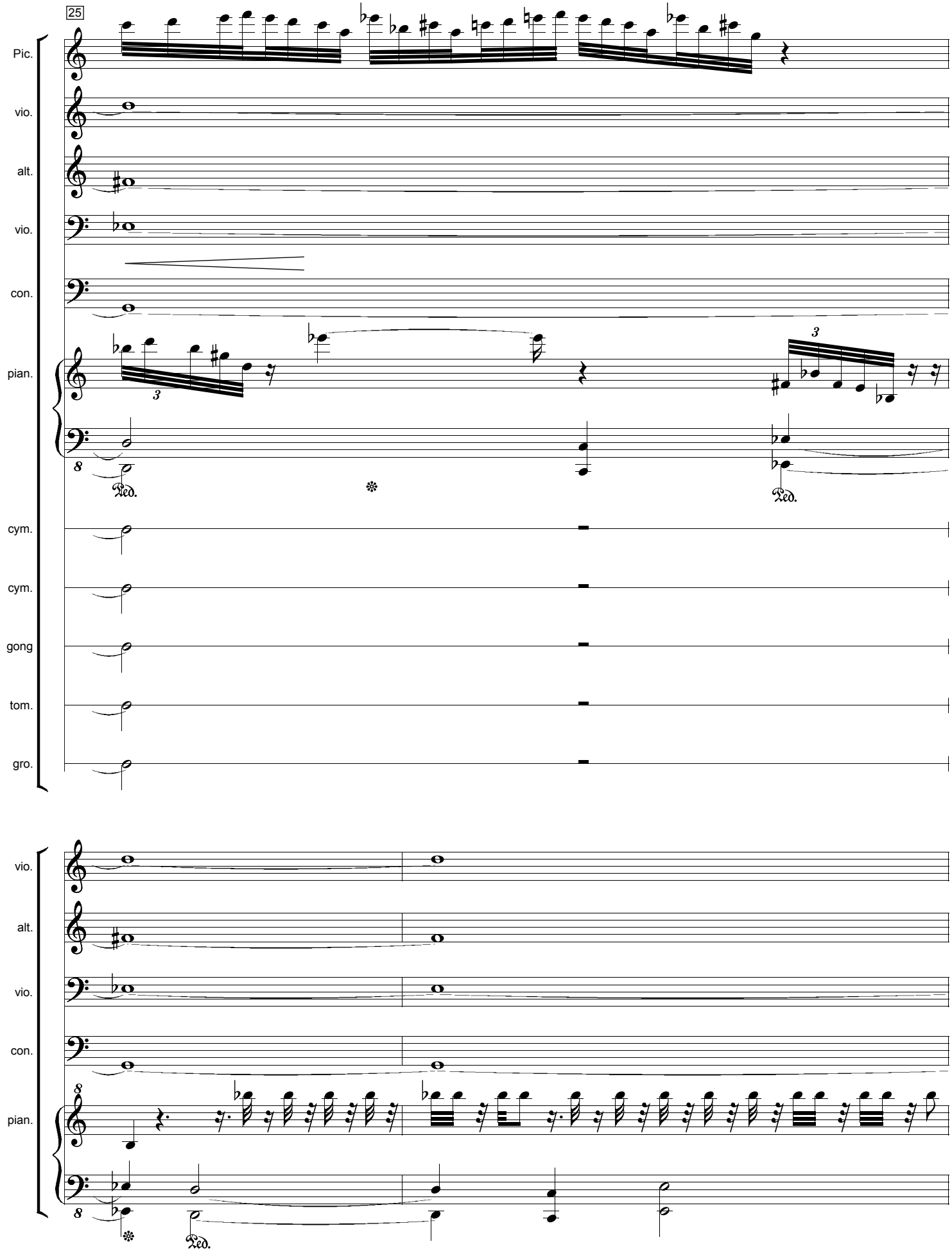

18
Pic.
vio.
alt.
vio.
con.
pian.
4/4
mf

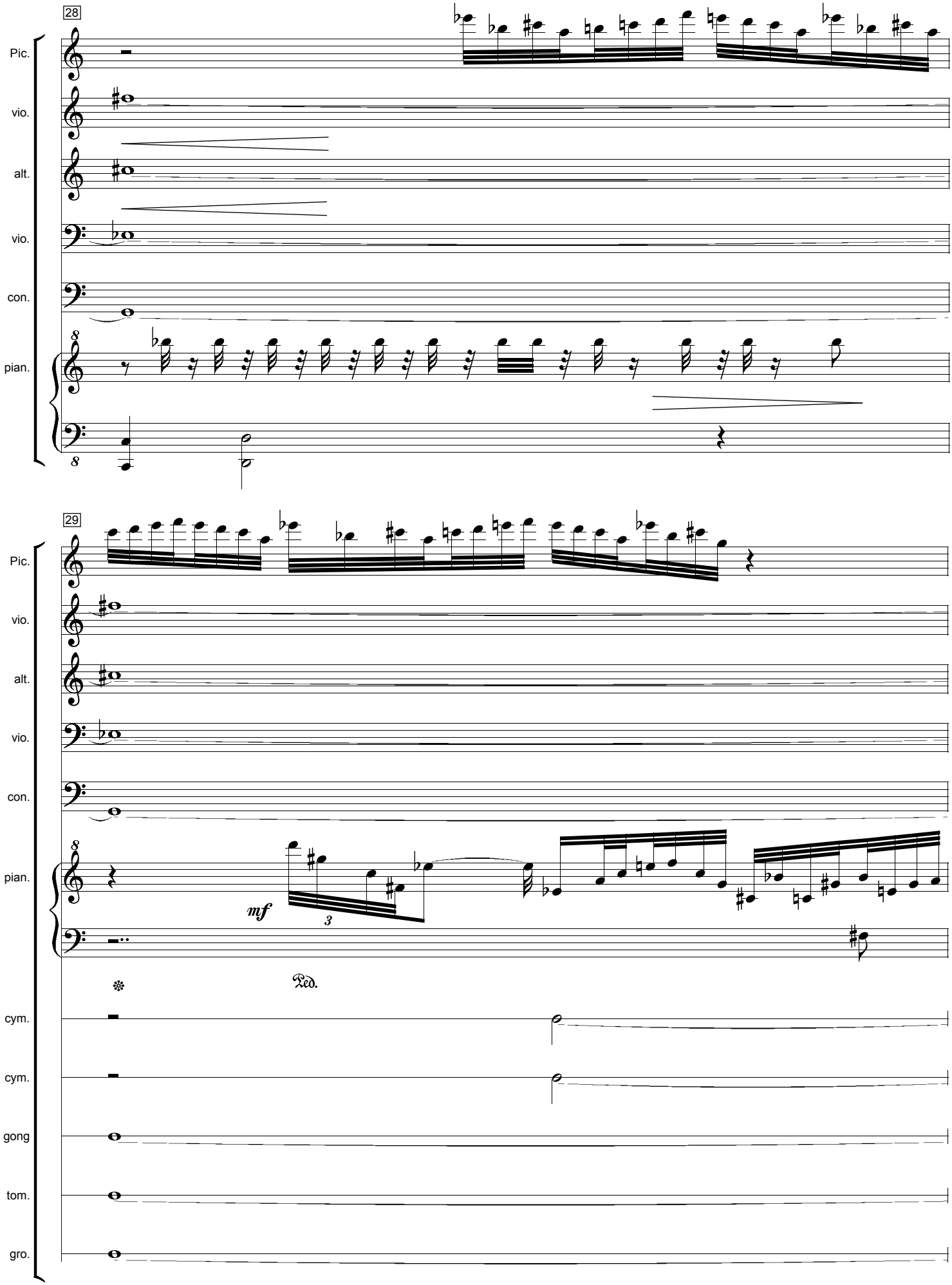

19
Pic.
vio.
alt.
vio.
con.
pian.
p
pp
Ped.
vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.


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
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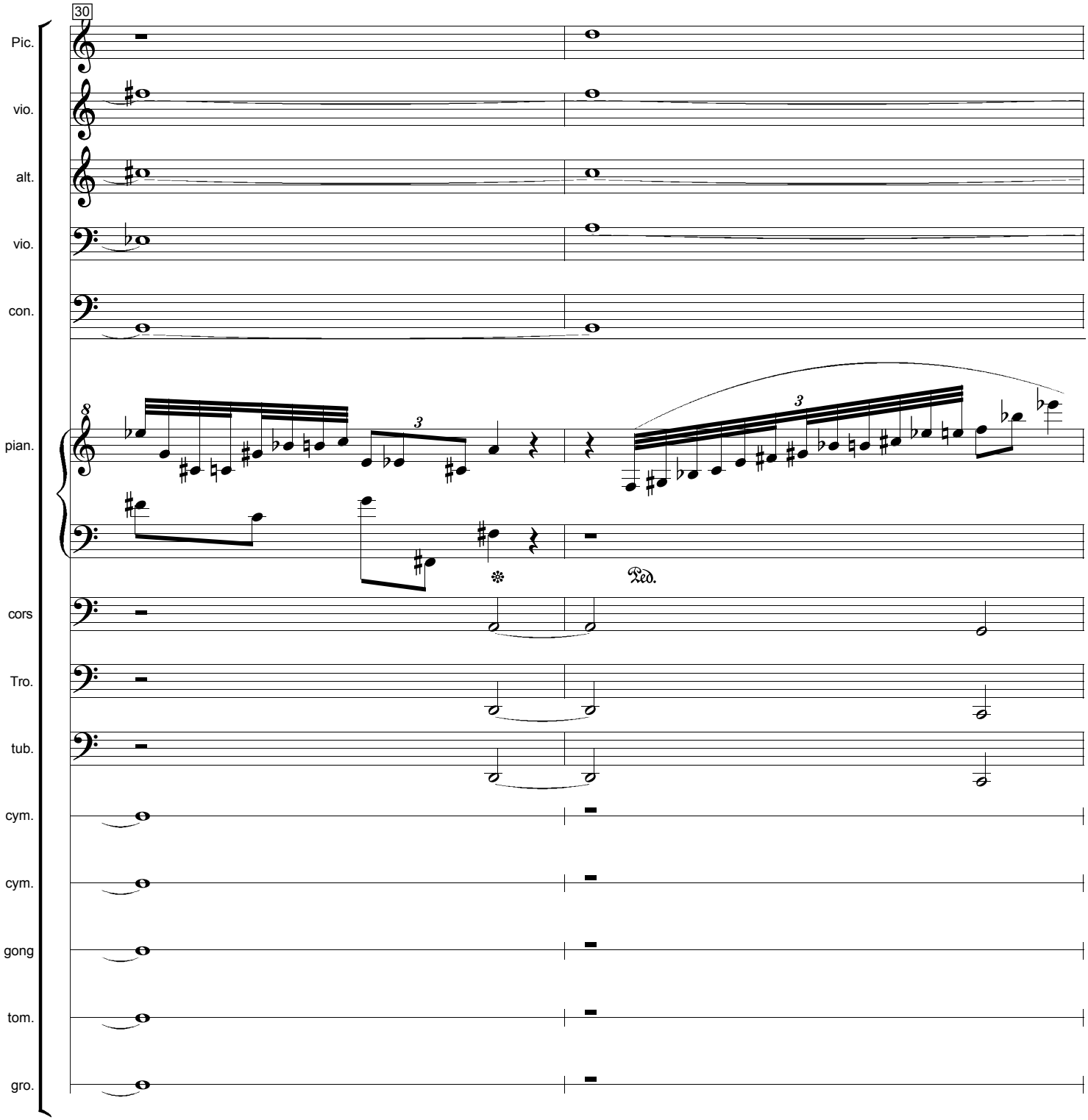
pian.
mf
3
Ped.
cym.
cym.
gong
tom.
gro.


30
Pic.
vio.
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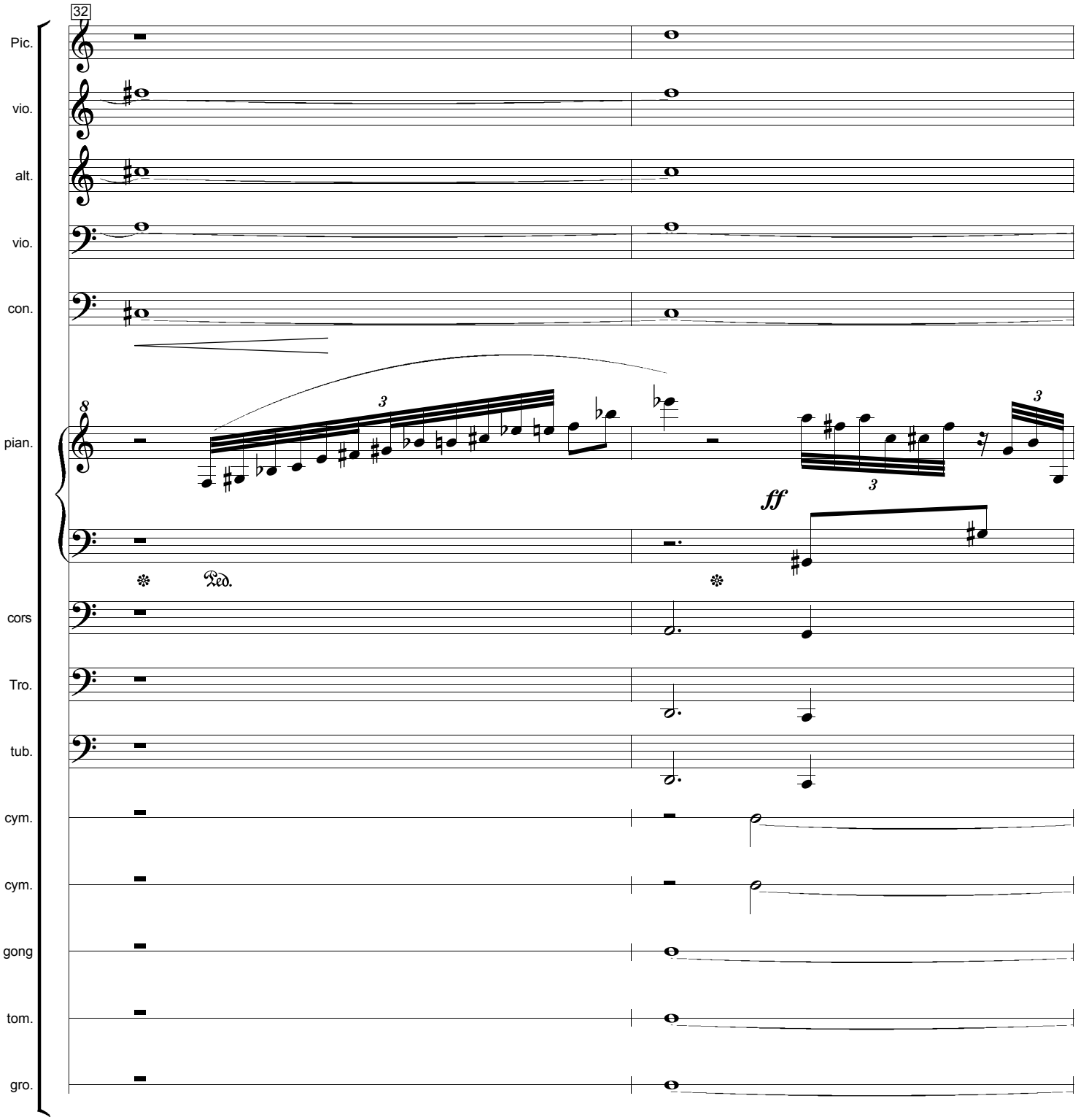
Tro.
tub.
cym.
cym.
gong
tom.
gro.
Ped.


32
Pic.
vio.
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con.
pian.
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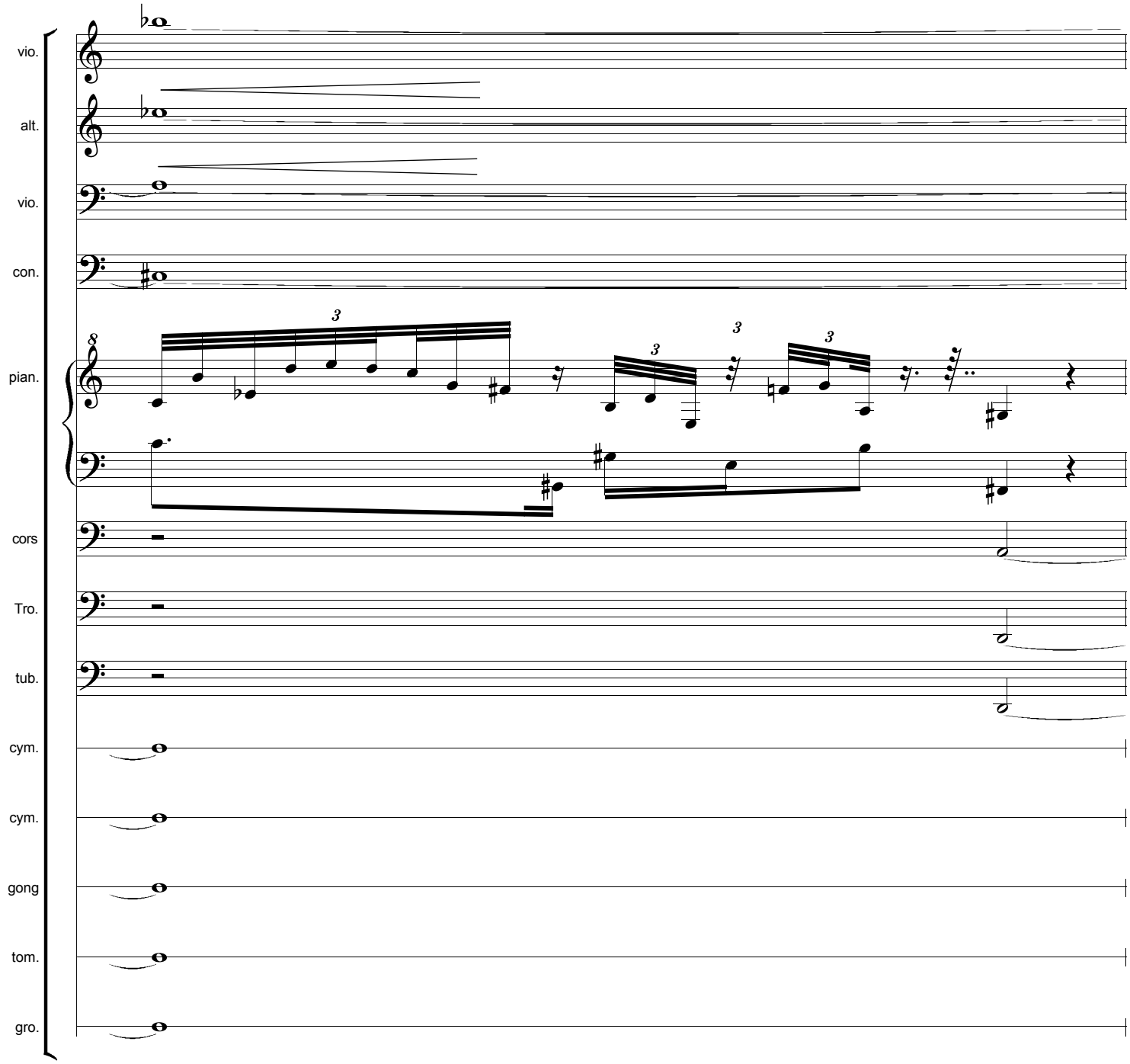
Ped.
cors
Tro.
tub.
cym.
cym.
gong
tom.
gro.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Tro.
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gong
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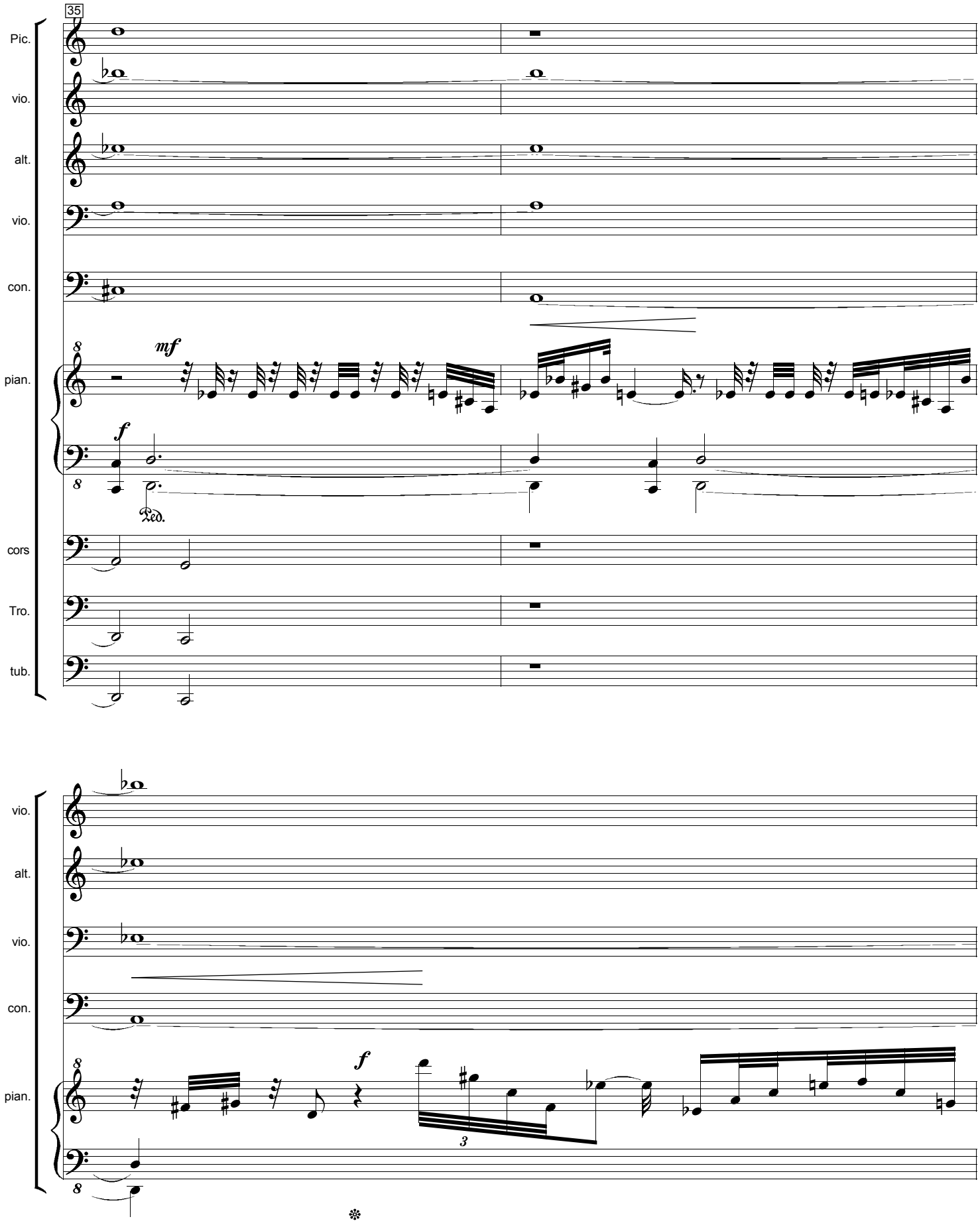
35
Pic.
vio.
alt.
vio.
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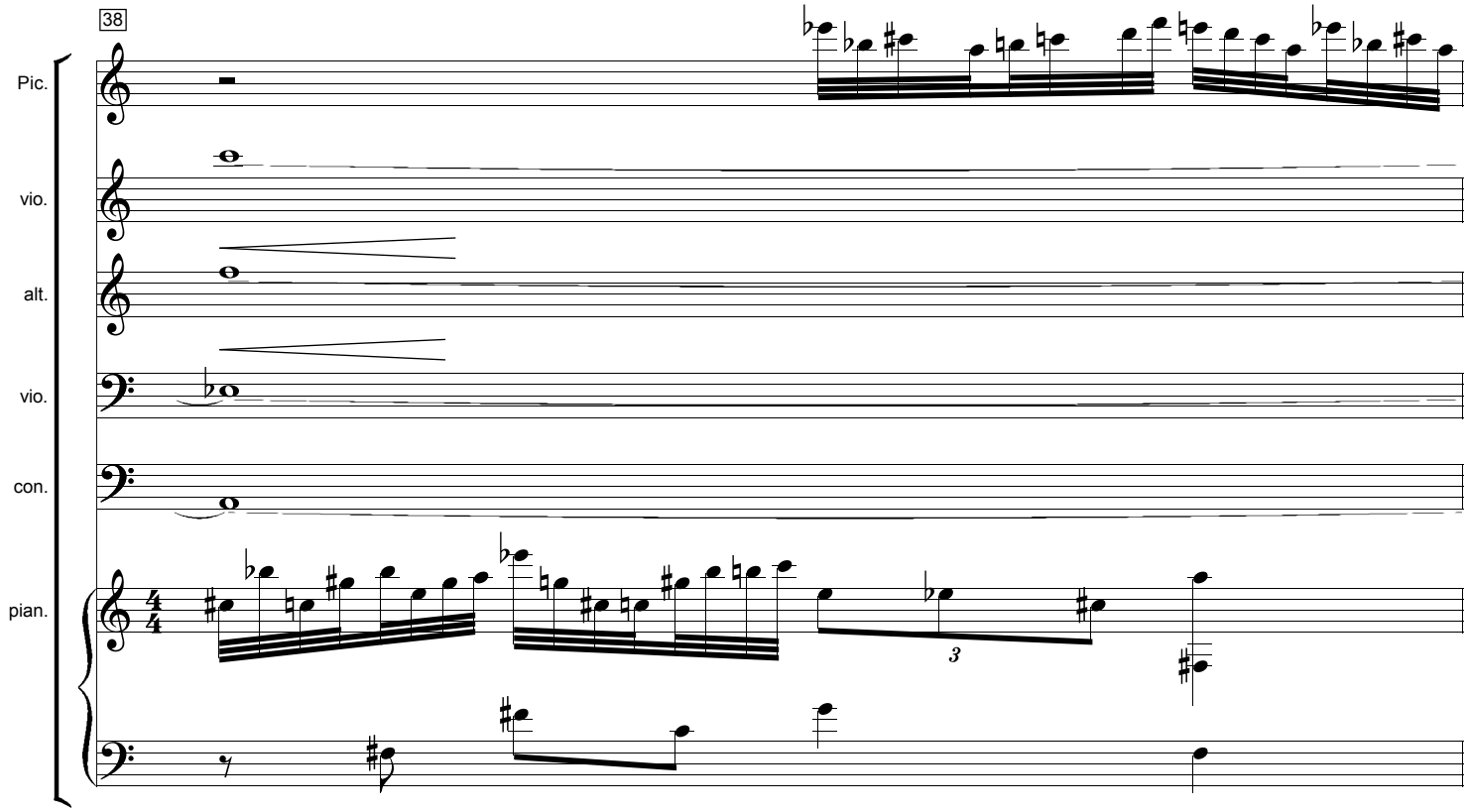
f
Ped.
cors
Tro.
tub.
vio.
alt.
vio.
con.
pian.
f
3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Pic.
vio.
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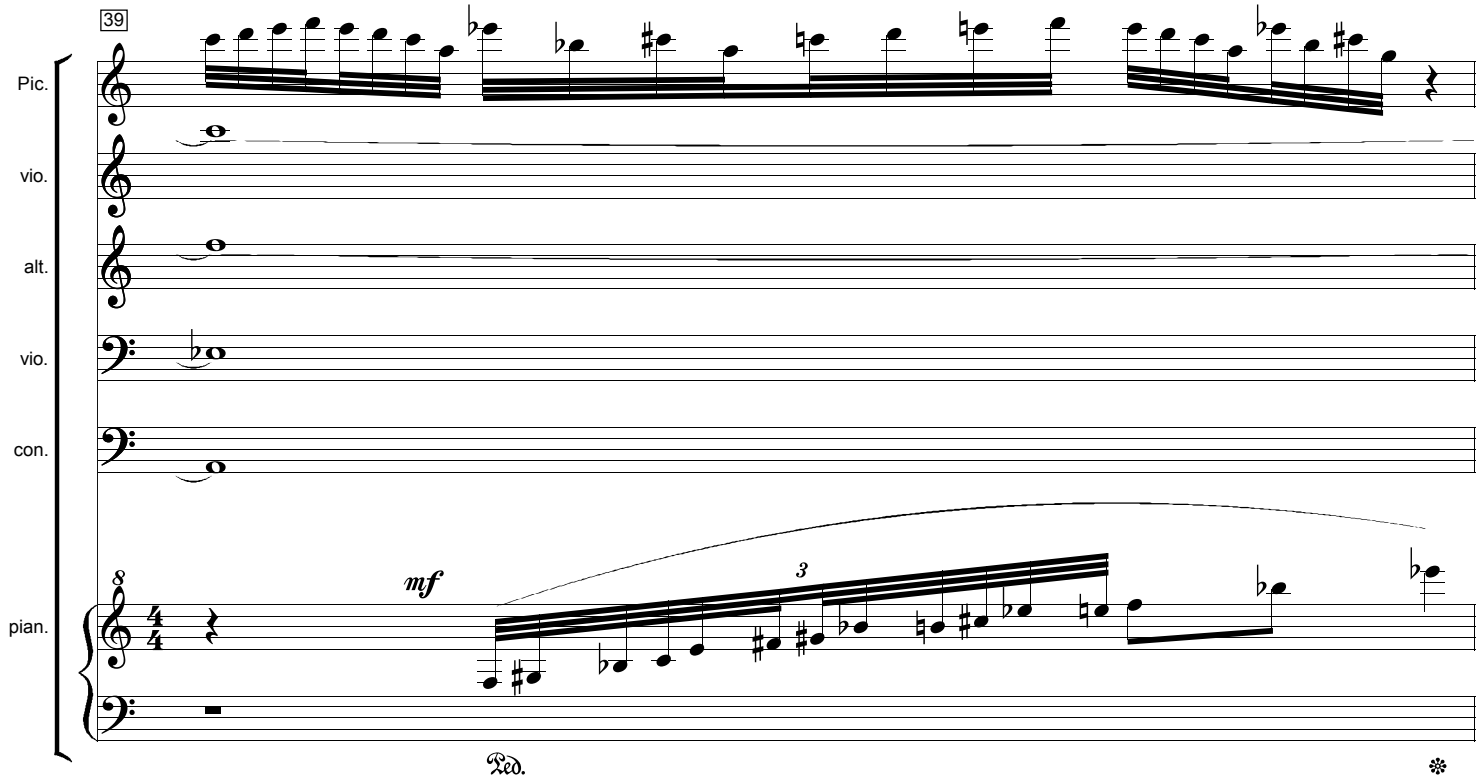
pian.
3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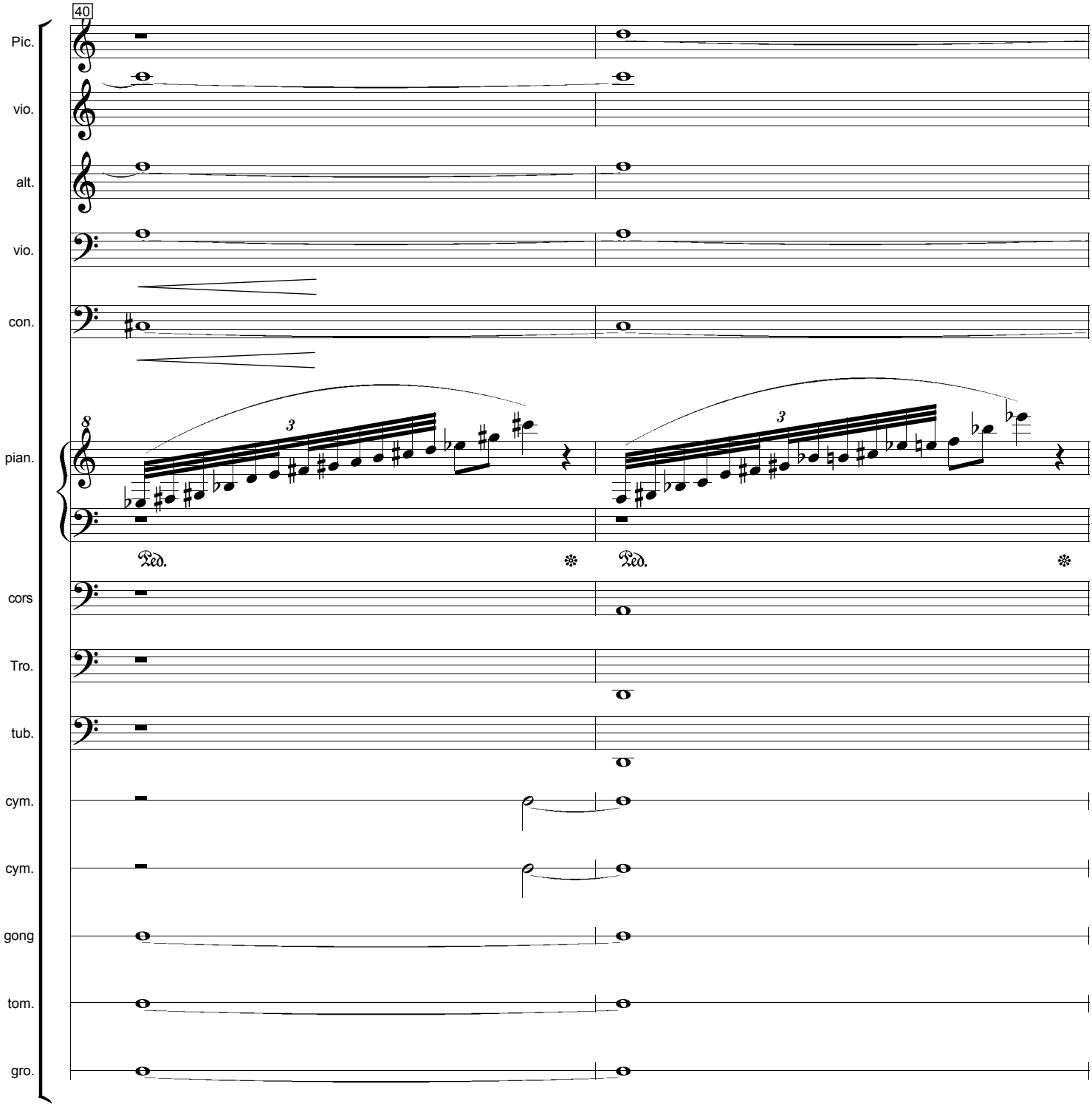
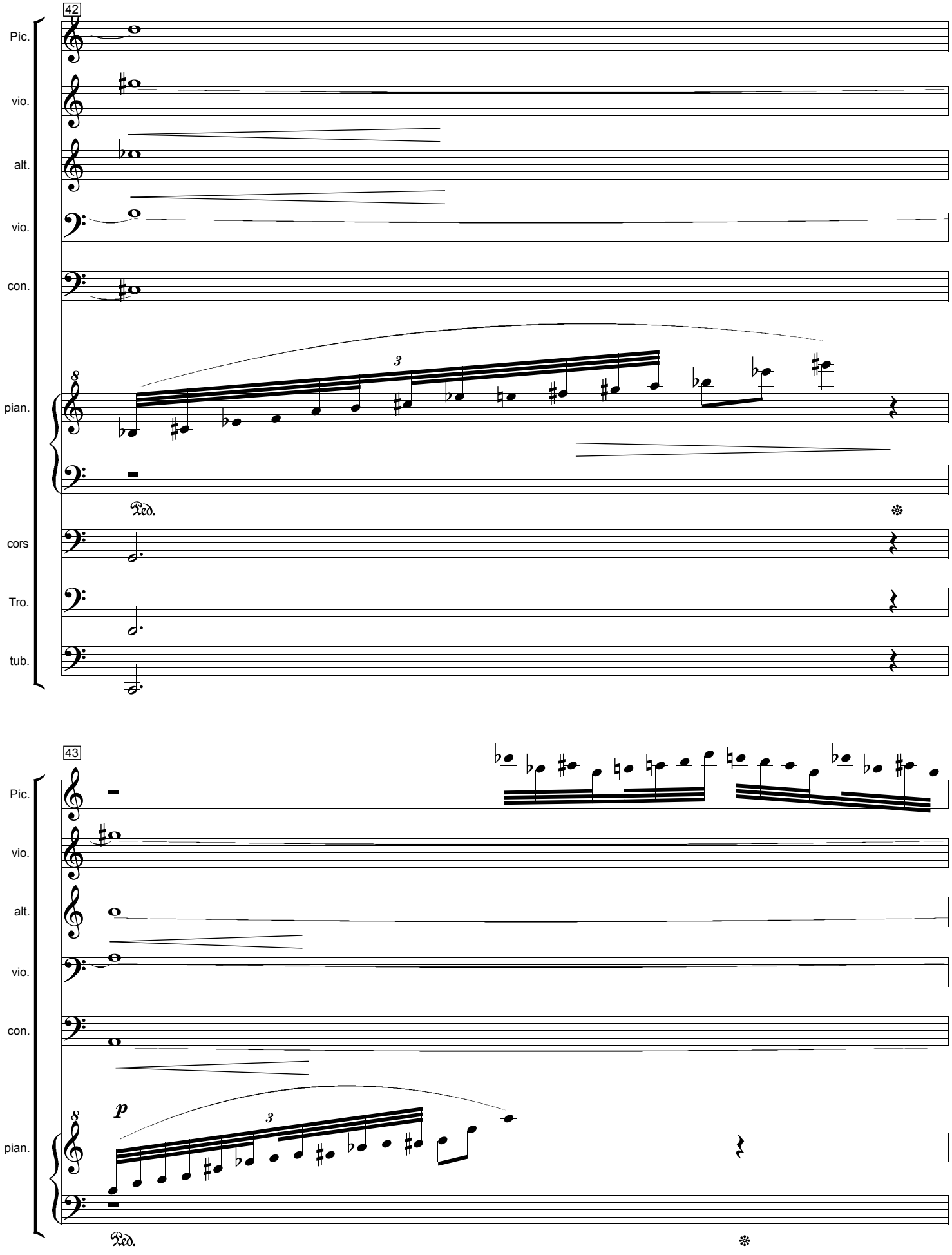
Pic.
vio.
alt.
vio.
con.
pian.
mf
3
Ped.


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


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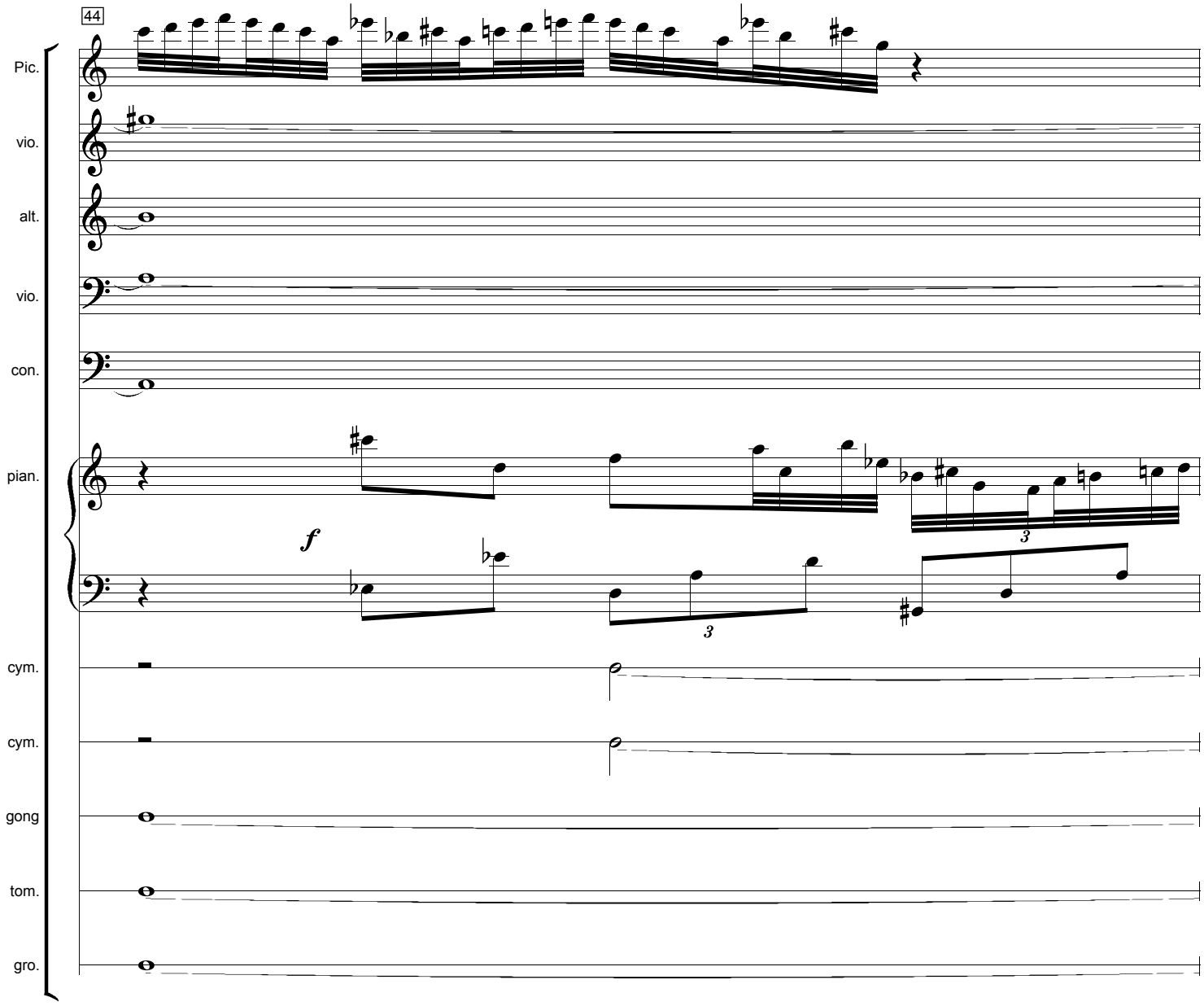
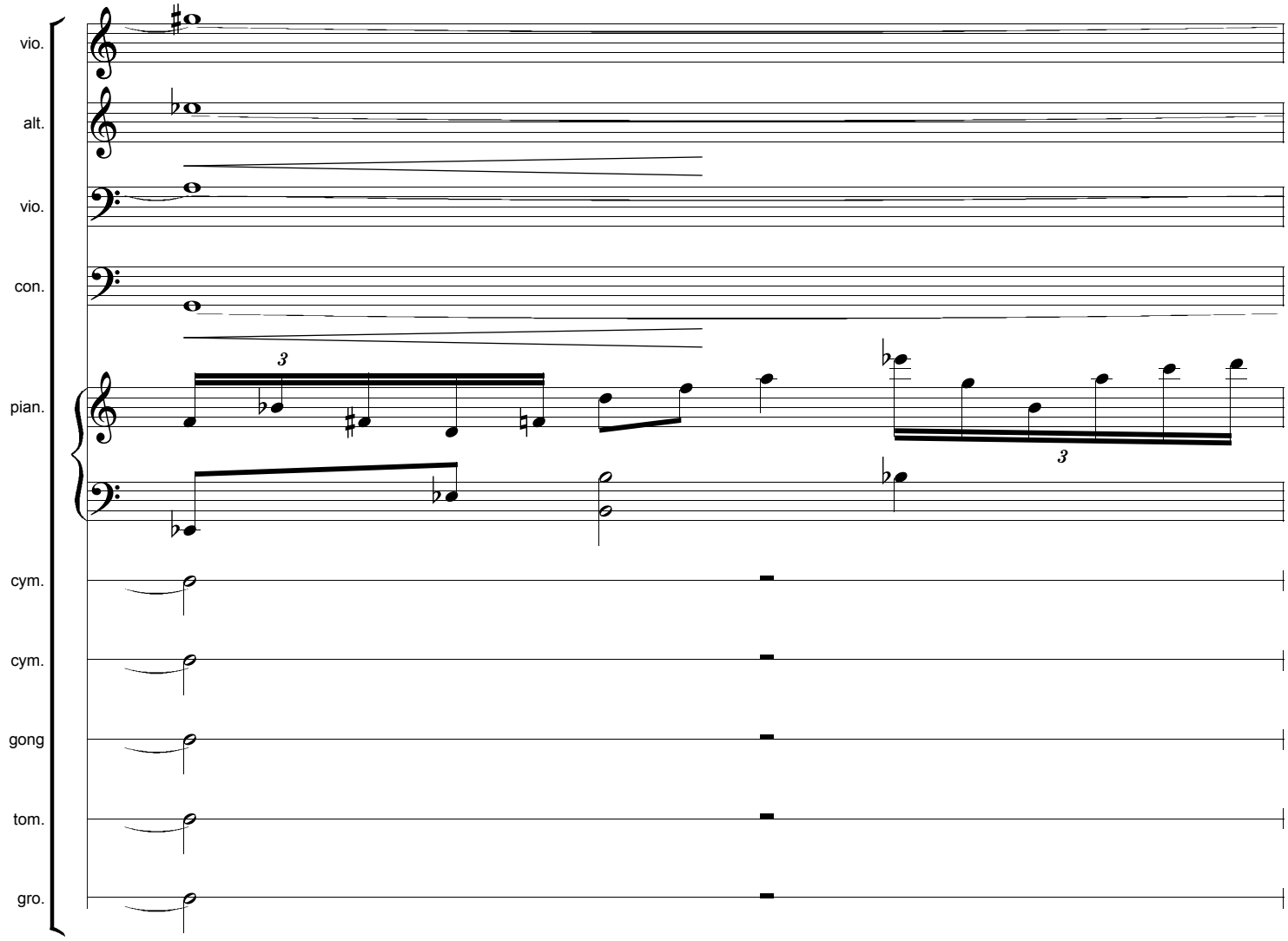
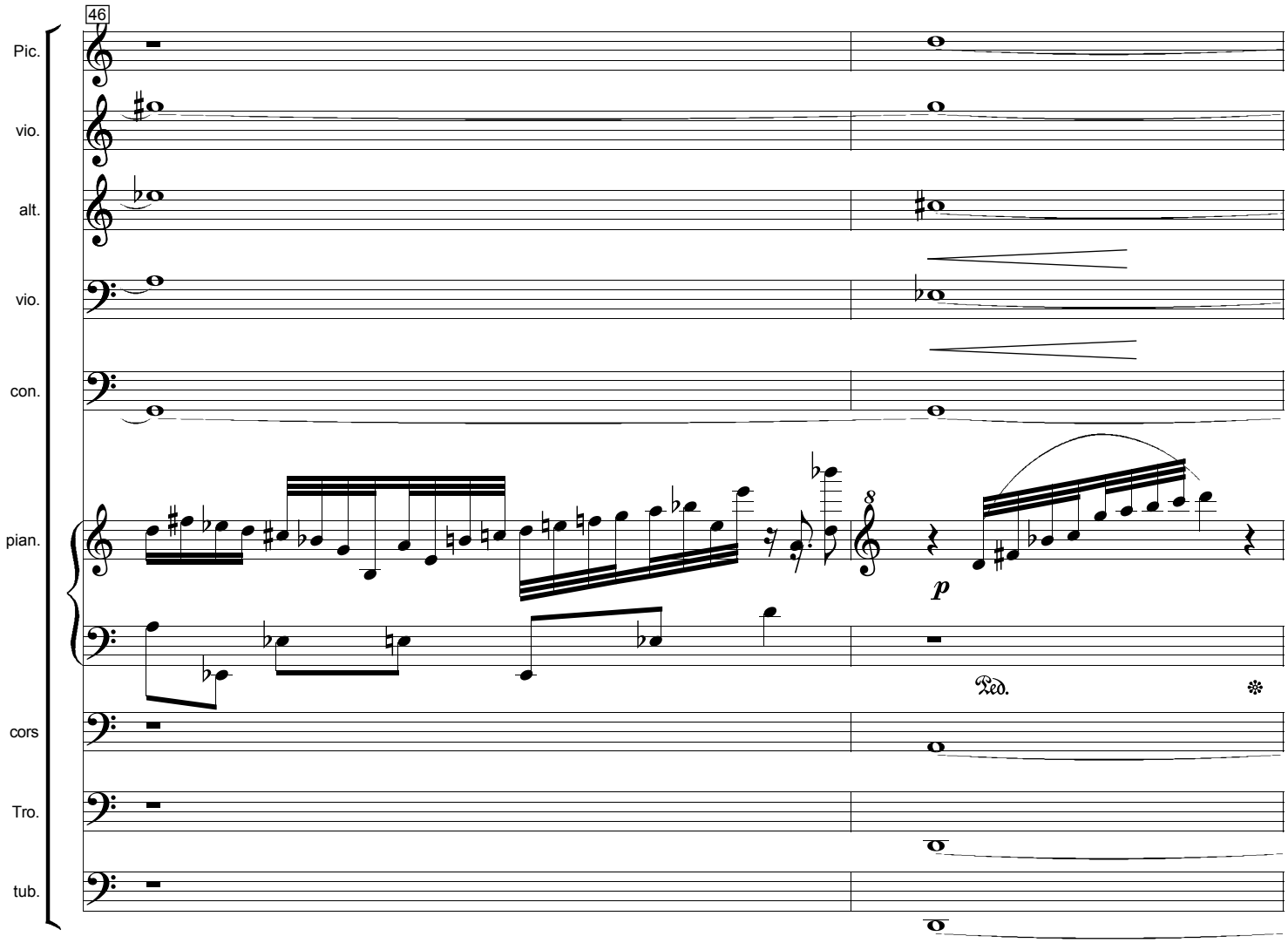
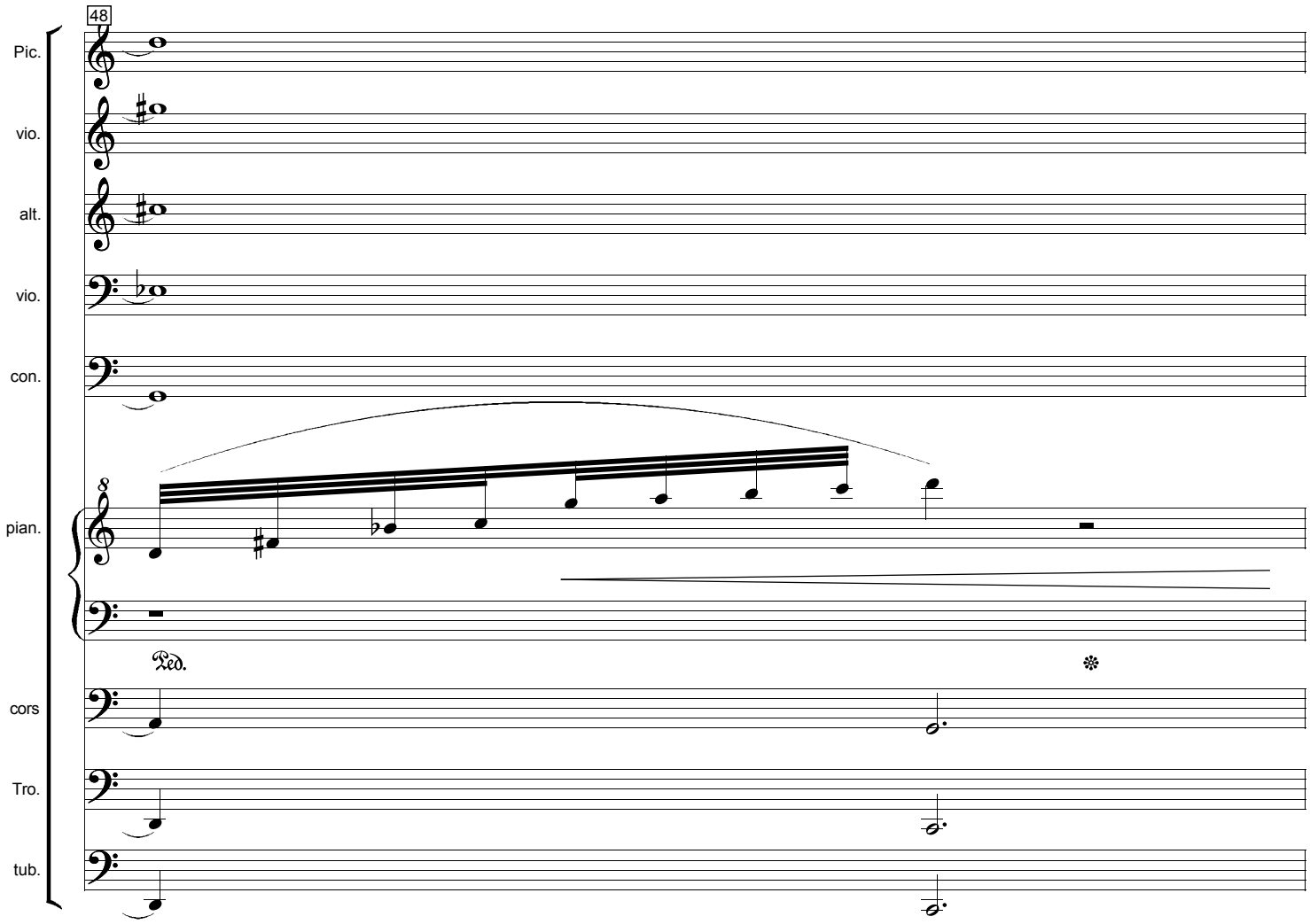
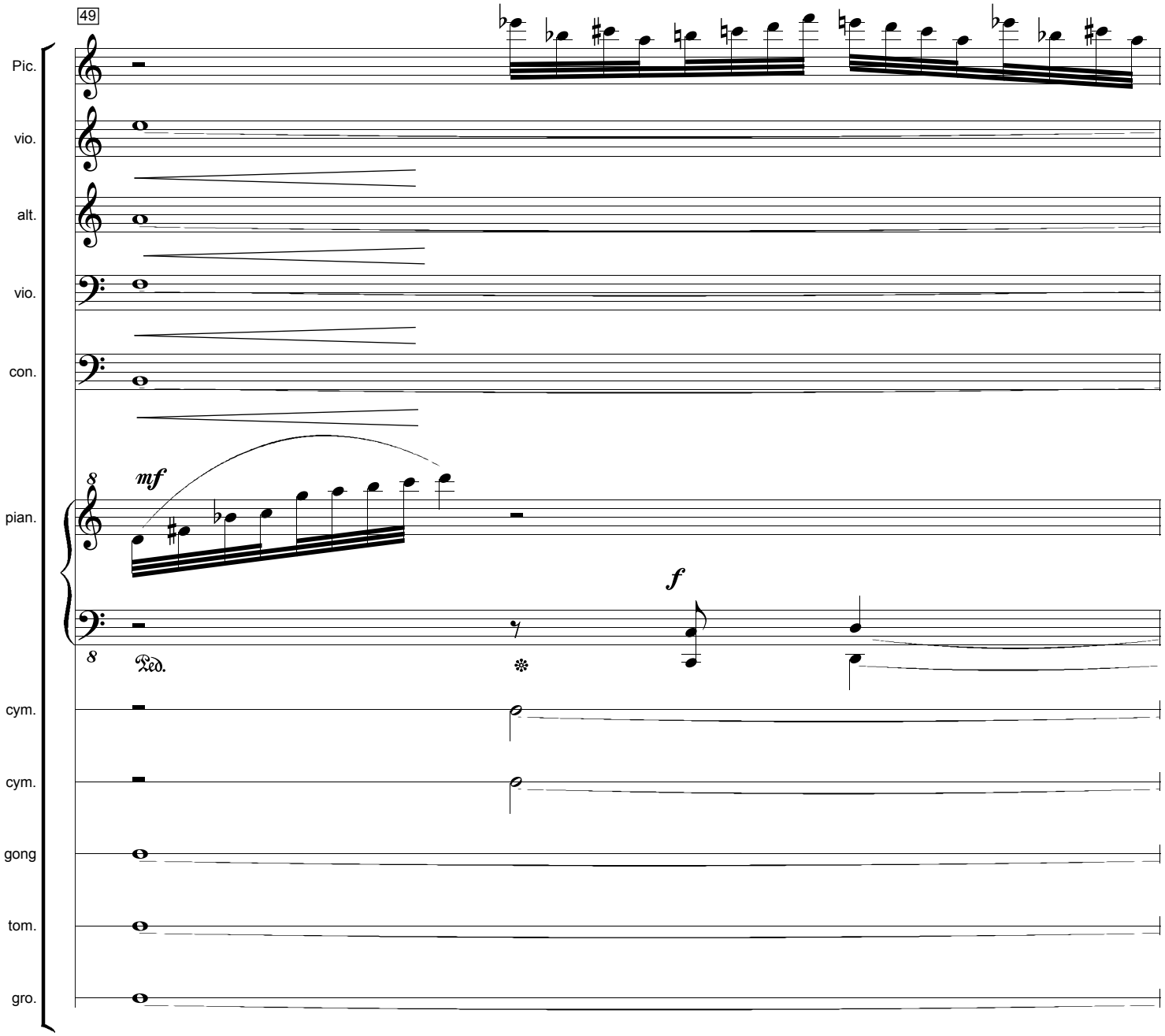
cors
Tro.
tub.
43
Pic.
vio.
alt.
vio.
con.
p
pian.
Ped.

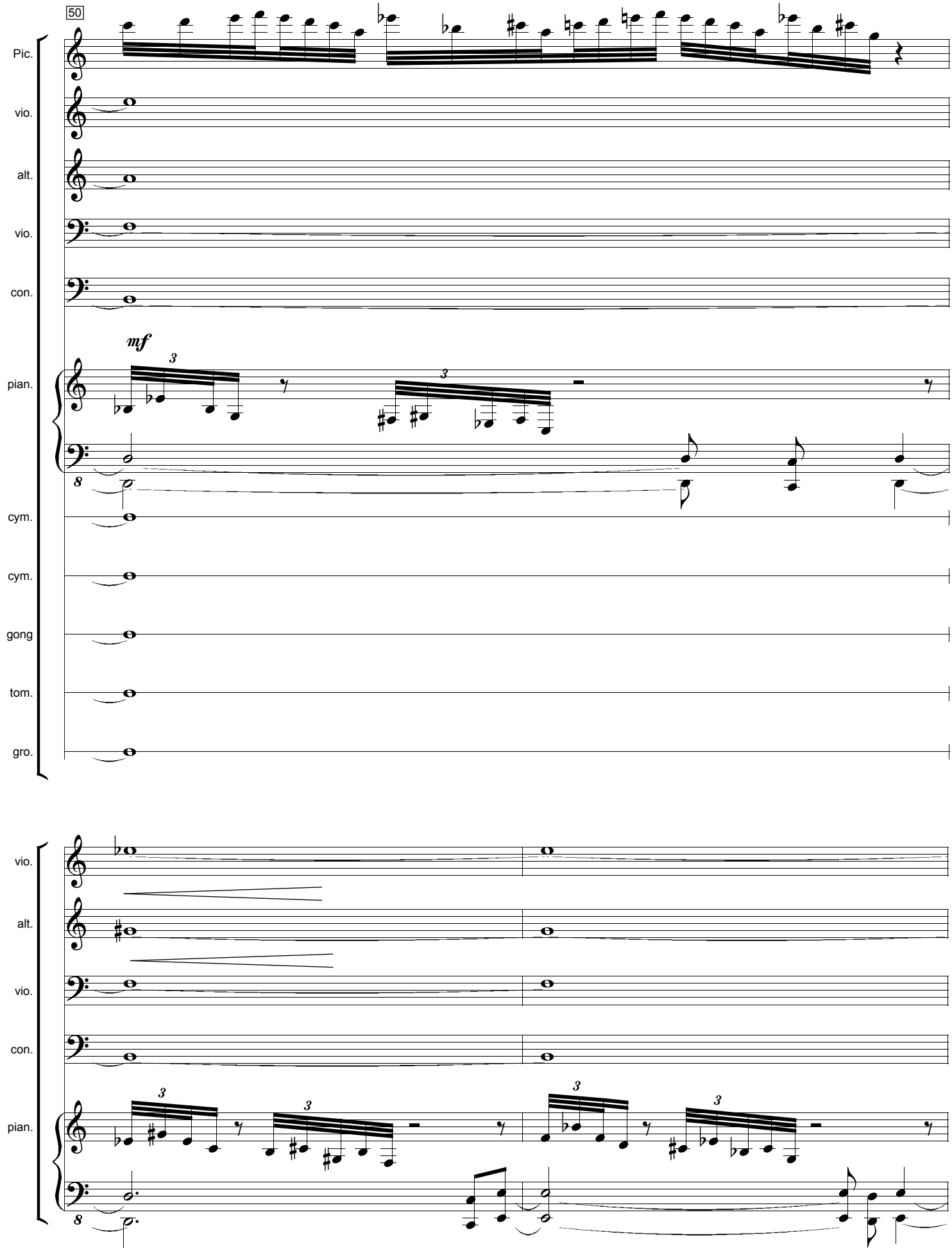

44
Pic.
vio.
alt.
vio.
con.
pian.
f
3
3
cym.
cym.
gong
tom.
gro.


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.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Pic.
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cym.
gong
tom.
gro.
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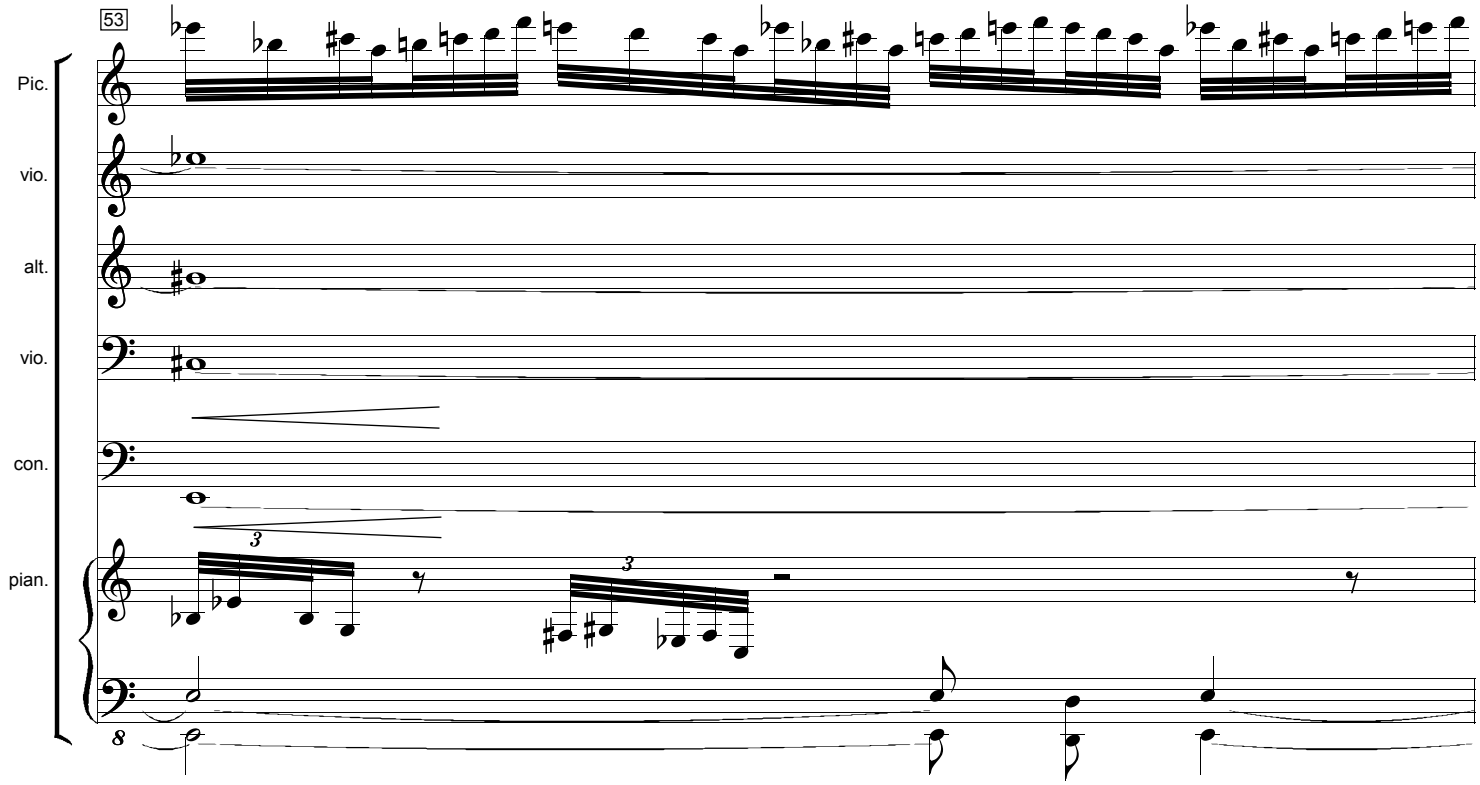
pian.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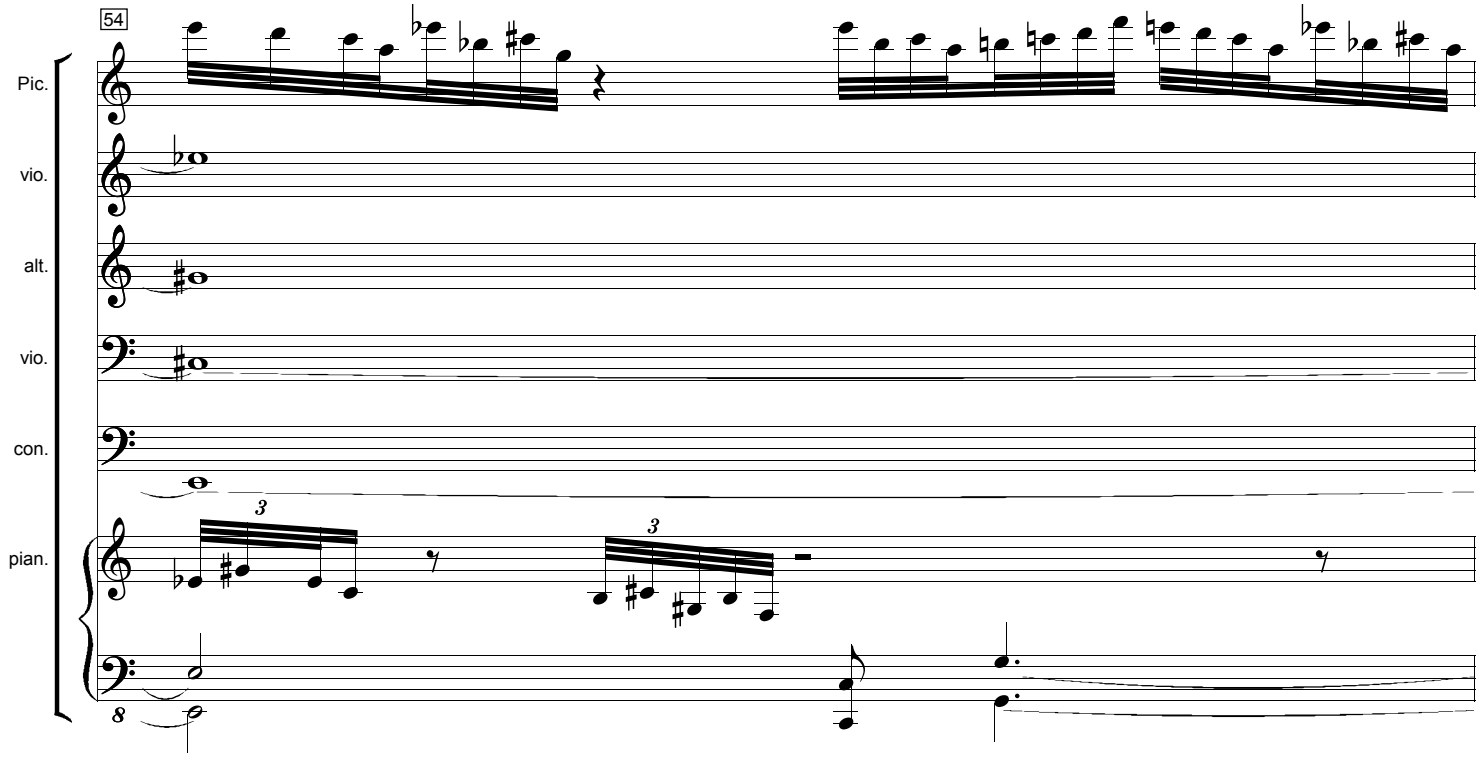
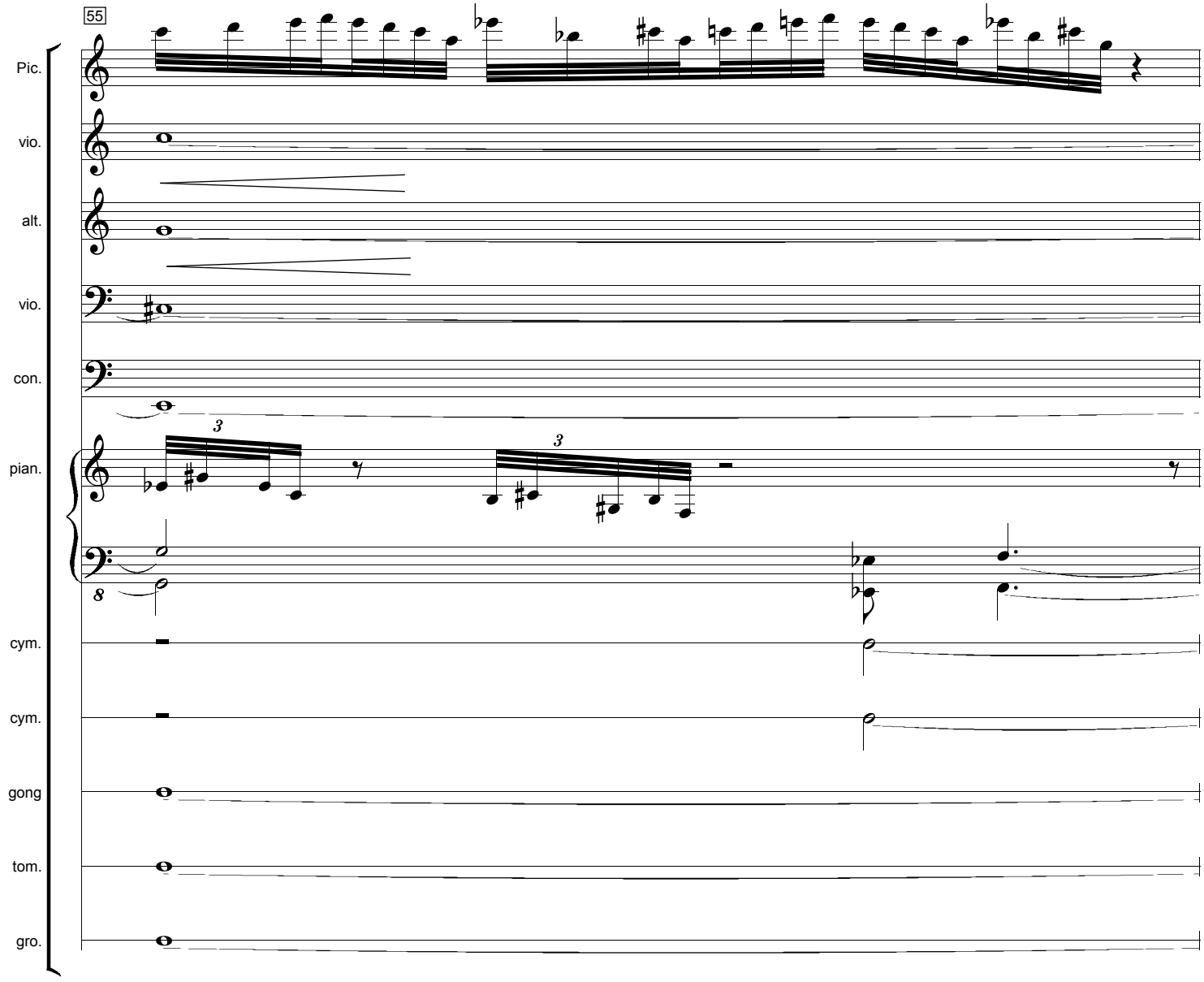
Pic.
vio.
alt.
vio.
con.
pian.
3
3
8


54
Pic.
vio.
alt.
vio.
con.
pian.
3
3
8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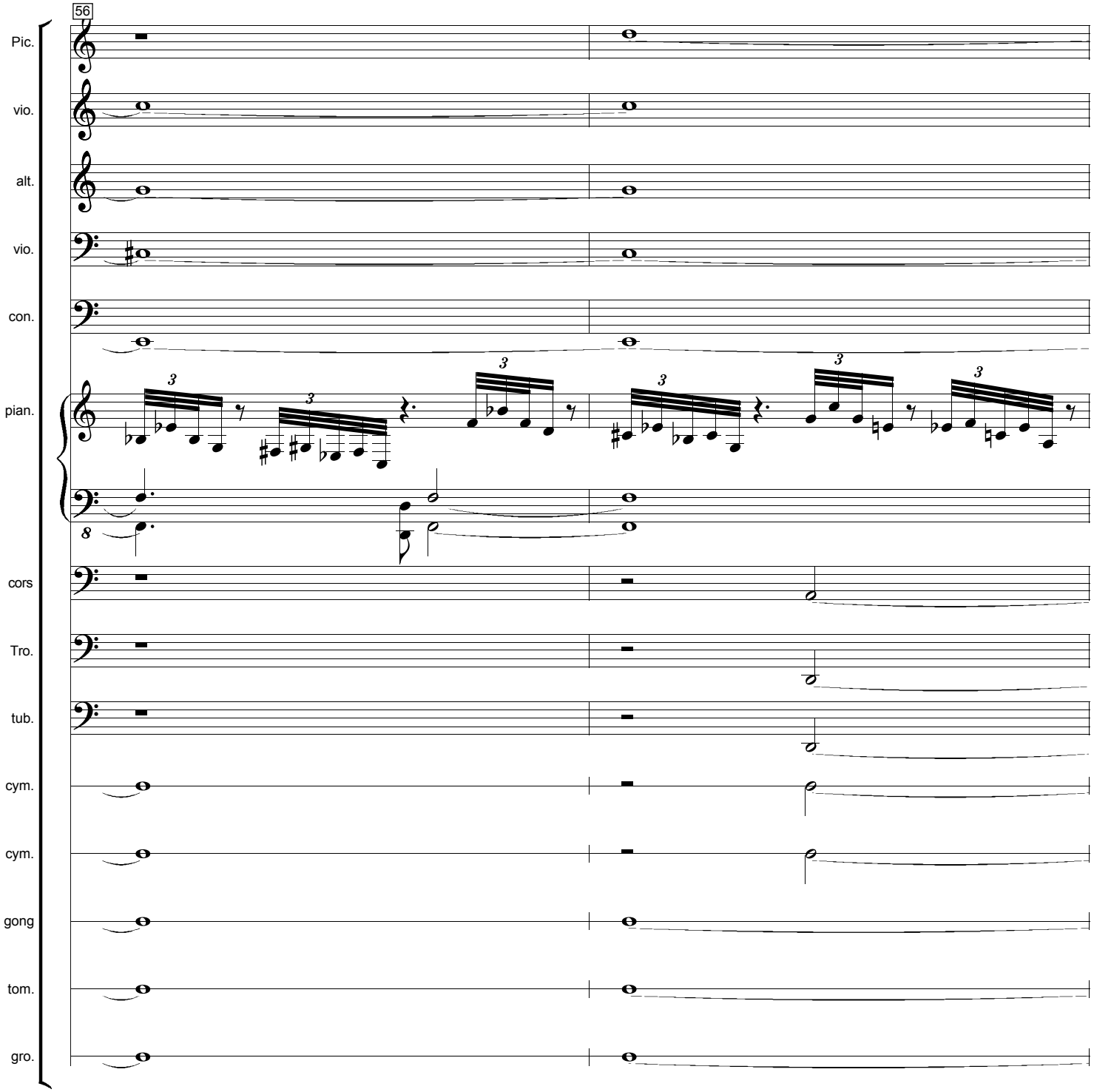
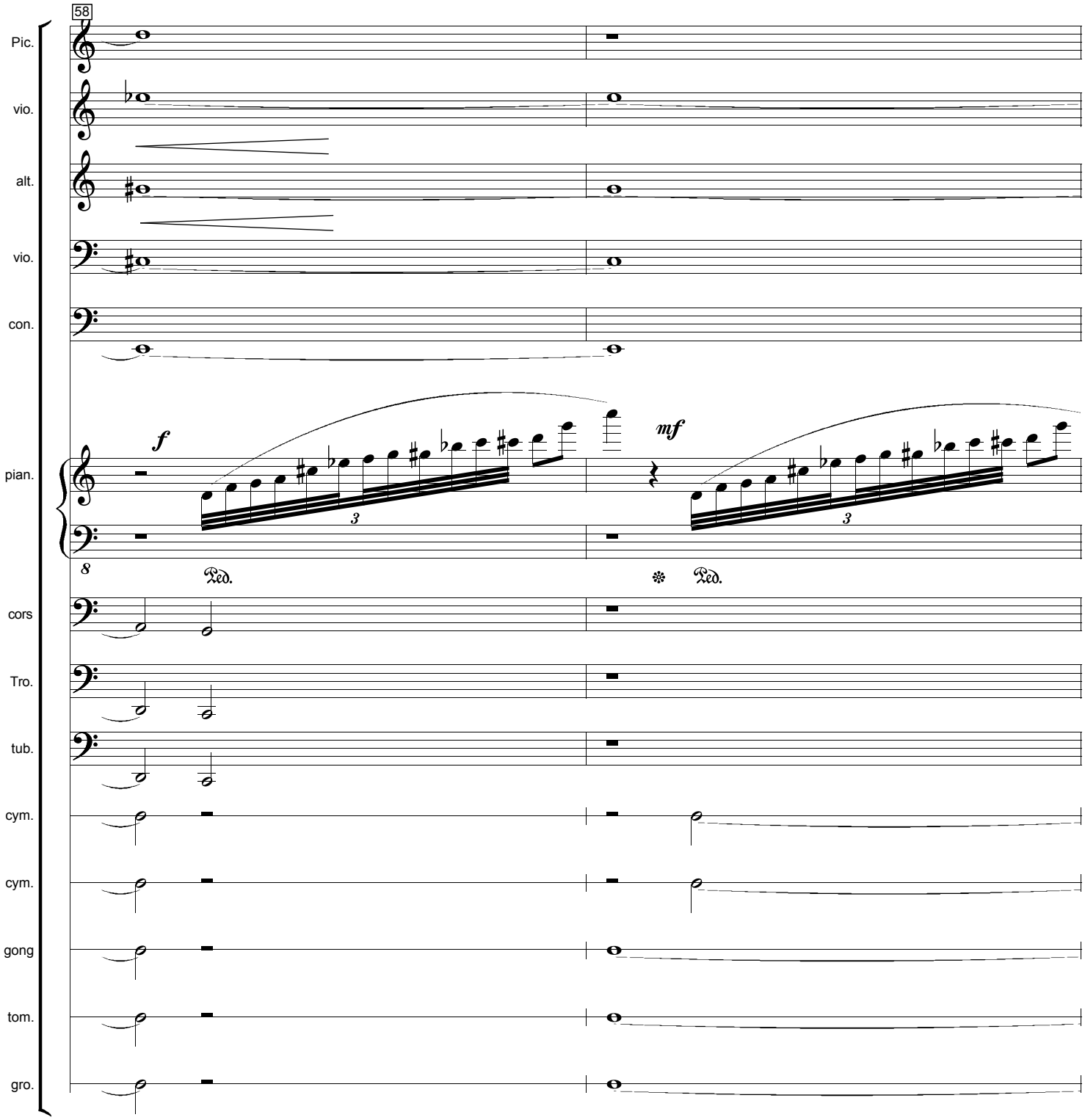
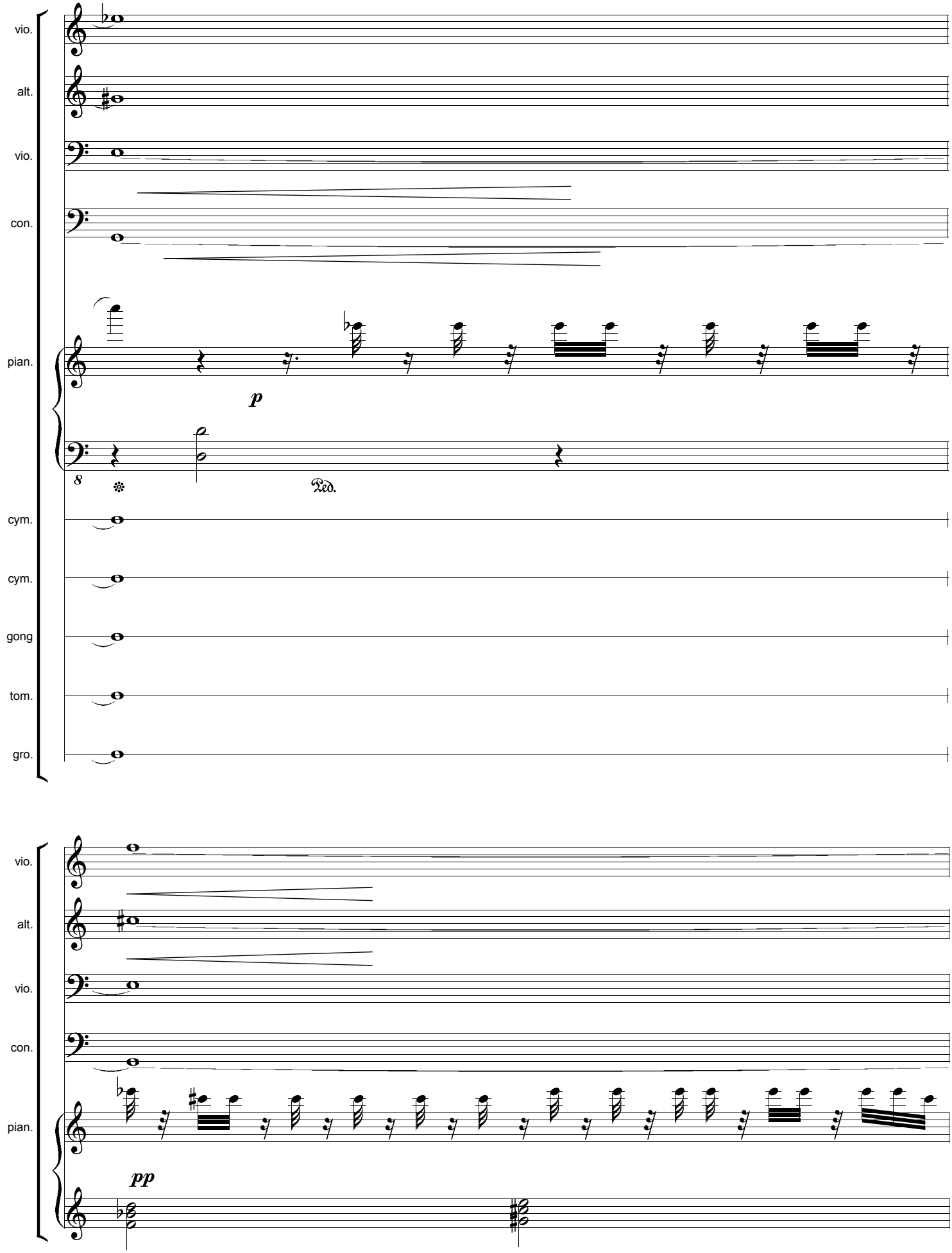
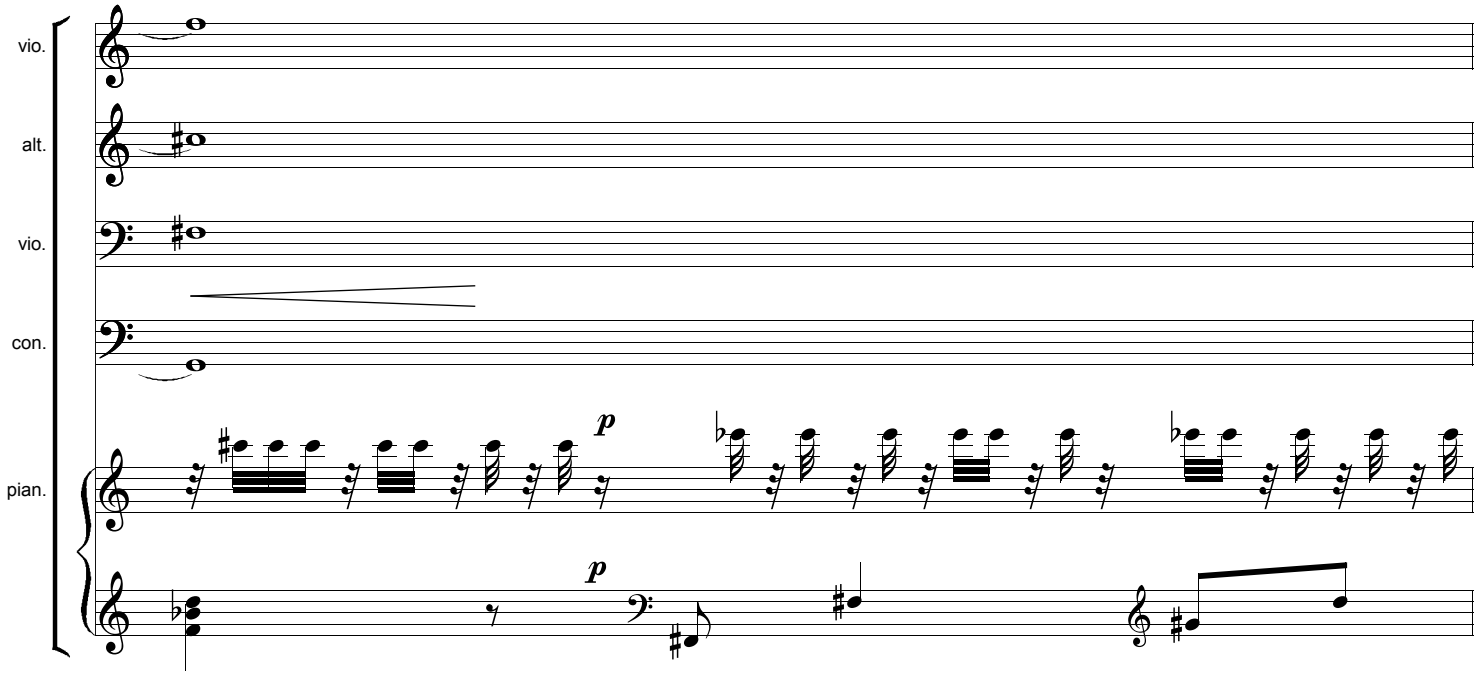
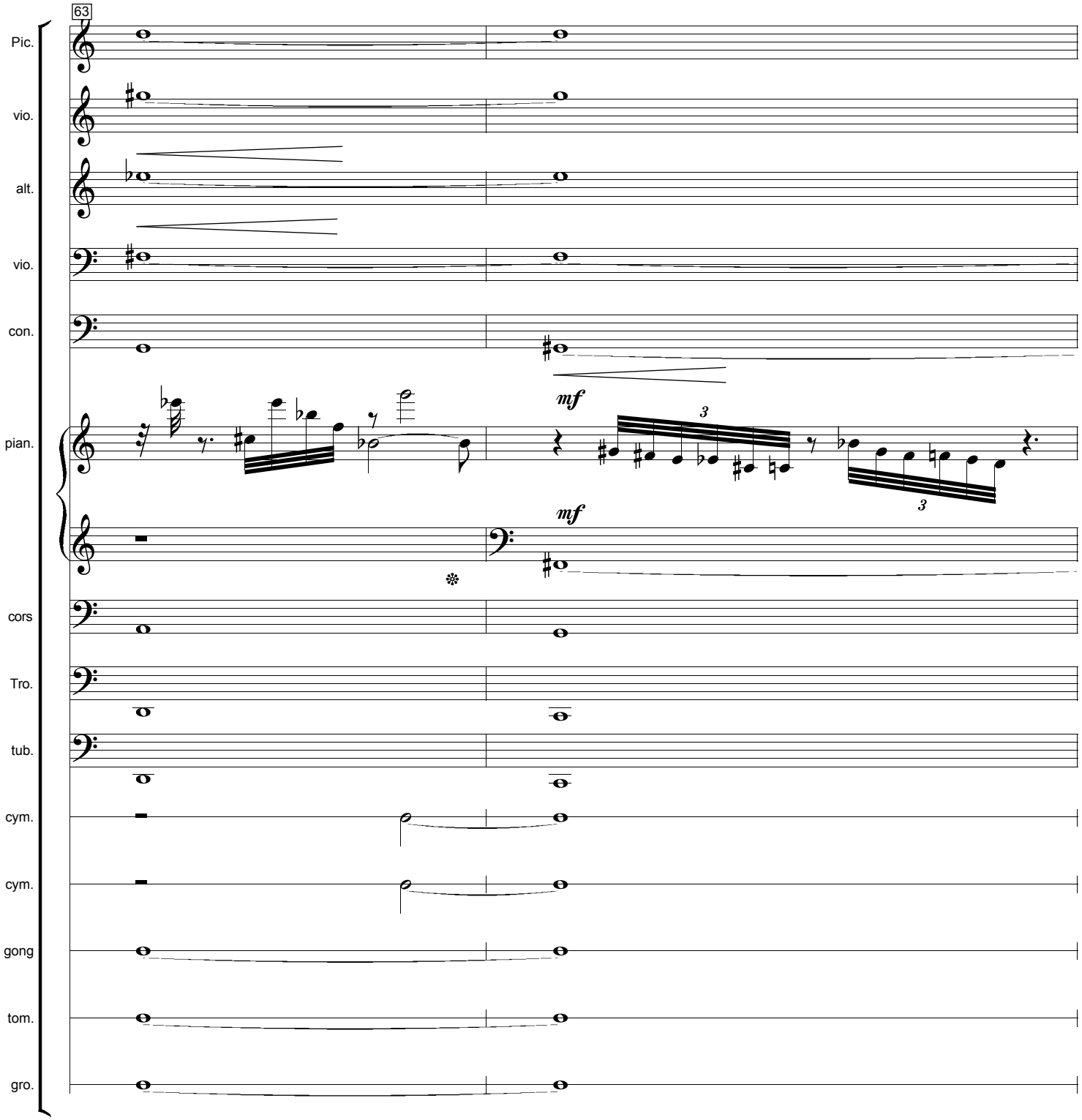
Pic.
vio.
alt.
vio.
con.
pian.
cym.
cym.
gong
tom.
gro.


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
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vio.
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Tro.
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tom.
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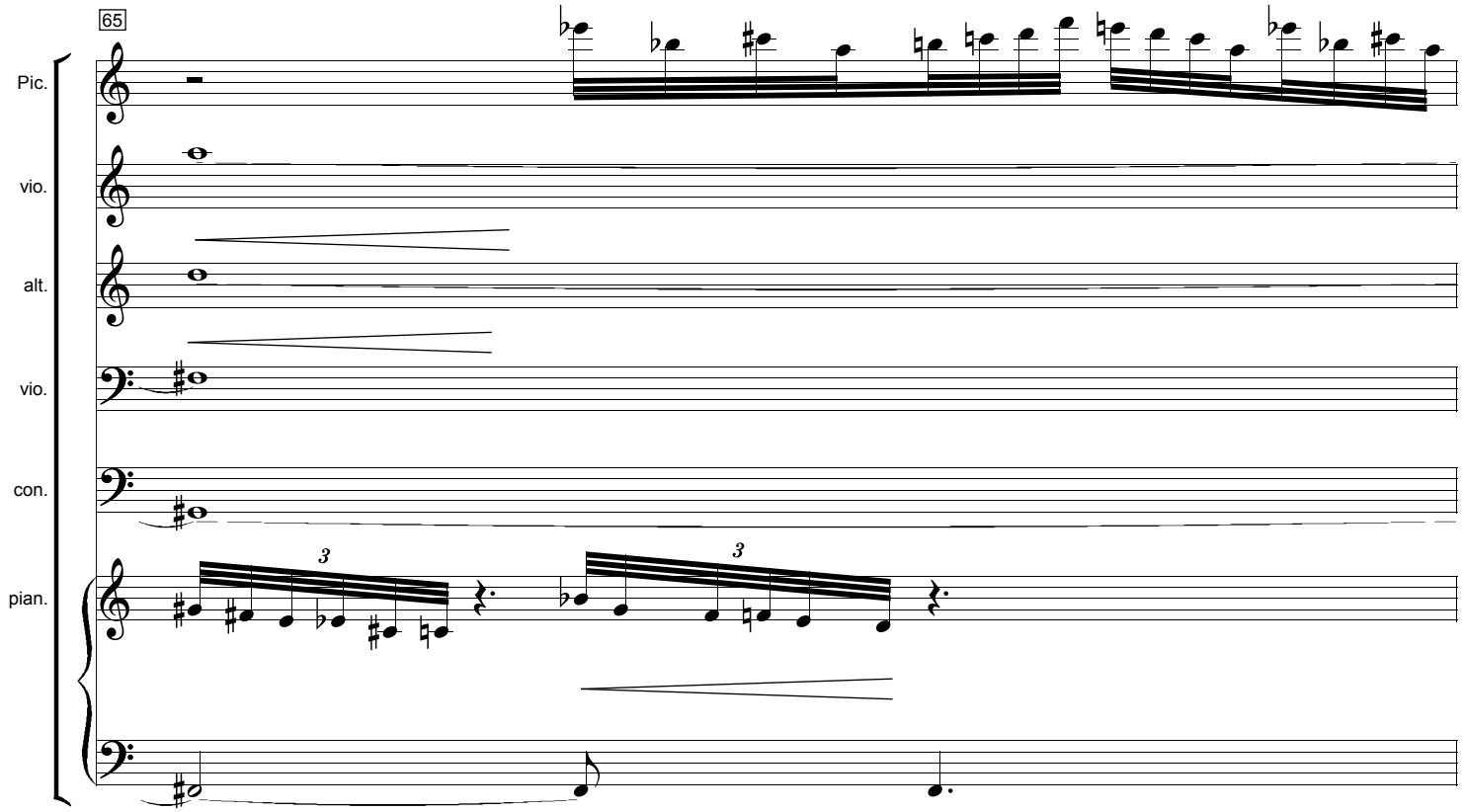
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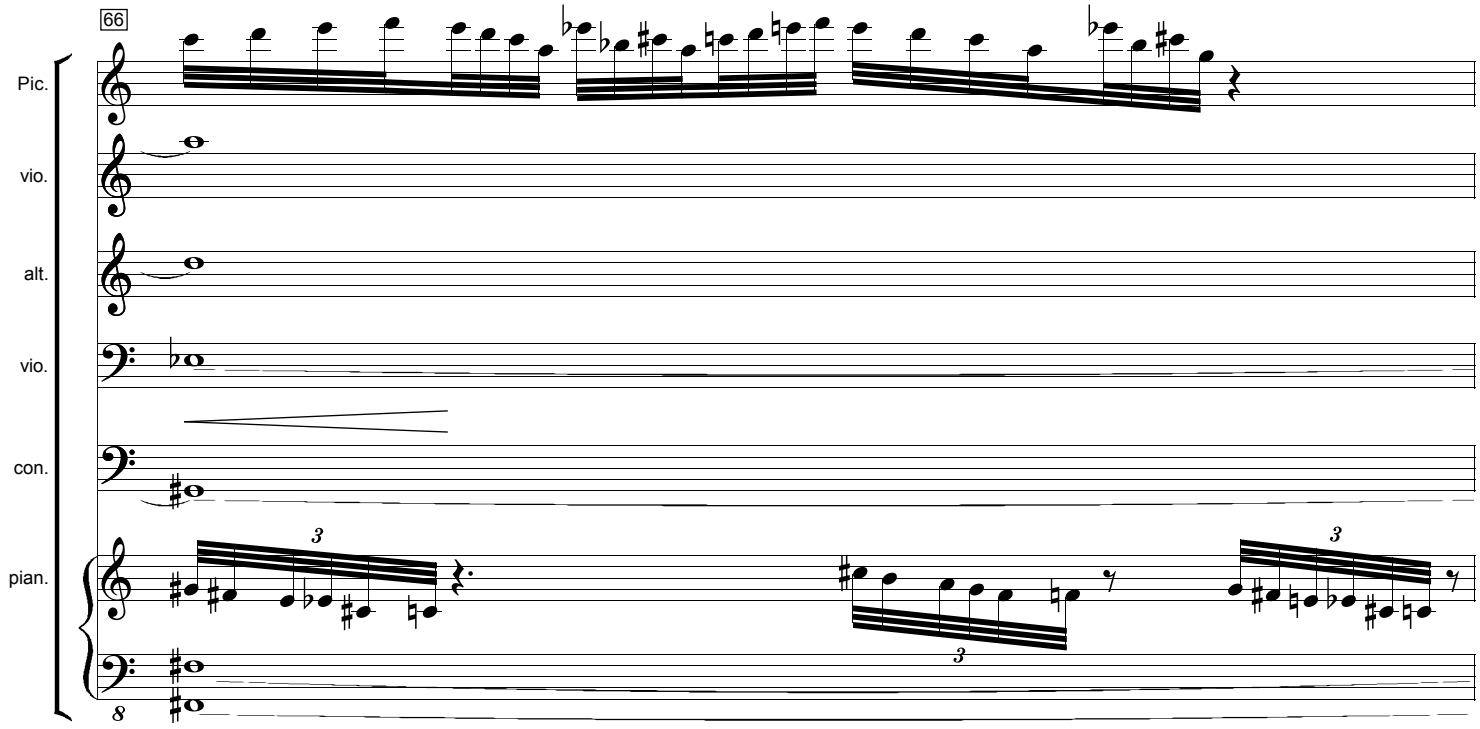
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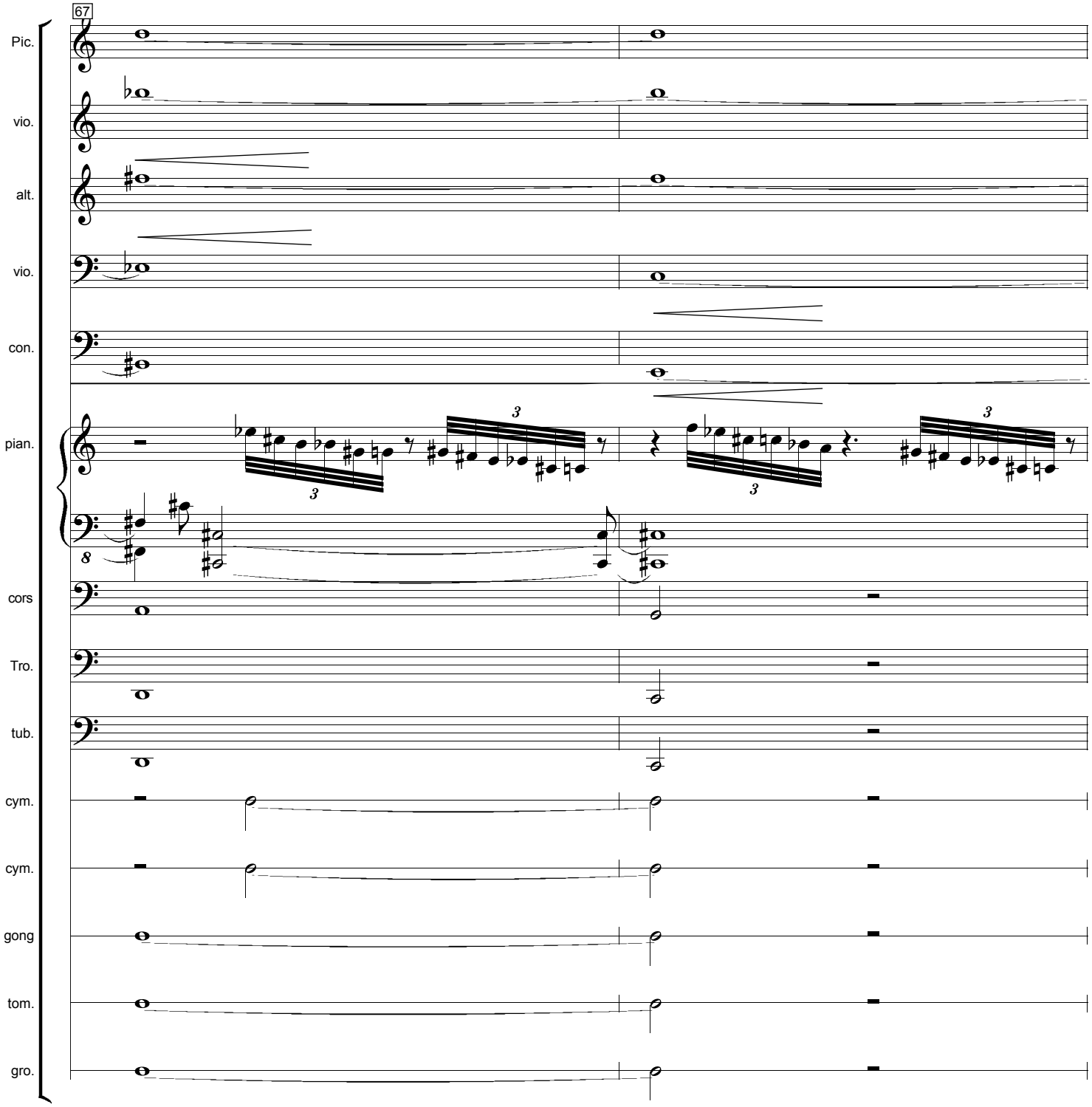
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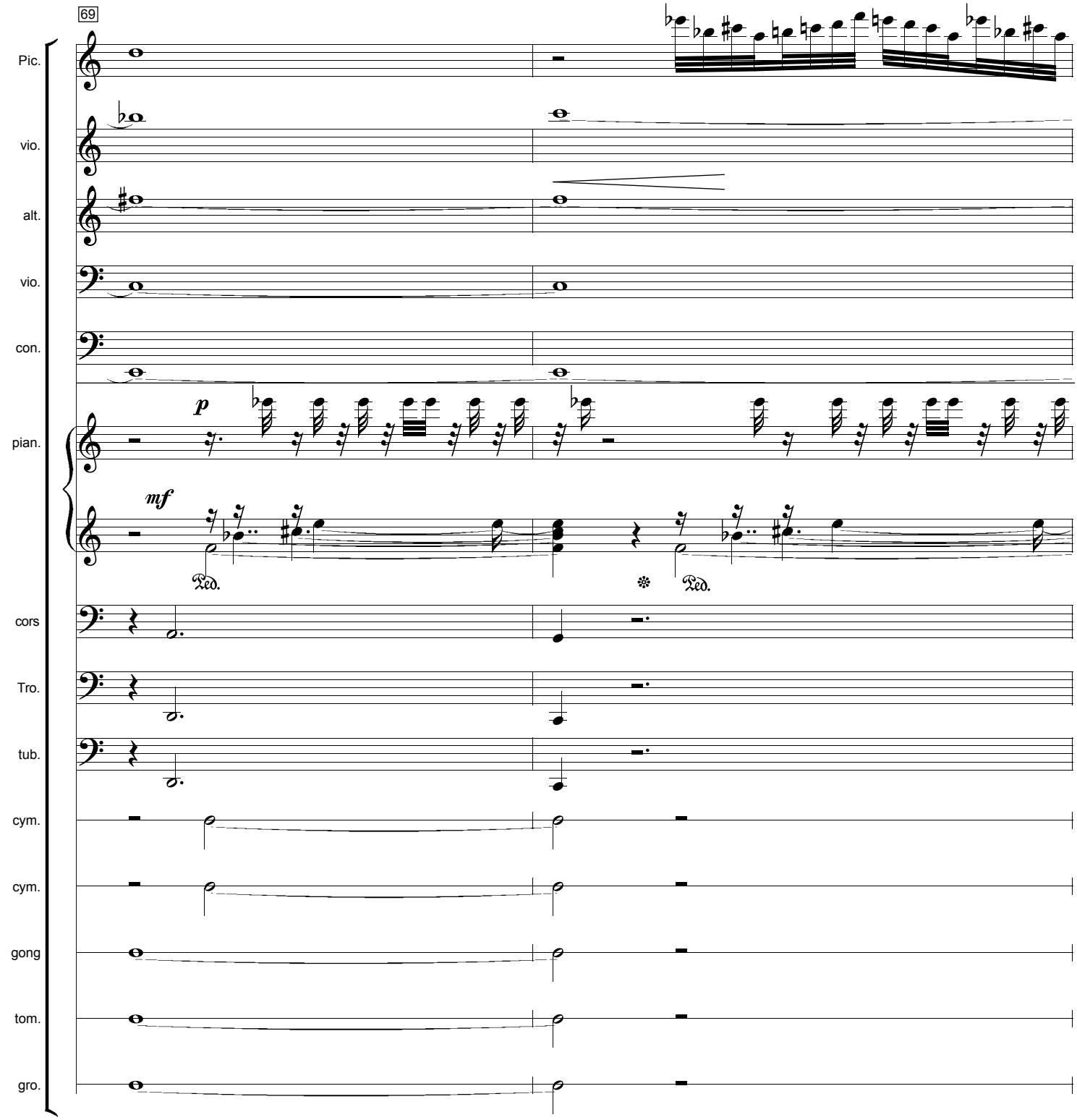
gro.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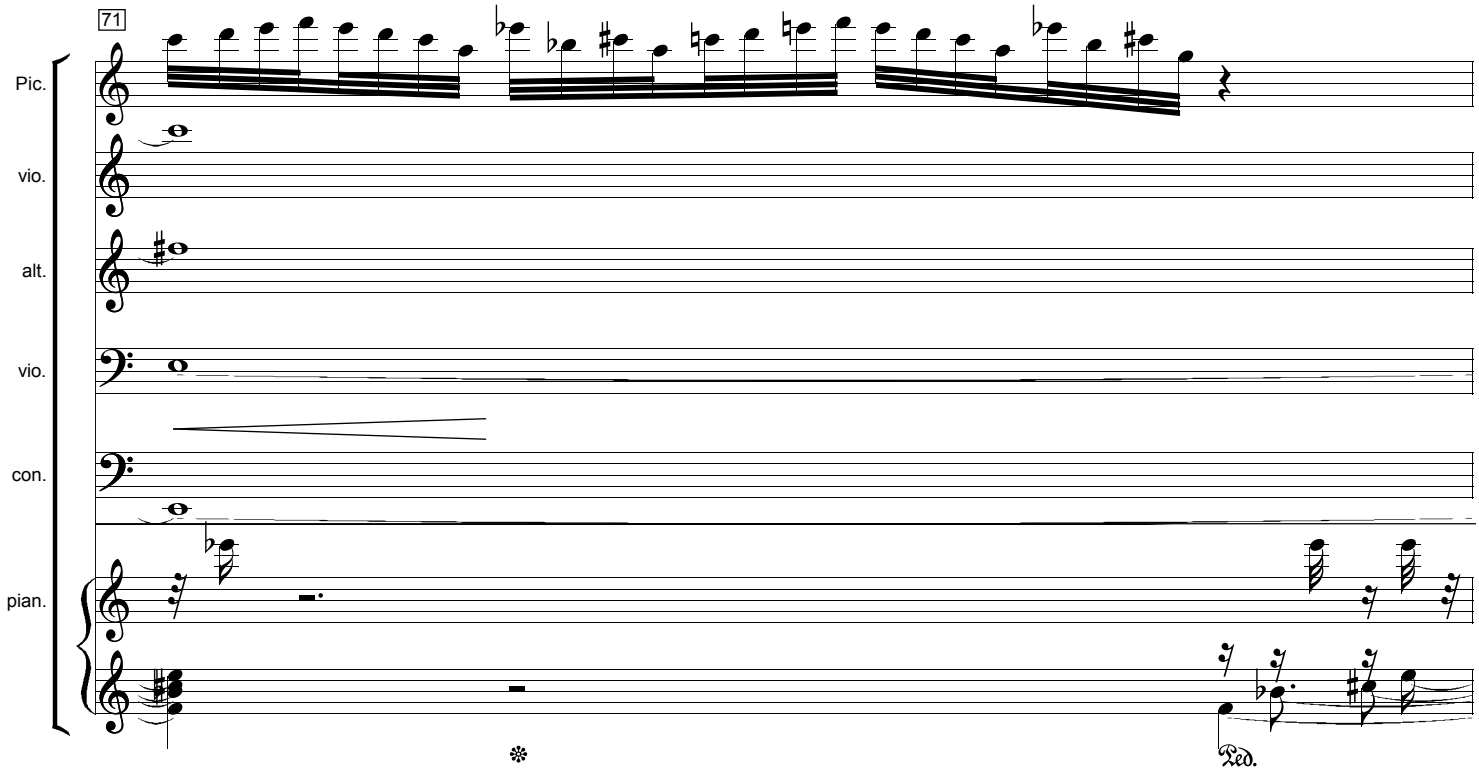
Ped.
Ped.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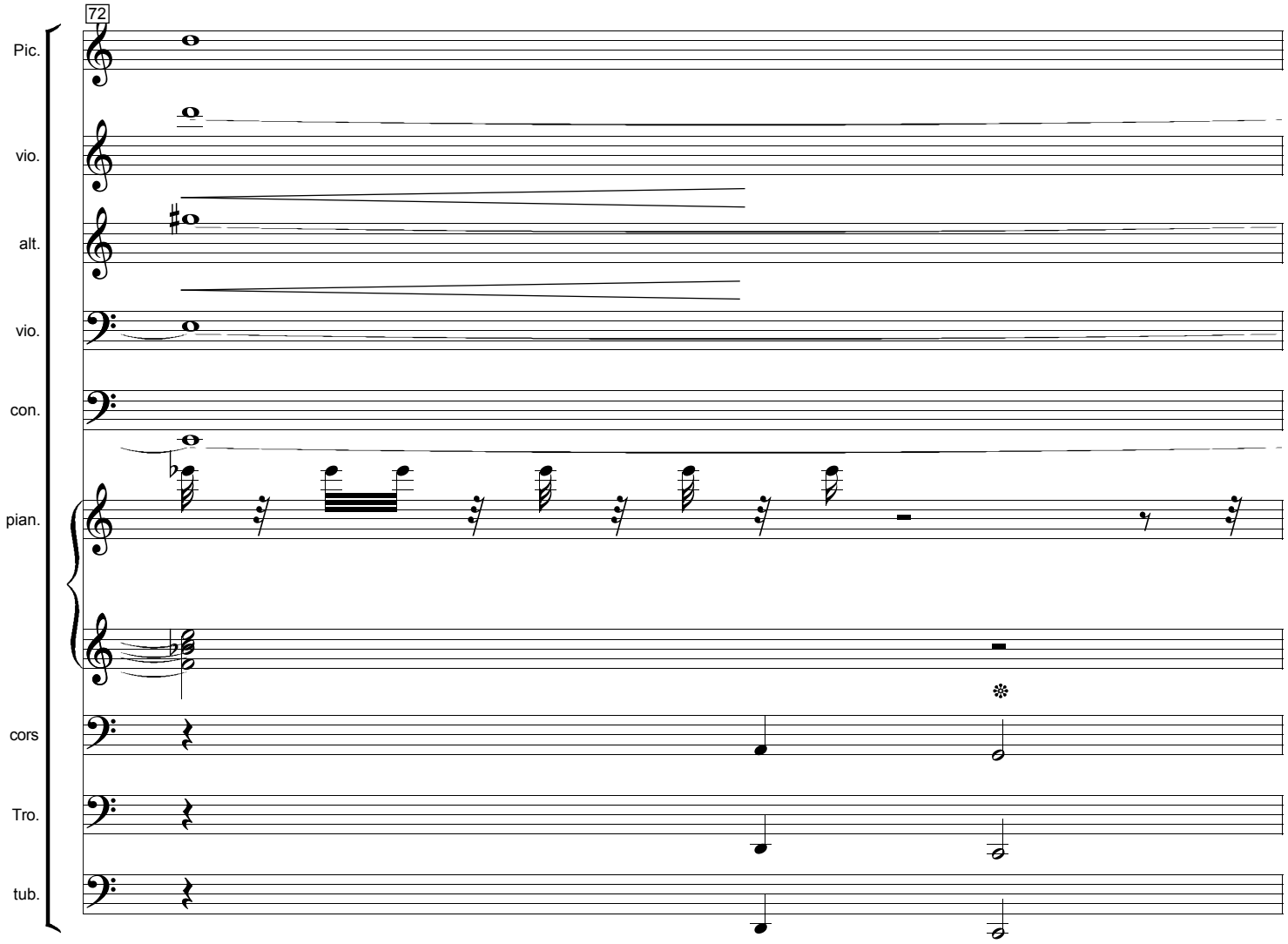
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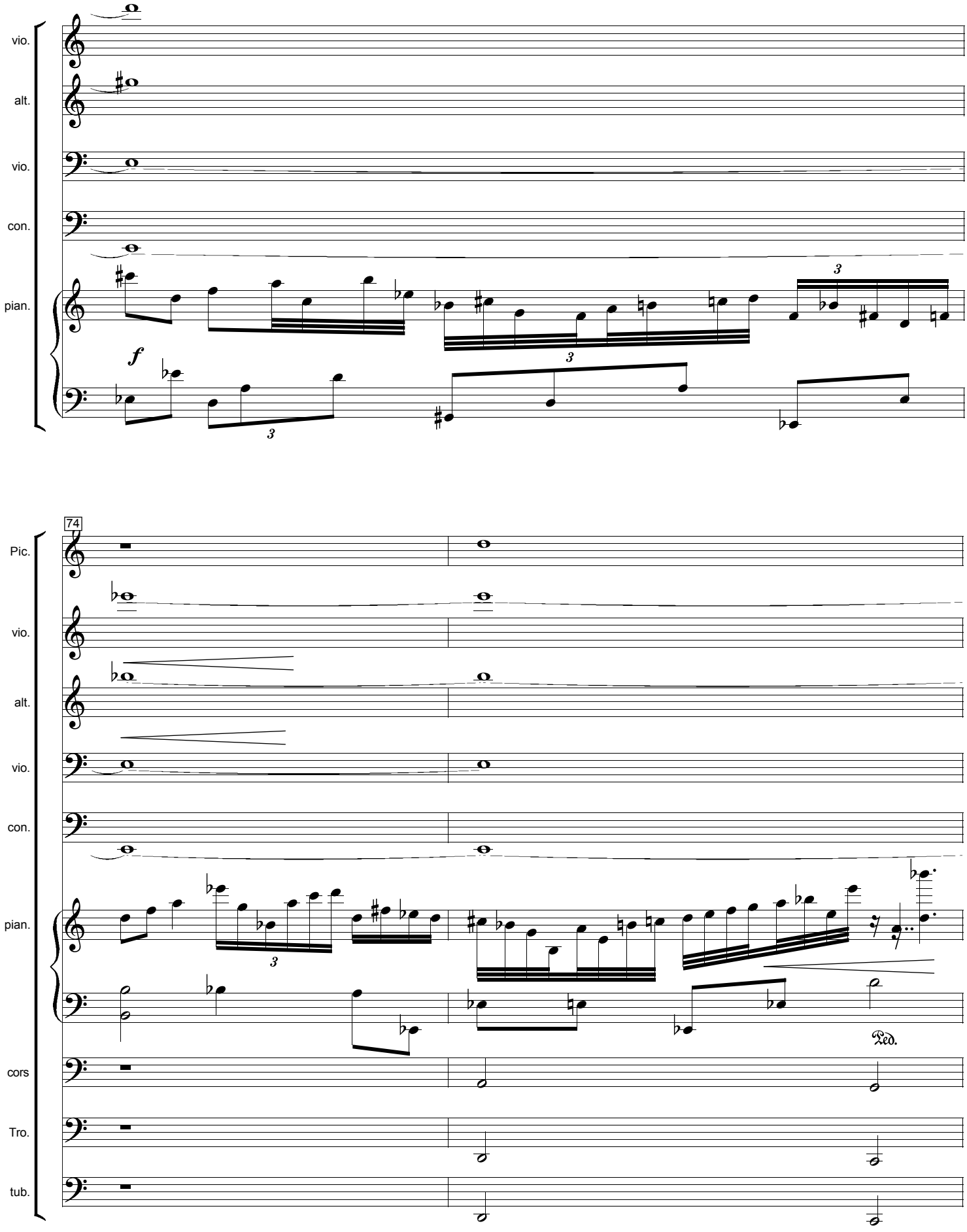
vio.
alt.
vio.
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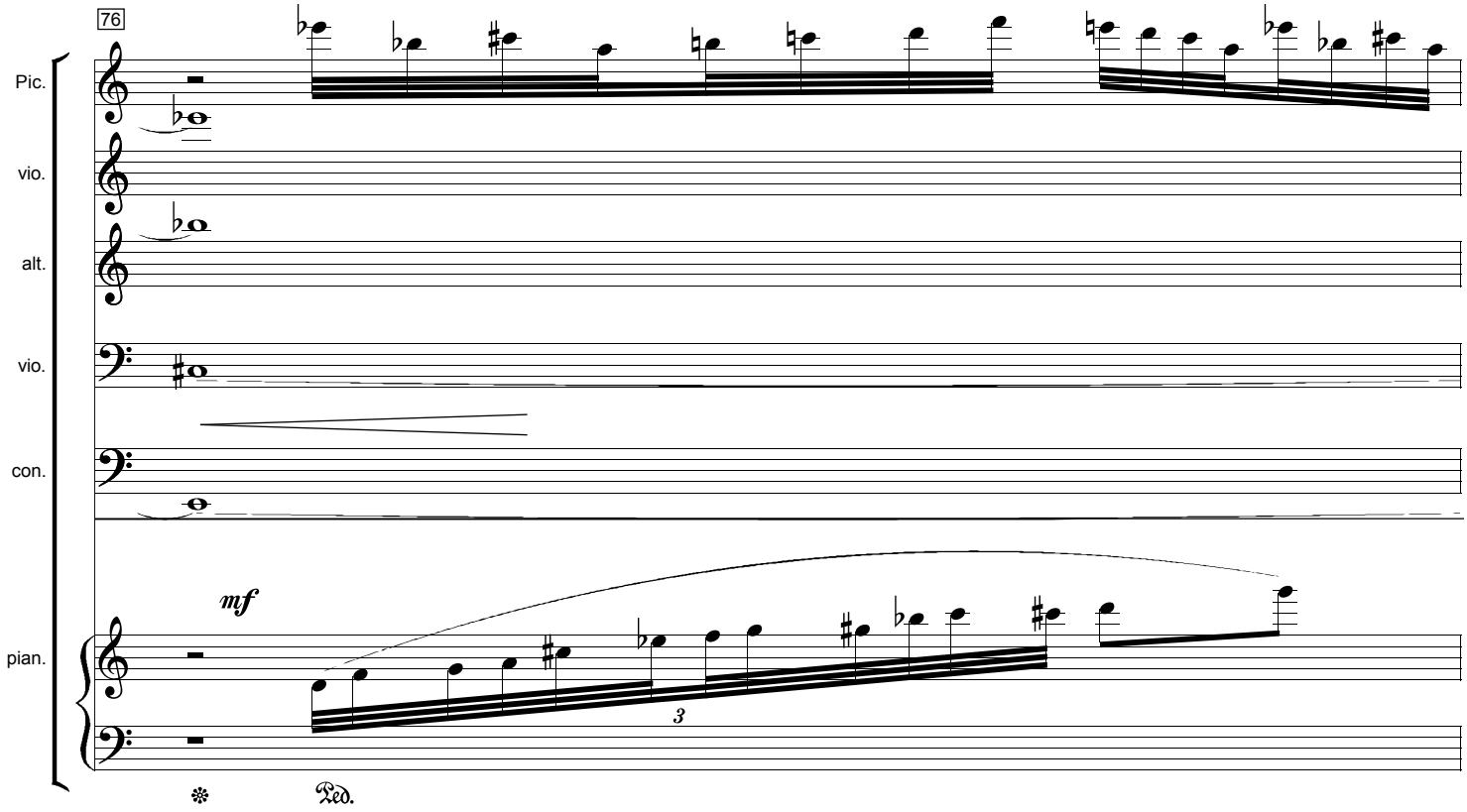
tub.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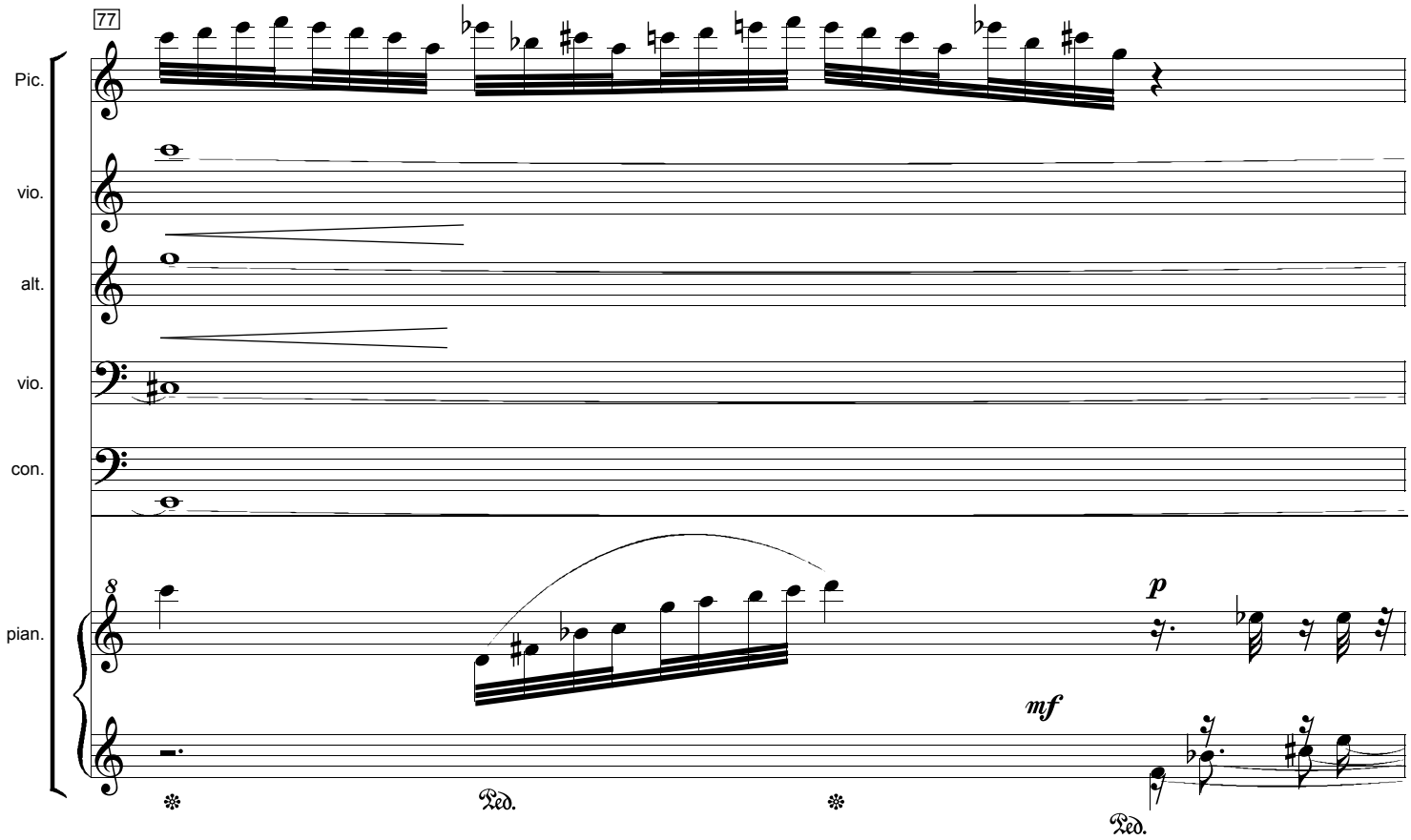
77
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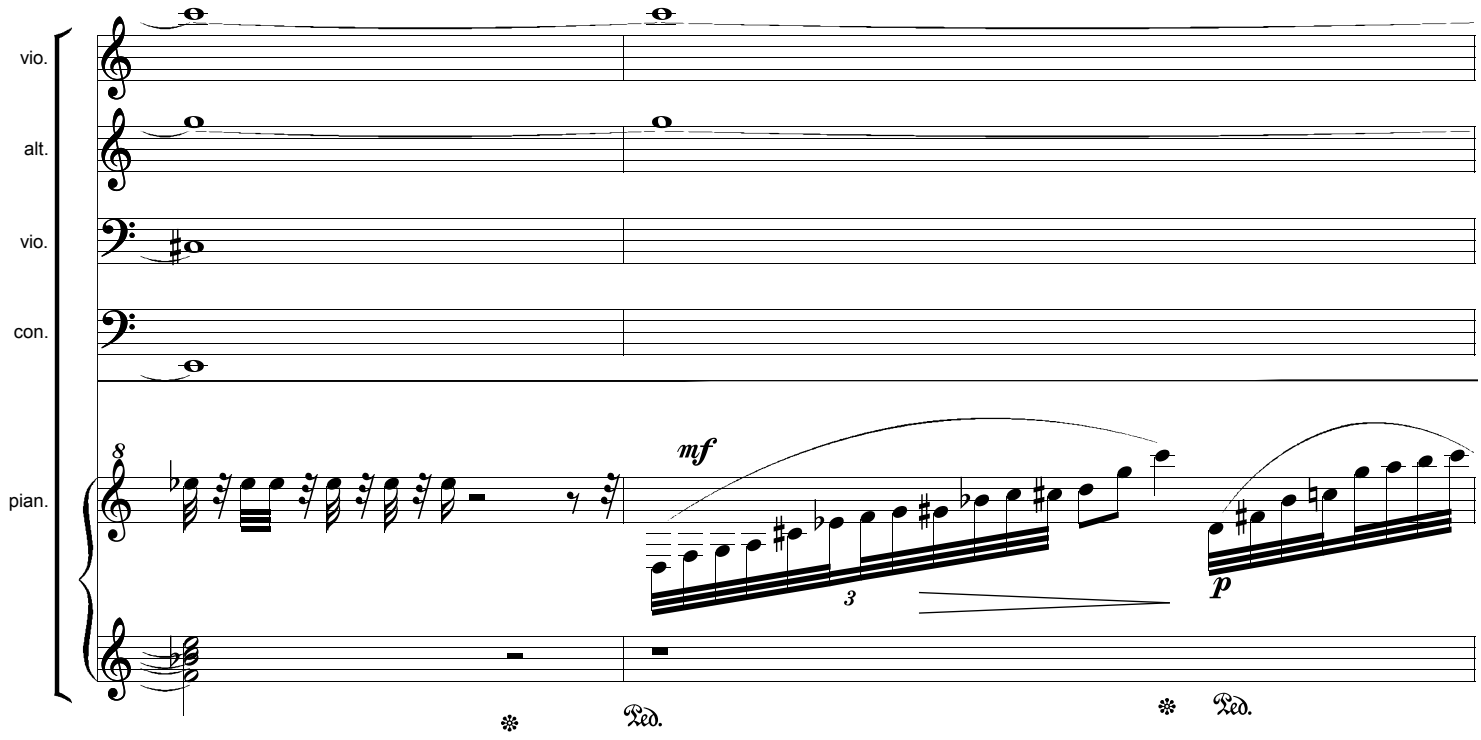
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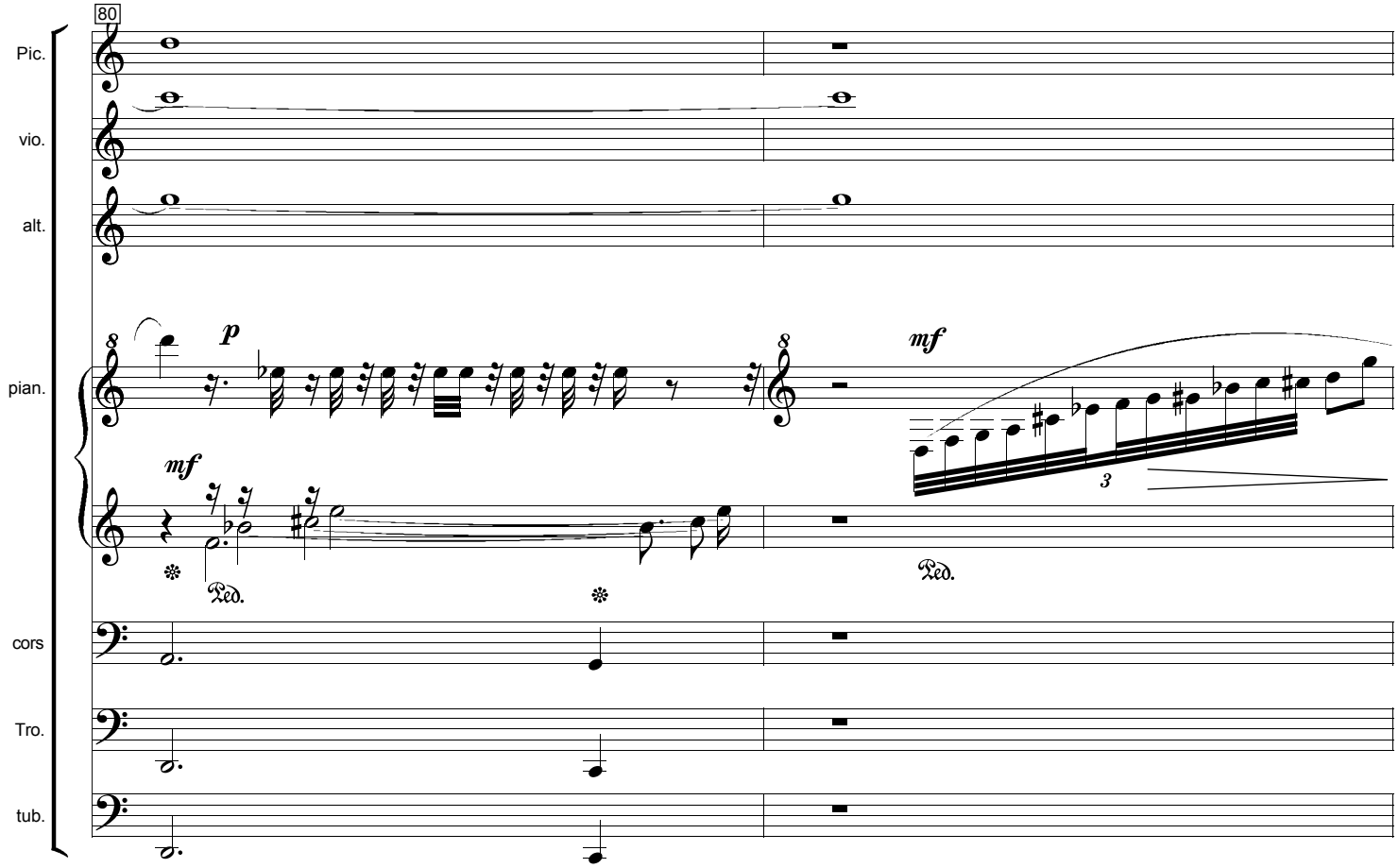
Ped.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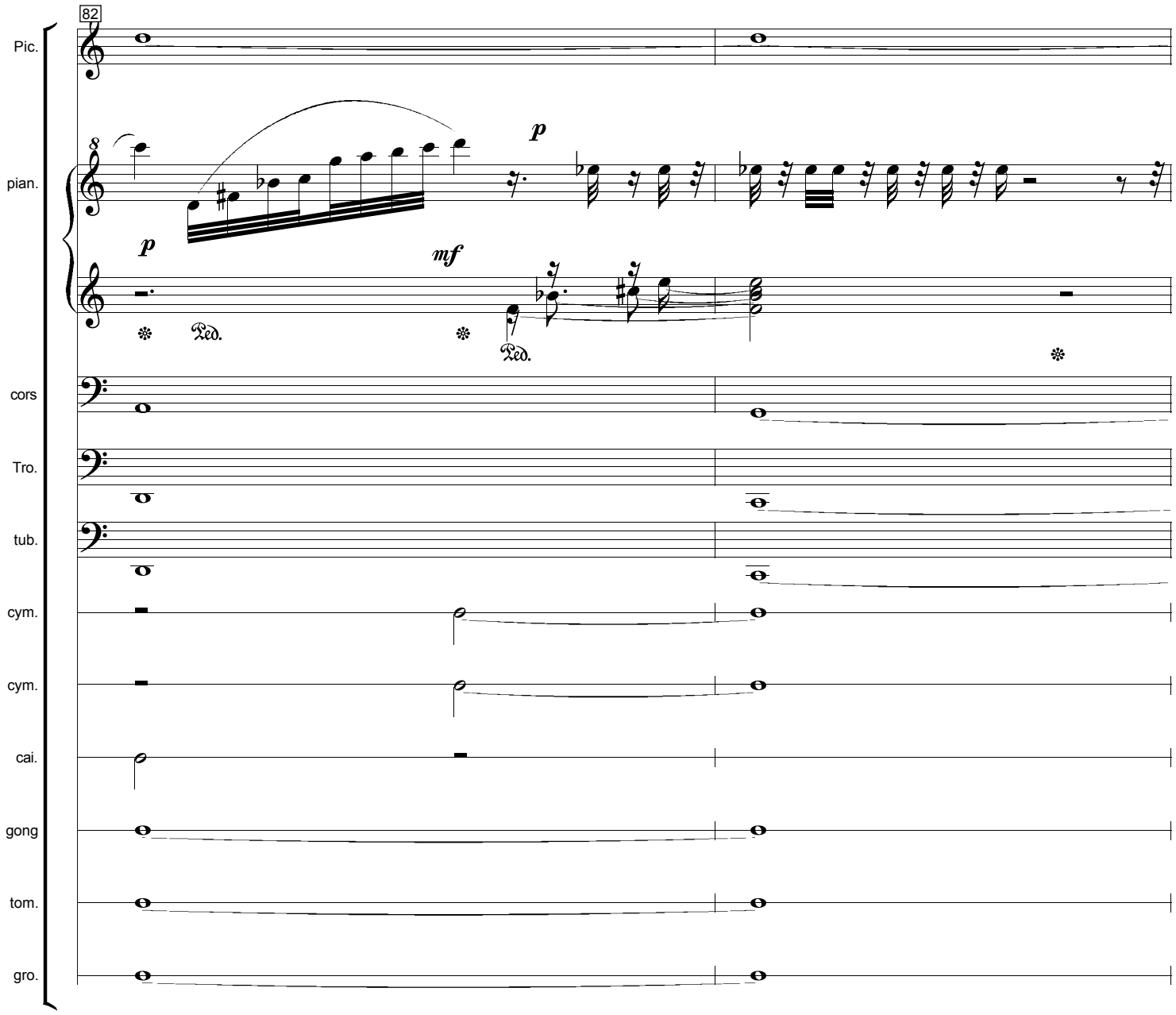
tub.


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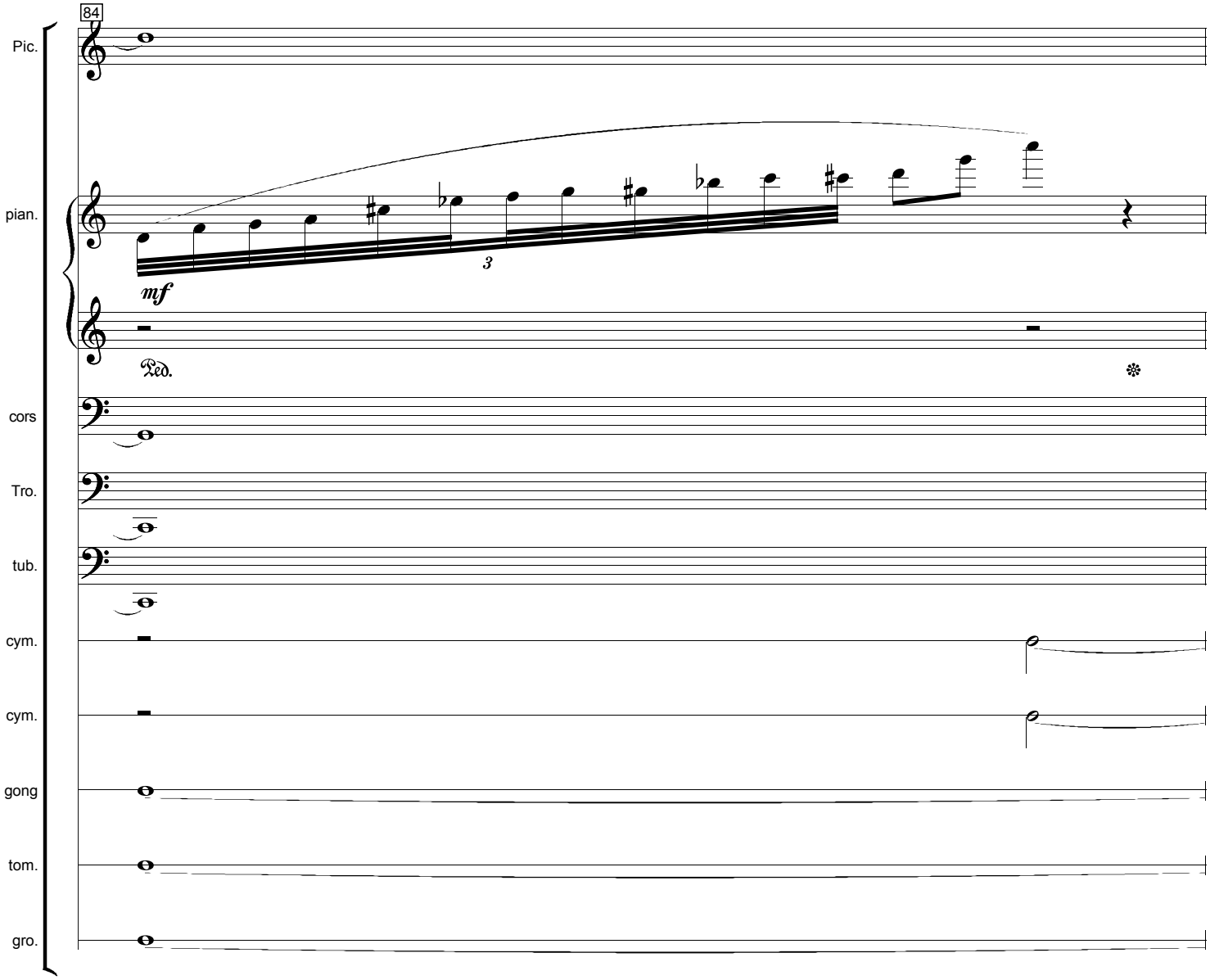
tub.
cym.
cym.
cai.
gong
tom.
gro.
p
p
mf
Ped.
Ped.


84
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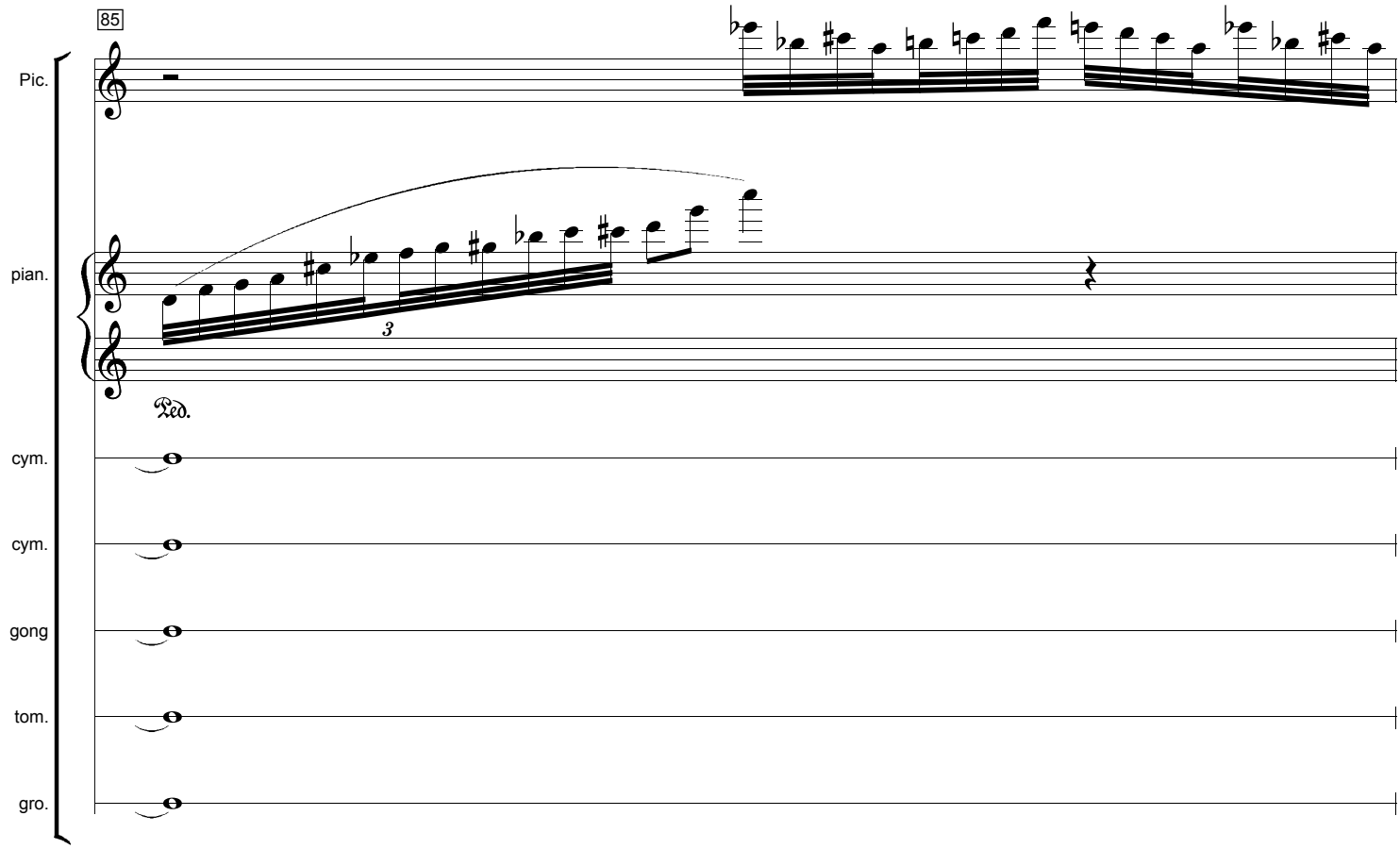
tub.
cym.
cym.
gong
tom.
gro.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pian.
3
Ped.
cym.
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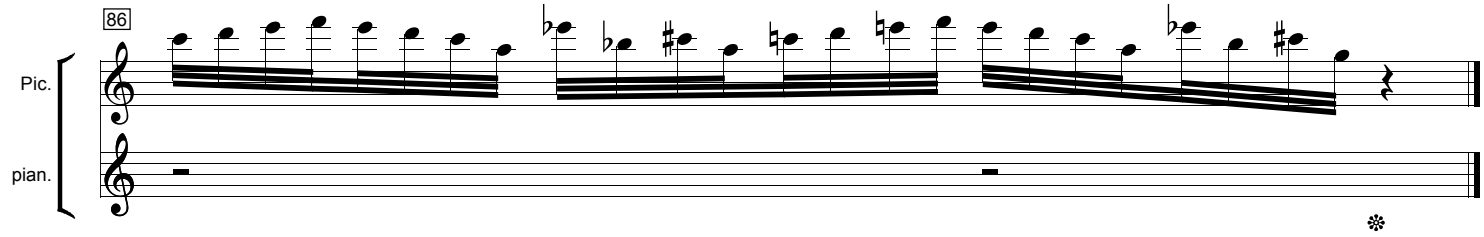
gong
tom.
gro.


86
Pic.
pian.

OVNI Troisième mouvement

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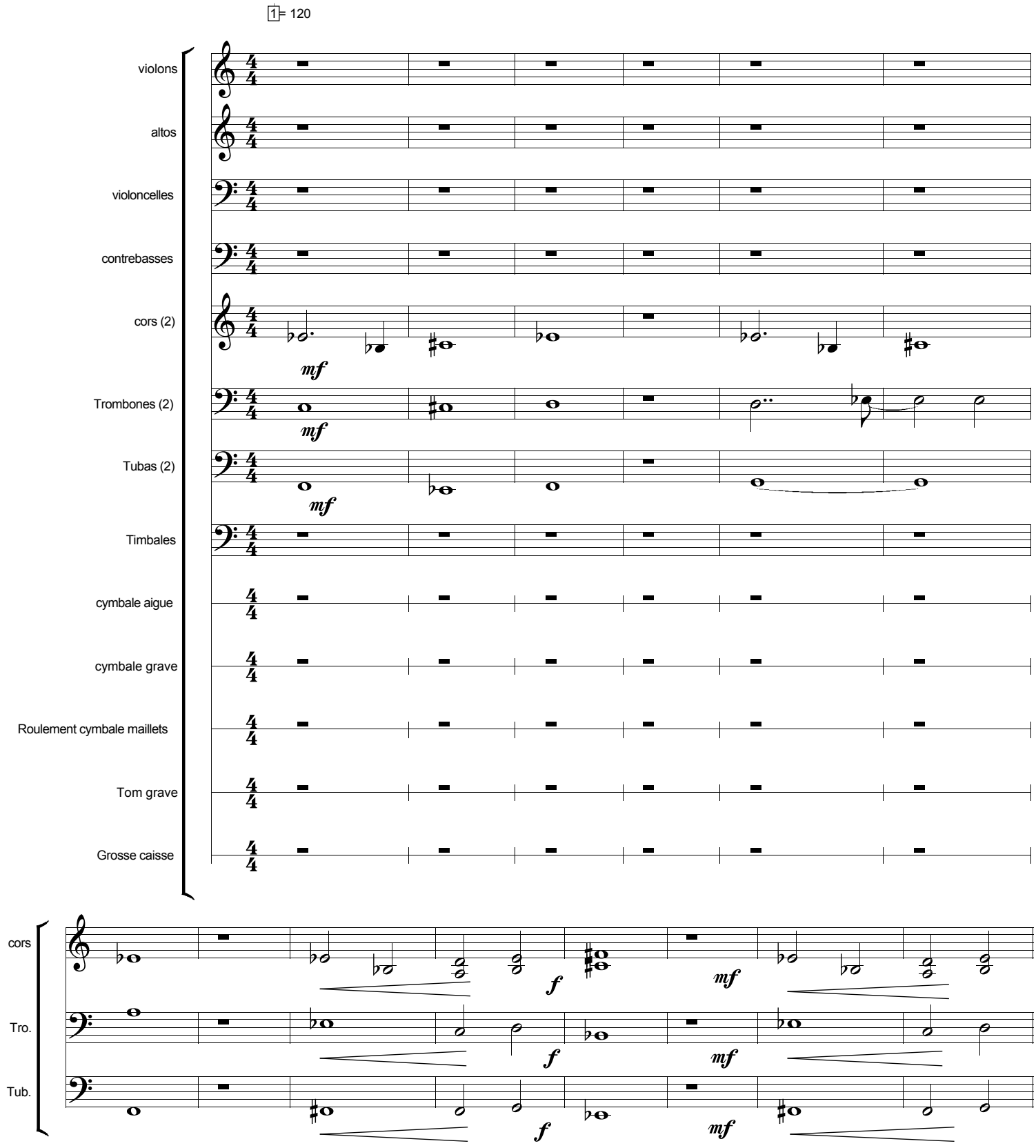
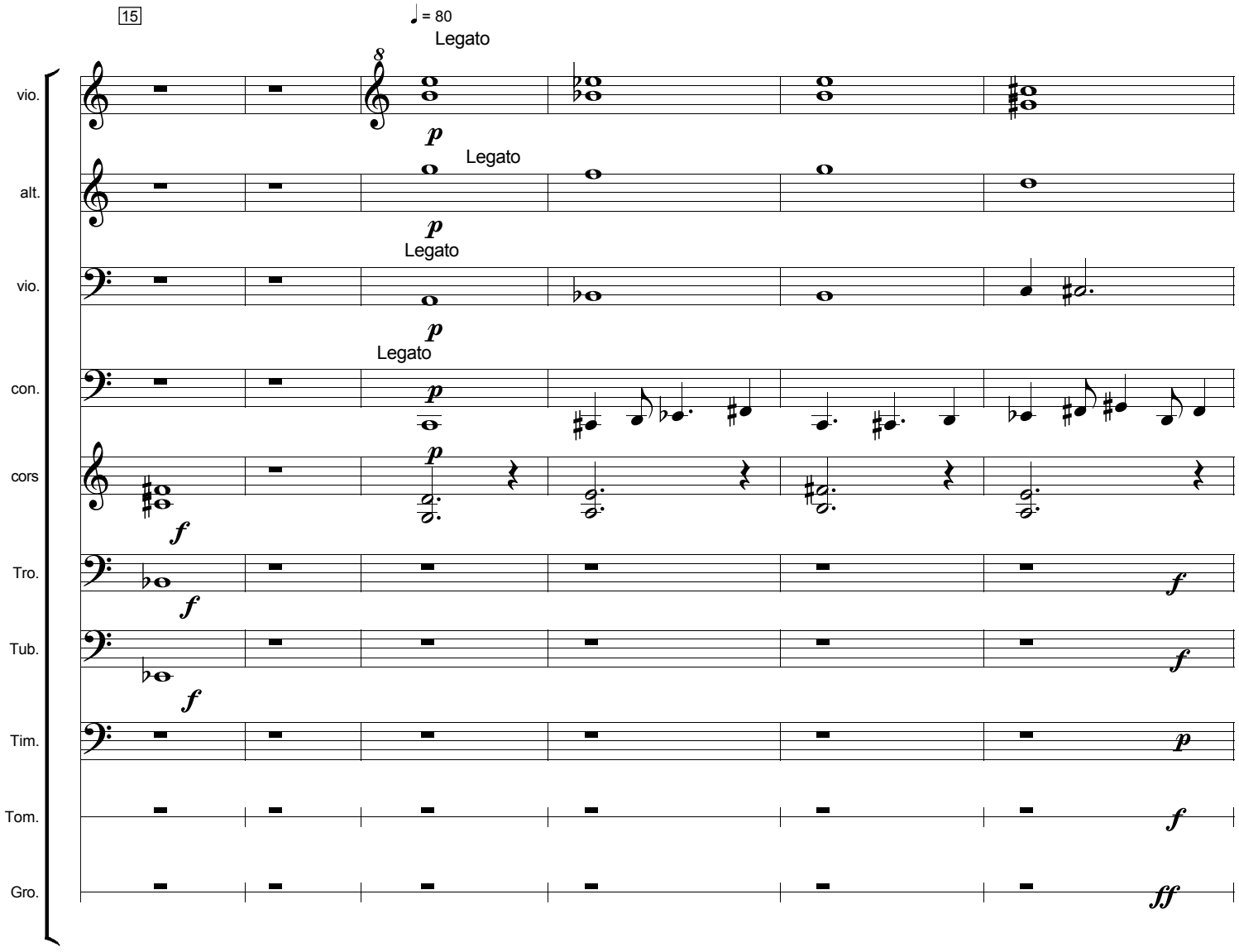
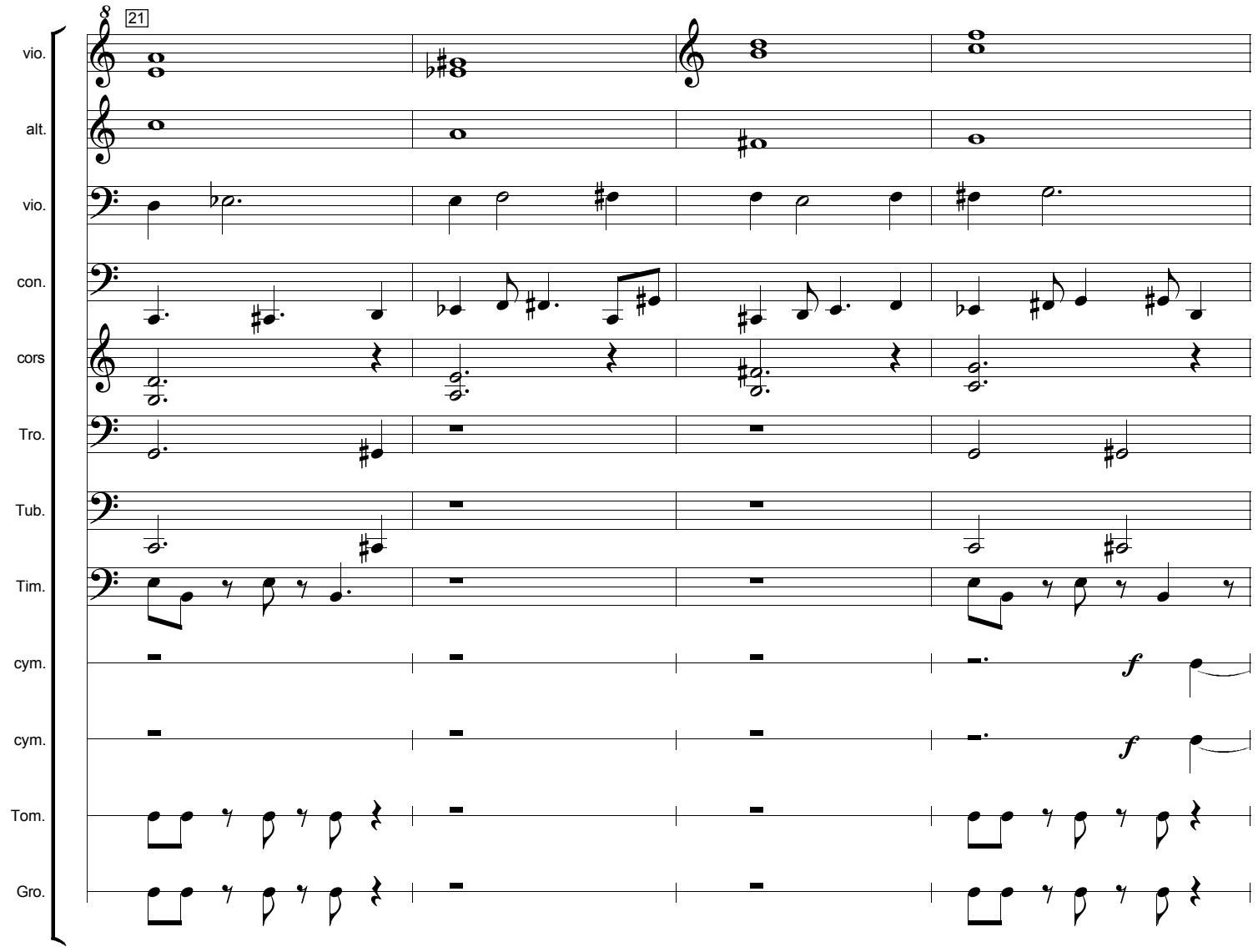
Tout est multitude aux étoiles, il se passe, s'est passé, se passera des tas de choses que je ne sais pas.
On peut ajouter les bugles aux cuives en doublant certaines notes éventuellement transposées.




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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Tub.
Tim.
cym.
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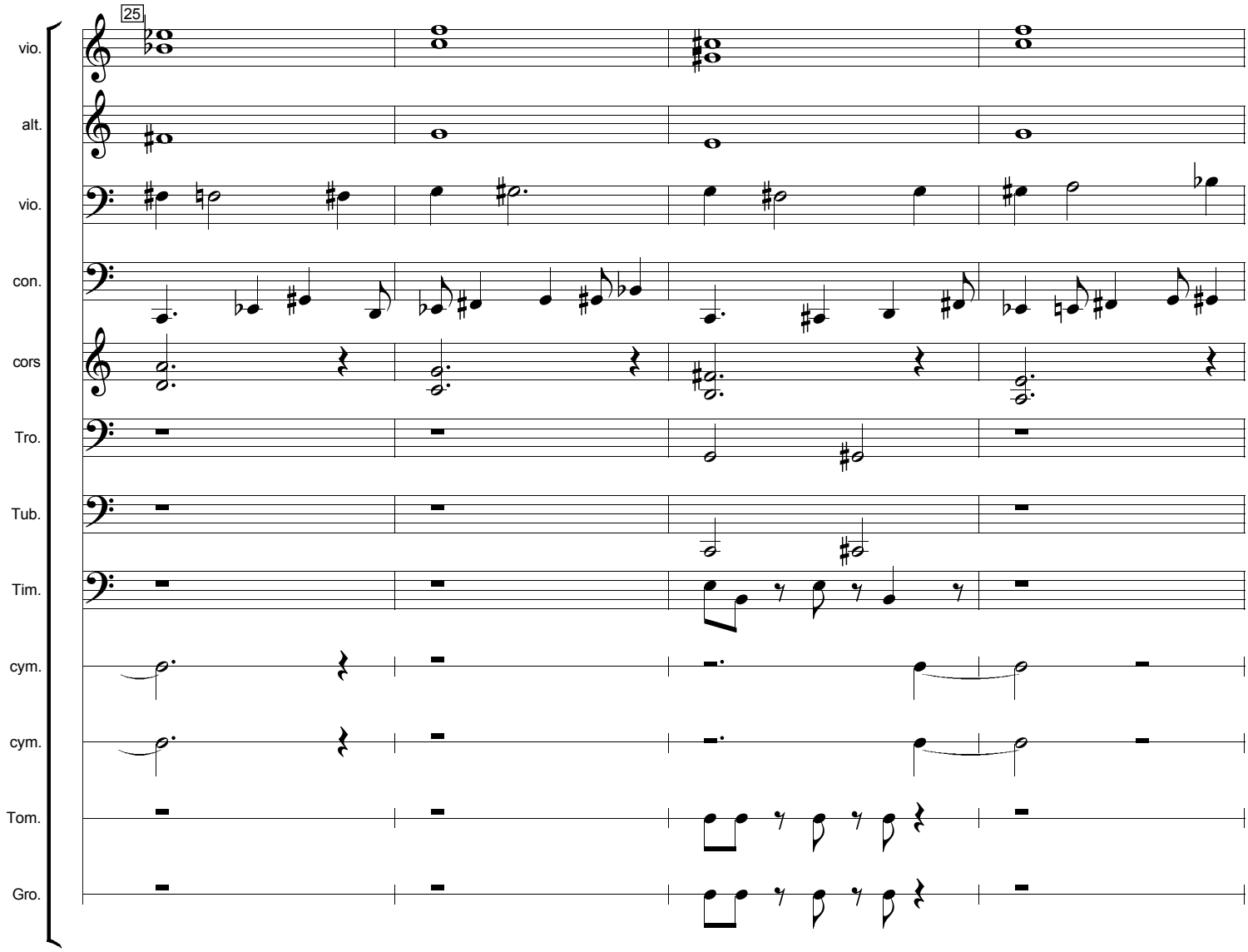
Tom.
Gro.
f
f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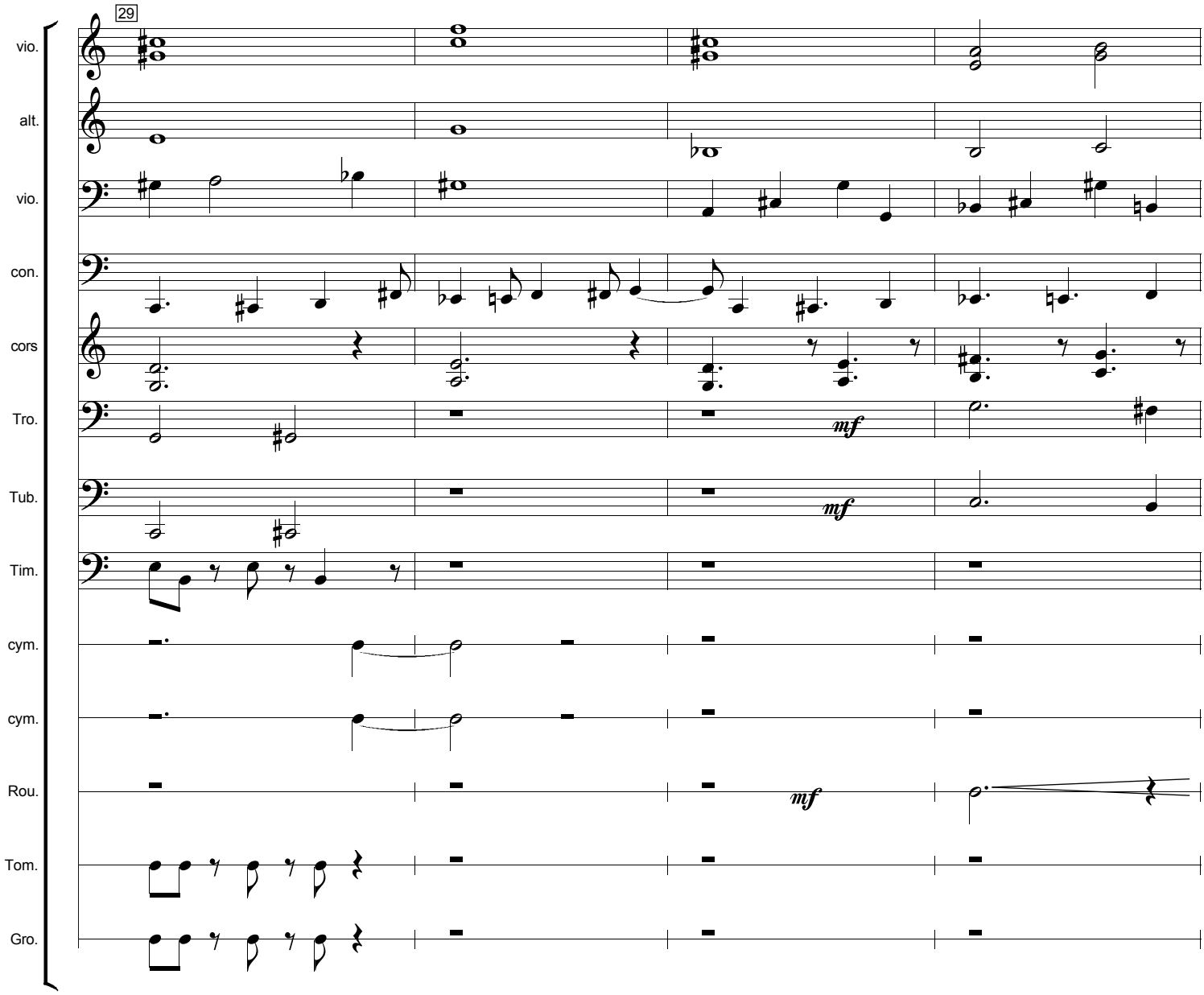
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.


29
vio.
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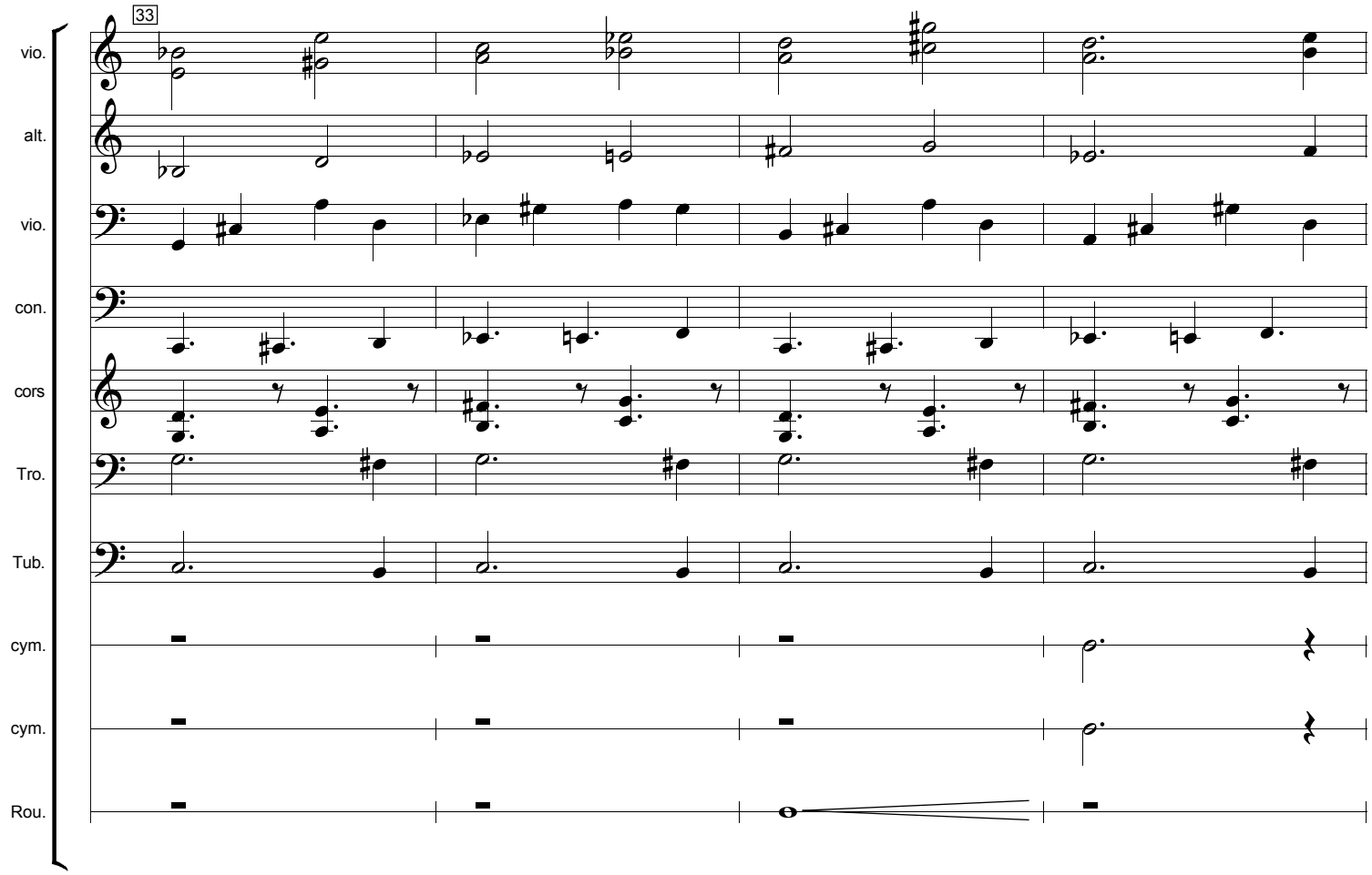
Tro.
Tub.
Tim.
cym.
cym.
Rou.
Tom.
Gro.
mf
mf
mf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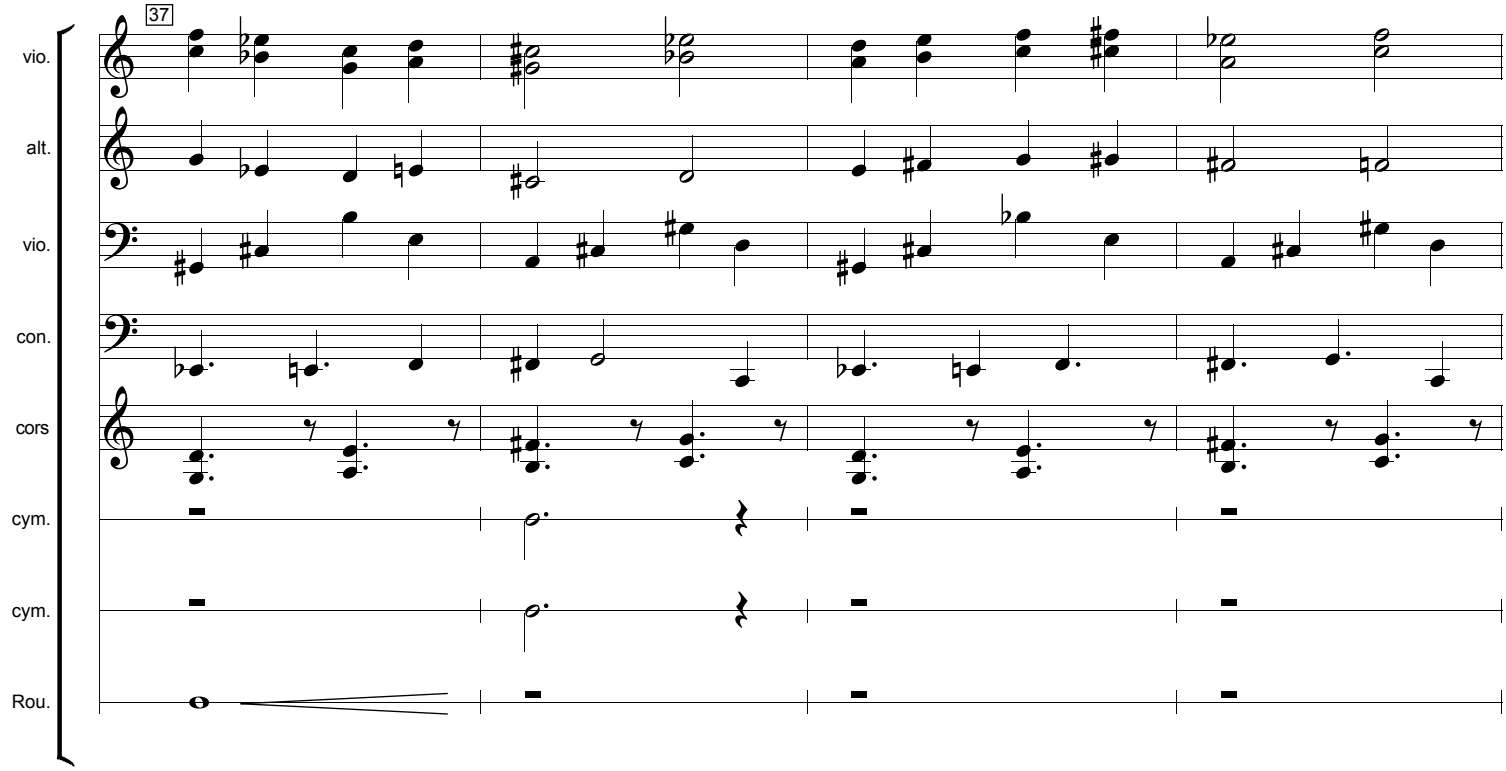
cors
Tro.
Tub.
cym.
cym.
Rou.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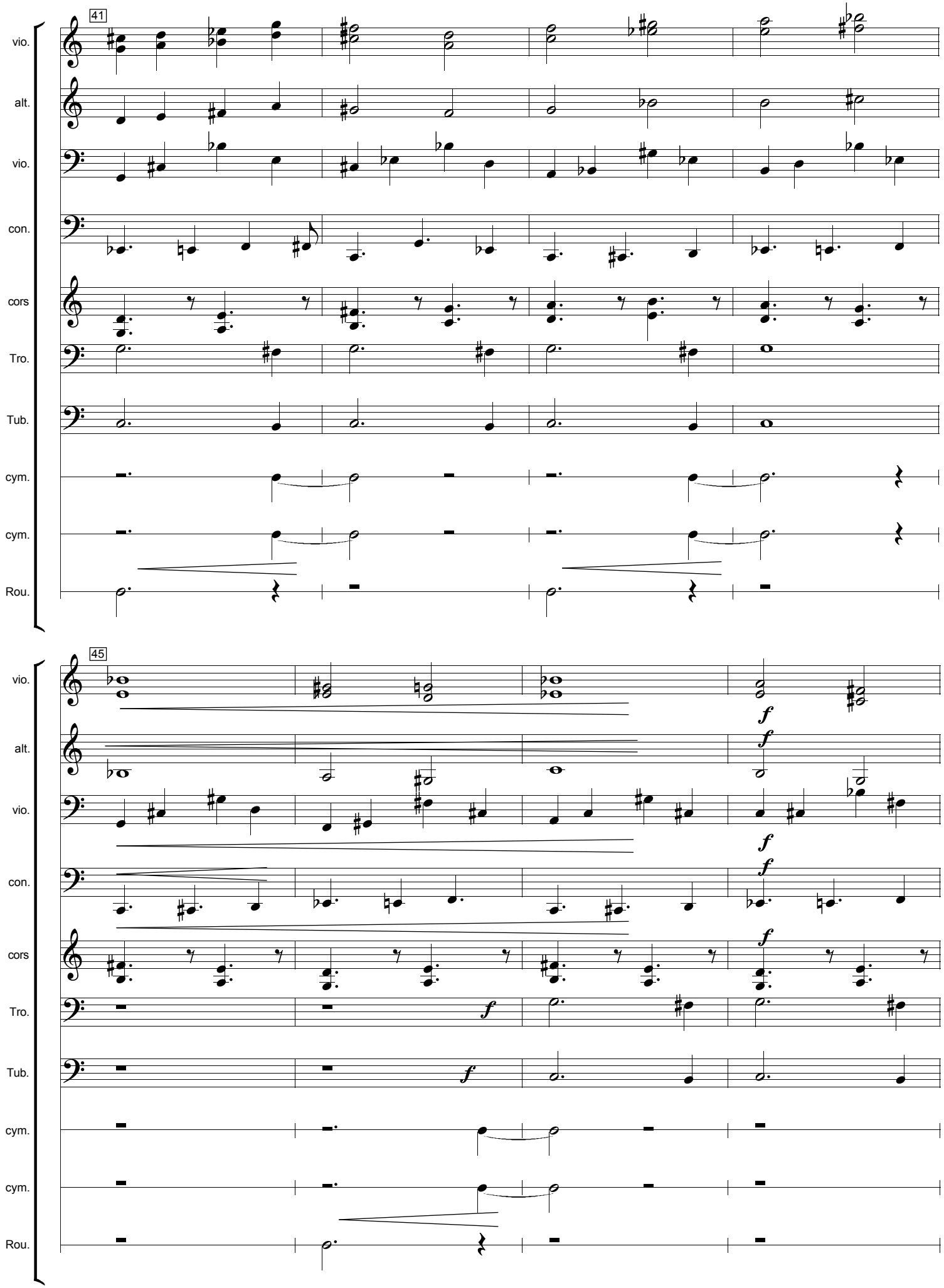
Rou.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Tub.
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cors
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Tub.
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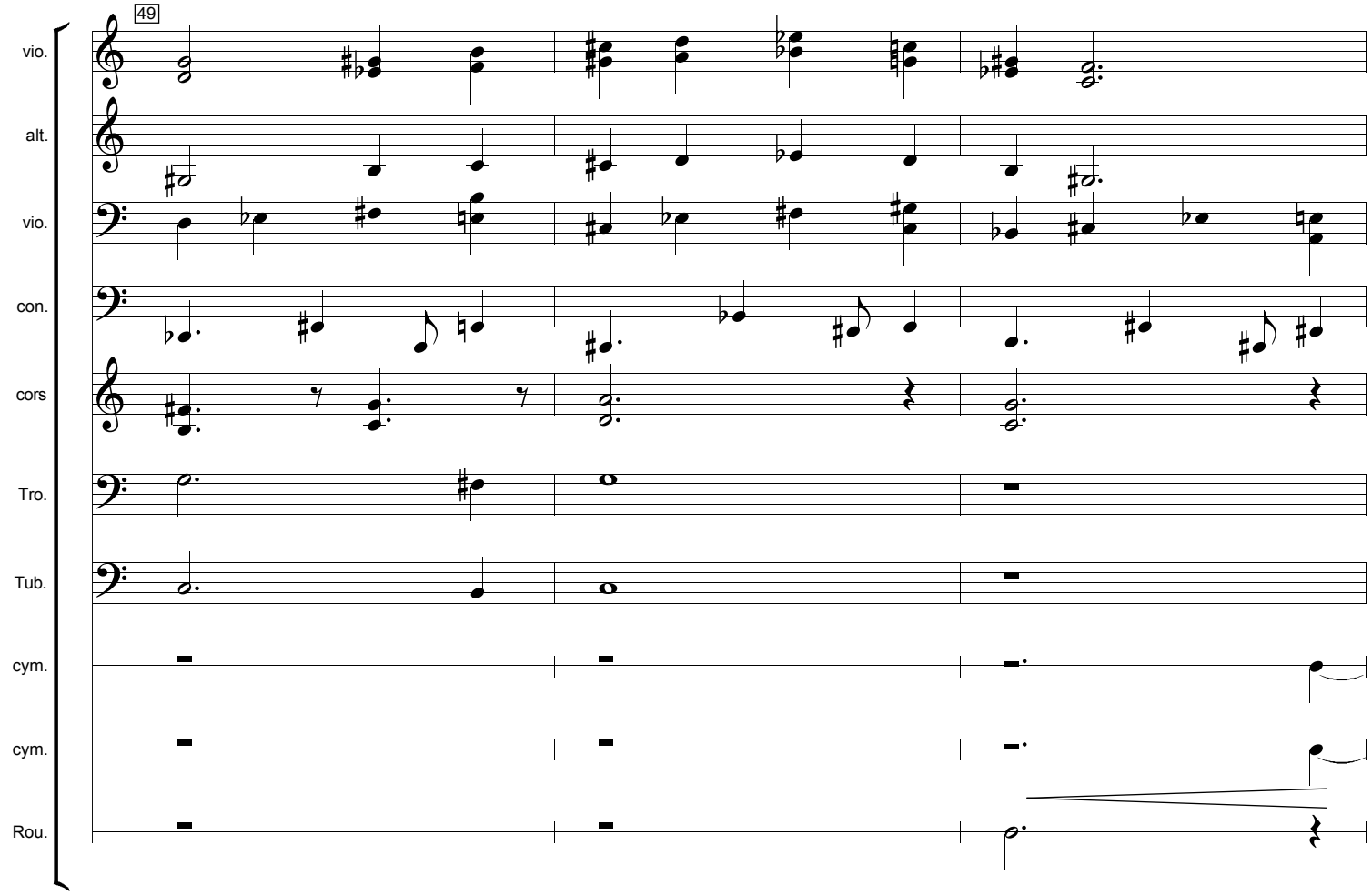
cym.
Rou.
f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Tub.
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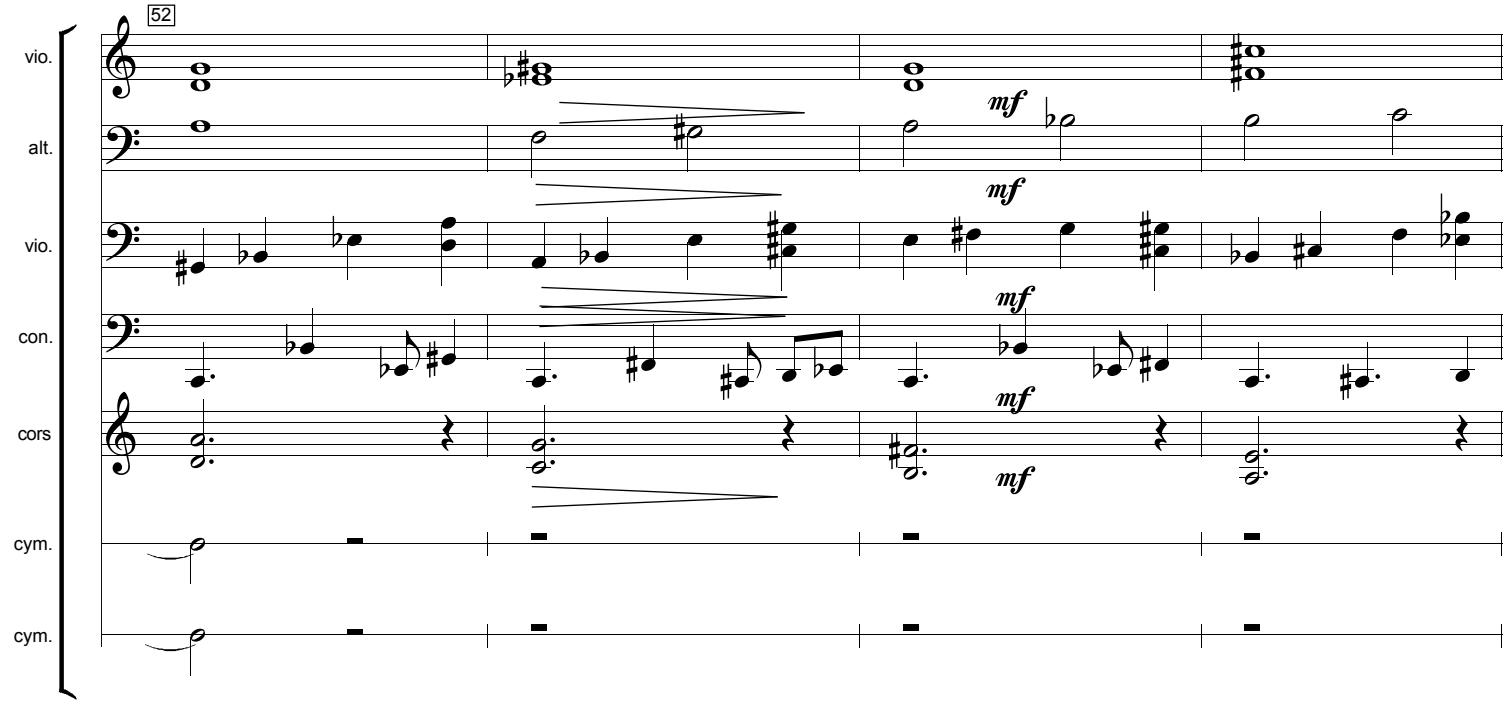
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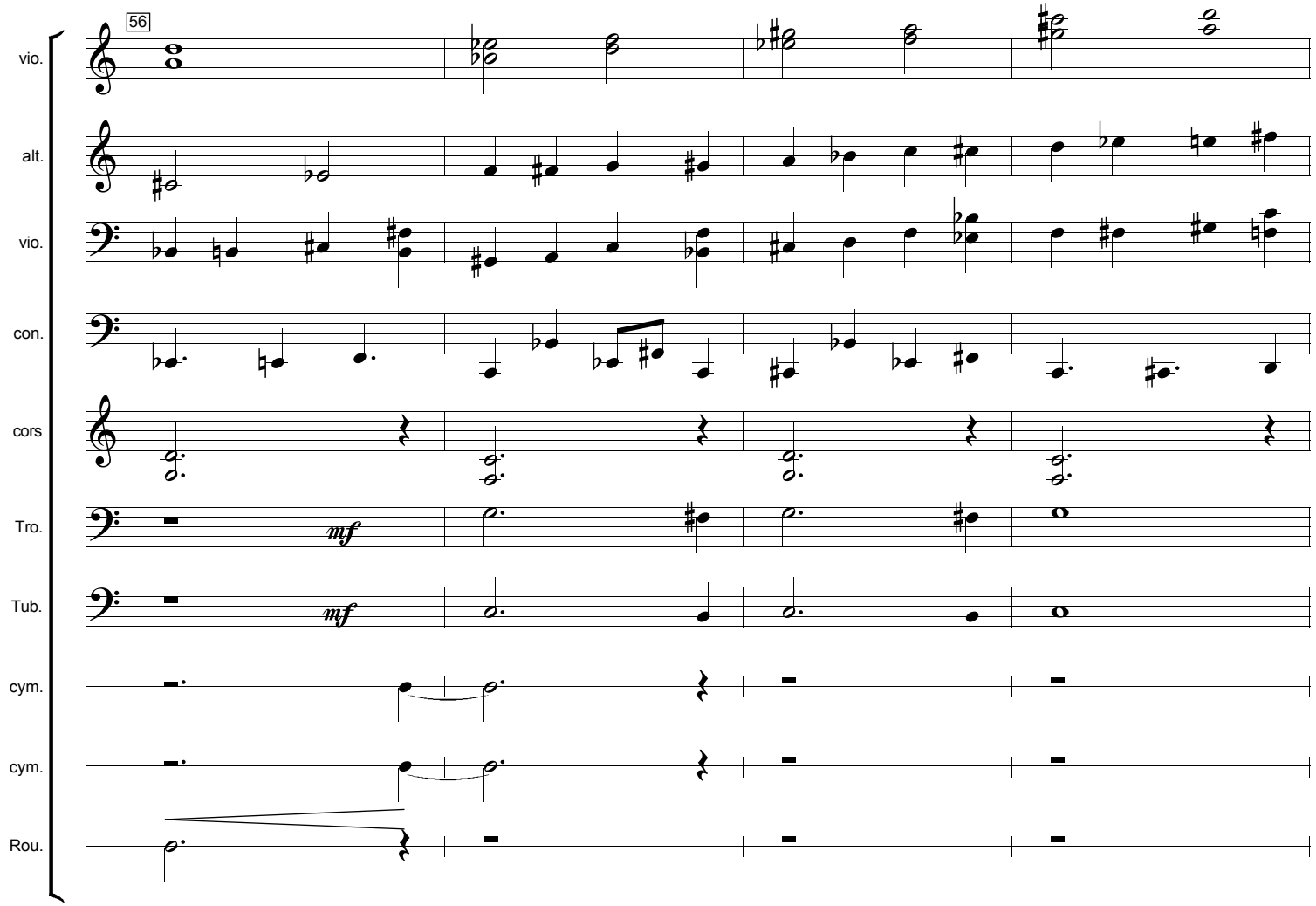
mf
mf
mf
mf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Tub.
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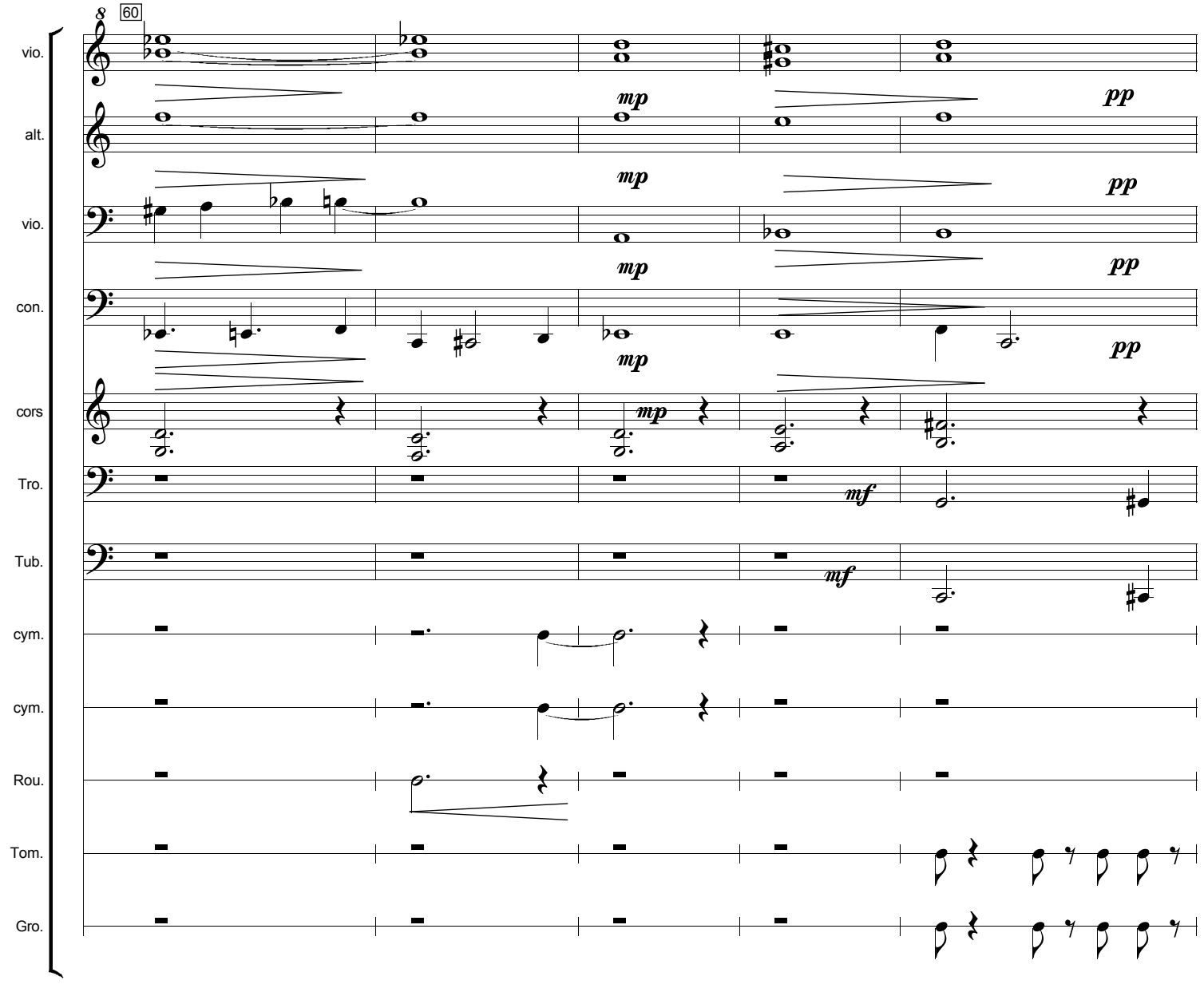
Rou.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Rou.
Tom.
Gro.
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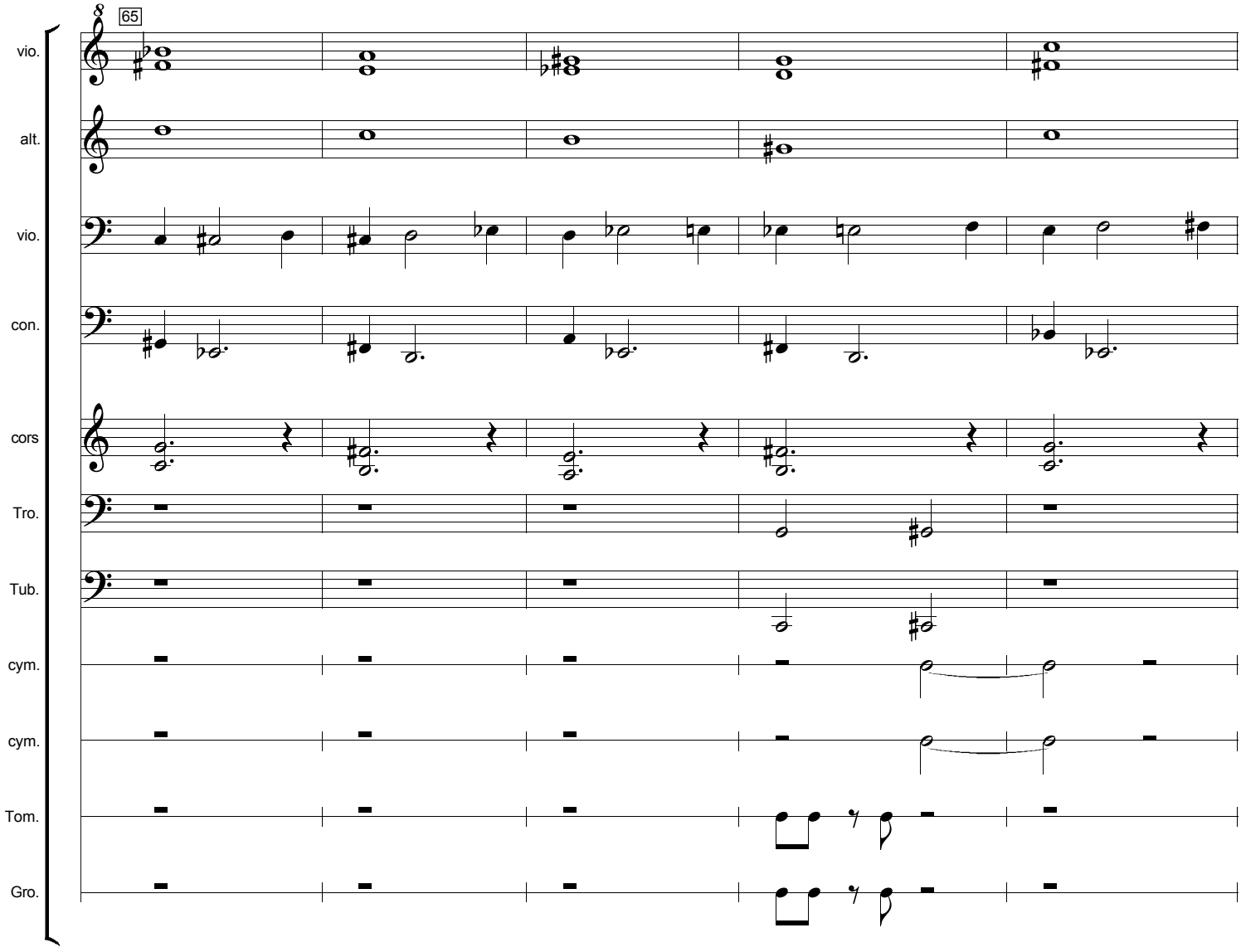
pp
mf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Tub.
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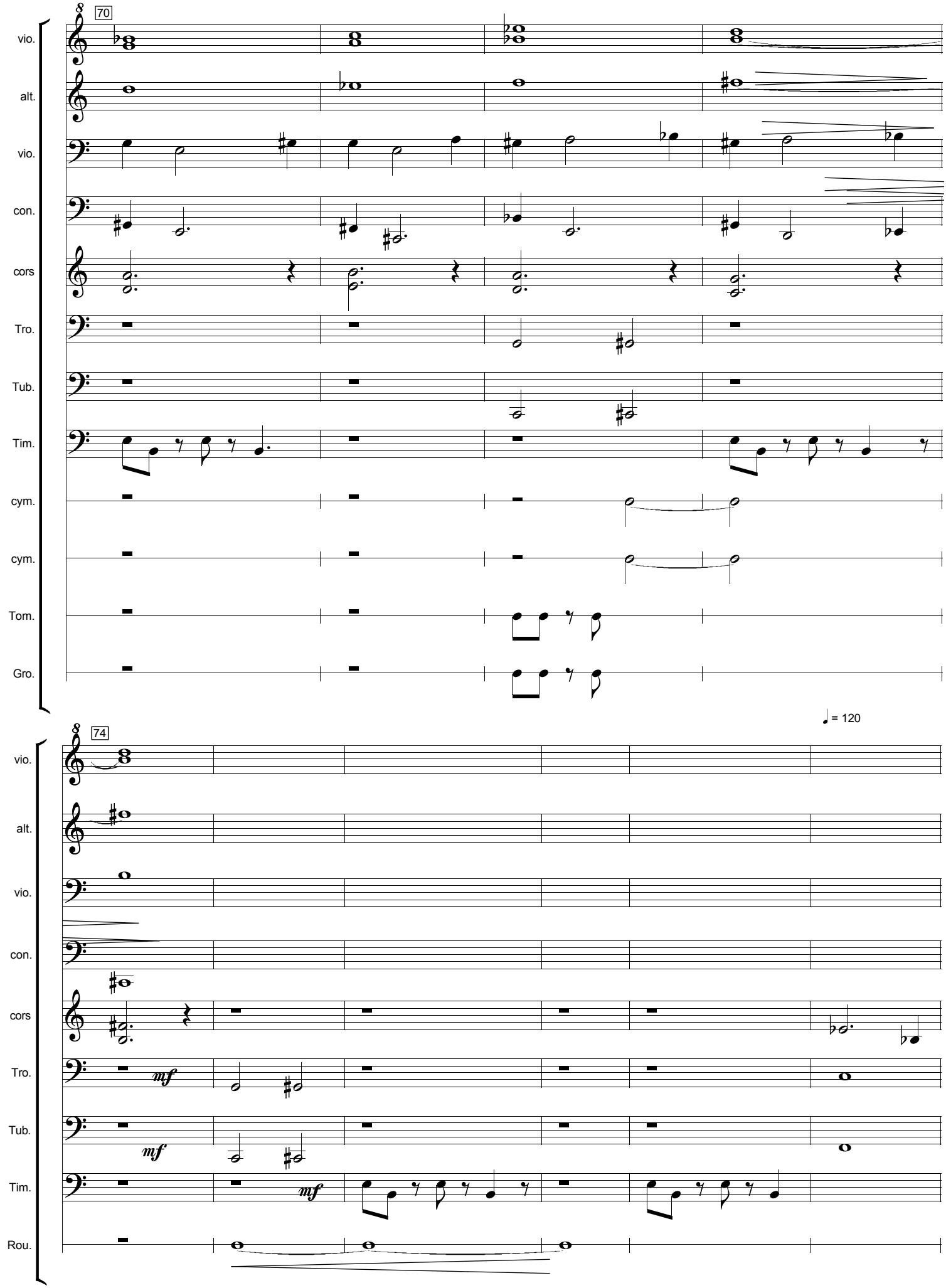
Gro.


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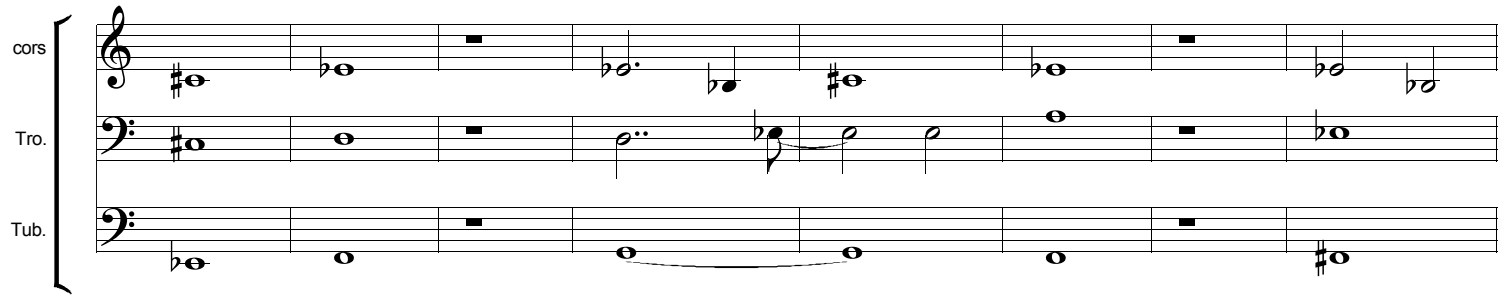
mf
Tub.
mf
Tim.
mf
Rou.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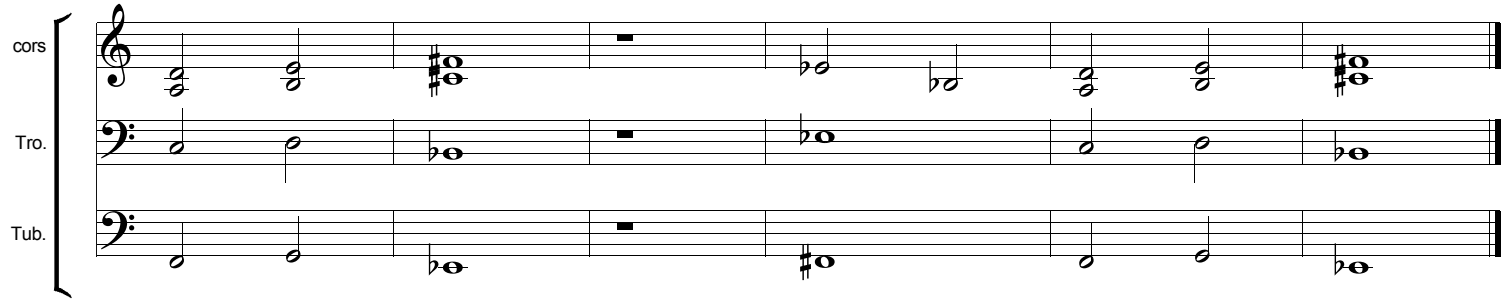
Tro.
Tub.


cors
Tro.
Tub.

OVNI Quatrième mouvement

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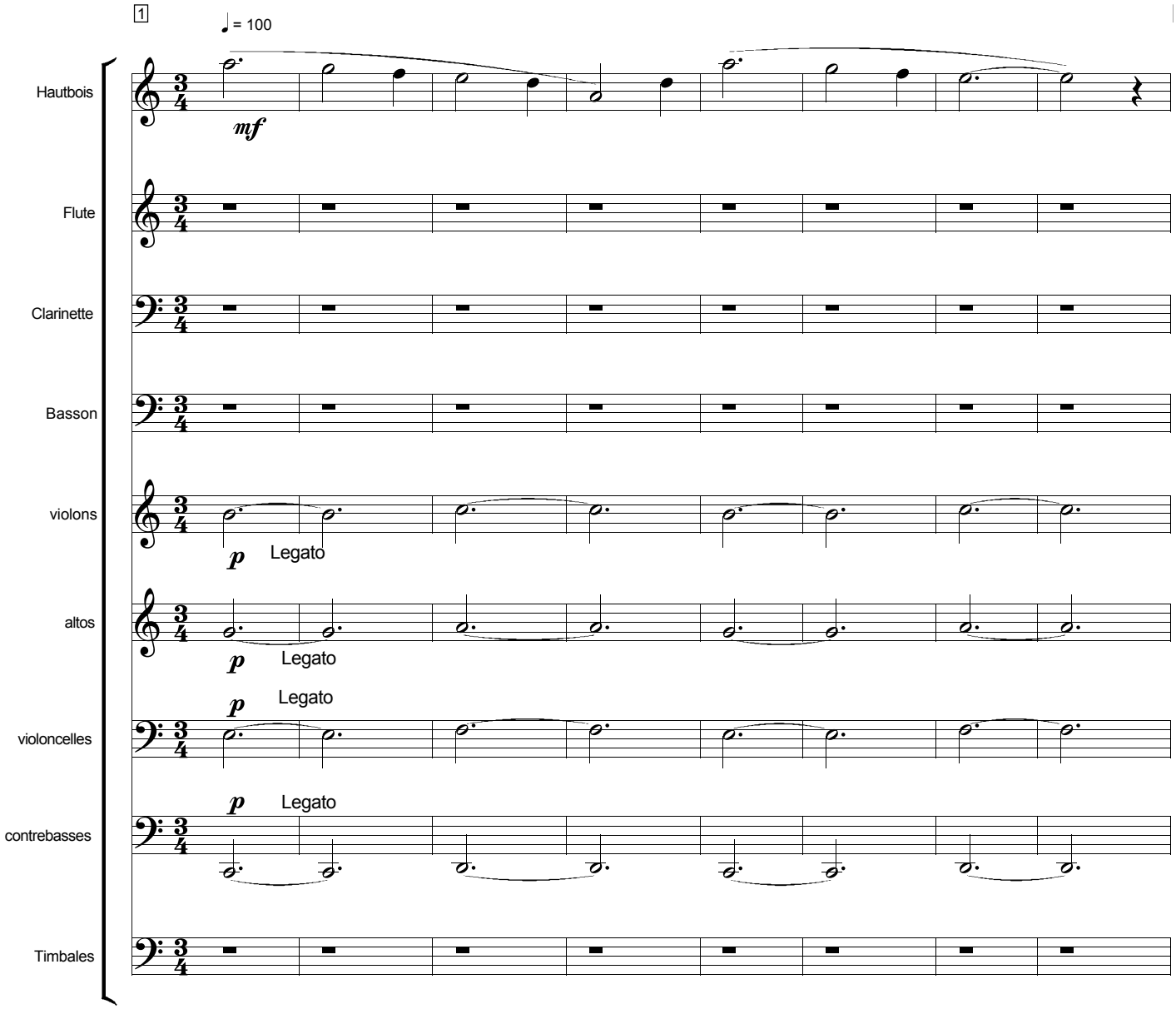
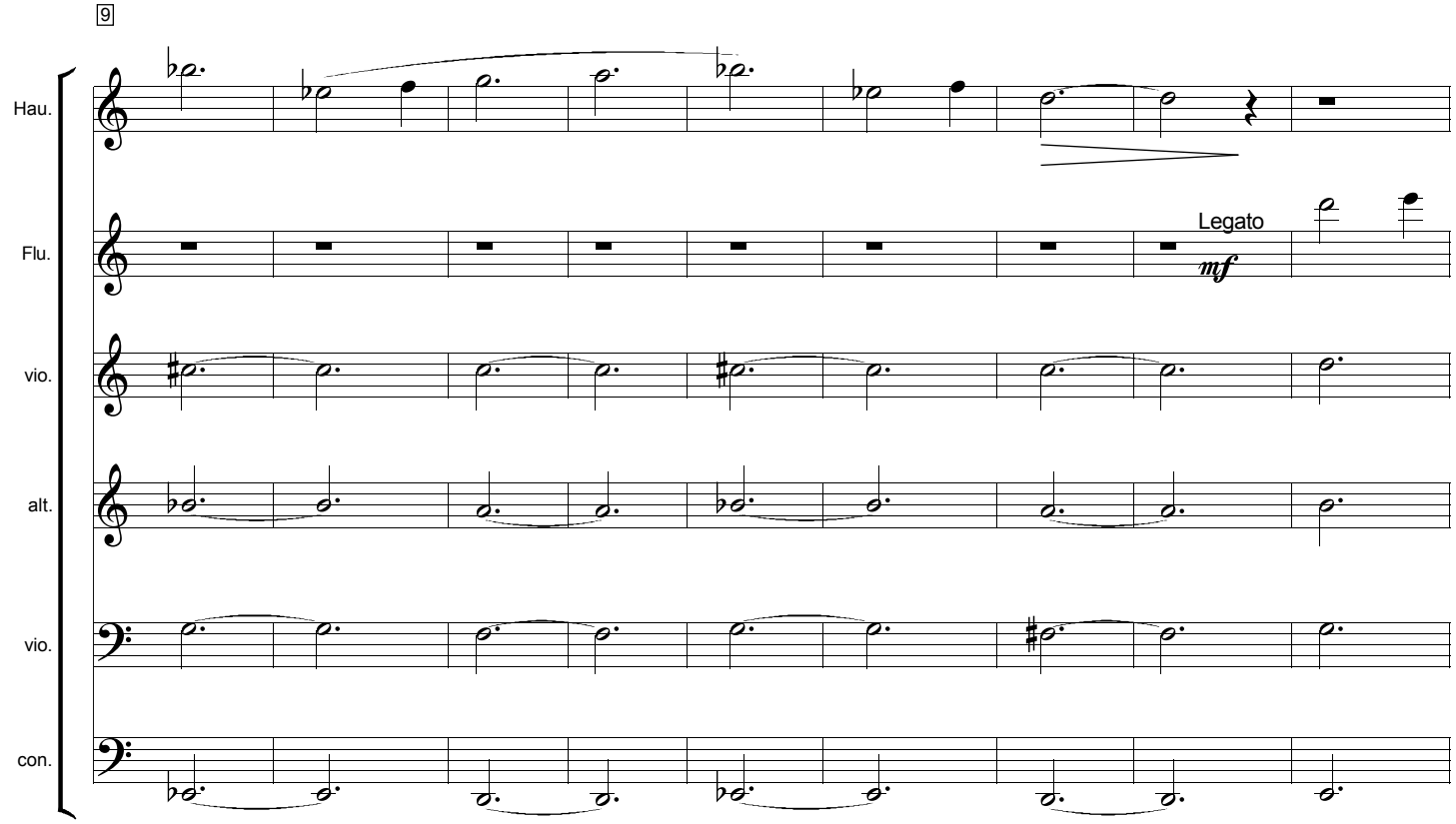
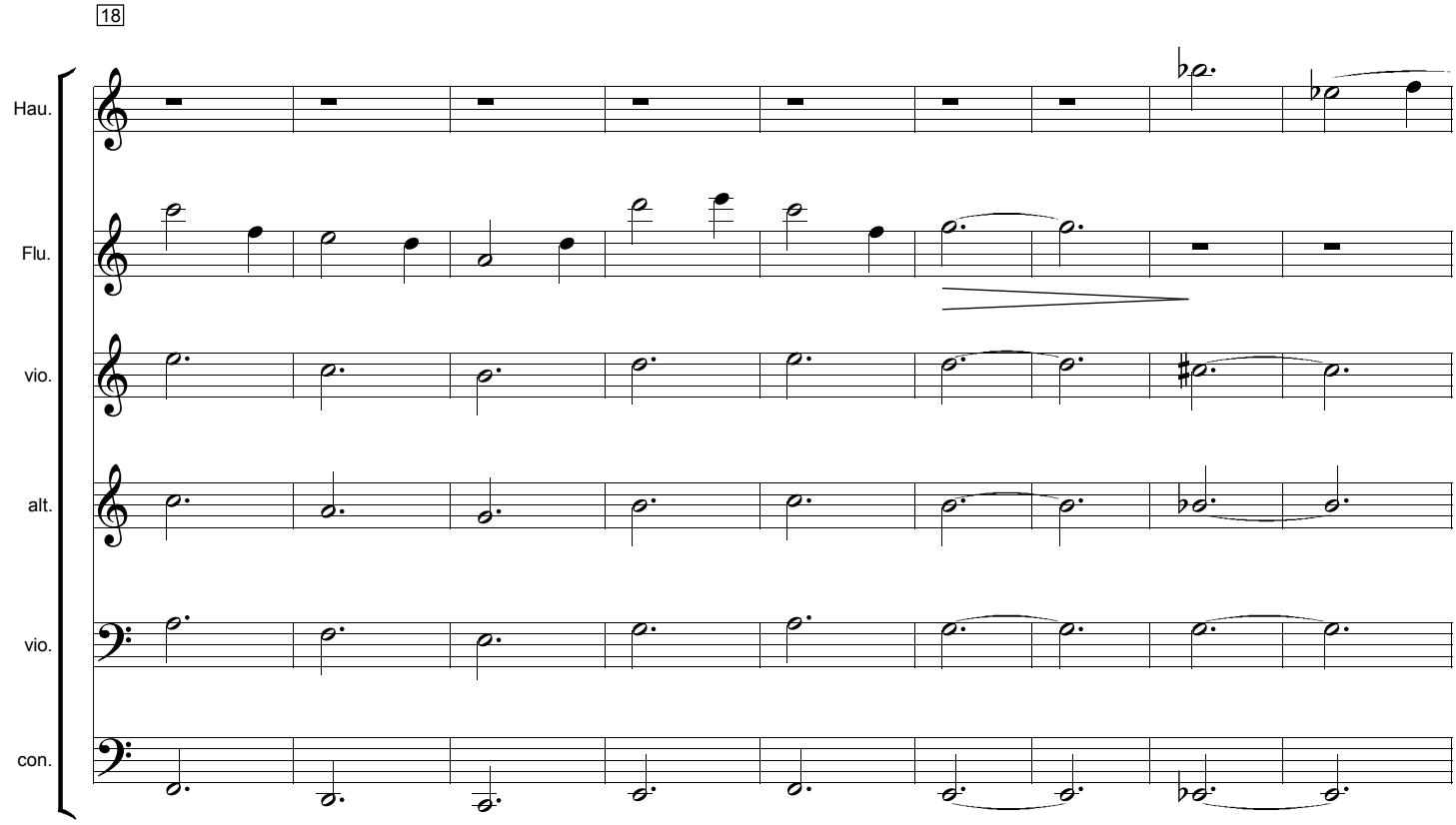
Mais l'objet contient aussi manifestement une belle extraterrestre au longs cheveux blonds.
L'amour intergalactique pointe le nez de son rayon laser ...

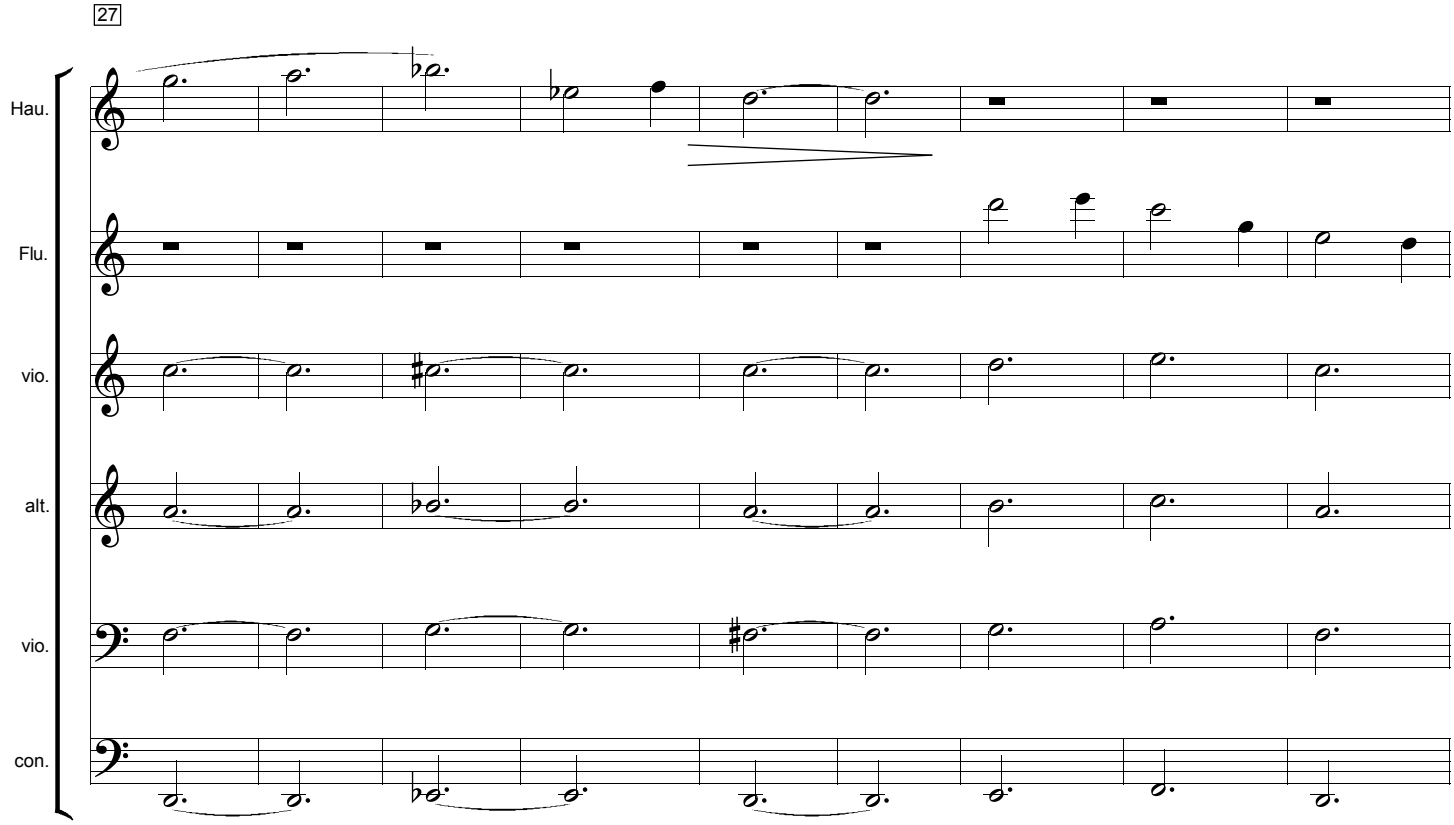
Les timbales peuvent être doublées par une percussion électronique
(ou bruitage) grave mystérieuse et avec résonance ...

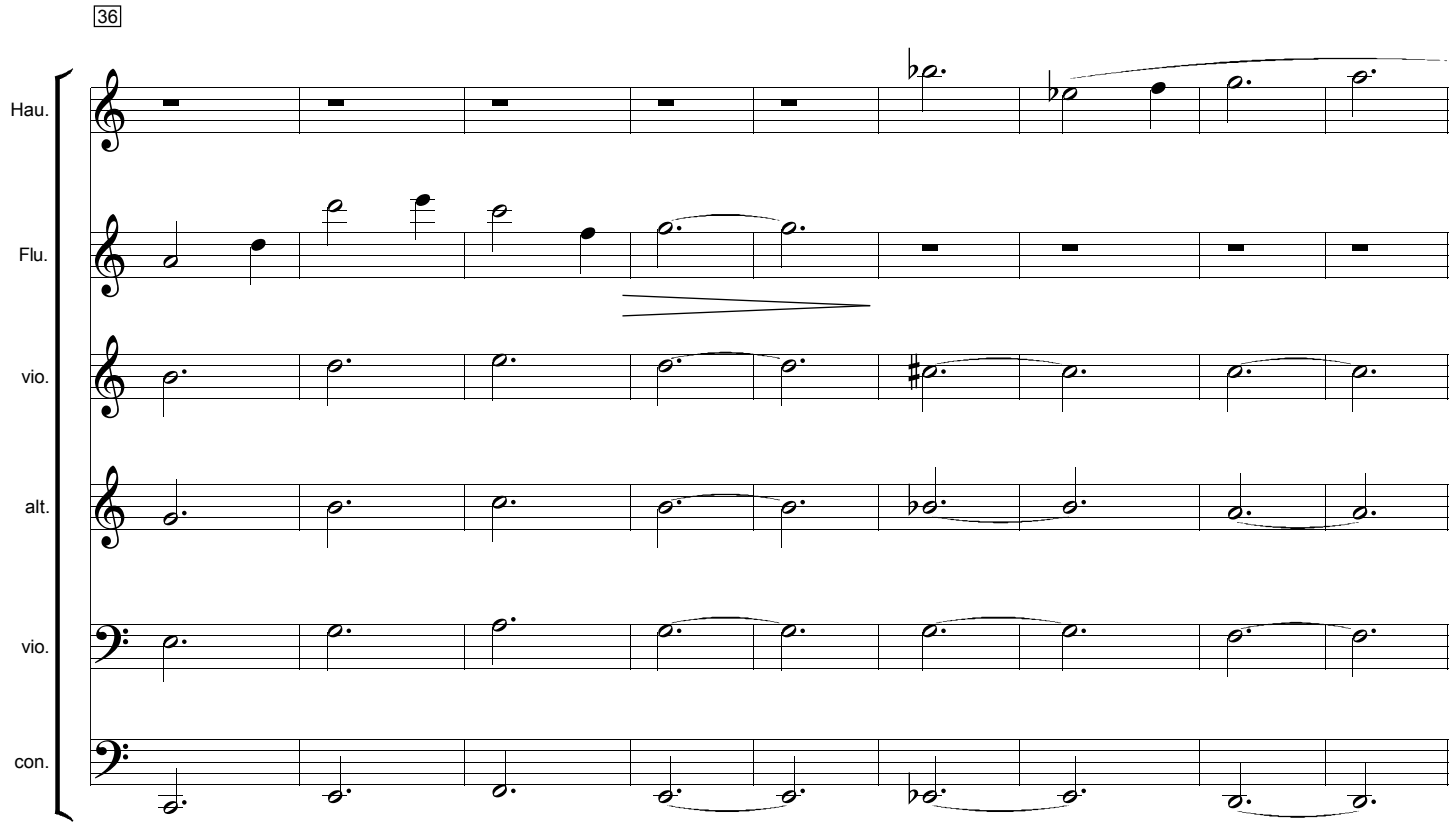
On peut ajouter des sons de synthèse sur la partie centrale.




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


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


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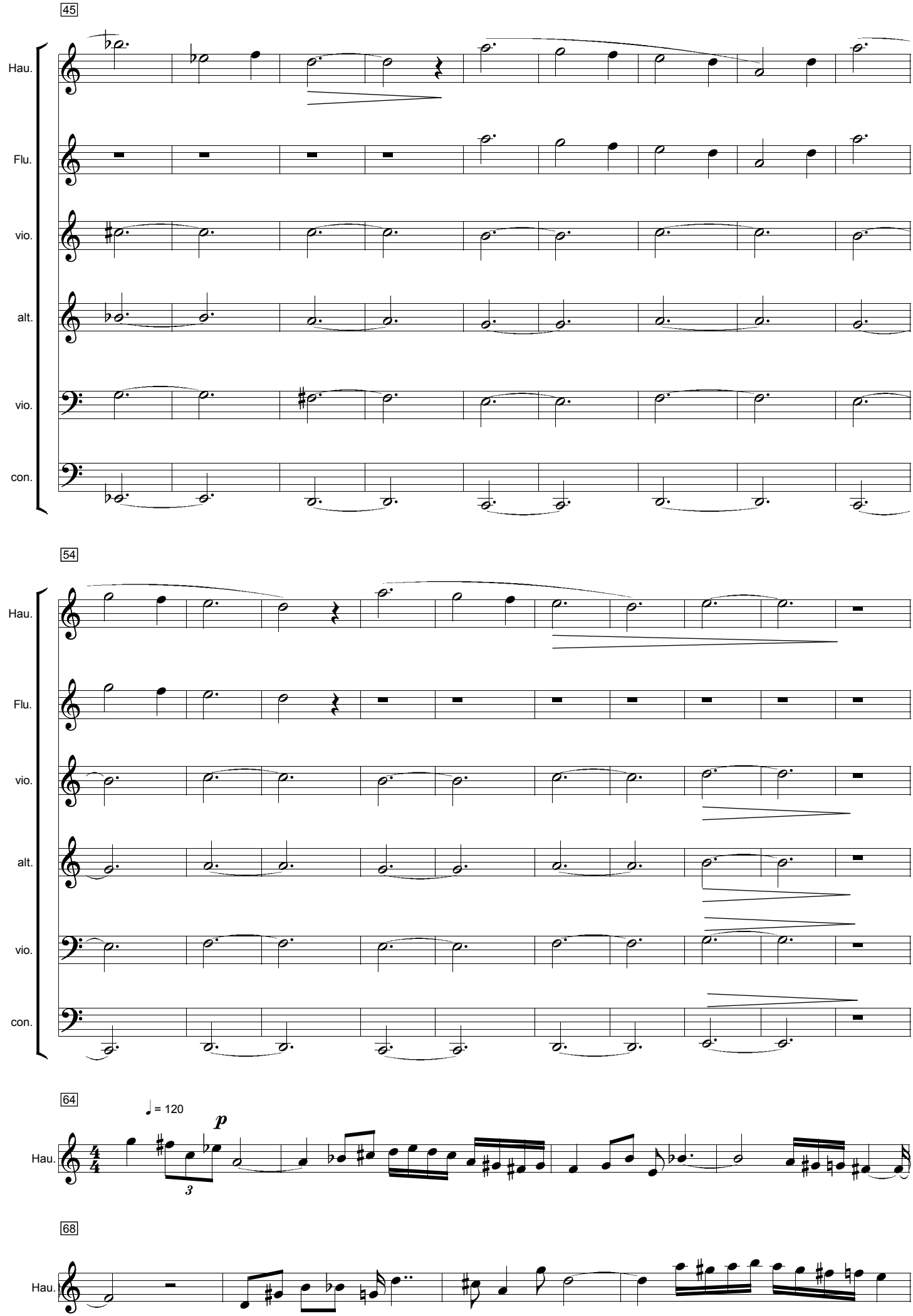
Flu.
vio.
alt.
vio.
con.


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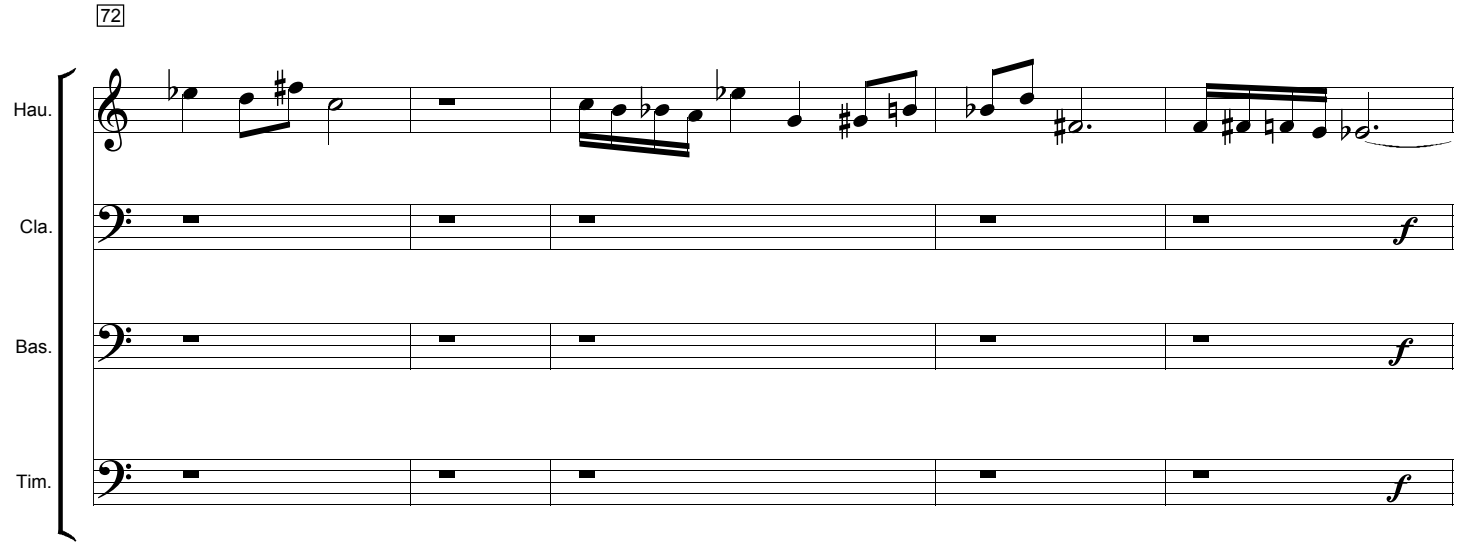
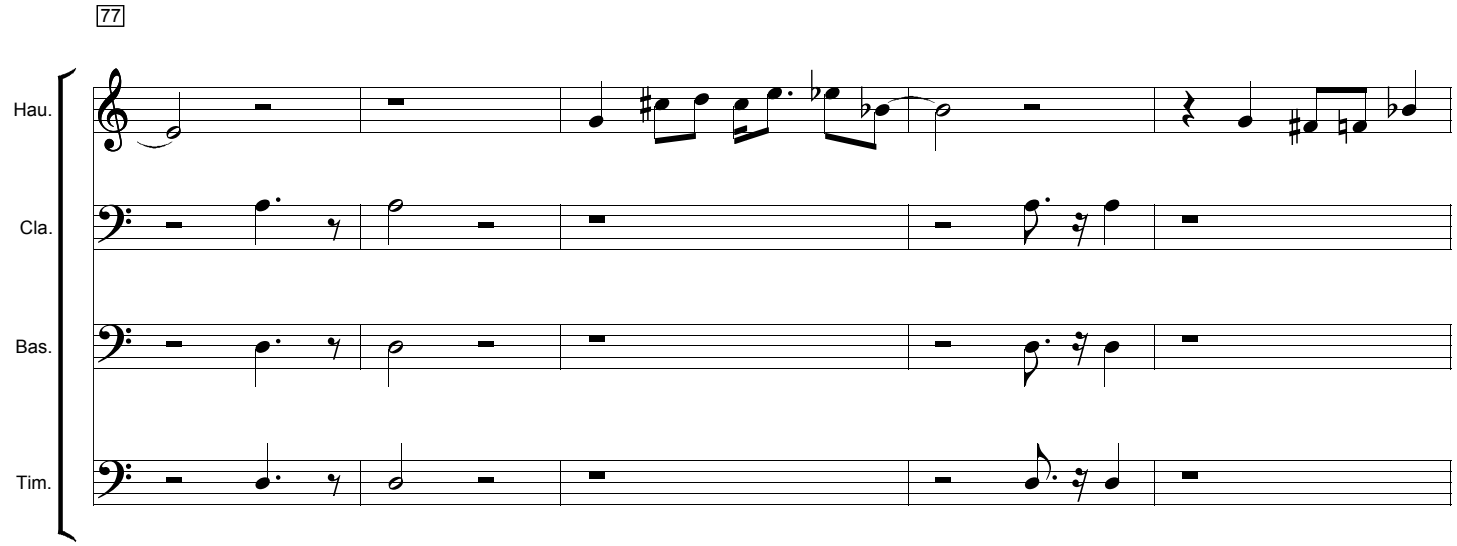
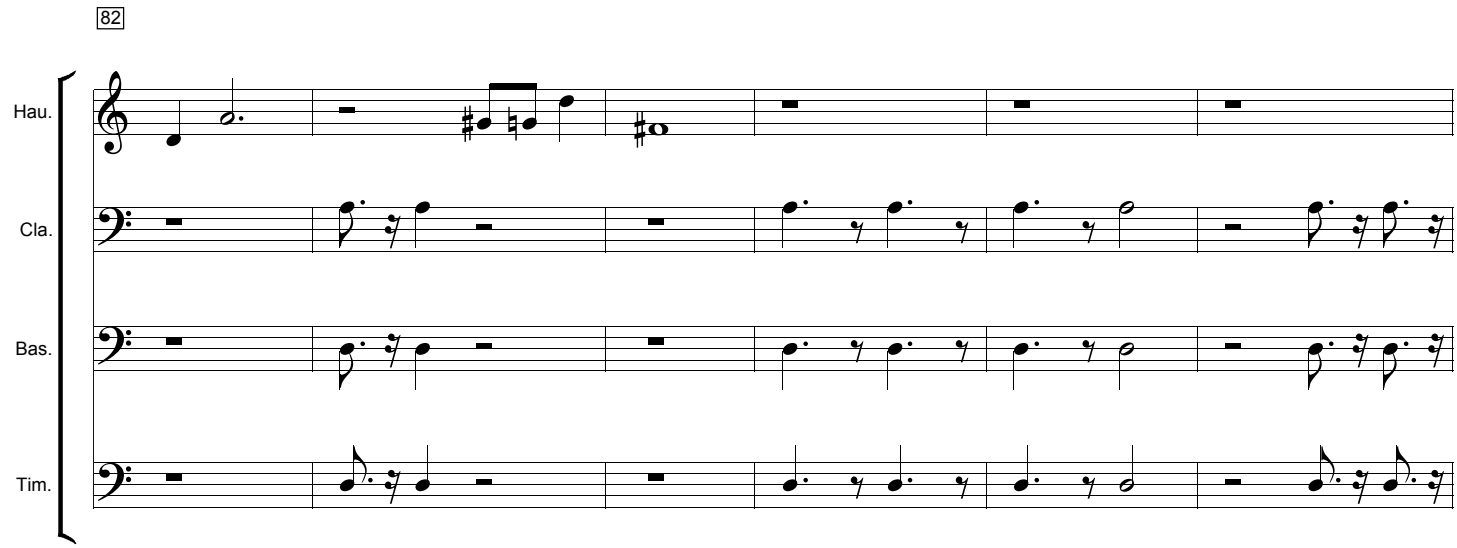
Hau.
3
68
Hau.


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


77
Hau.
Cla.
Bas.
Tim.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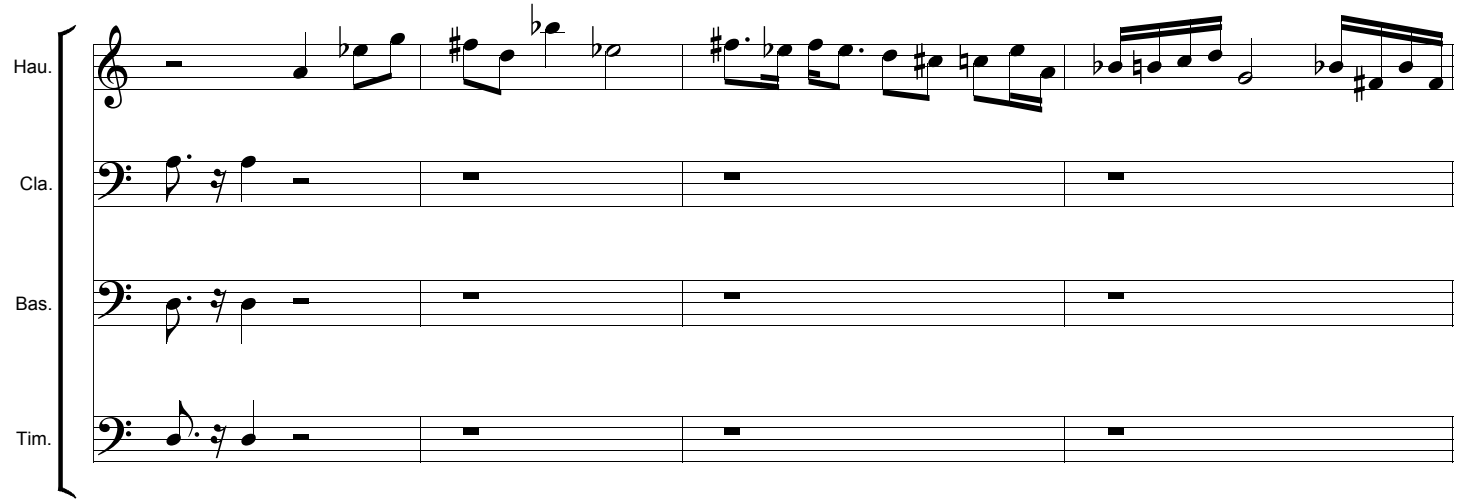
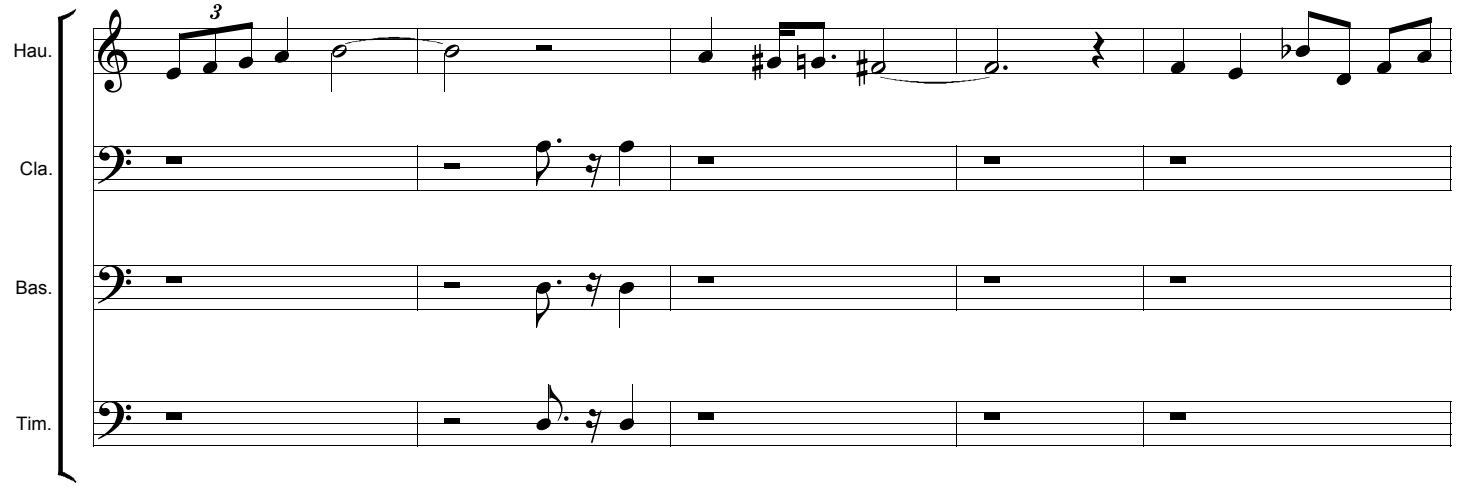
Cla.
Bas.
Tim.

88



92



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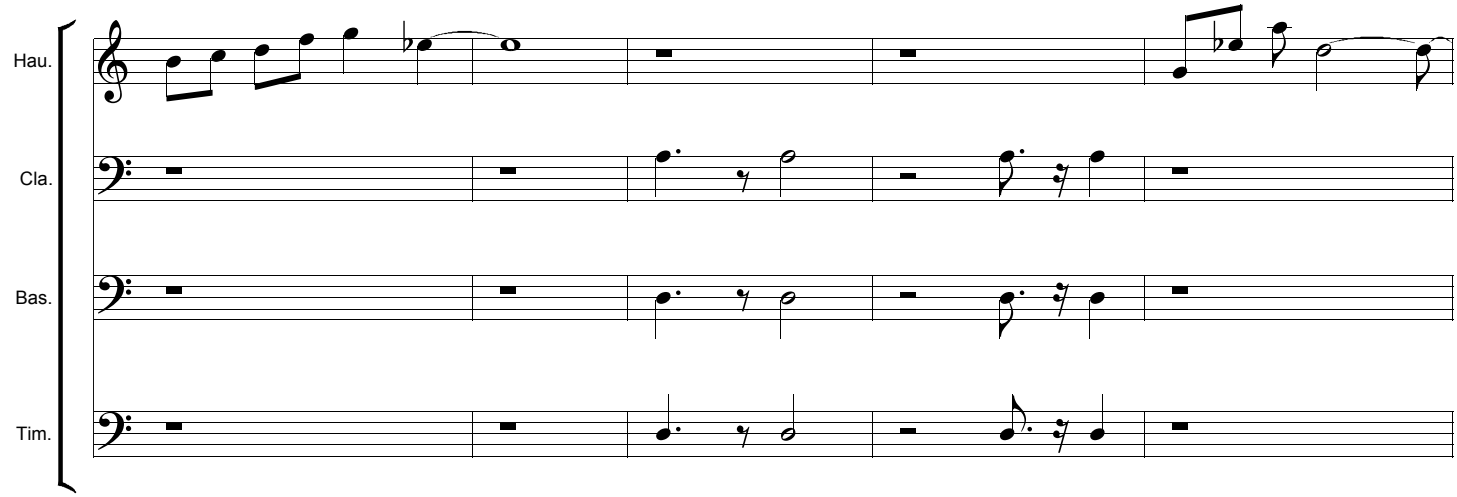
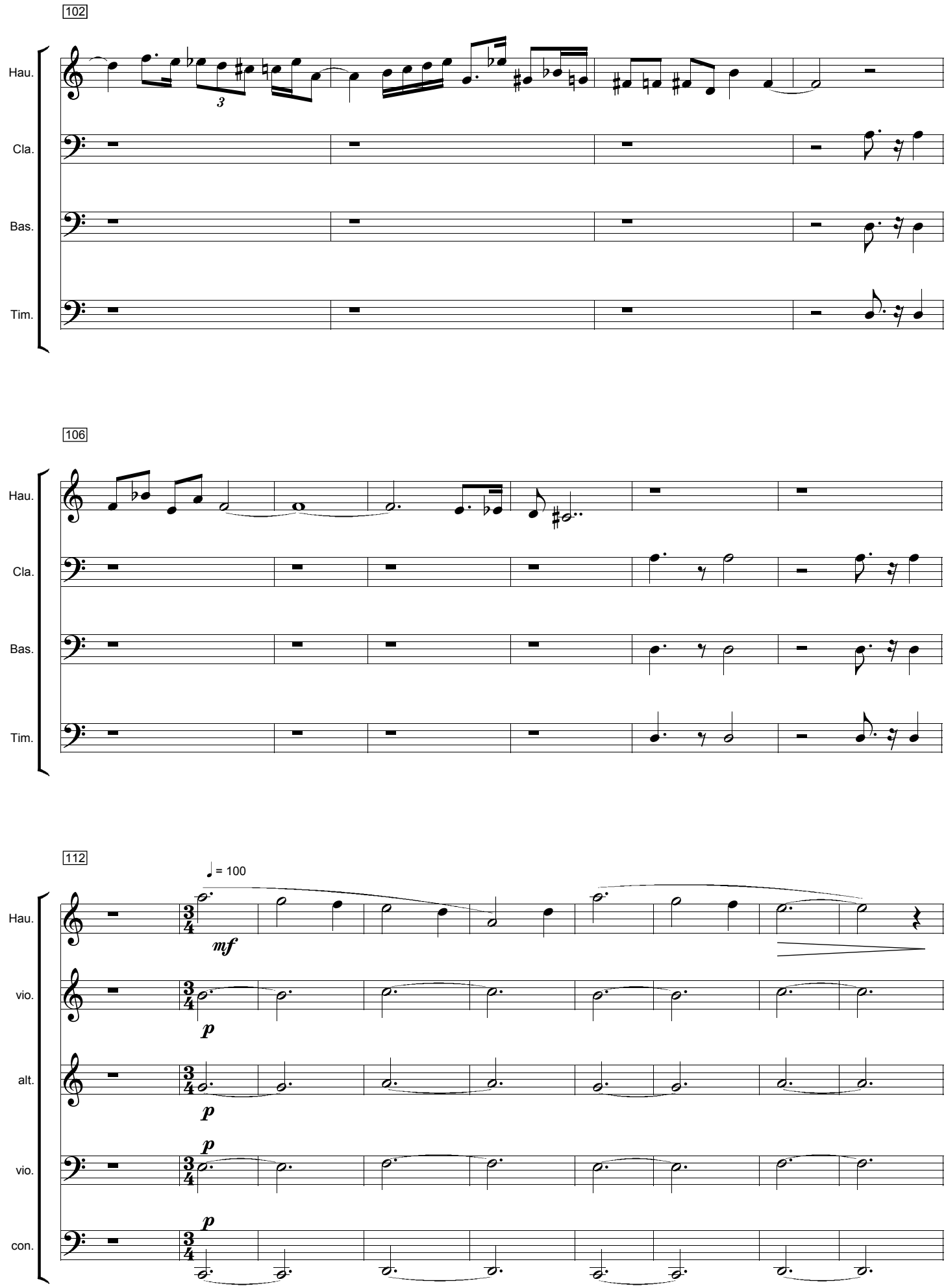
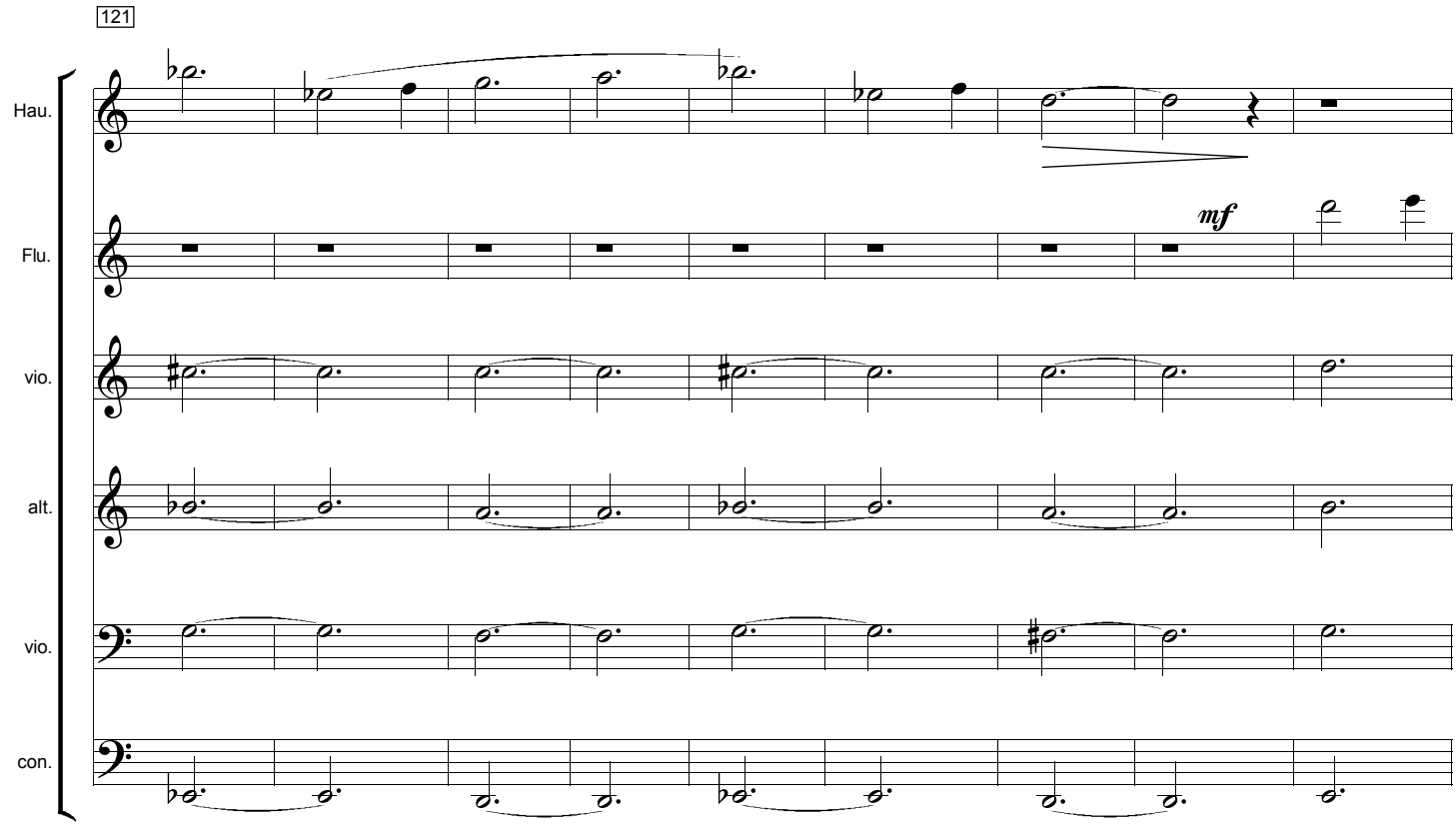
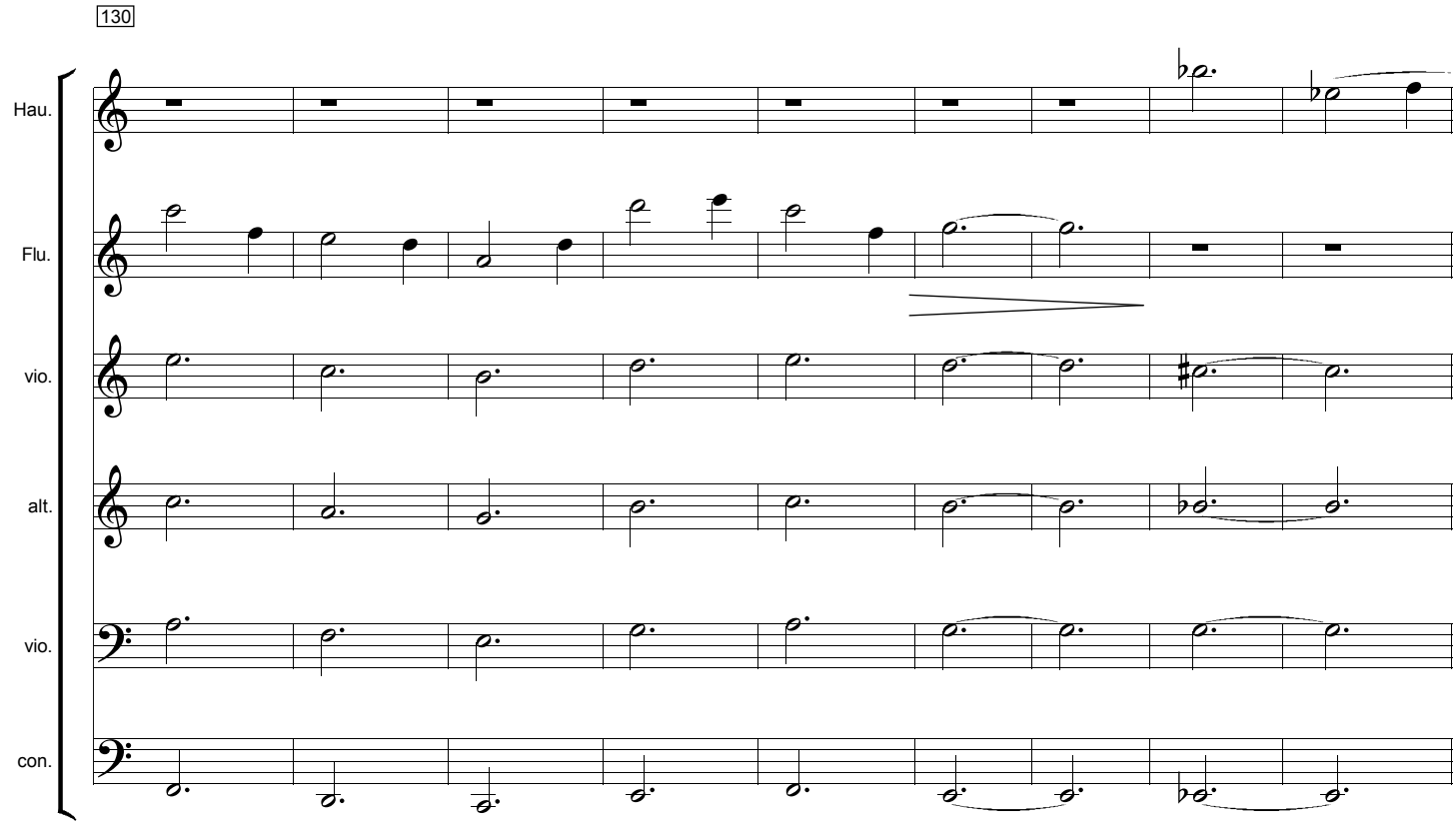
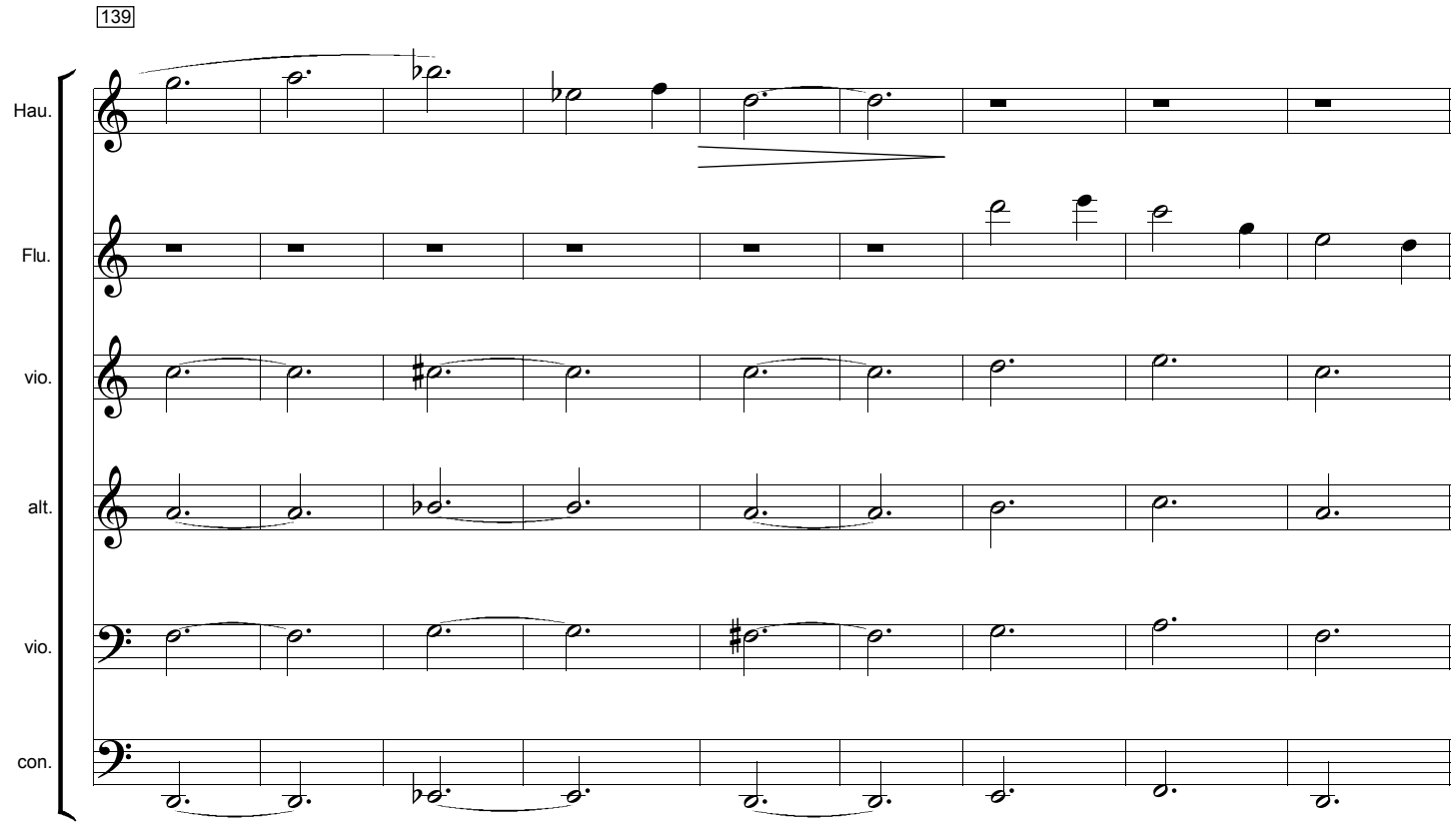
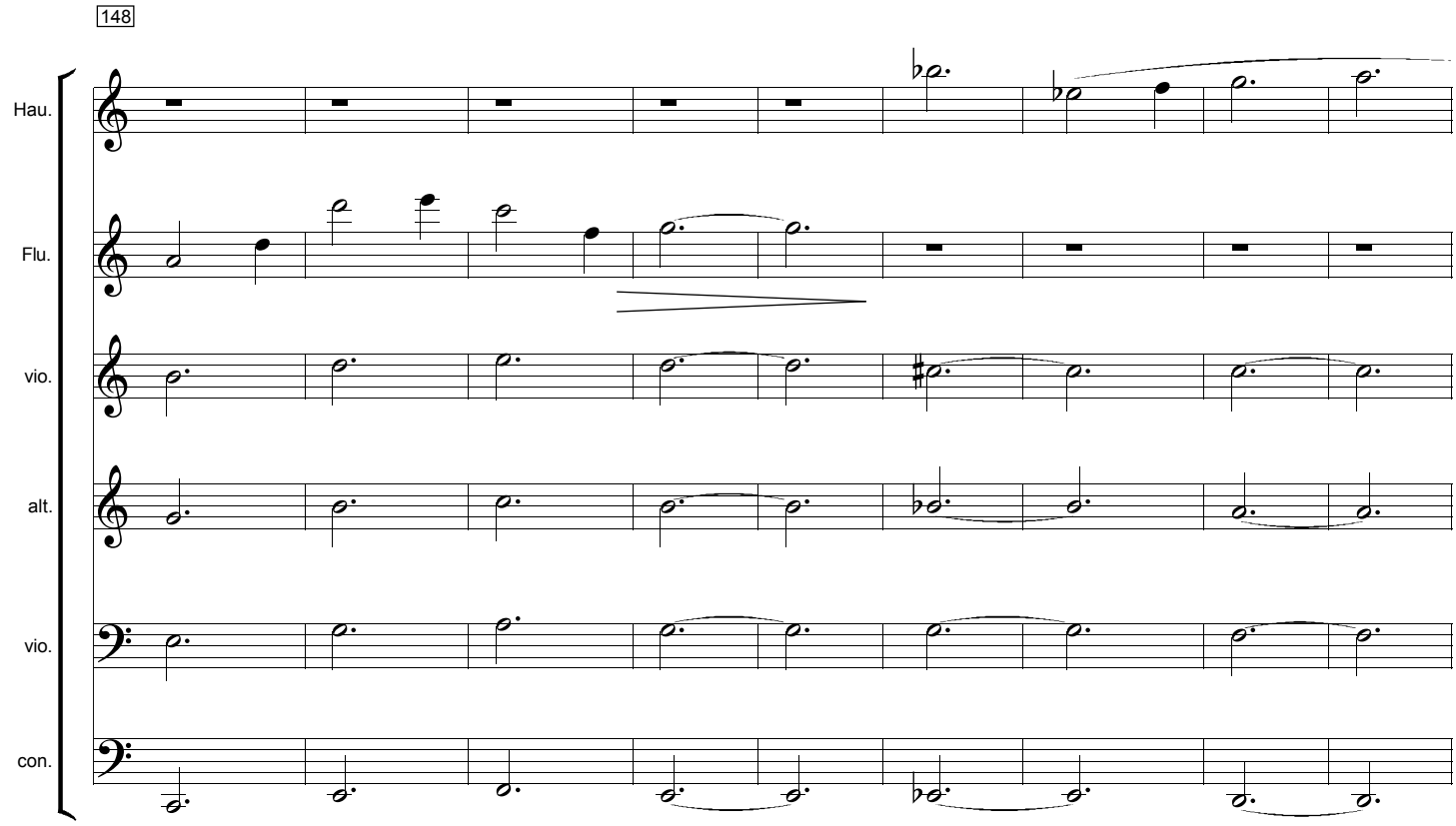


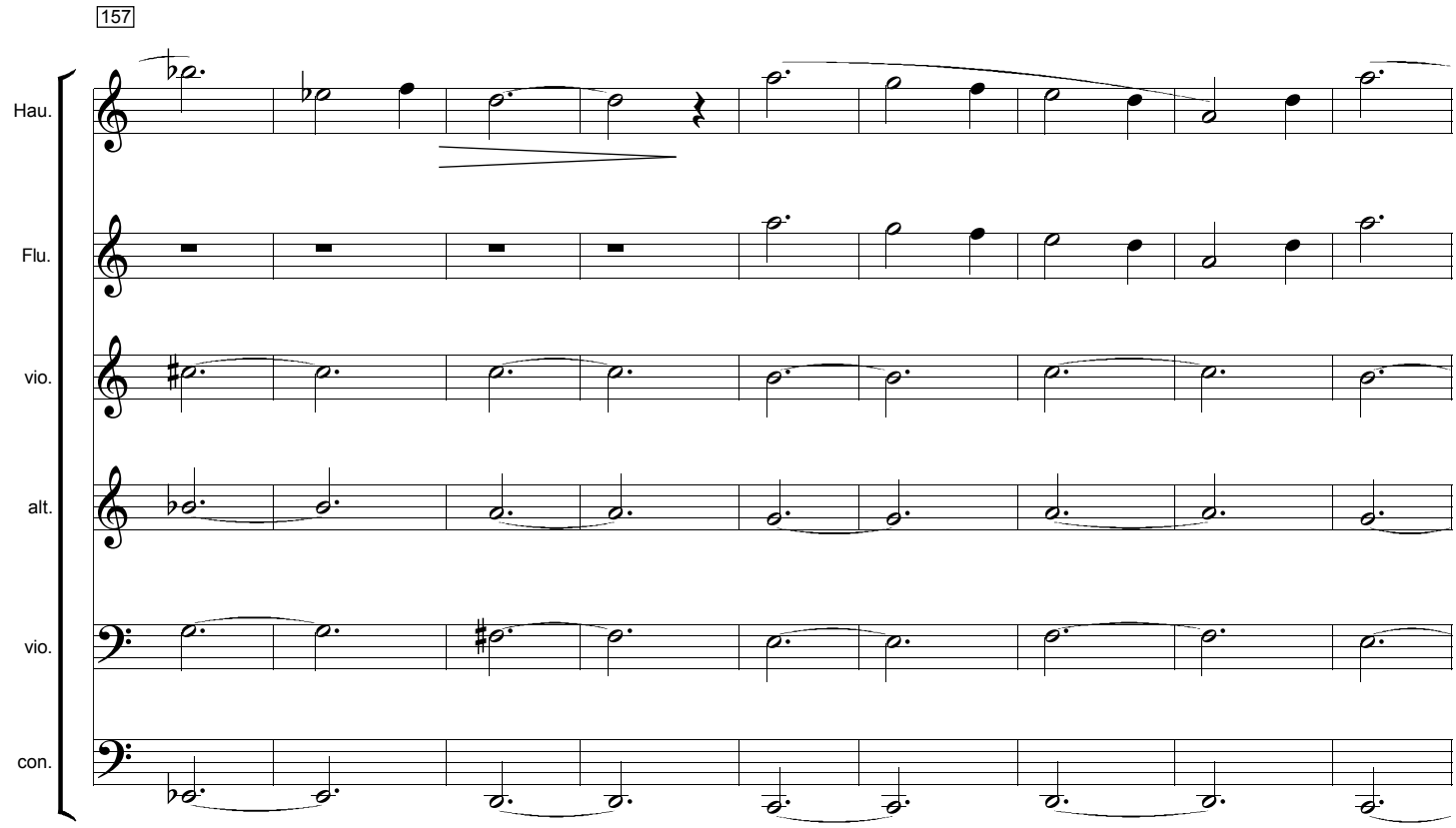

102
Hau.
Cla.
Bas.
Tim.
106
Hau.
Cla.
Bas.
Tim.
112
♩ = 100
Hau.
mf
vio.
p
alt.
p
vio.
p
con.
p

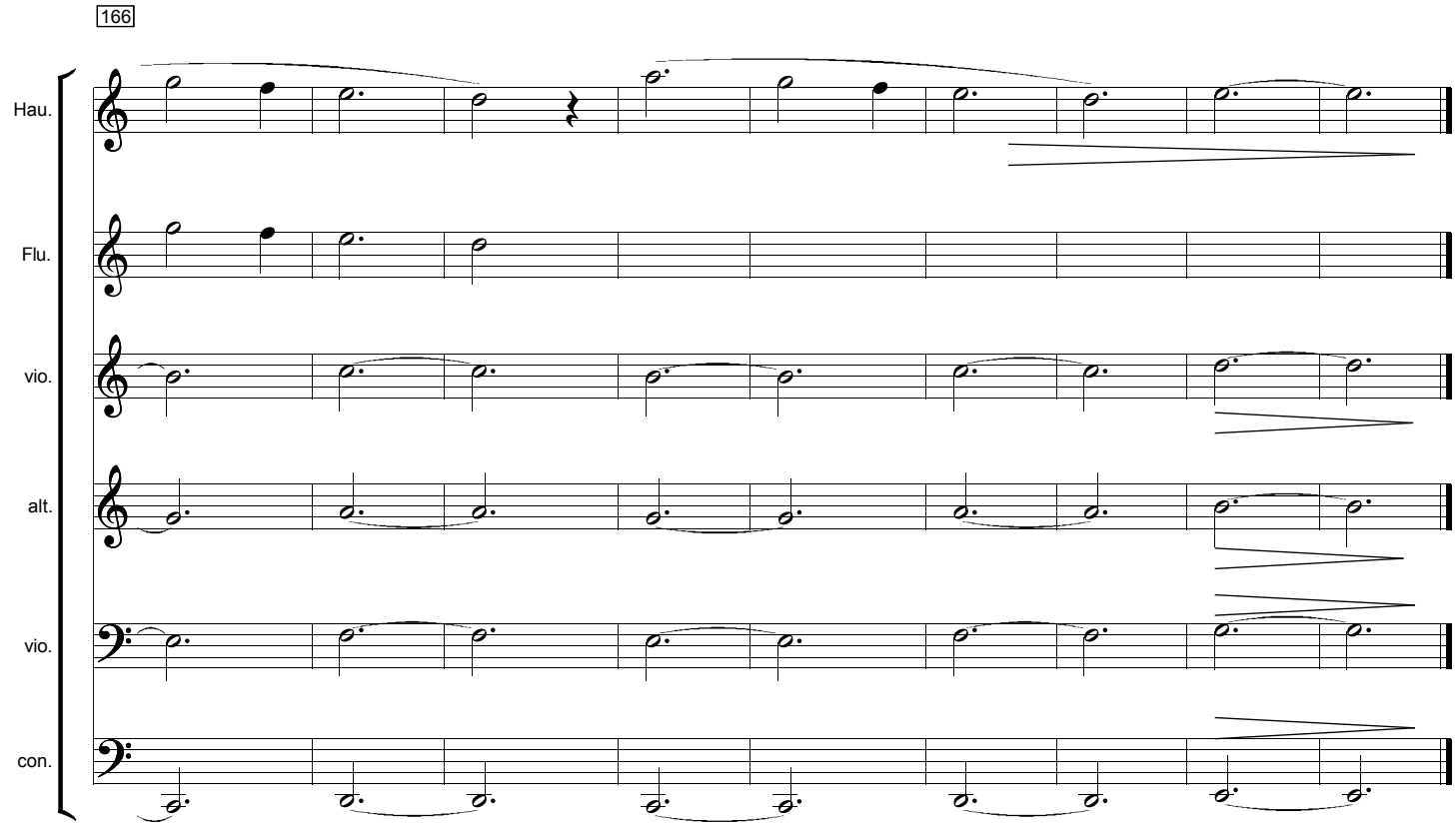

121
Hau.
Flu.
mf
vio.
alt.
vio.
con.


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.

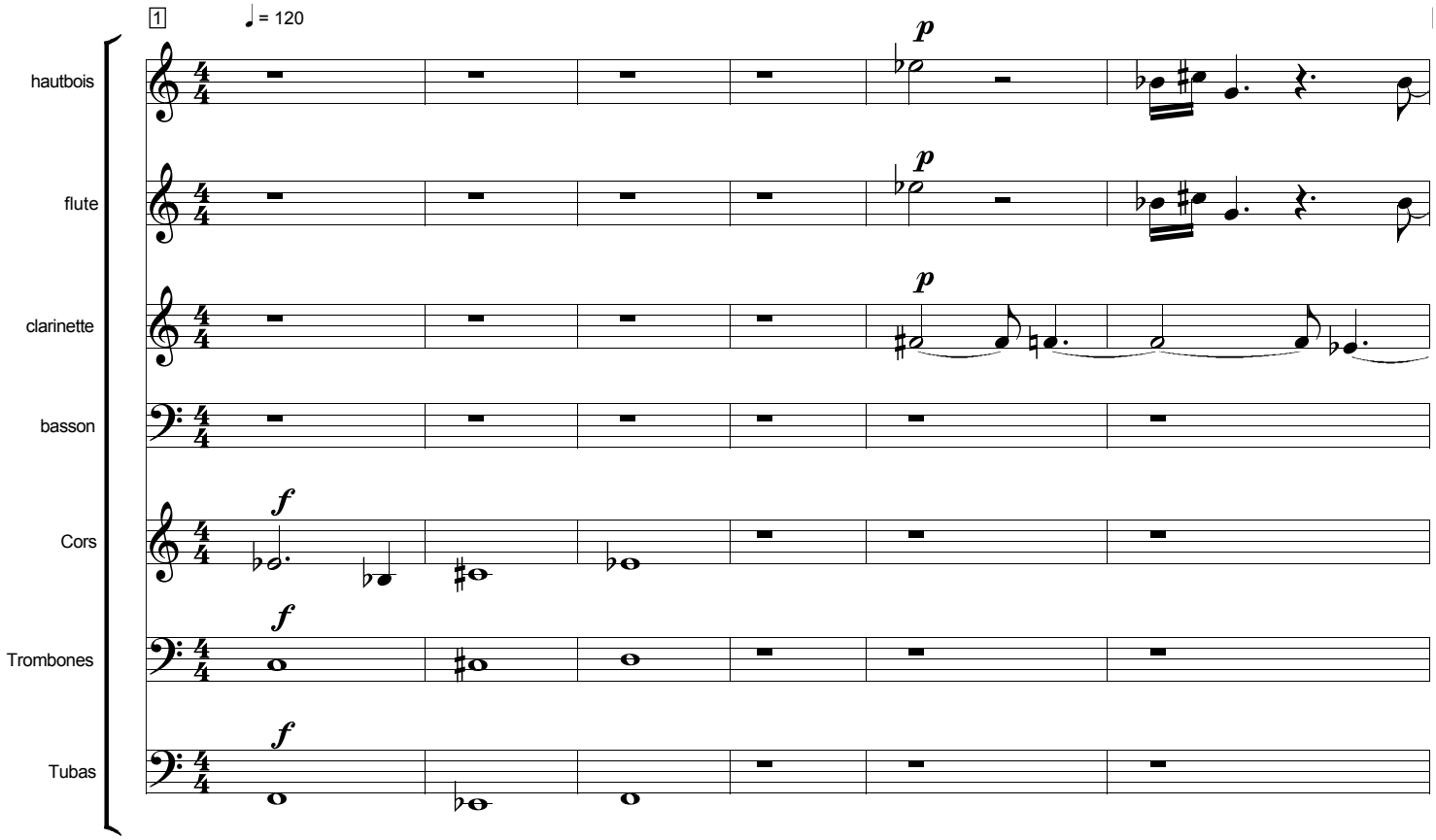
OVNI Cinquième mouvement

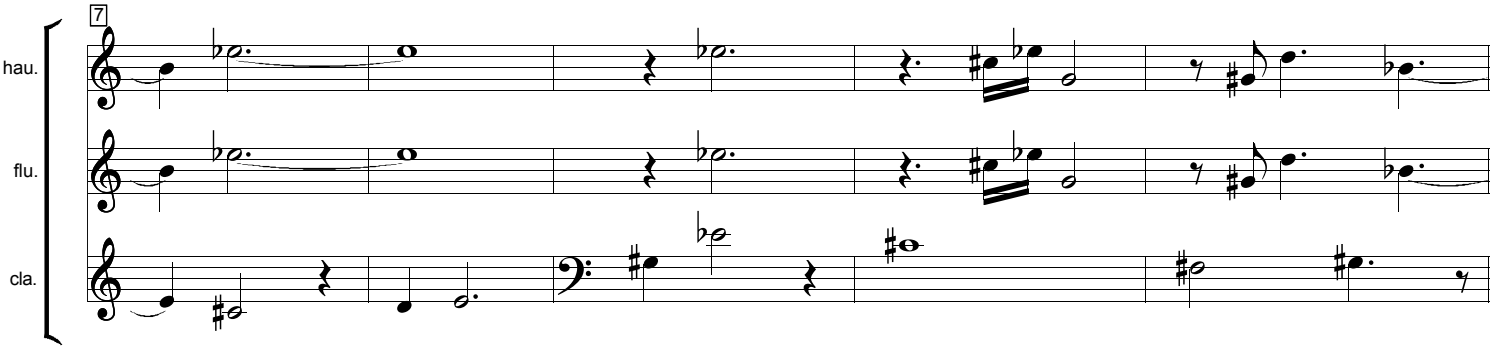
Jean Pierre Prudent

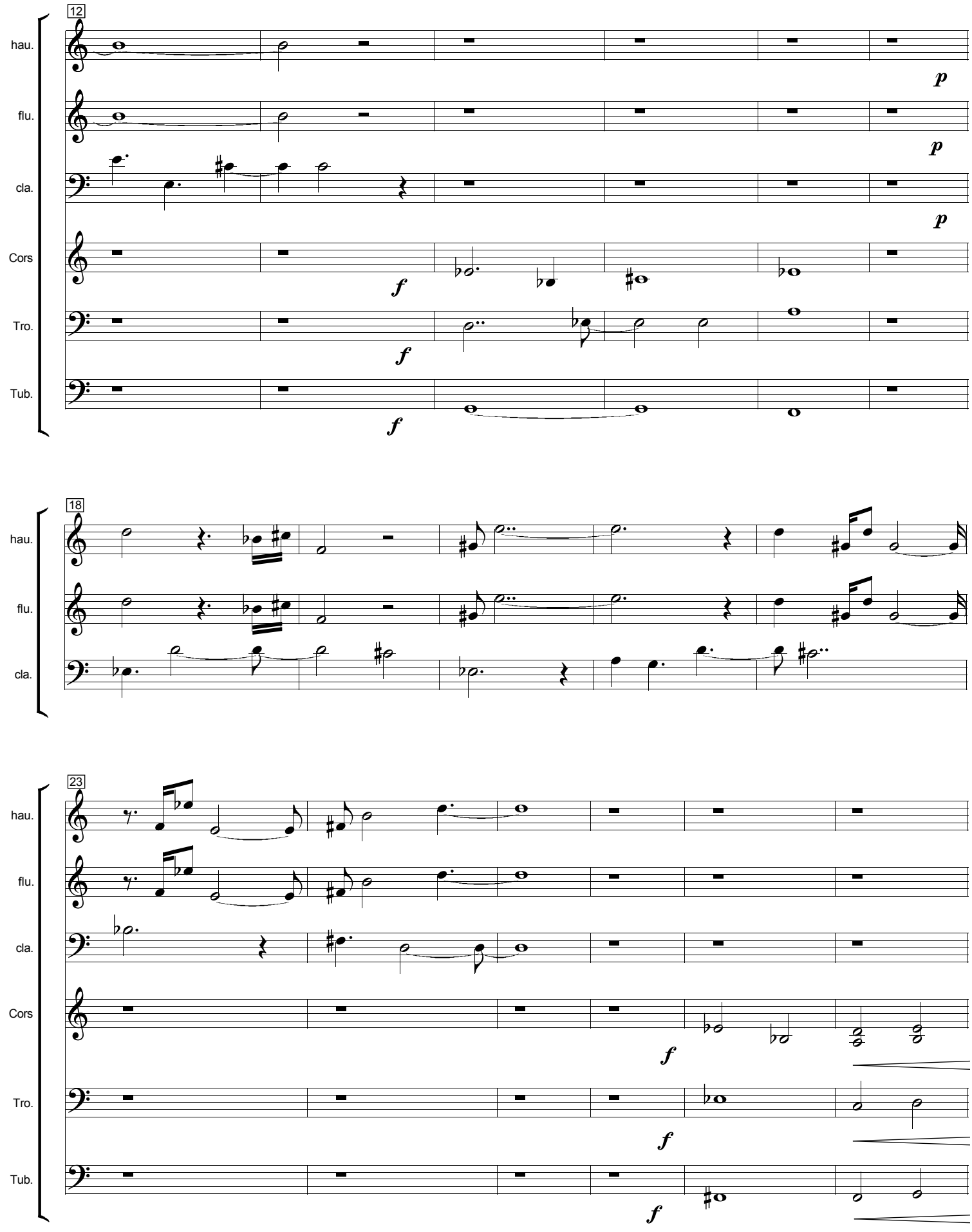
Les visiteurs sont gentils, l'univers s'ouvre à nous, l'avenir nous sourit.
Le ciel, plein d'objets lumineux se remplit ...

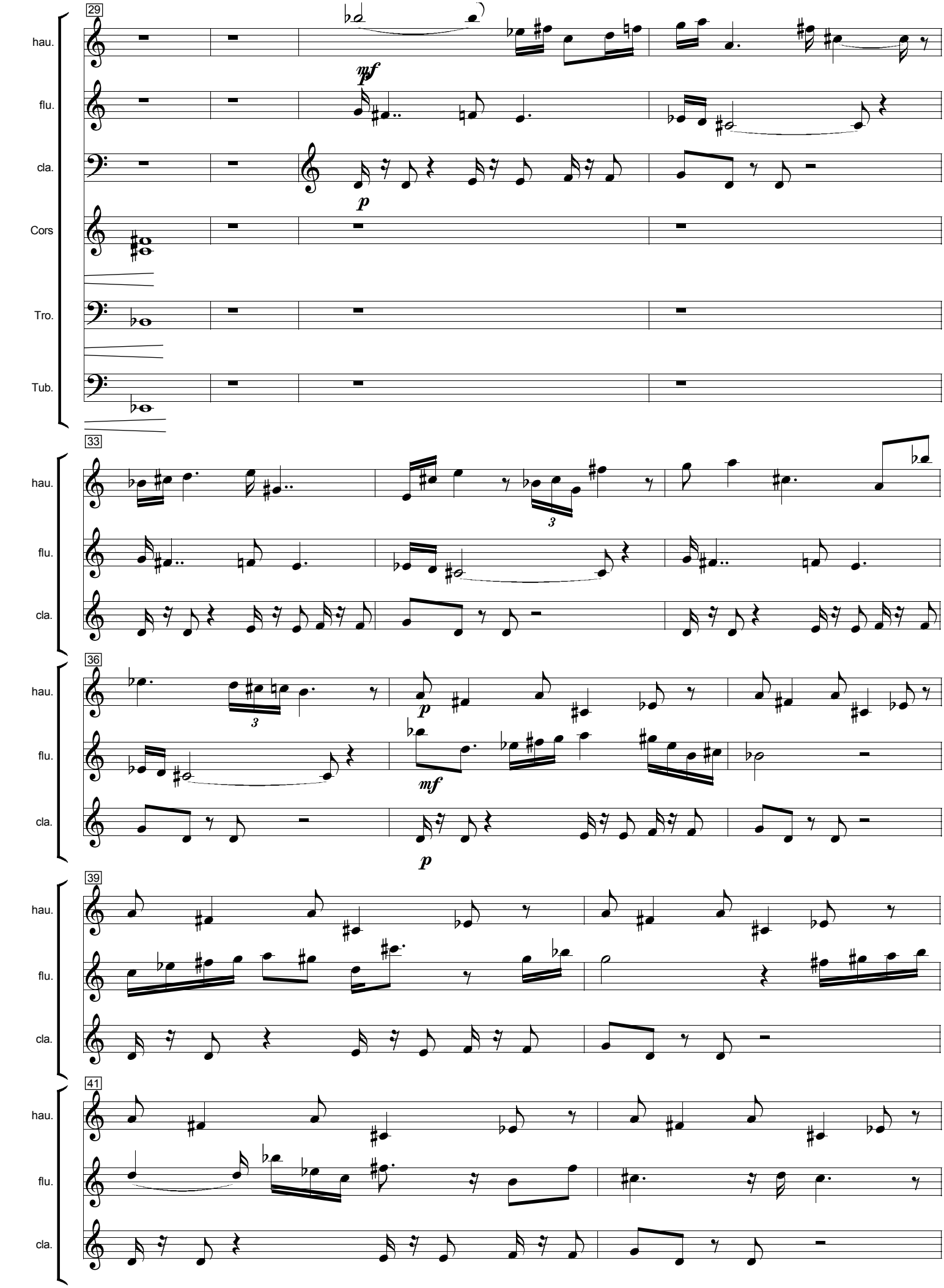
Le bugles peuvent doubler certaines notes des cuivres éventuellement transposées.

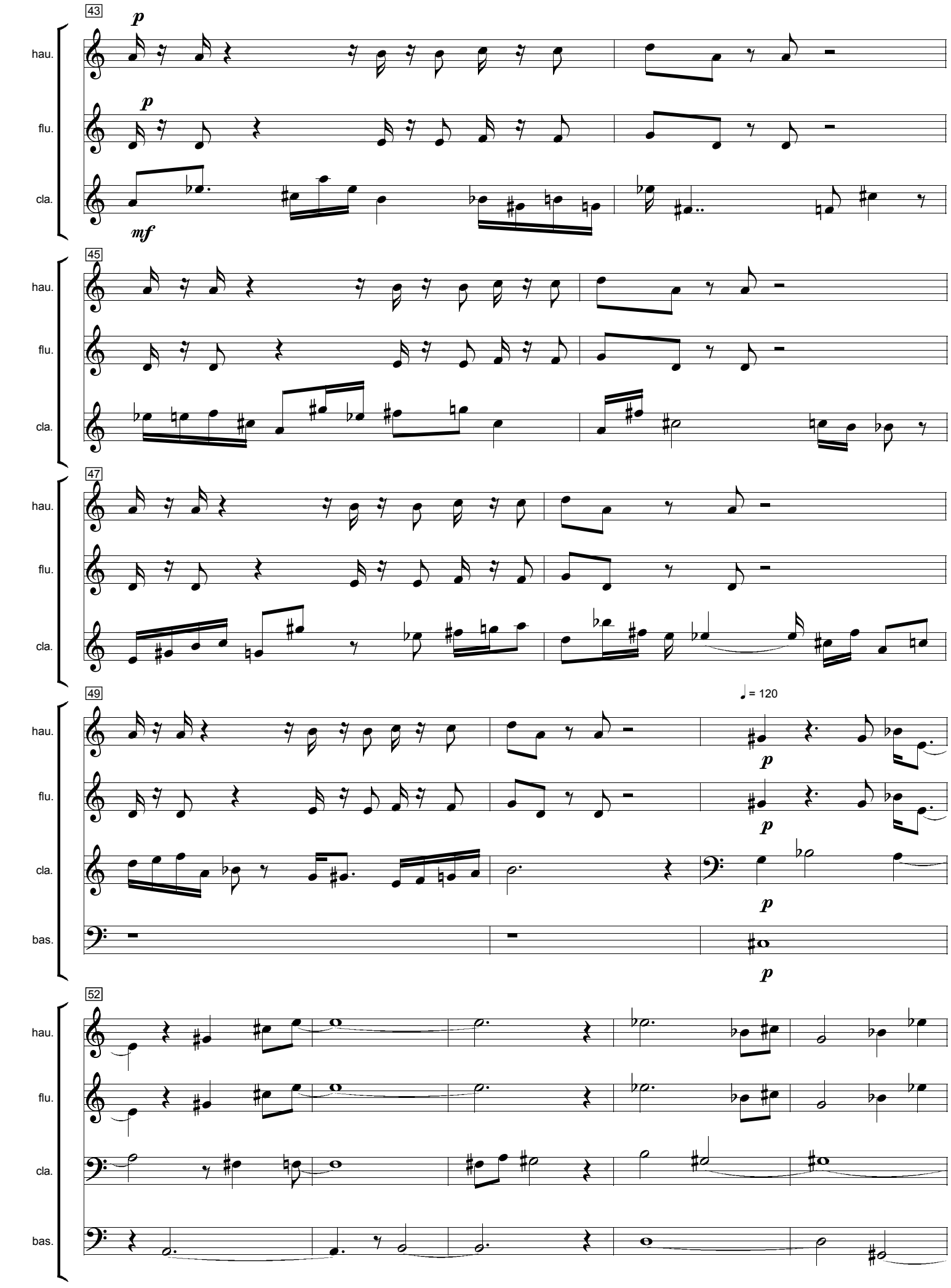
On peut ajouter des sons électroniques au morceau.

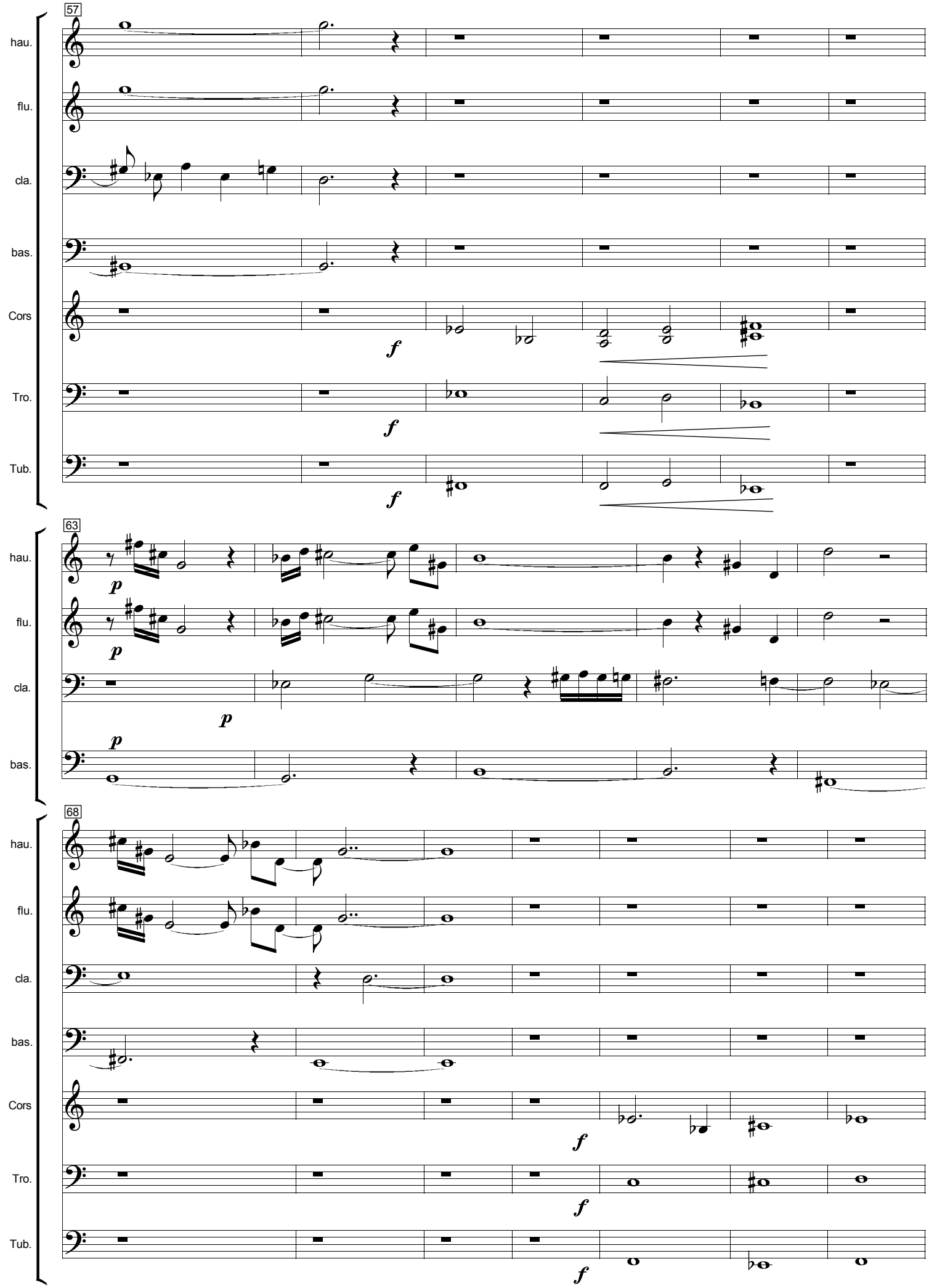


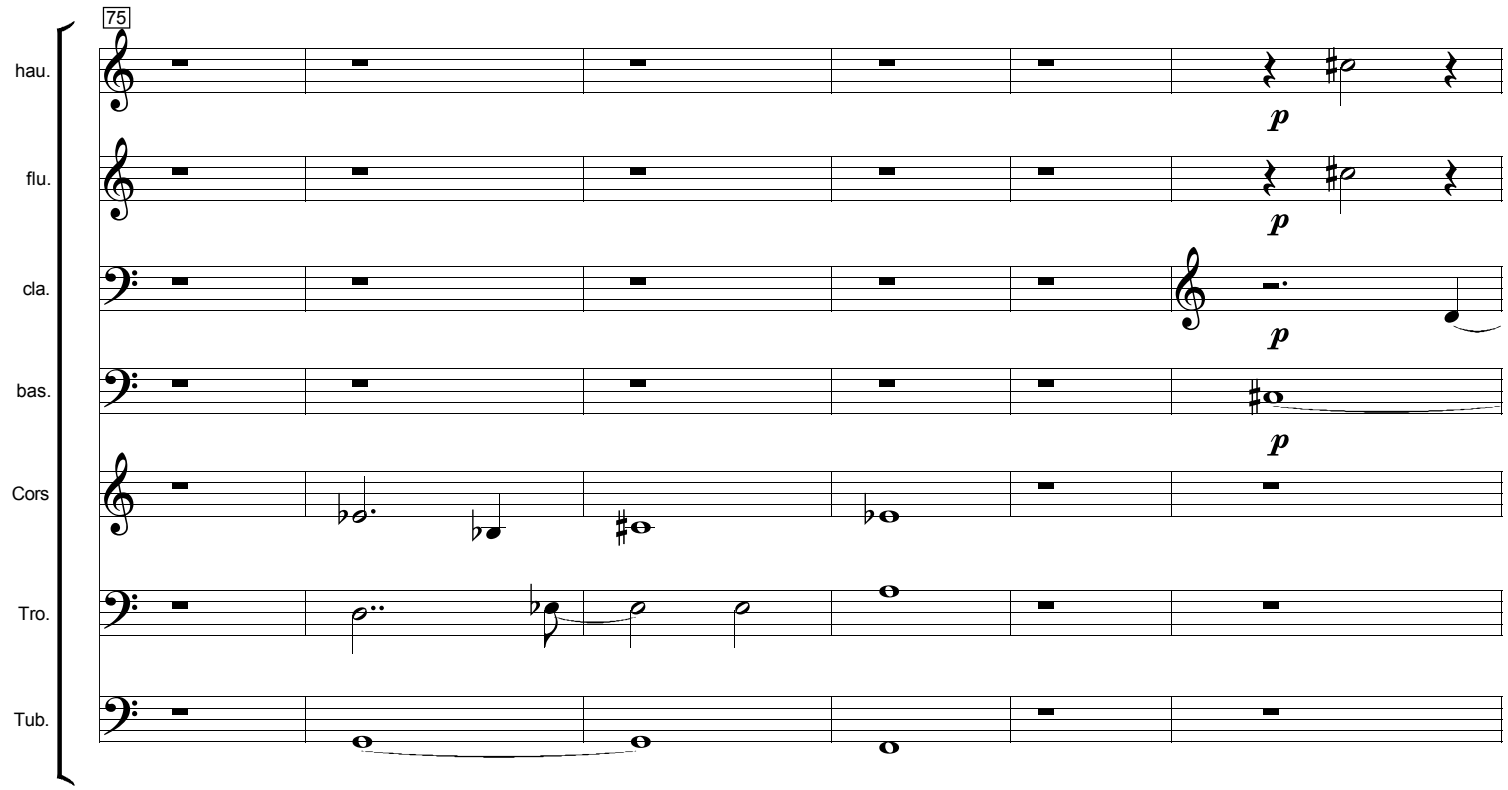


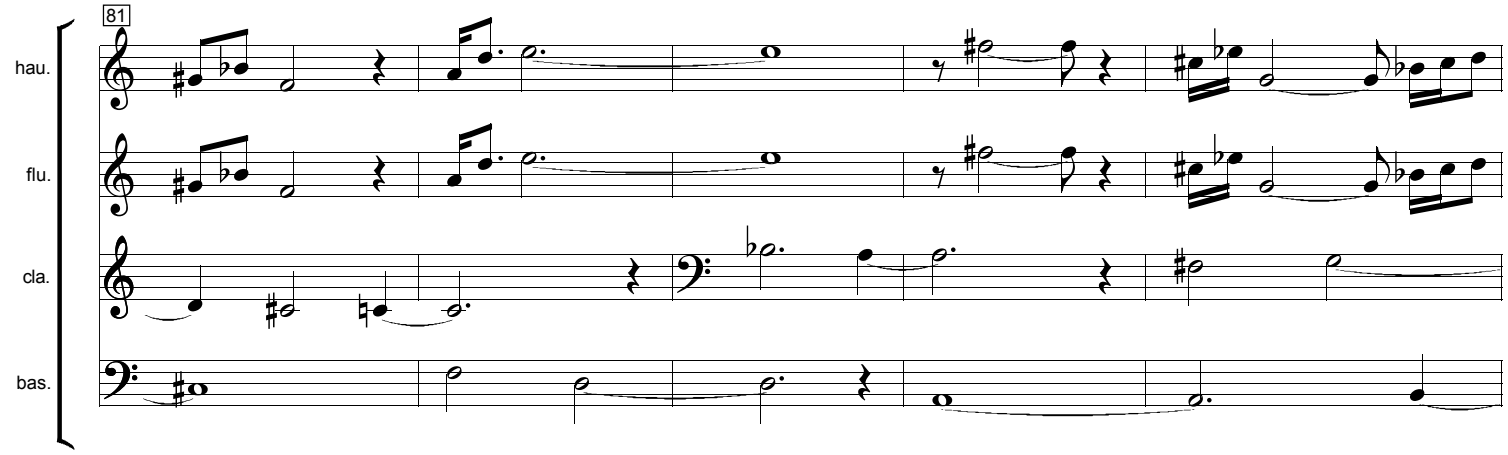

12
hau.
flu.
cla.
Cors
Tro.
Tub.
p
p
p
f
f
f
18
hau.
flu.
cla.
23
hau.
flu.
cla.
Cors
Tro.
Tub.
f
f
f


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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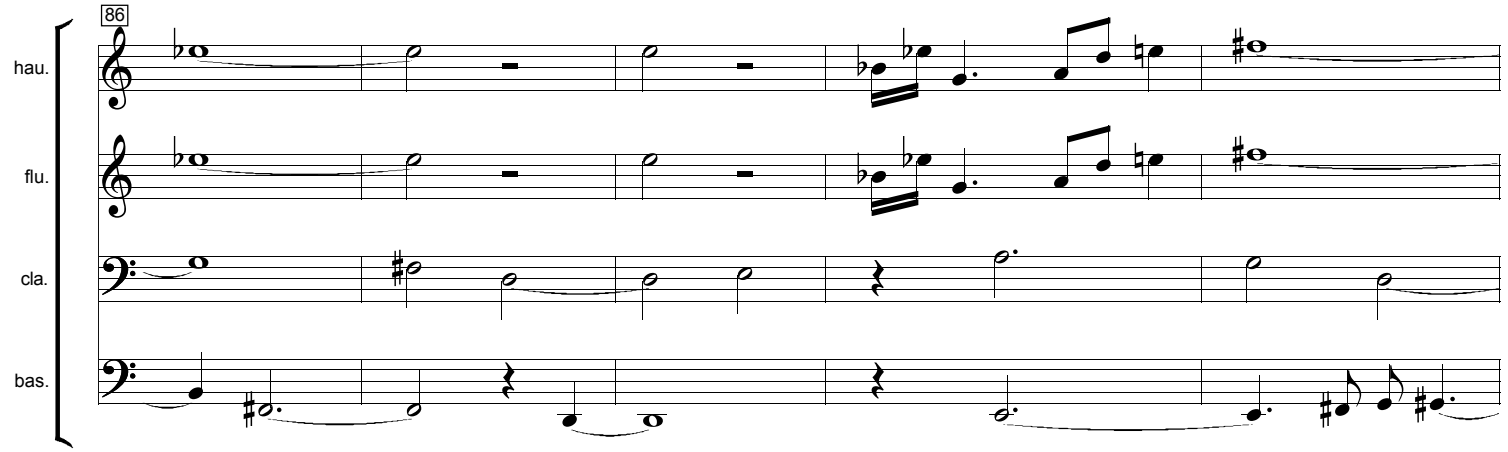
hau.
flu.
cla.
bas.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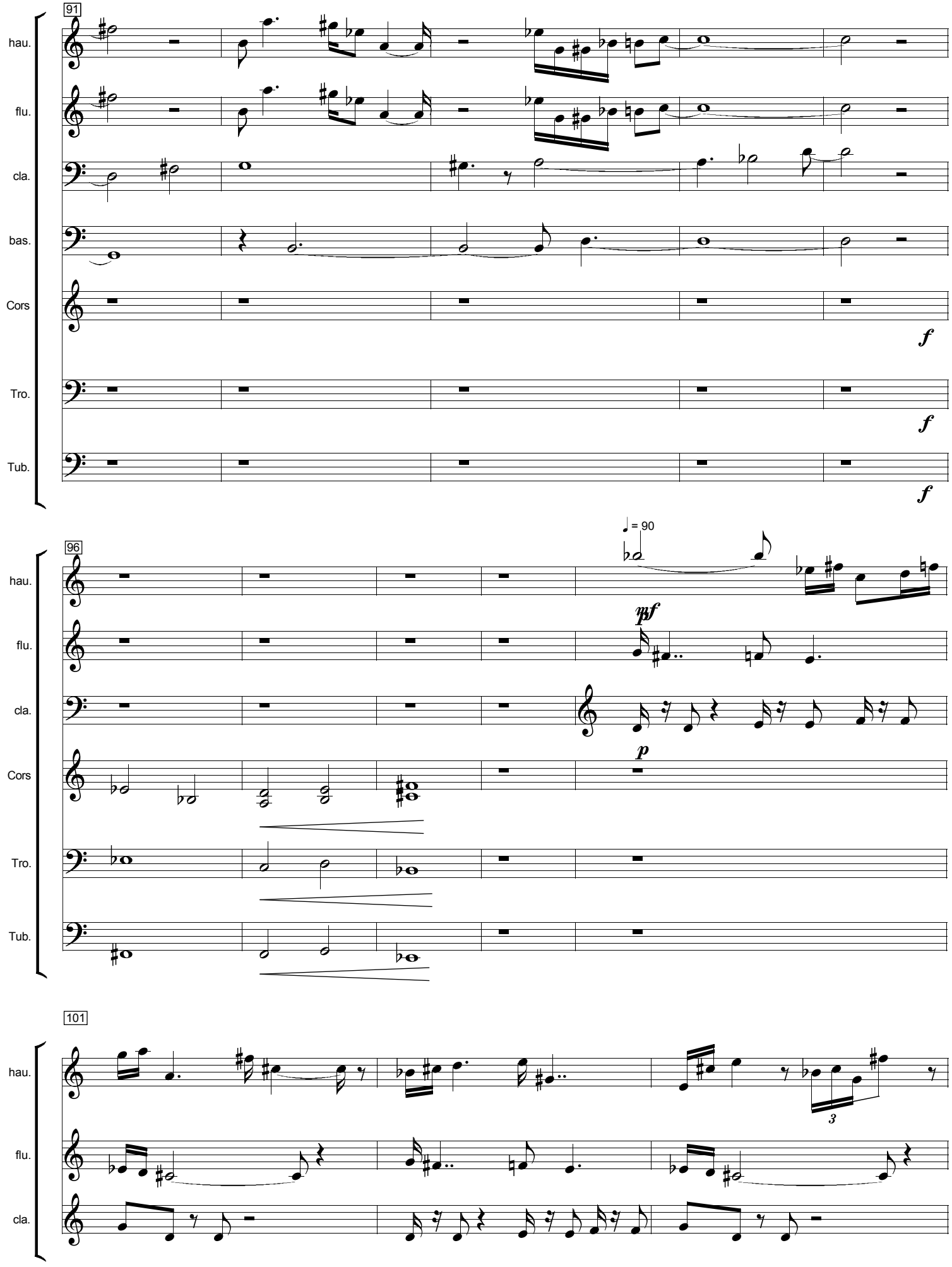
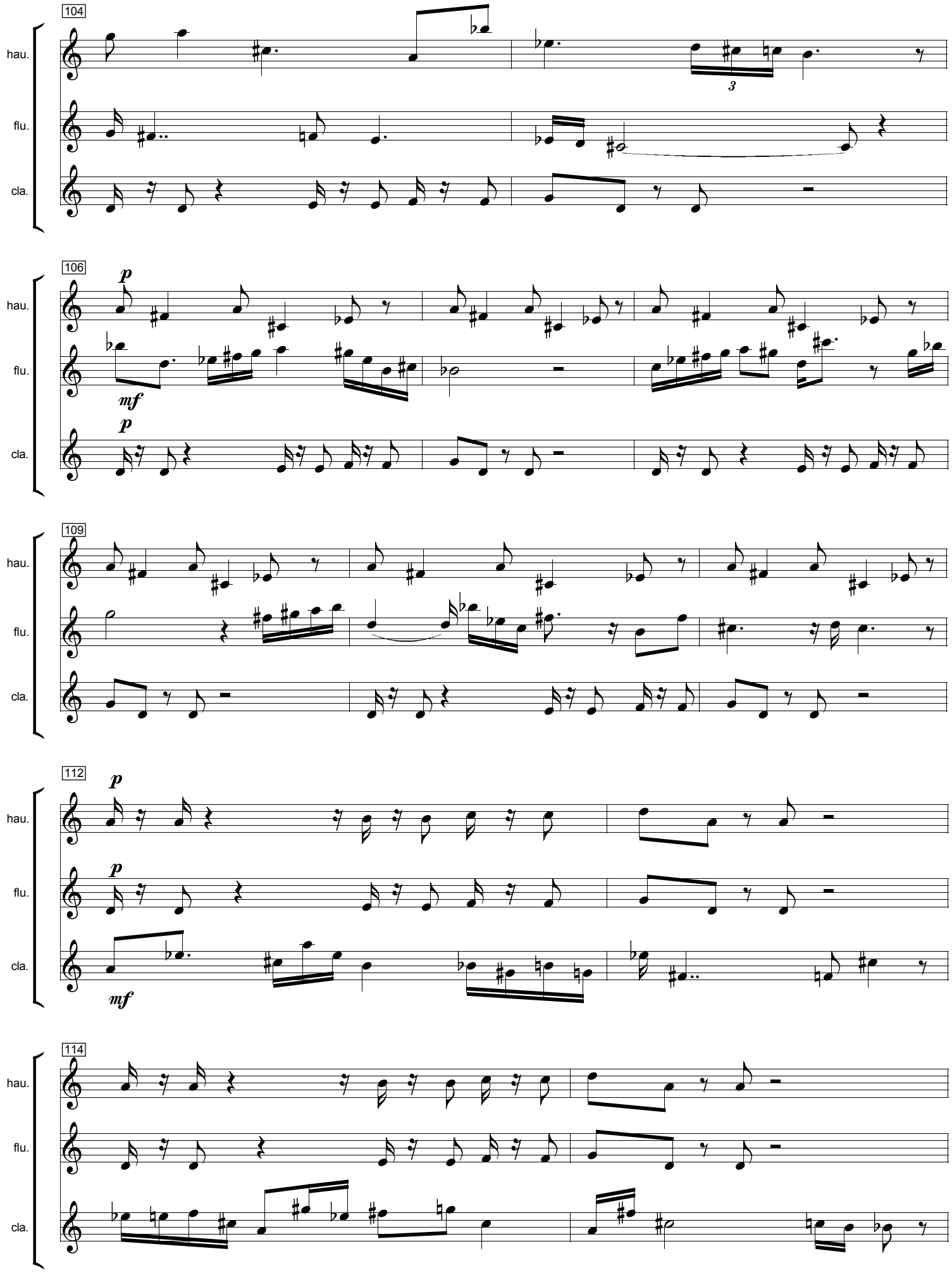
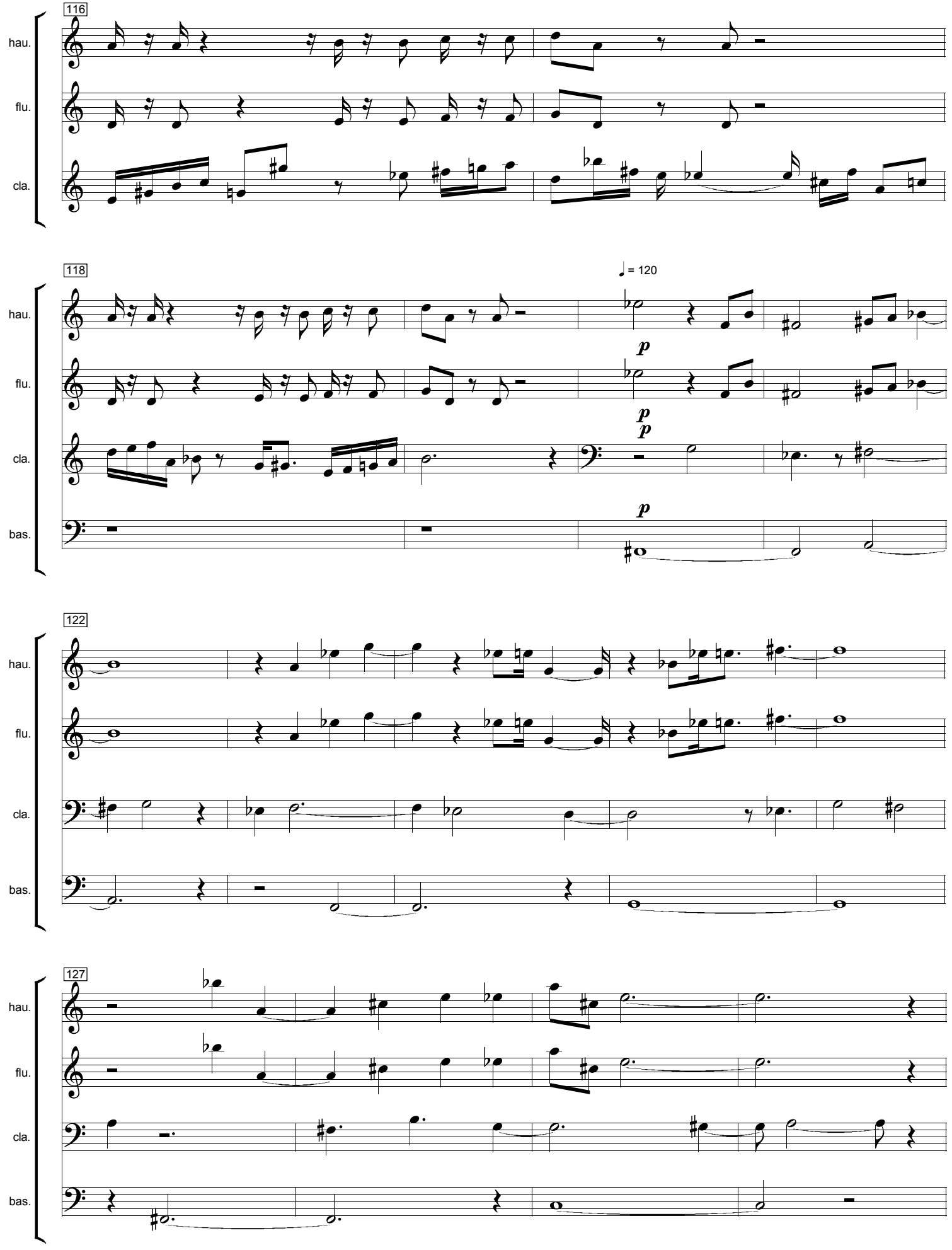
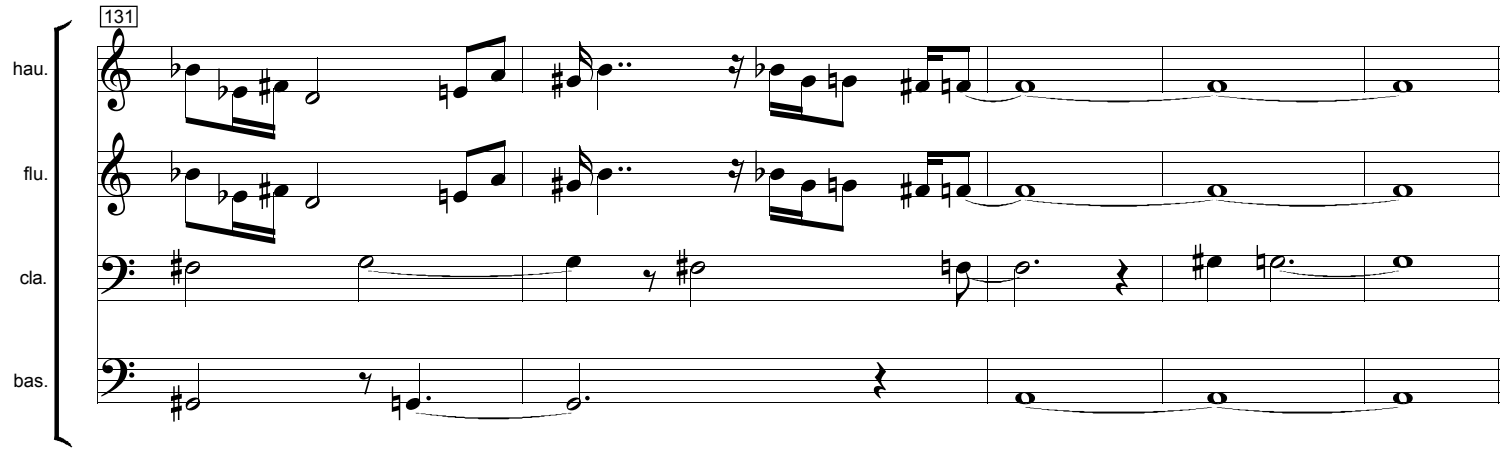
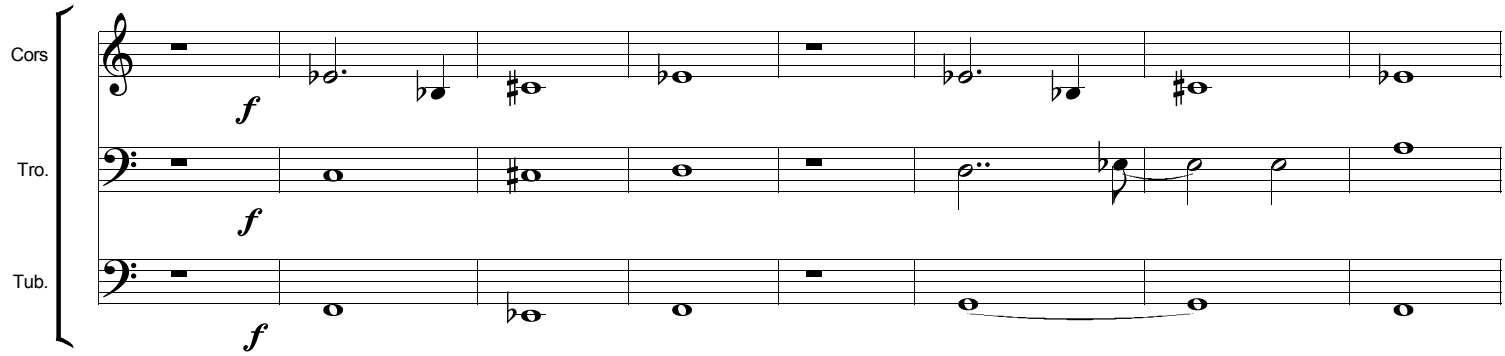
hau.
flu.
cla.
bas.

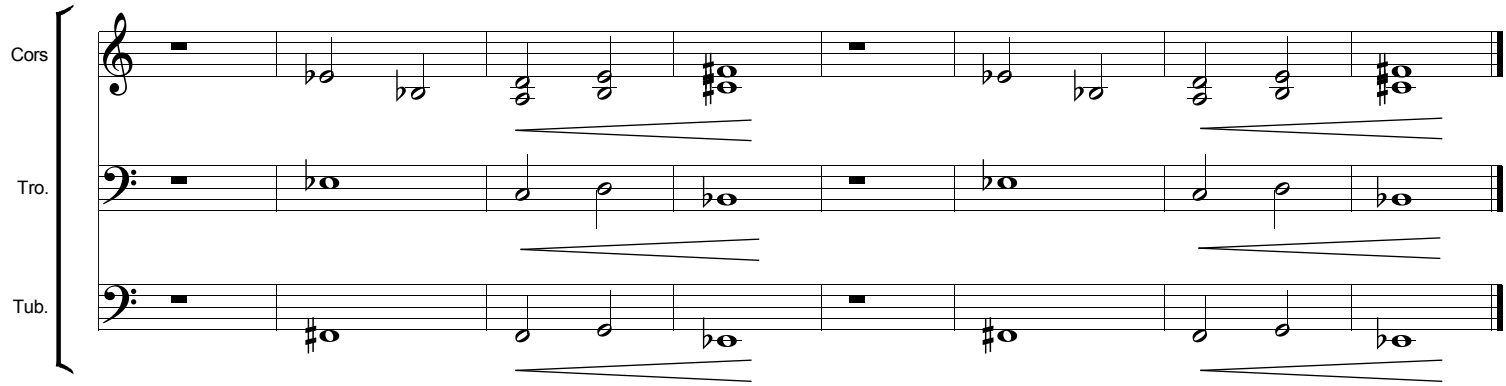

91
hau.
flu.
cla.
bas.
Cors
Tro.
Tub.
f
f
f
96
♩ = 90
hau.
flu.
cla.
Cors
Tro.
Tub.
mf
p
101
hau.
flu.
cla.
3


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

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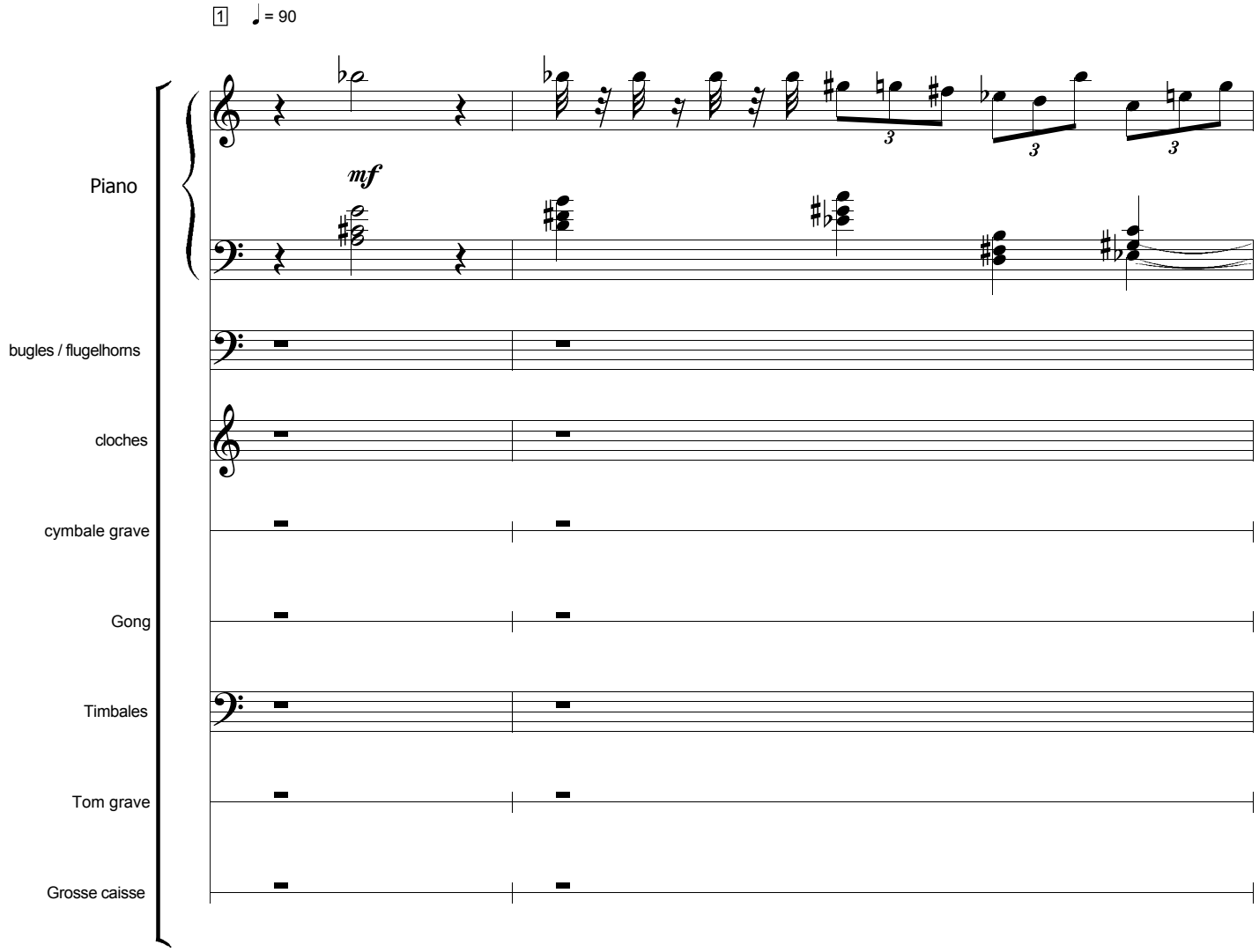
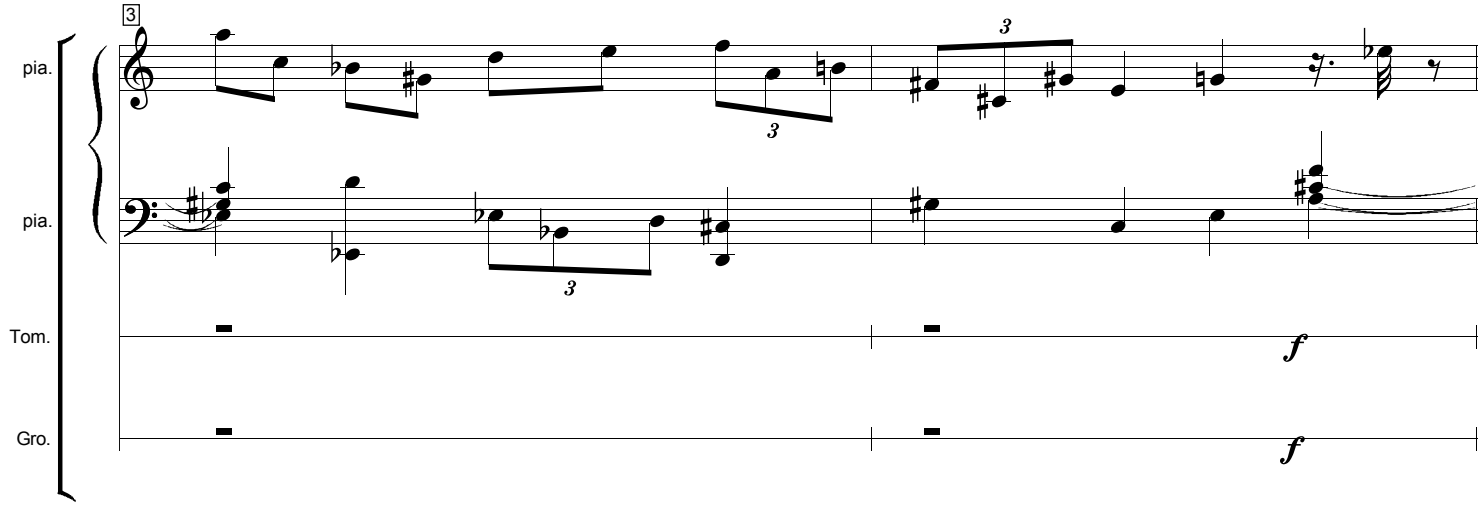
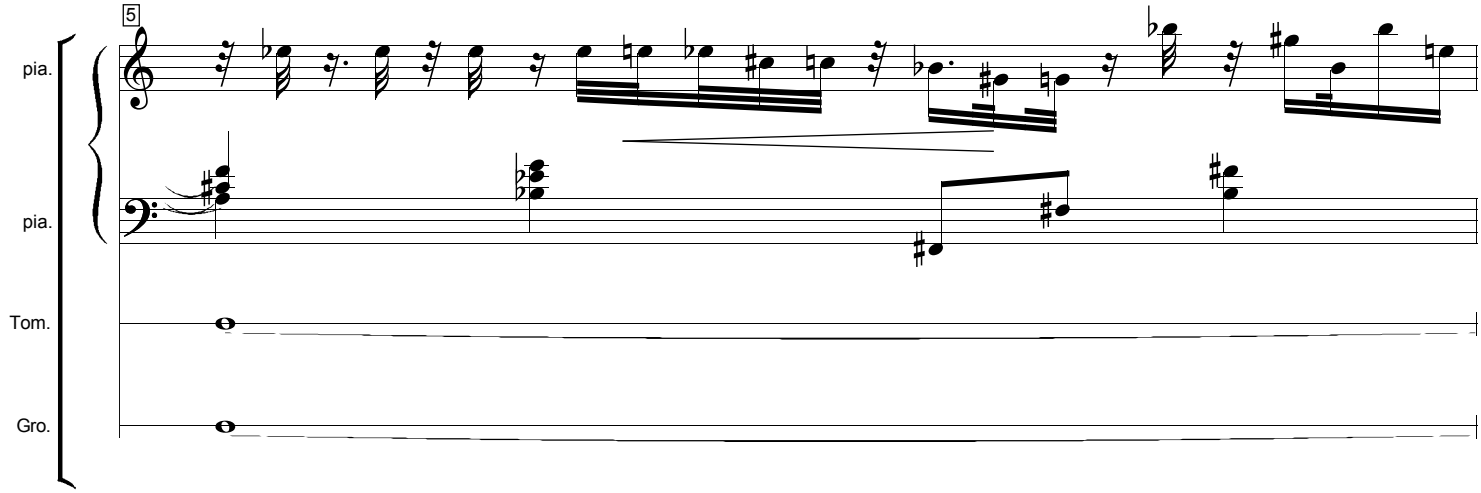
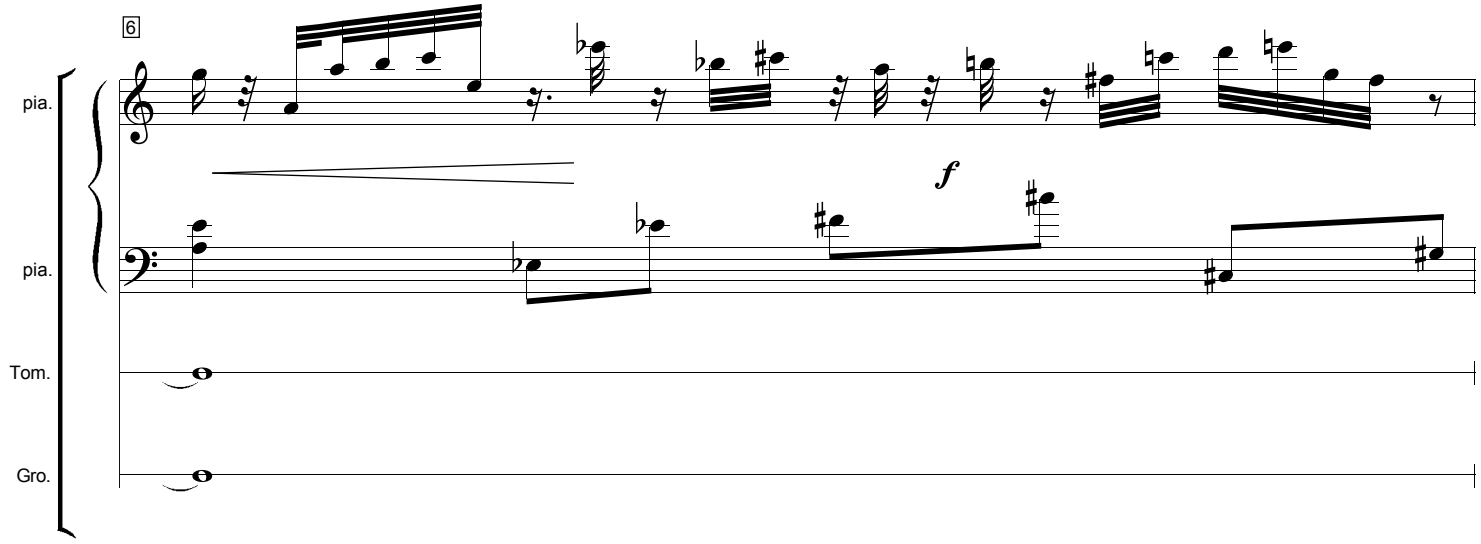
Nous sommes bien trop peu évolués. Nous leur sommes des fourmis, ils ne nous voient même pas.
Impossible de se comprendre,un gouffre de temps nous sépare. Peu d'expériences communes
et les mots ne fonctionnent pas.Fin de l'histoire. Il ne nous reste que le lapin de pâques à déguster ...

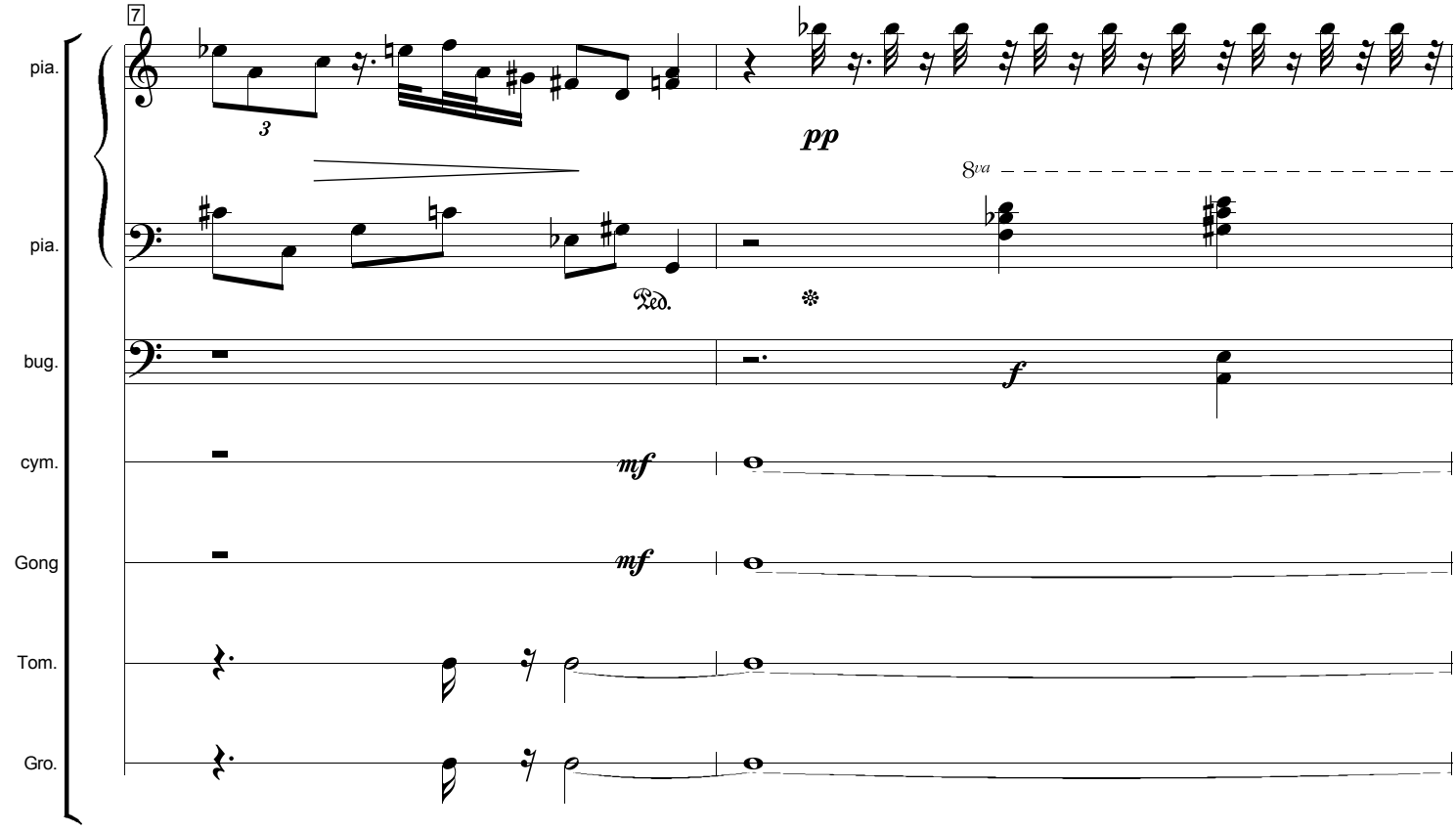
On peut ajouter des bruitages electroniques et/ou sons naturels.
Les durées longues aux percussions indiquent un "degré de résonance".
pour les bugles (flugelhorns) : géométrie variable.
Faute de bugles employer l'association Tubas/Trombones/cors comme dans les autres pièces.
Ce morceau est en fait une 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.

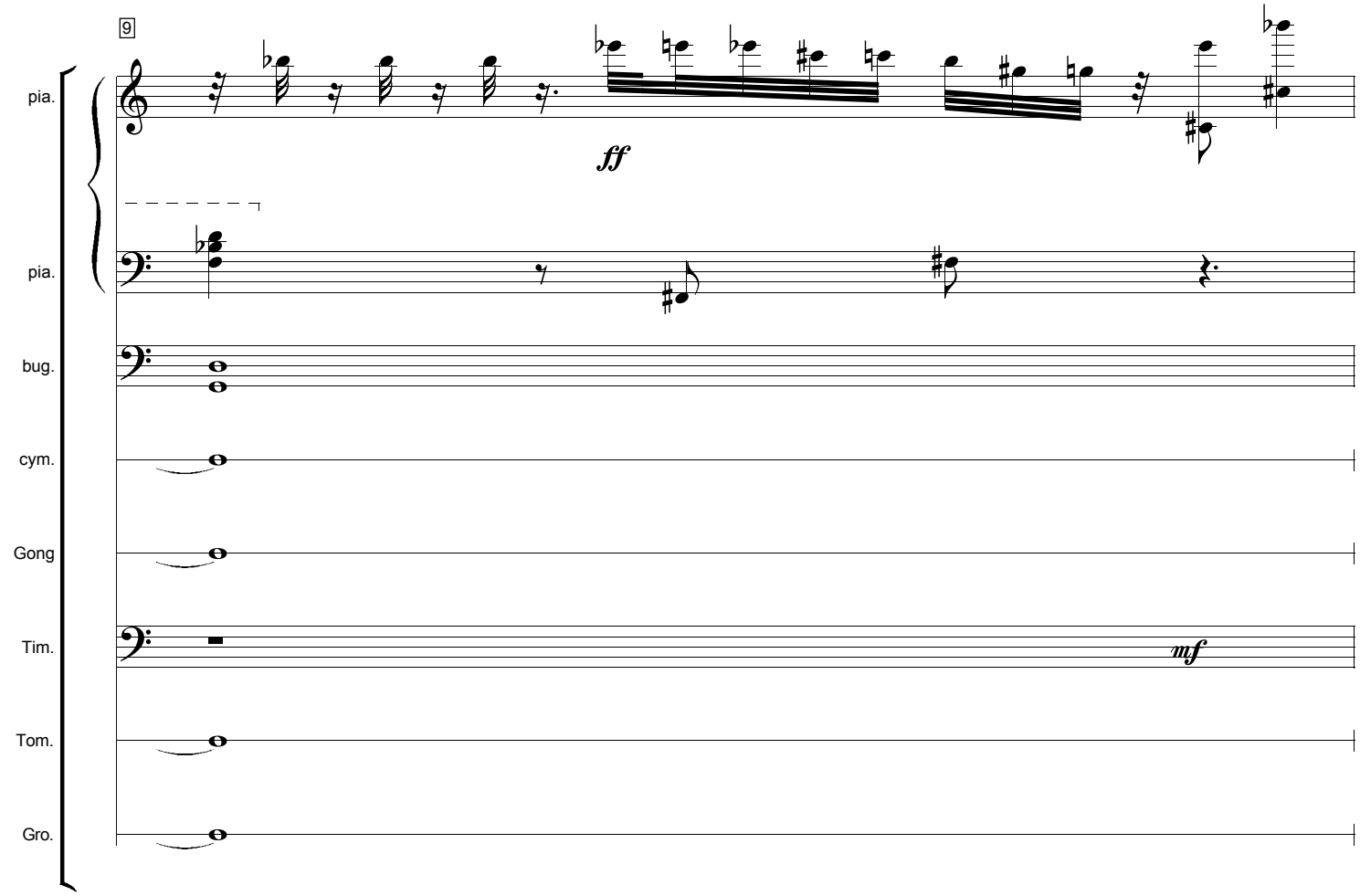


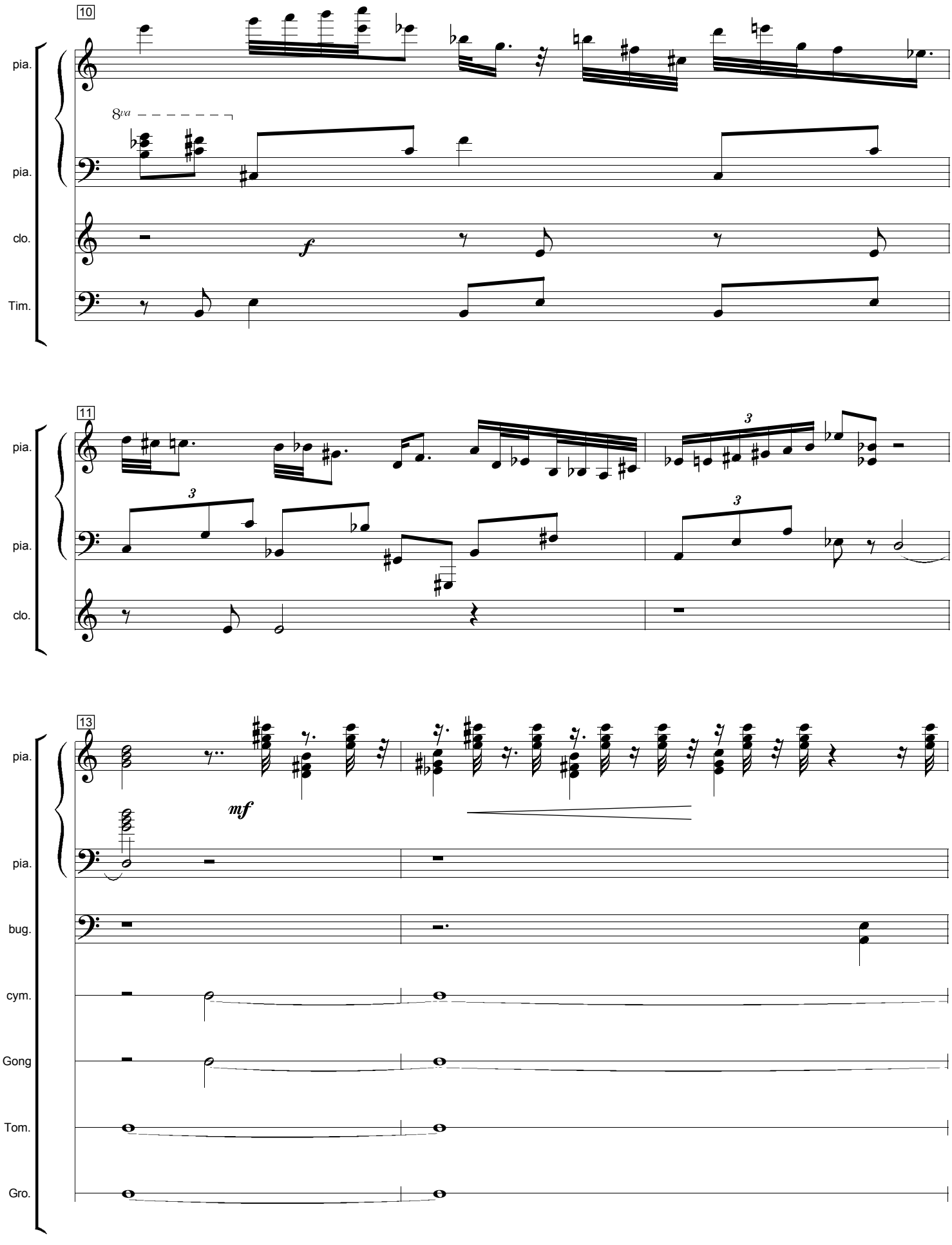

3
pia.
pia.
Tom.
Gro.
f
f

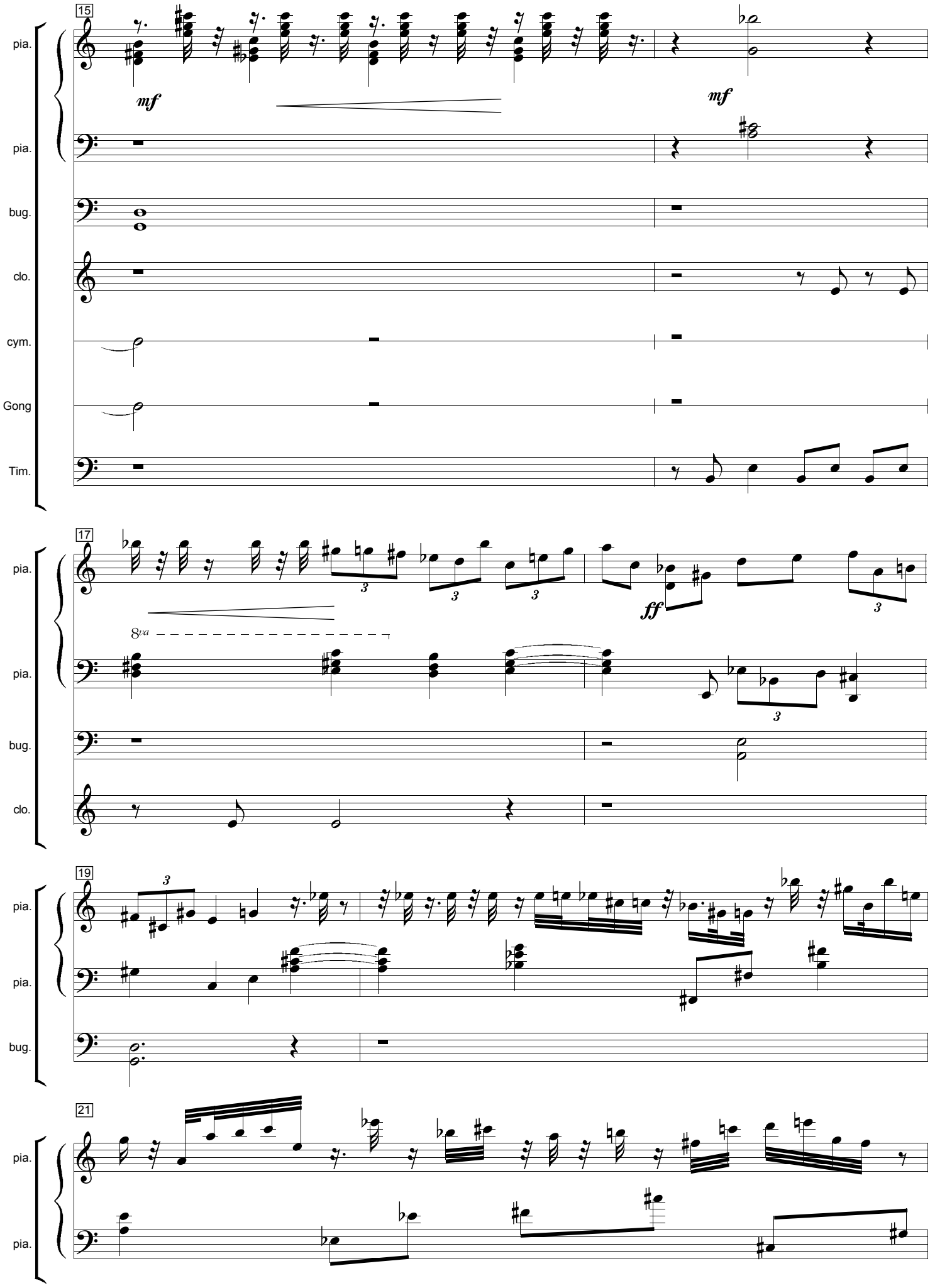

5
pia.
pia.
Tom.
Gro.

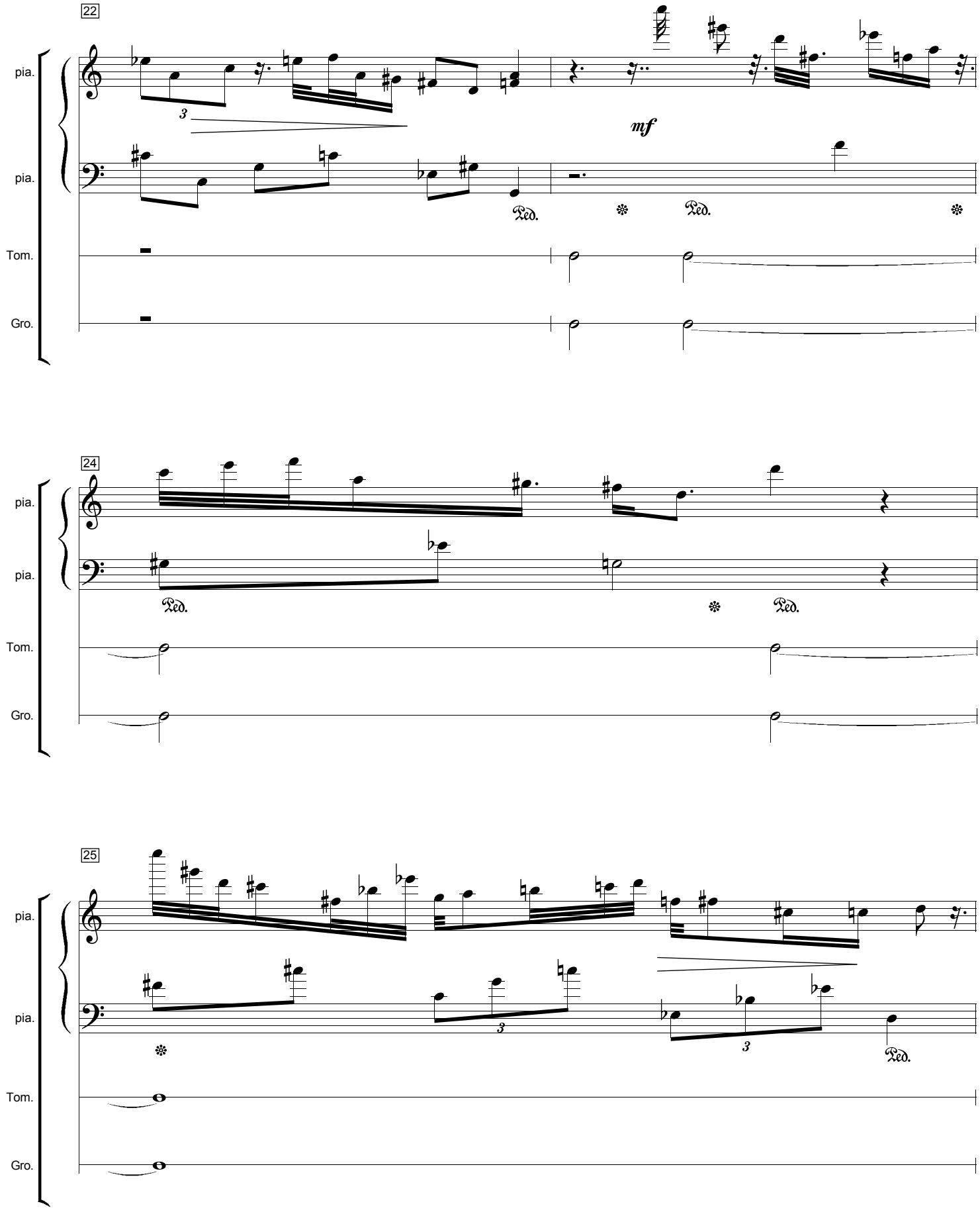

6
pia.
pia.
Tom.
Gro.
f

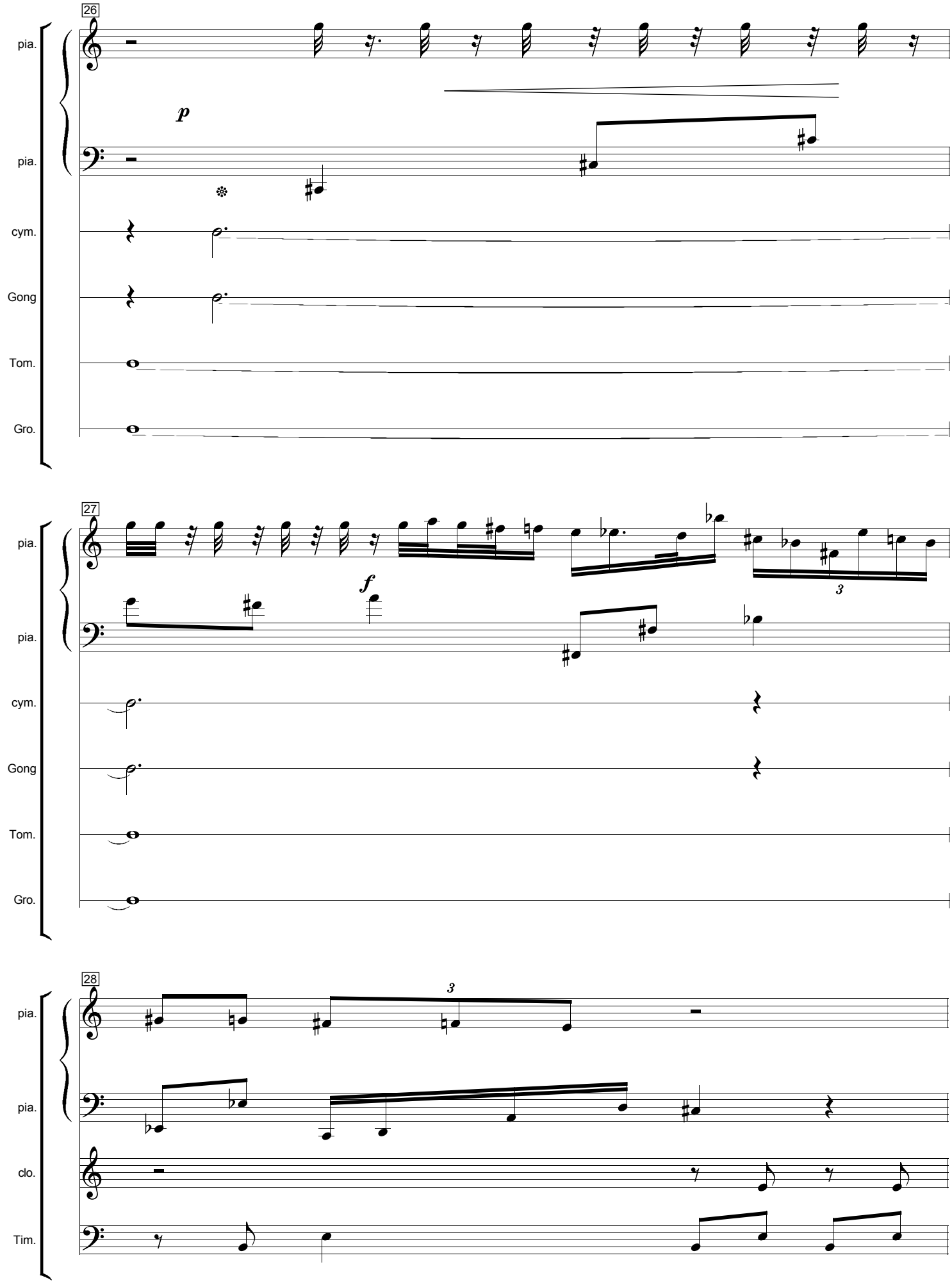

7
pia.
3
pp
8va
pia.
Ped.
bug.
f
cym.
mf
Gong
mf
Tom.
Gro.

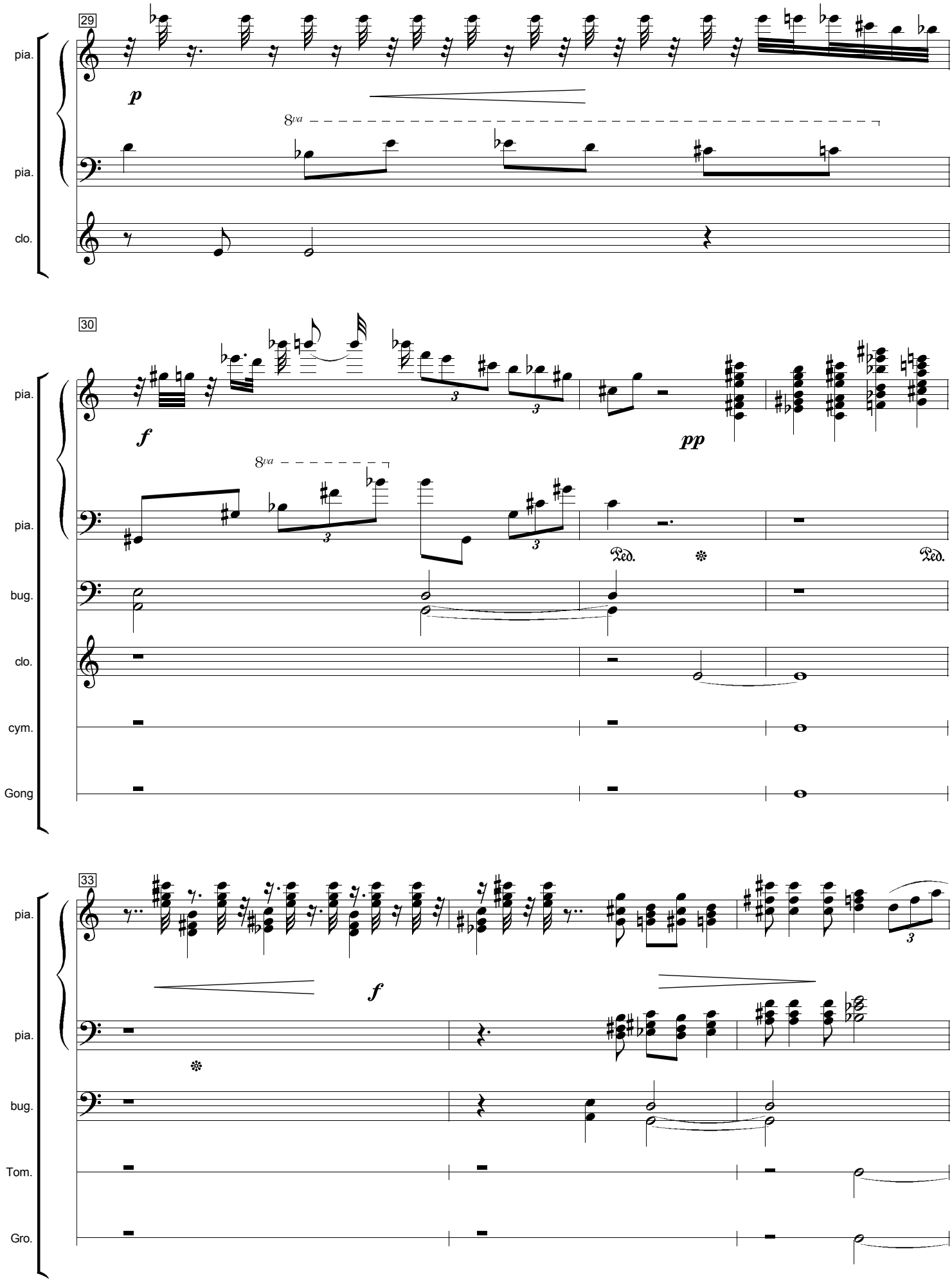

9
pia.
ff
pia.
bug.
cym.
Gong
Tim.
mf
Tom.
Gro.


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
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f
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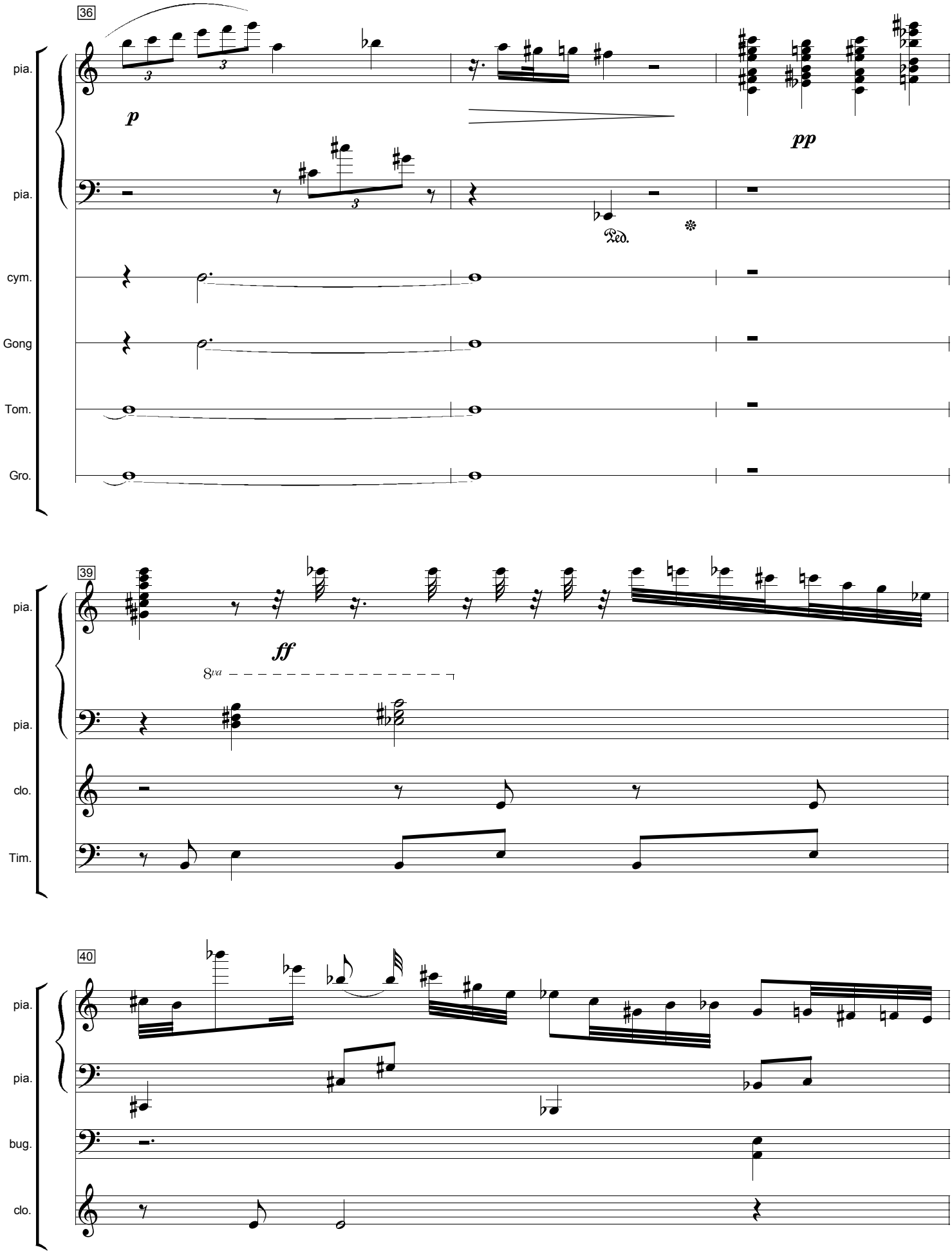
bug.
Tom.
Gro.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pia.
p
pia.
pp
Ped.
cym.
Gong
Tom.
Gro.
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Tim.
40
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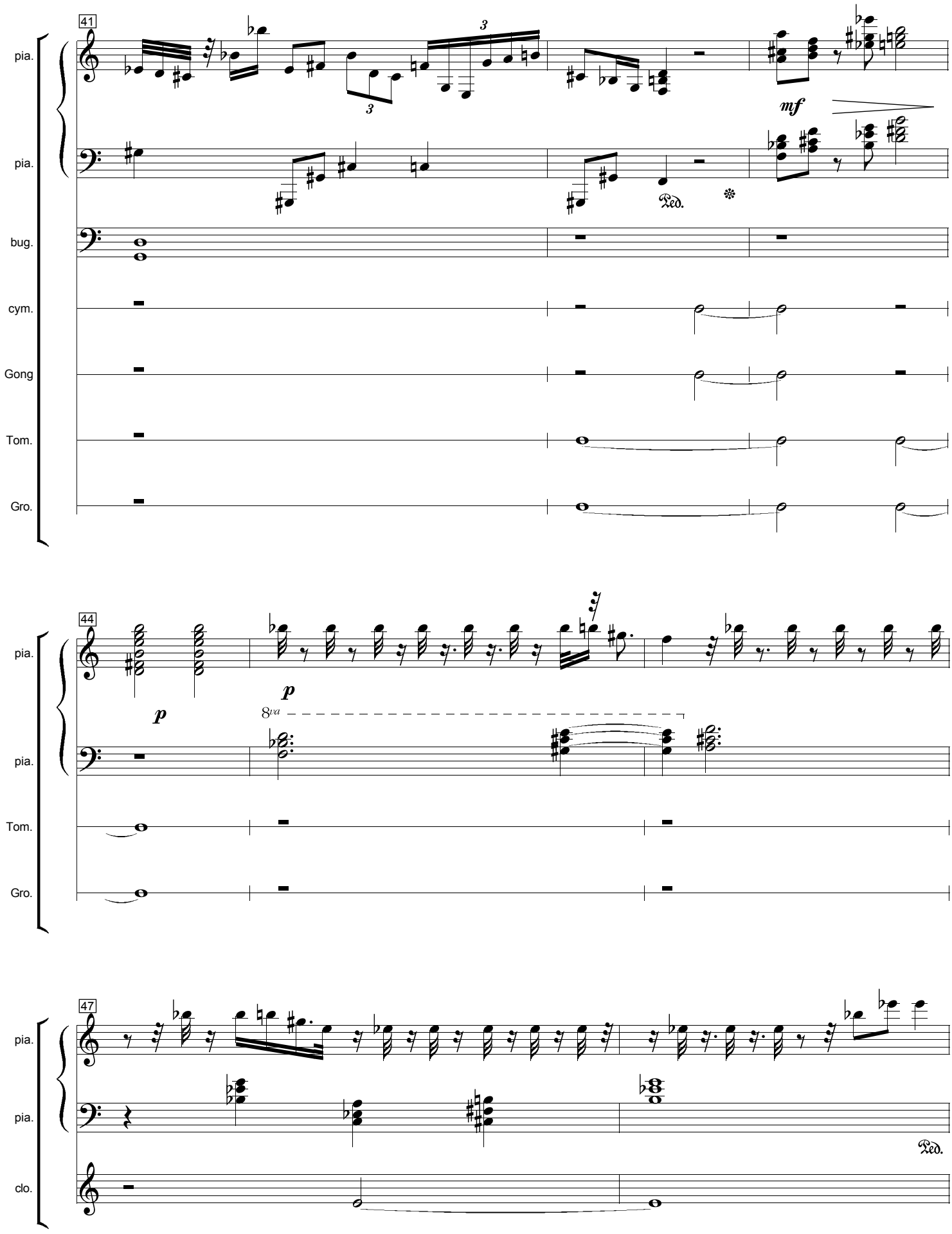
bug.
clo.


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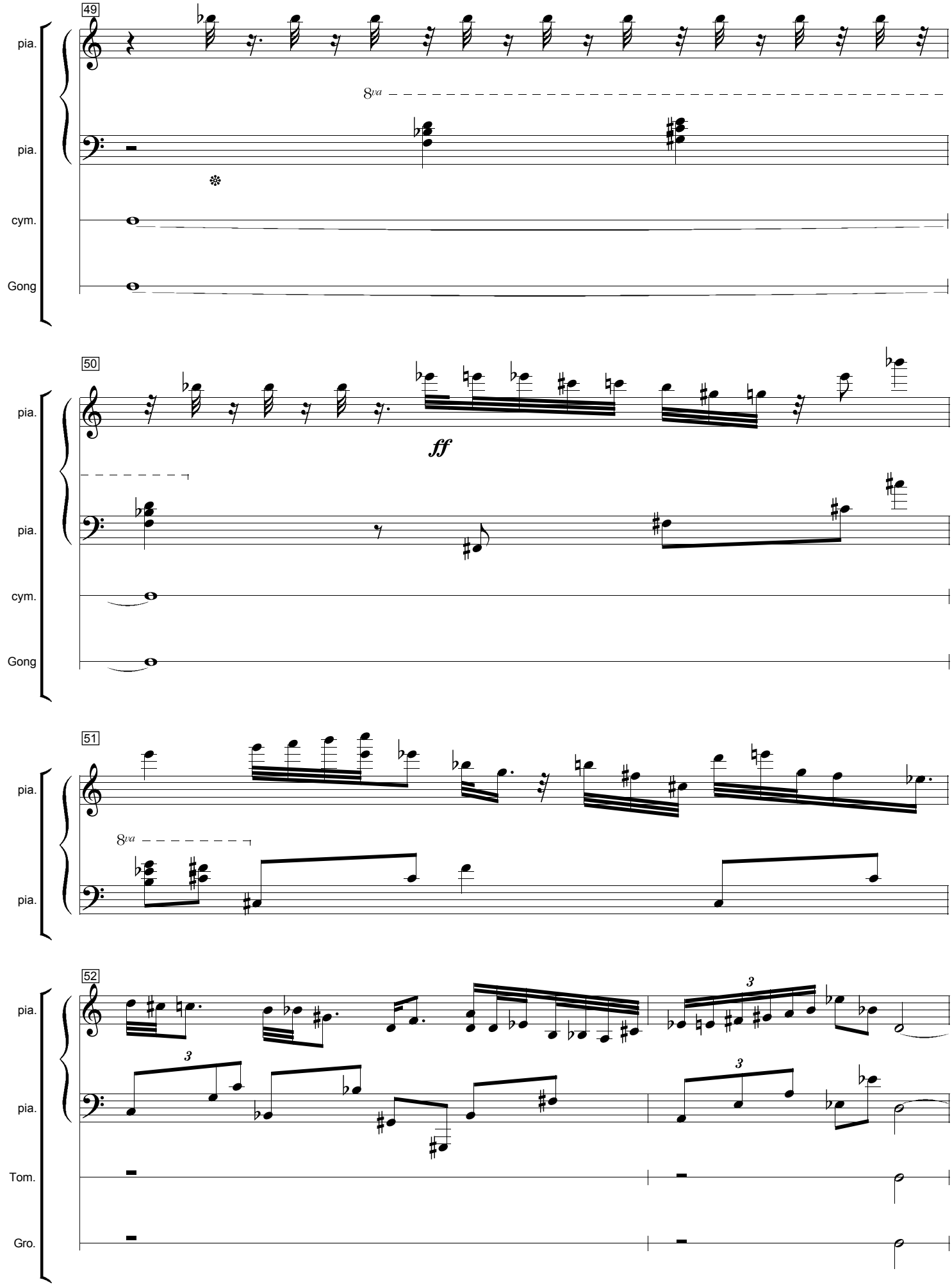
pia.
clo.
Ped.


49
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Gong
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ff
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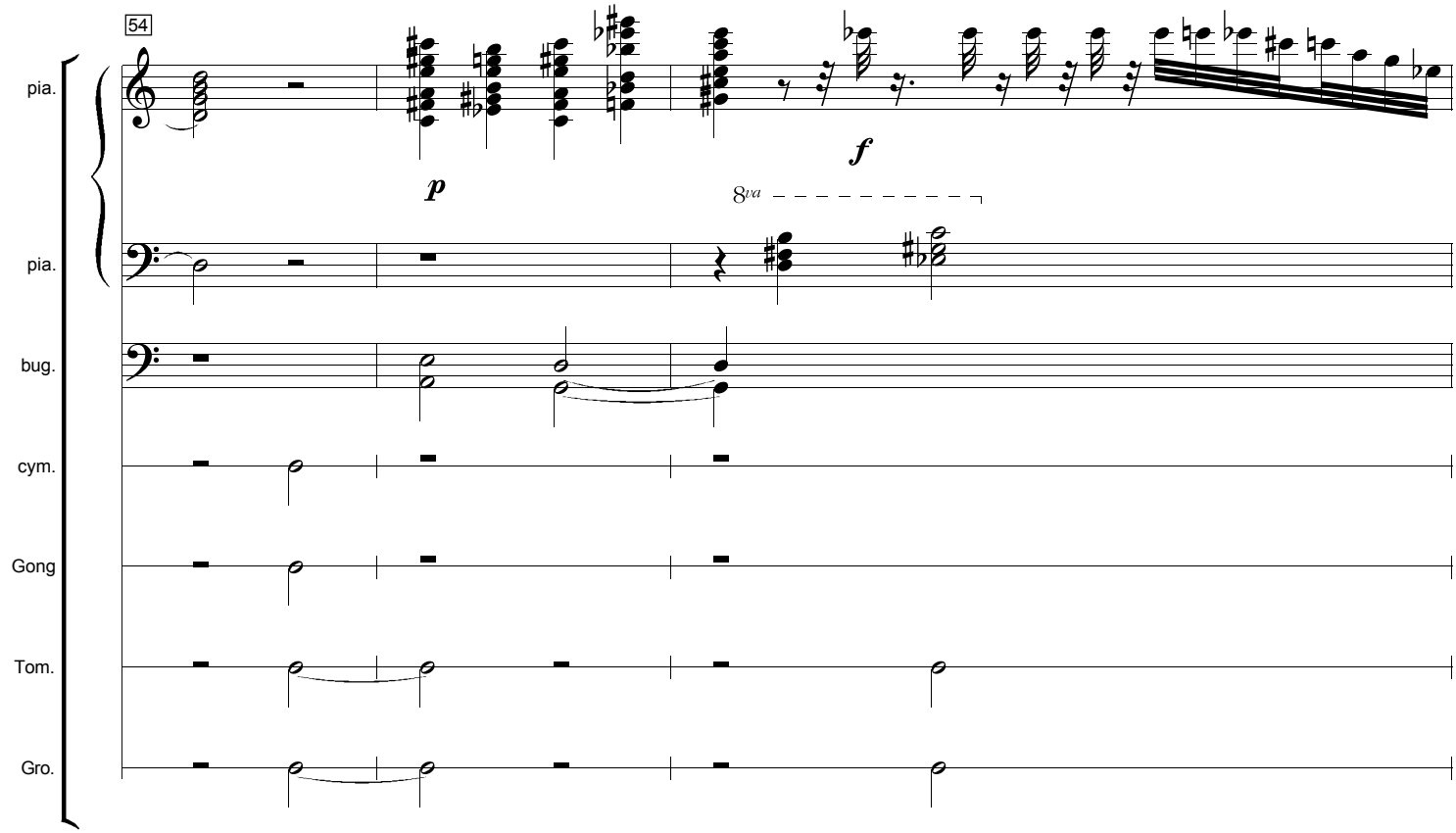
3
3
3
pia.
Tom.
Gro.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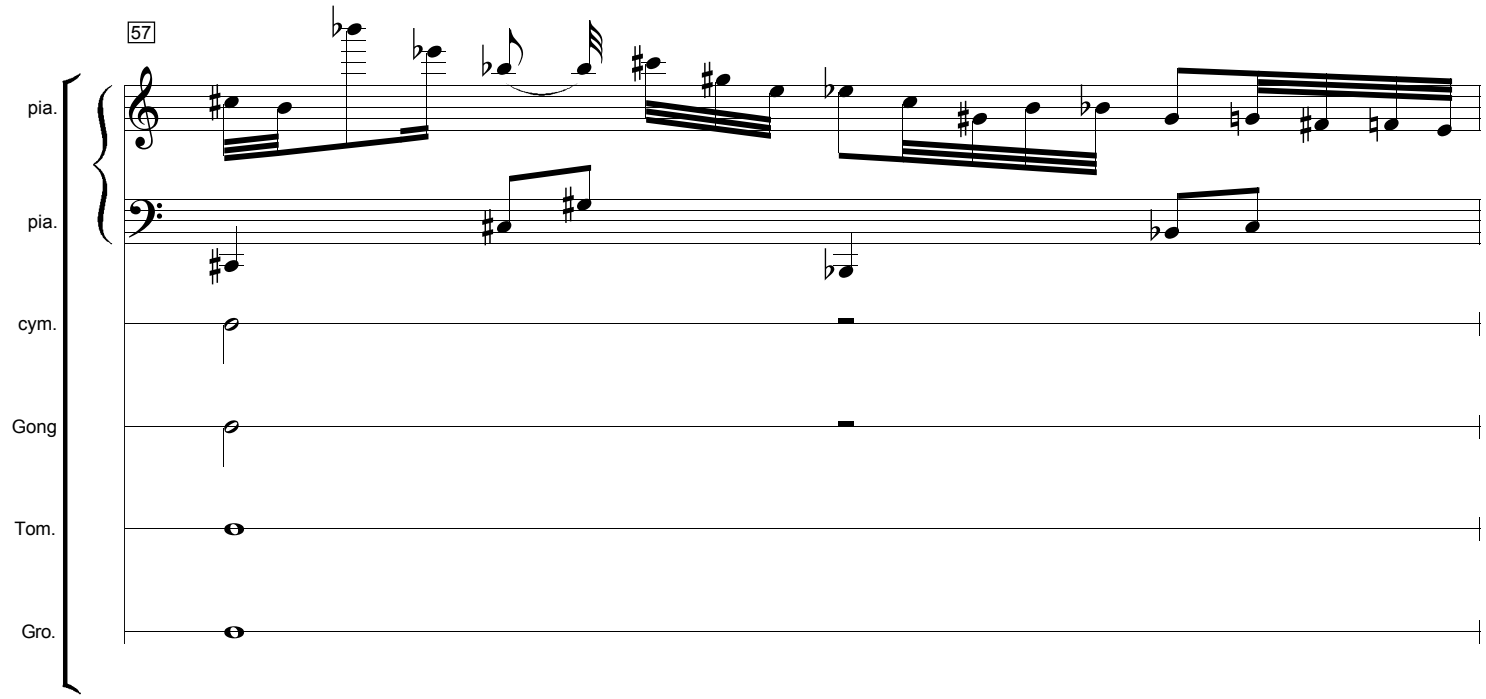
Gong
Tom.
Gro.


57
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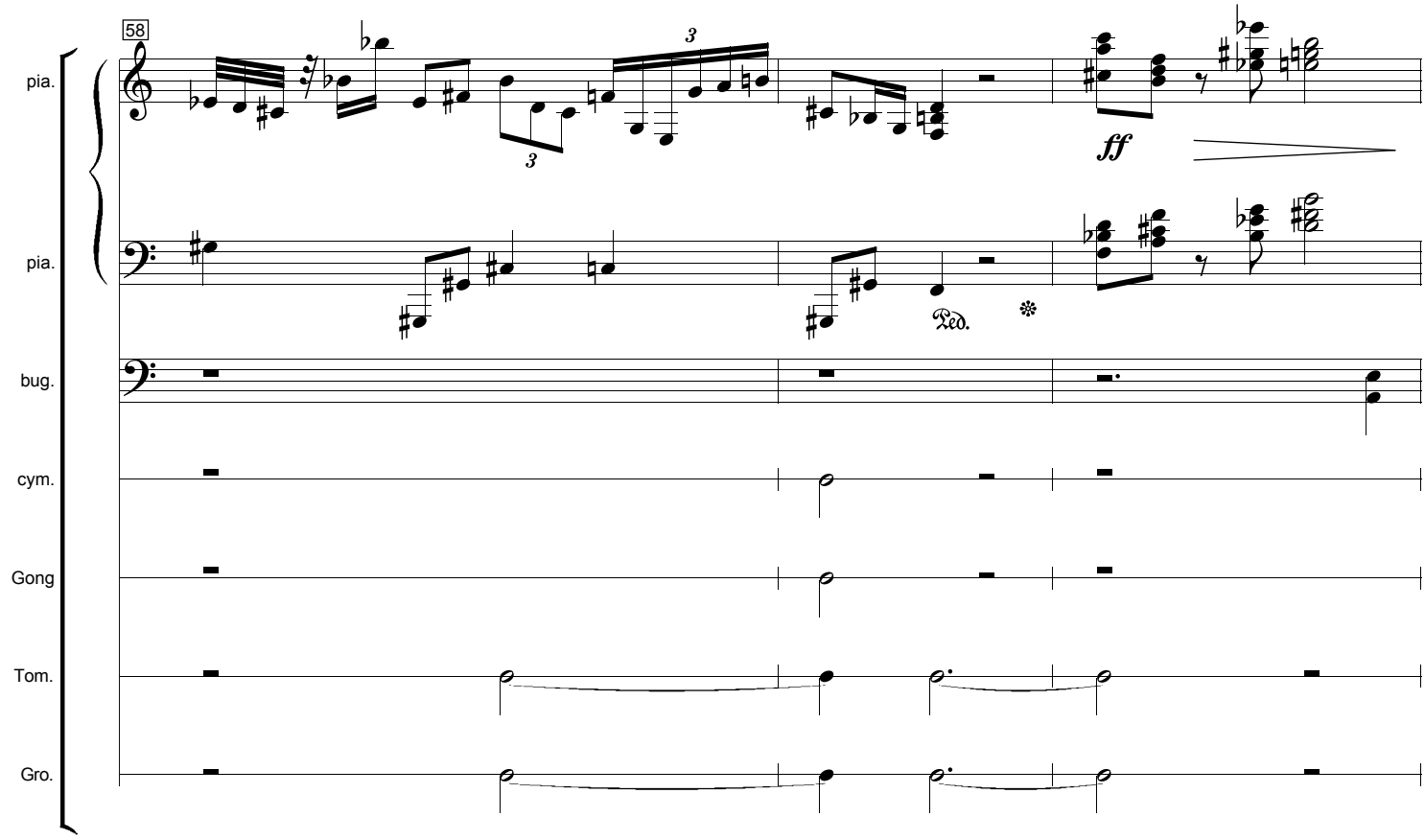
pia.
cym.
Gong
Tom.
Gro.


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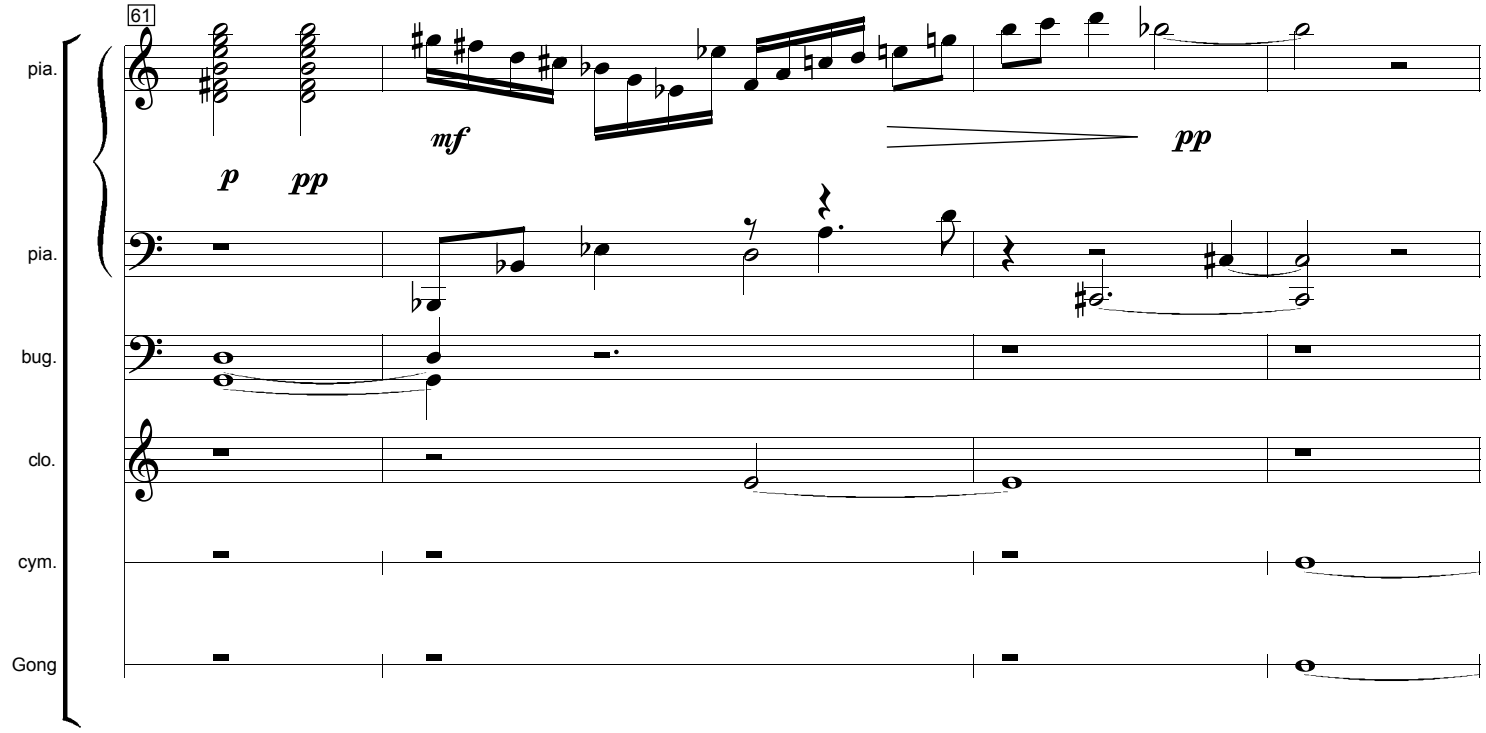
Gro.
3
3
ff
Ped.


61
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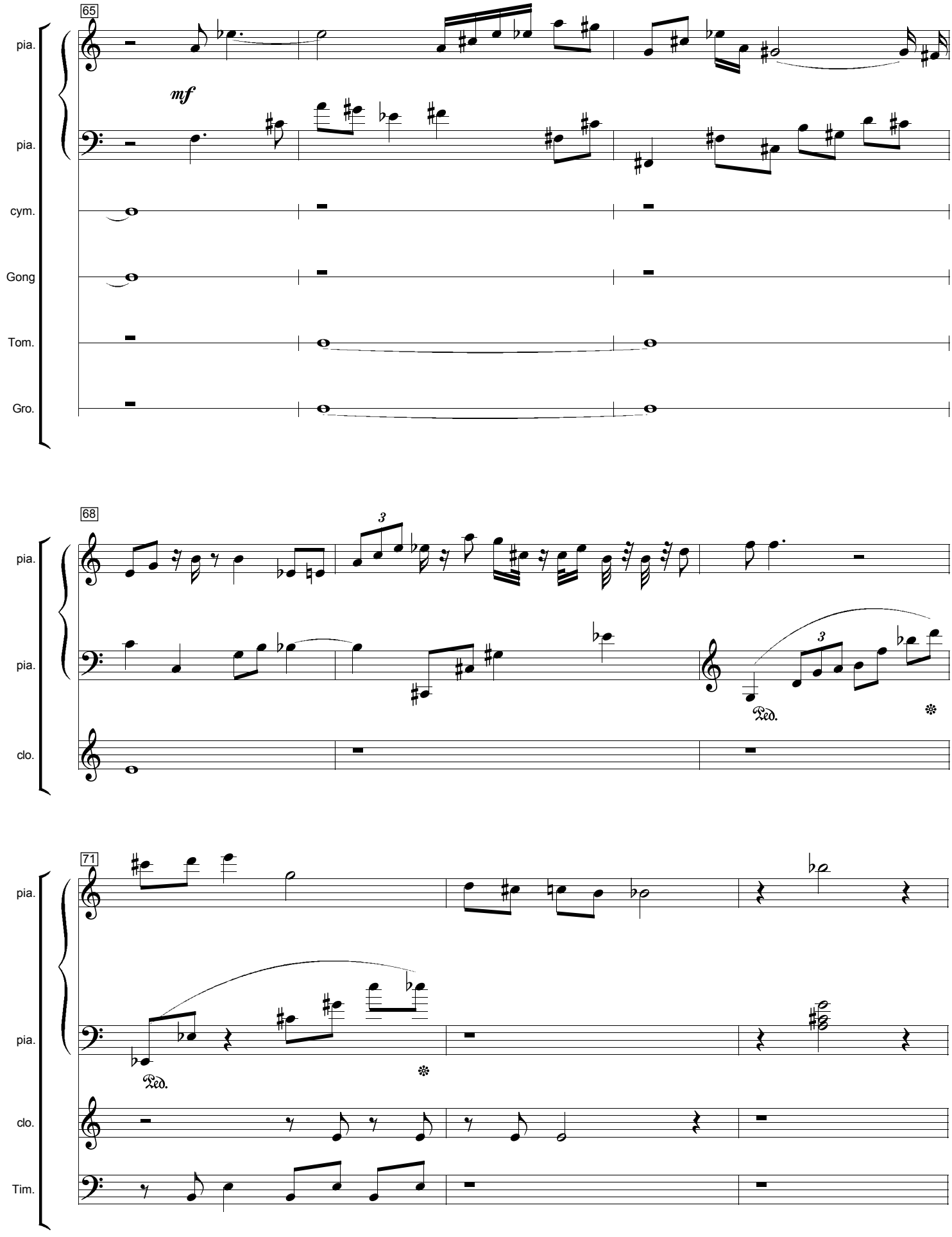
pp
mf
pp


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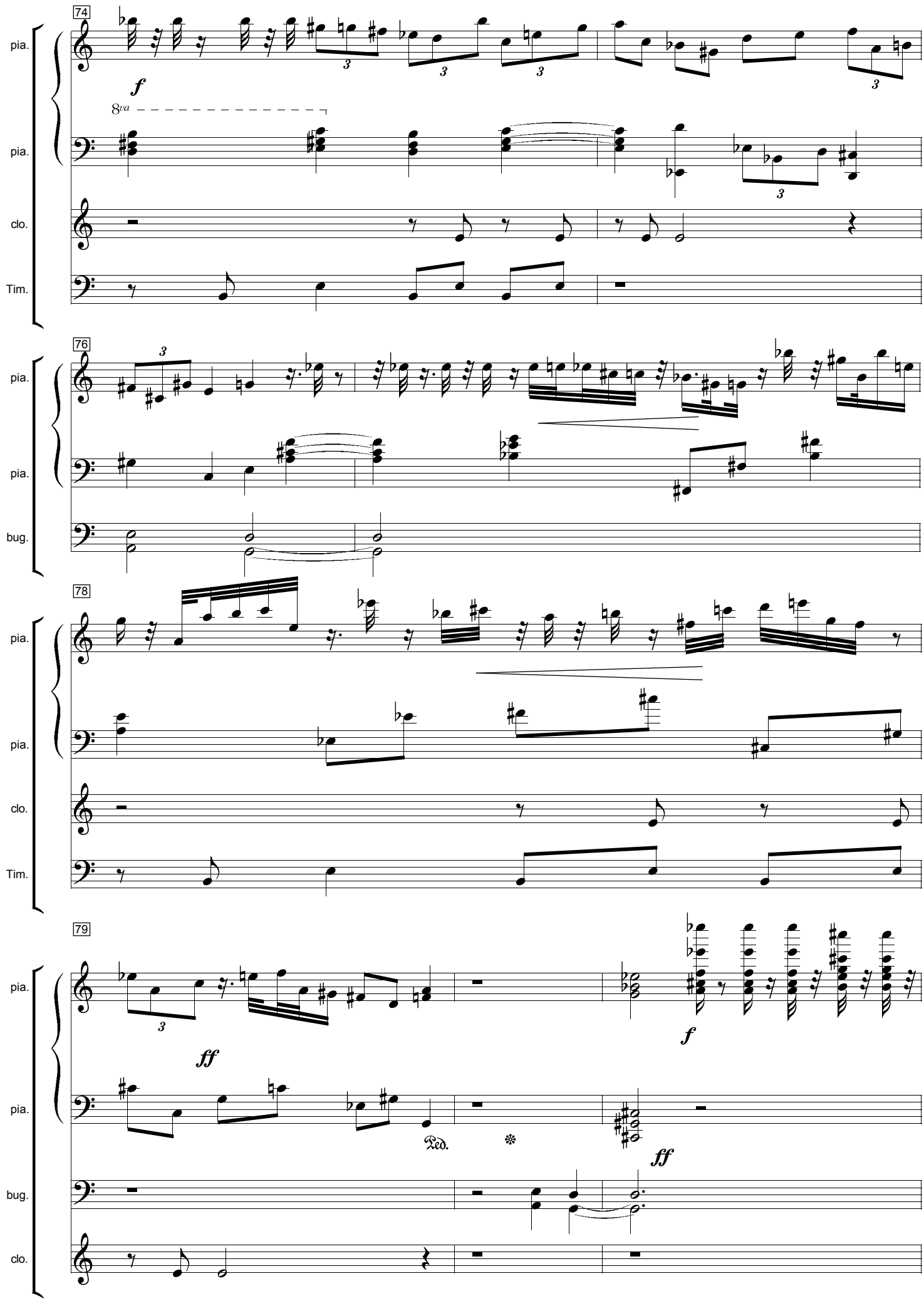
clo.
71
pia.
pia.
Ped.
clo.
Tim.


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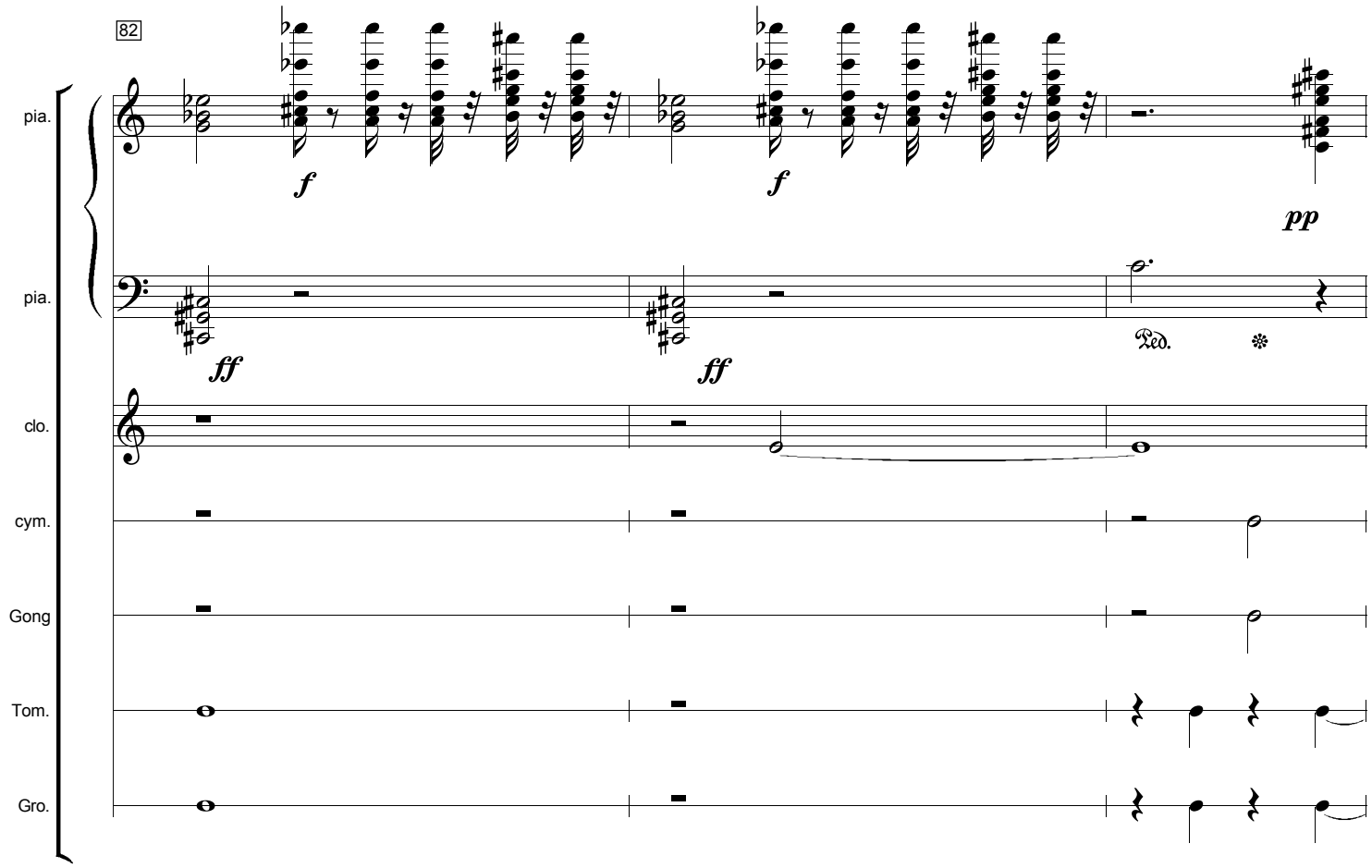
pia.
clo.
Tim.
79
pia.
ff
f
pia.
Ped.
ff
bug.
clo.


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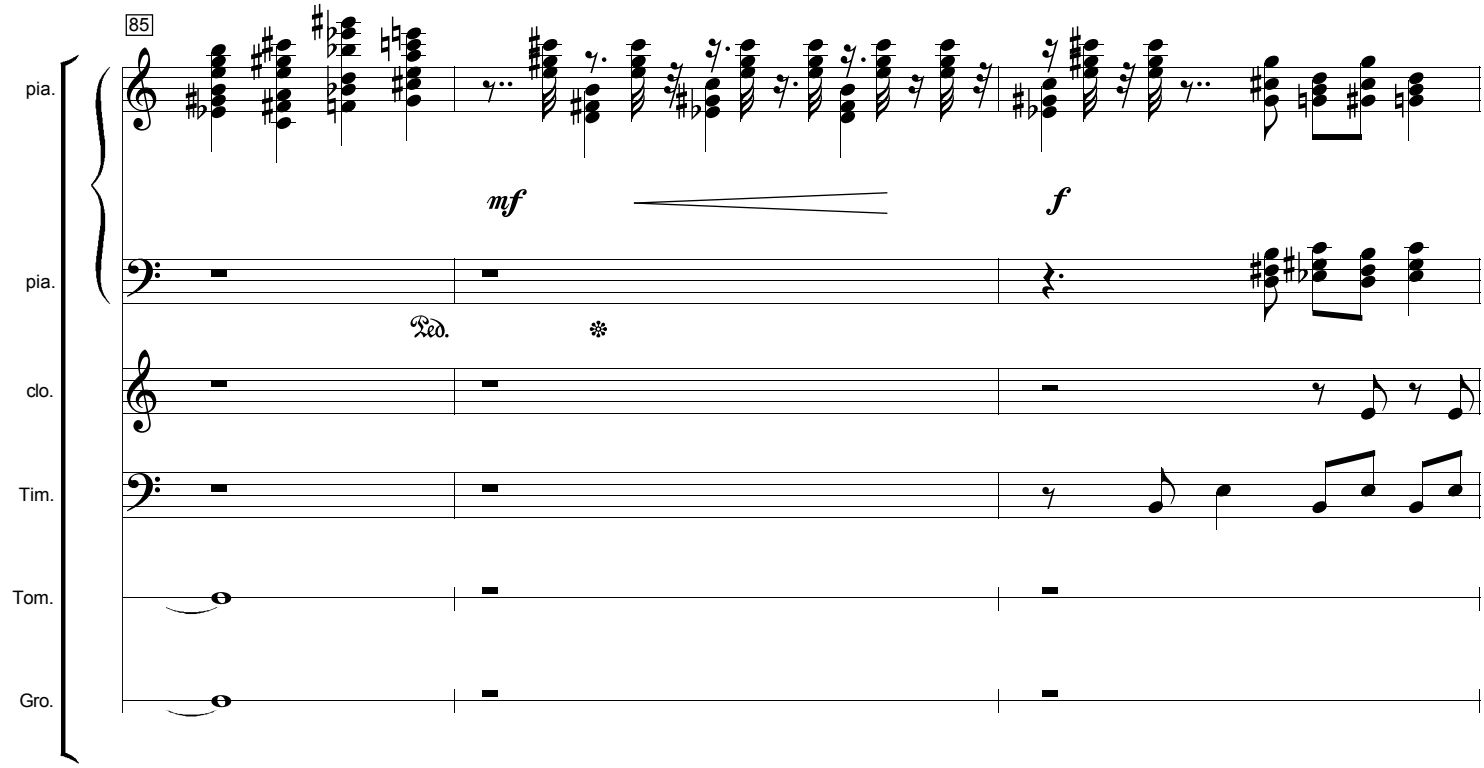
f
pp
pia.
ff
ff
Ped.
clo.
cym.
Gong
Tom.
Gro.


85
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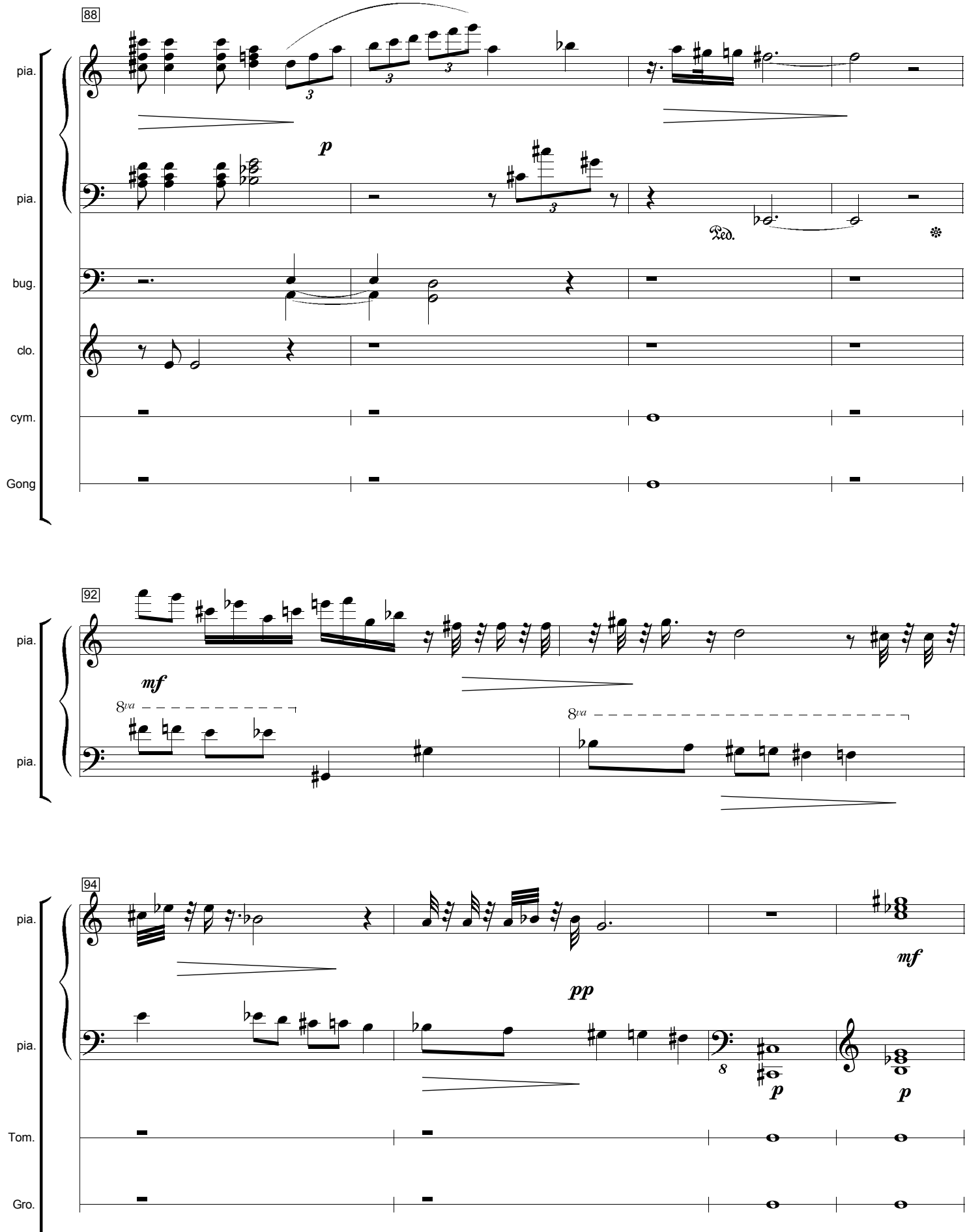
88
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p
pia.
Ped.
bug.
clo.
cym.
Gong
92
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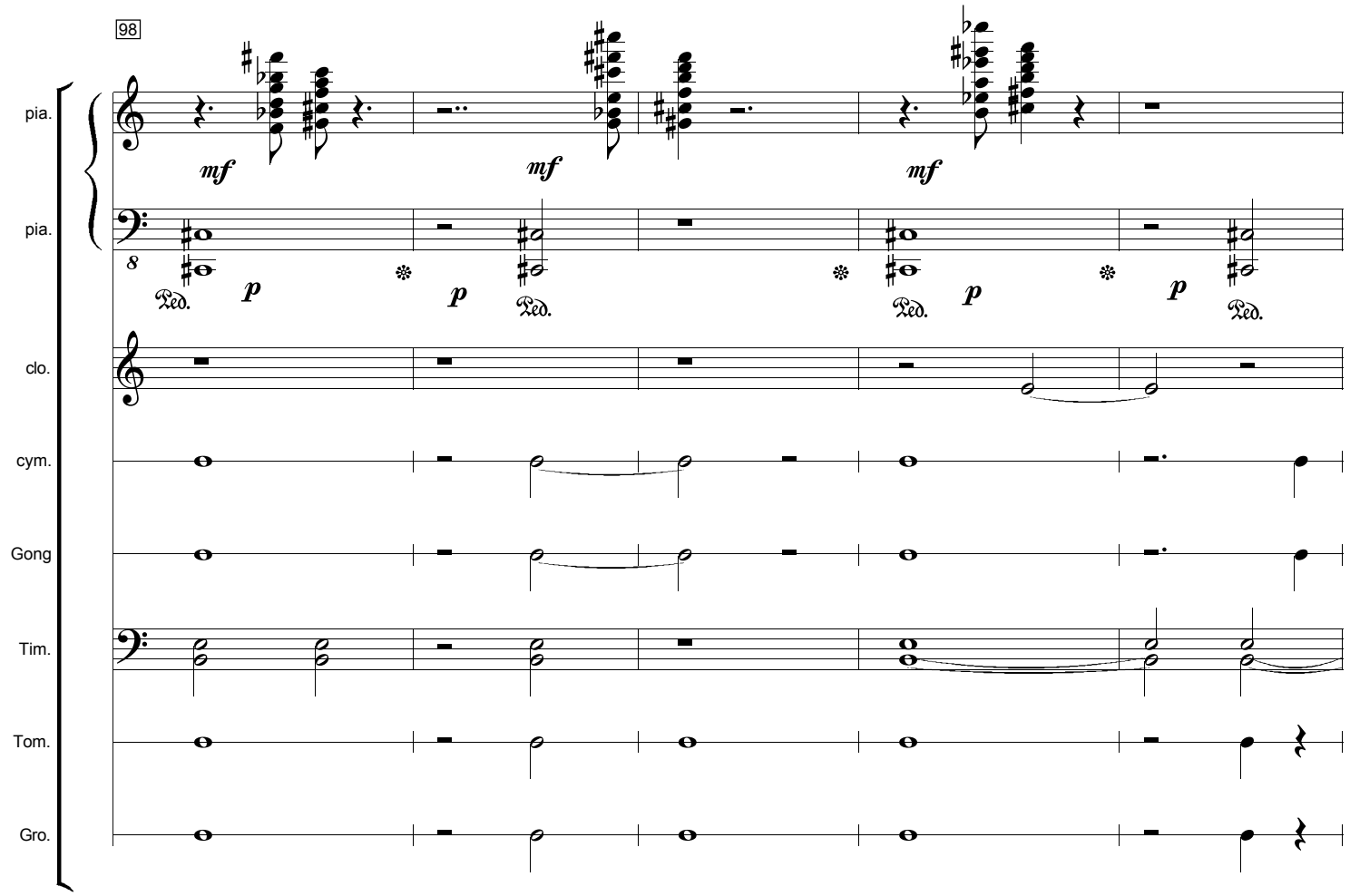
8va
pia.
8va
94
pia.
pp
mf
pia.
8
p
p
Tom.
Gro.


98
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Gro.
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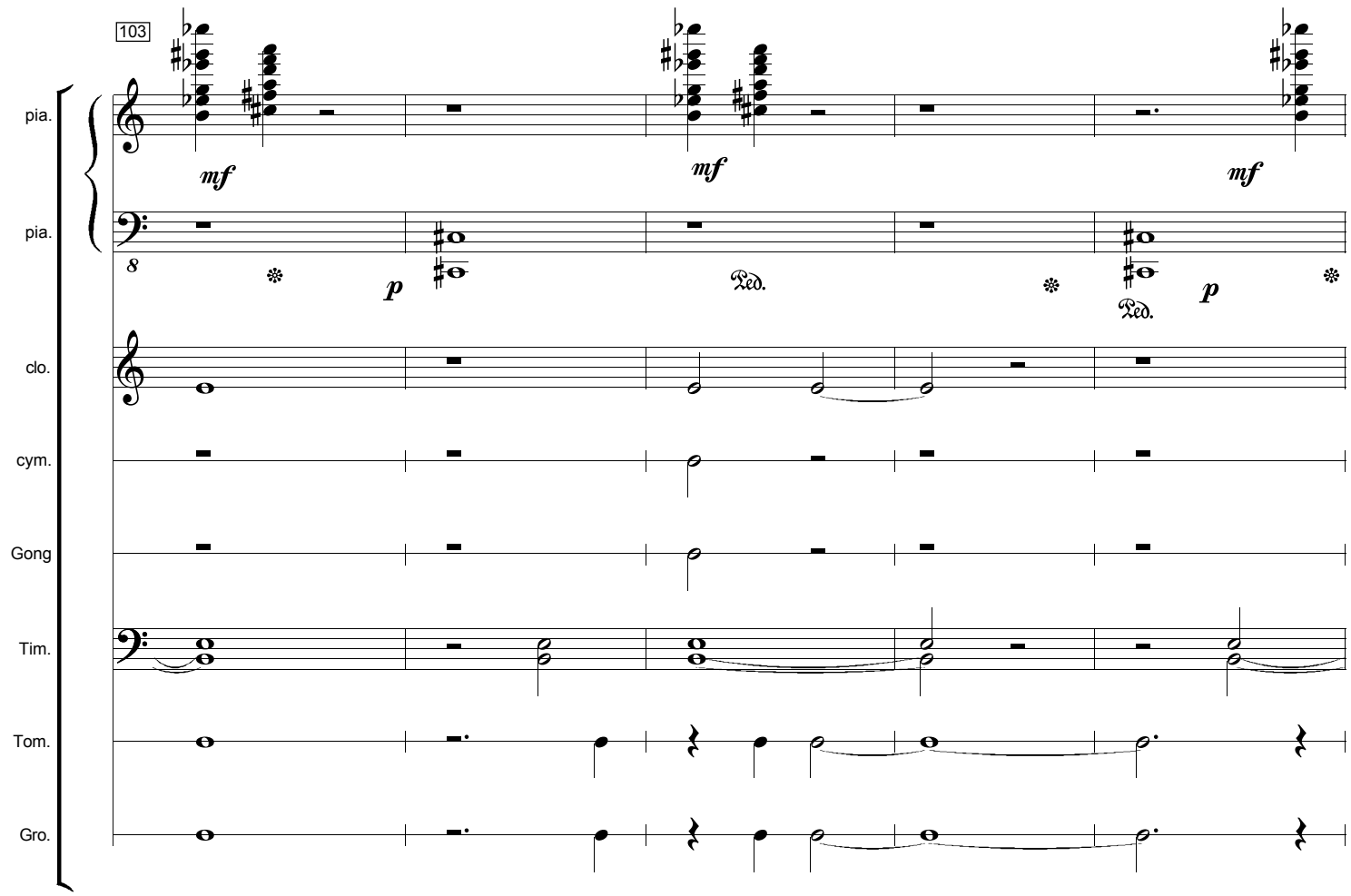
103
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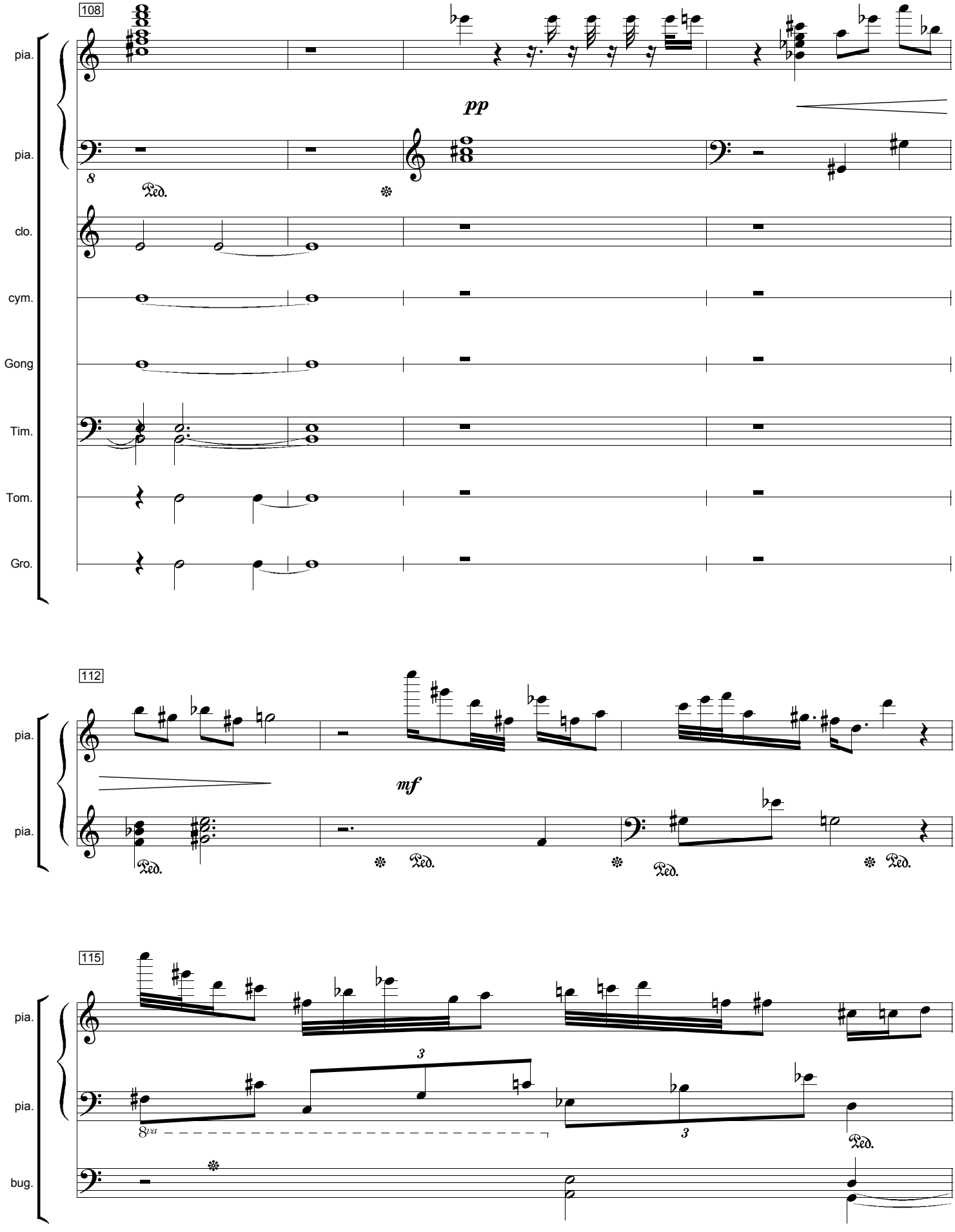
Gro.
mf
p
Ped.


108
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Gong
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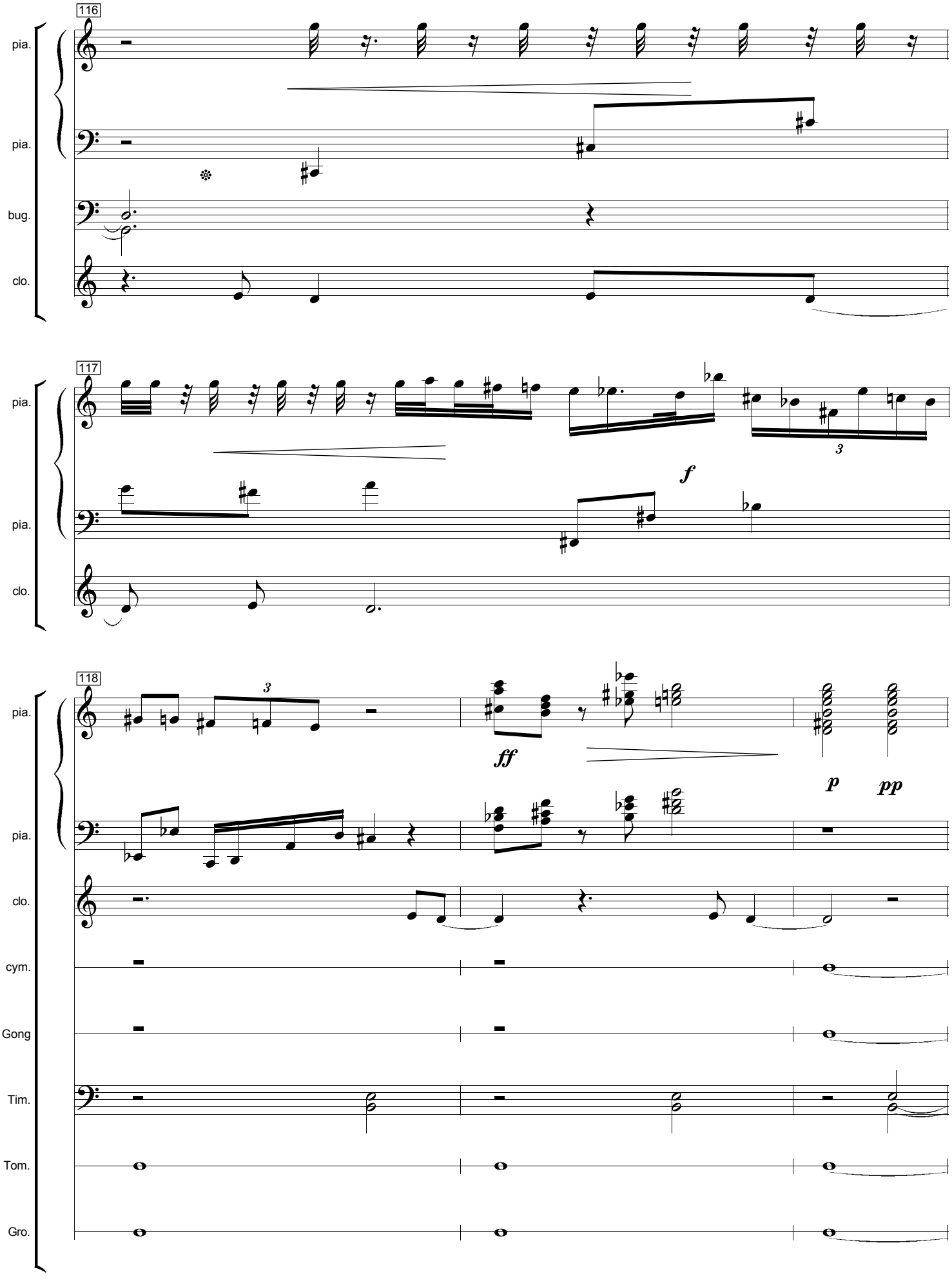
Tom.
Gro.
pp
8
Ped.
112
mf
115
bug.
3
8va


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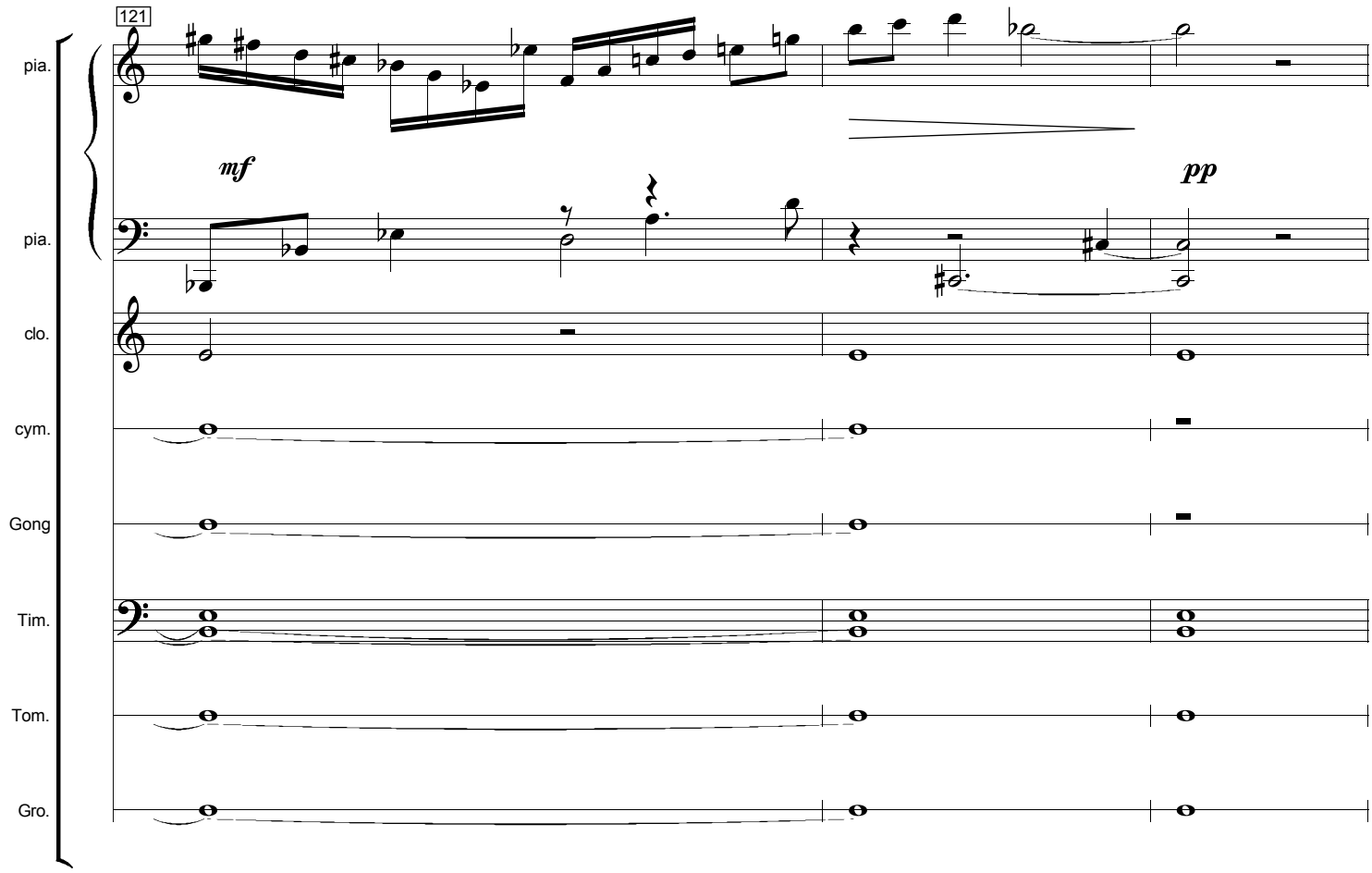
clo.
cym.
Gong
Tim.
Tom.
Gro.
ff
p
pp


121
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pia.
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clo.
cym.
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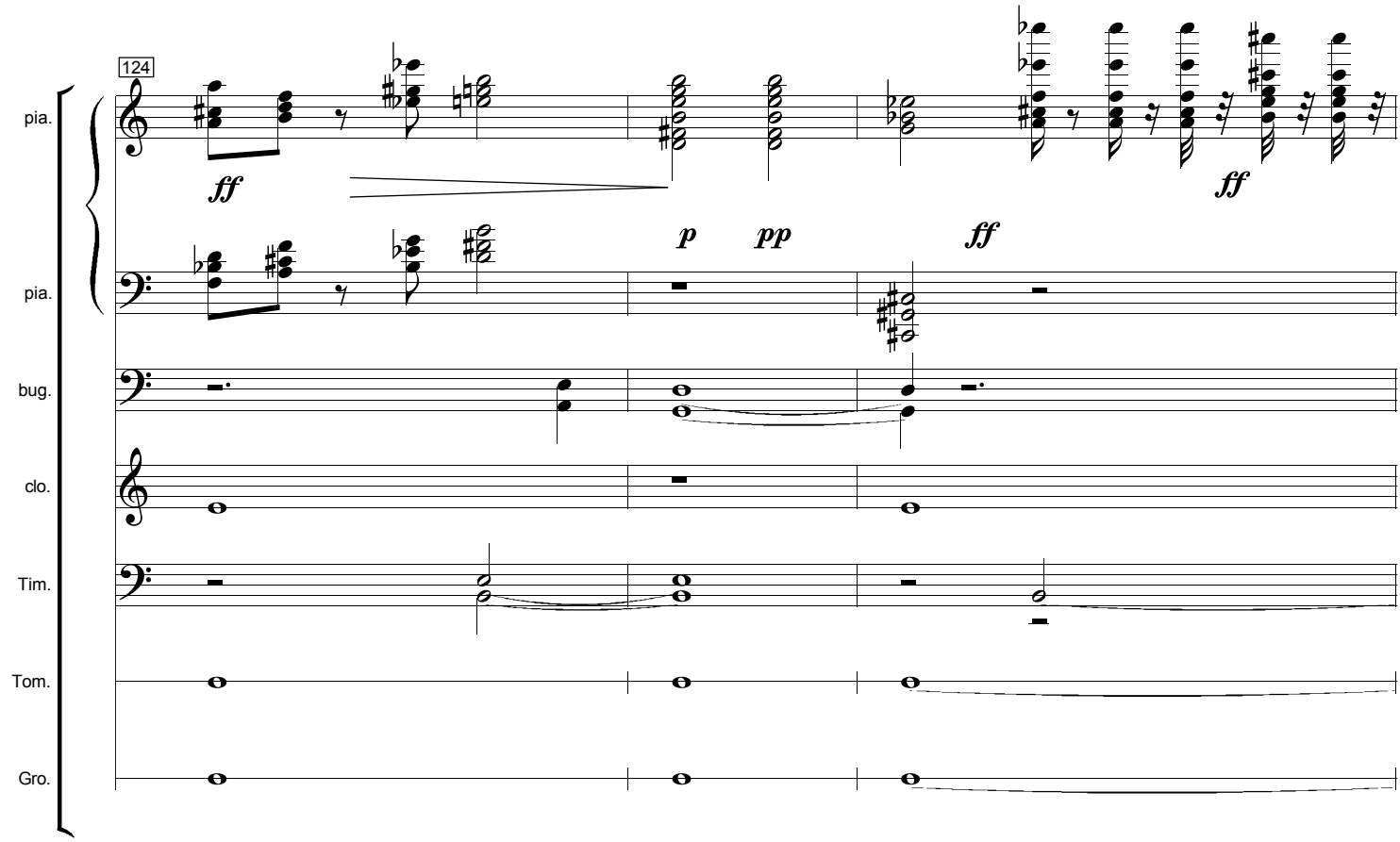
Tom.
Gro.


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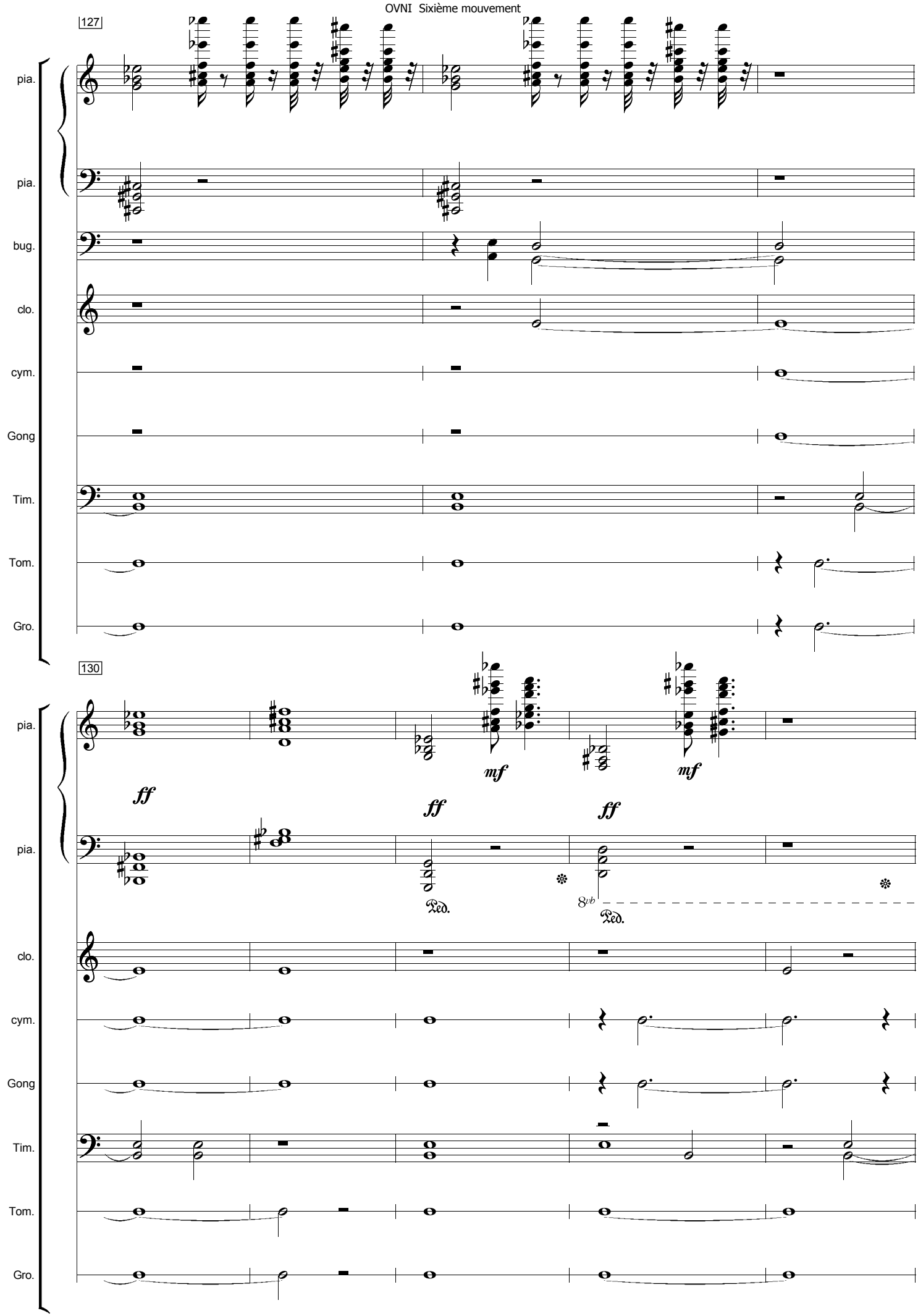
ff
pia.
p
pp
ff
bug.
clo.
Tim.
Tom.
Gro.


127
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Tim.
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Gro.
130
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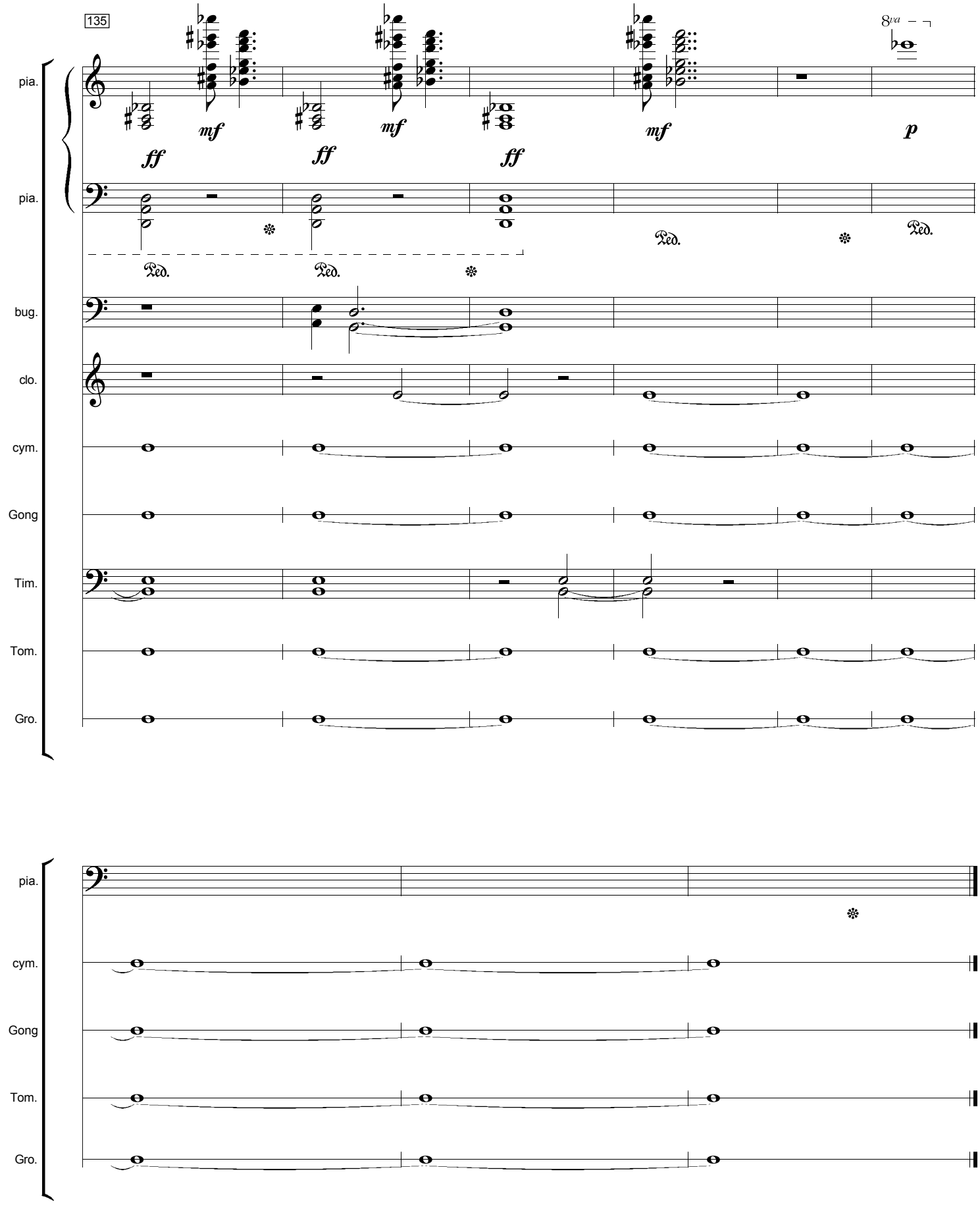
ff
mf
ff
ff
mf
Ped.
Ped.
8vb

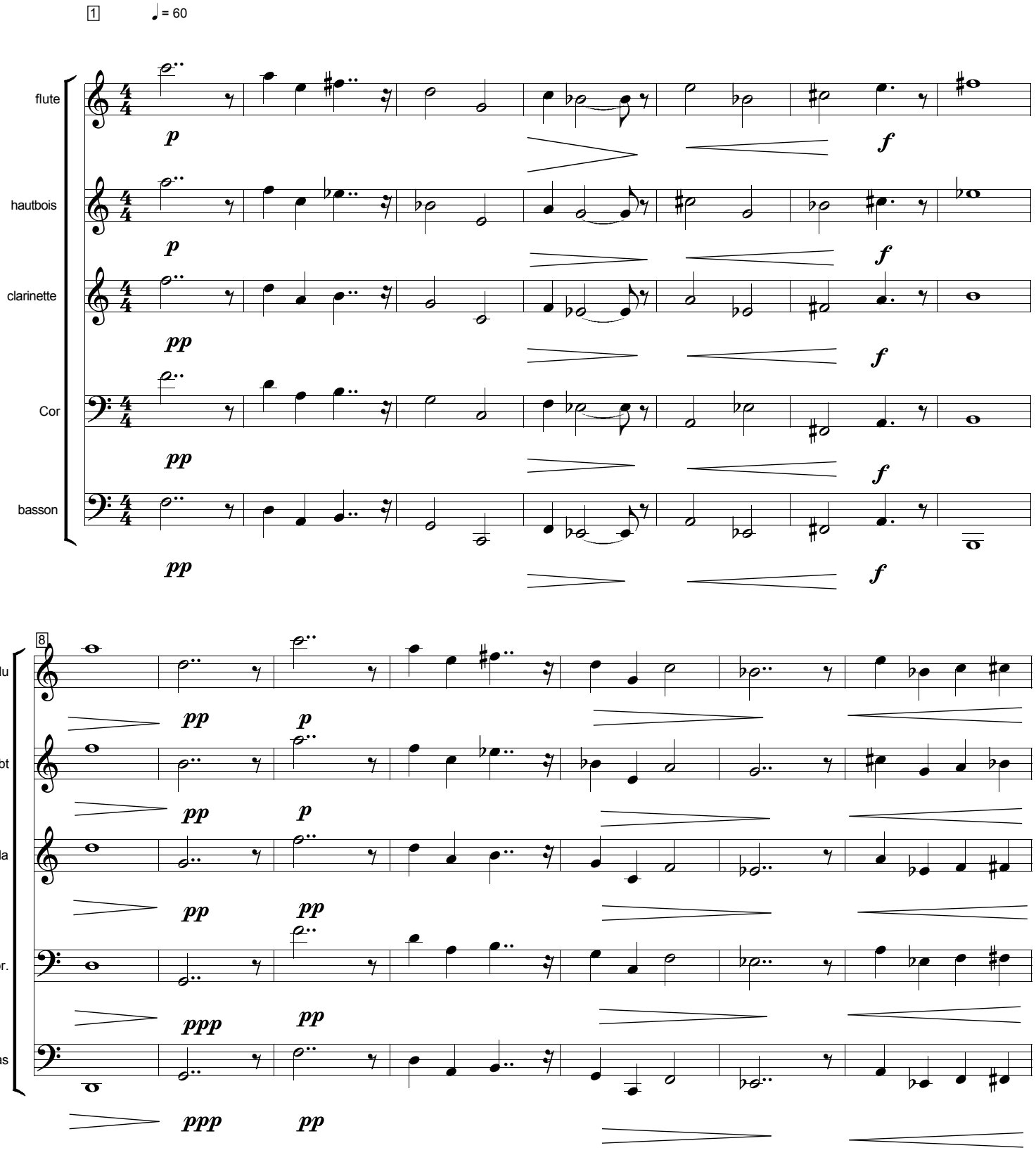

135
pia.
pia.
bug.
clo.
cym.
Gong
Tim.
Tom.
Gro.
8va
ff
mf
p
Ped.

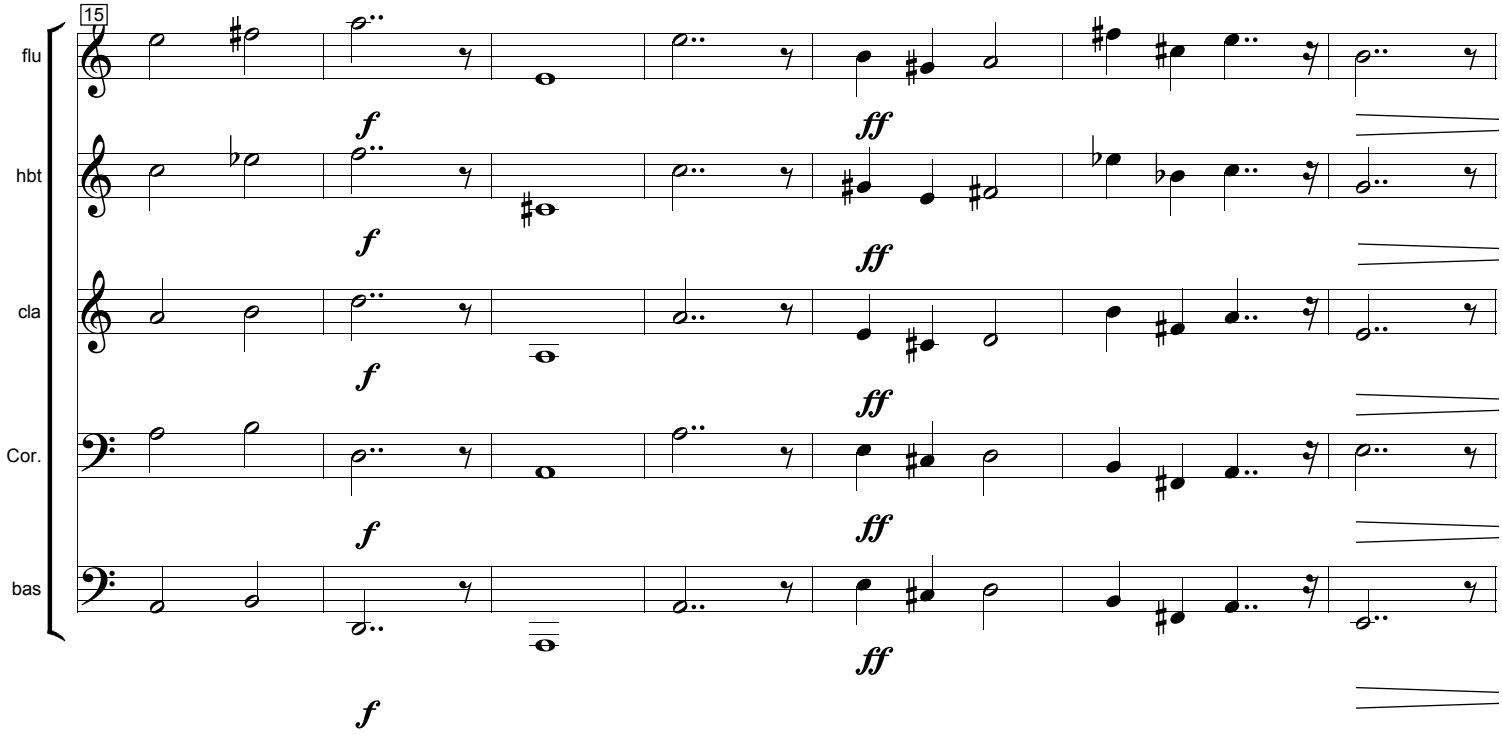
pia.
cym.
Gong
Tom.
Gro.

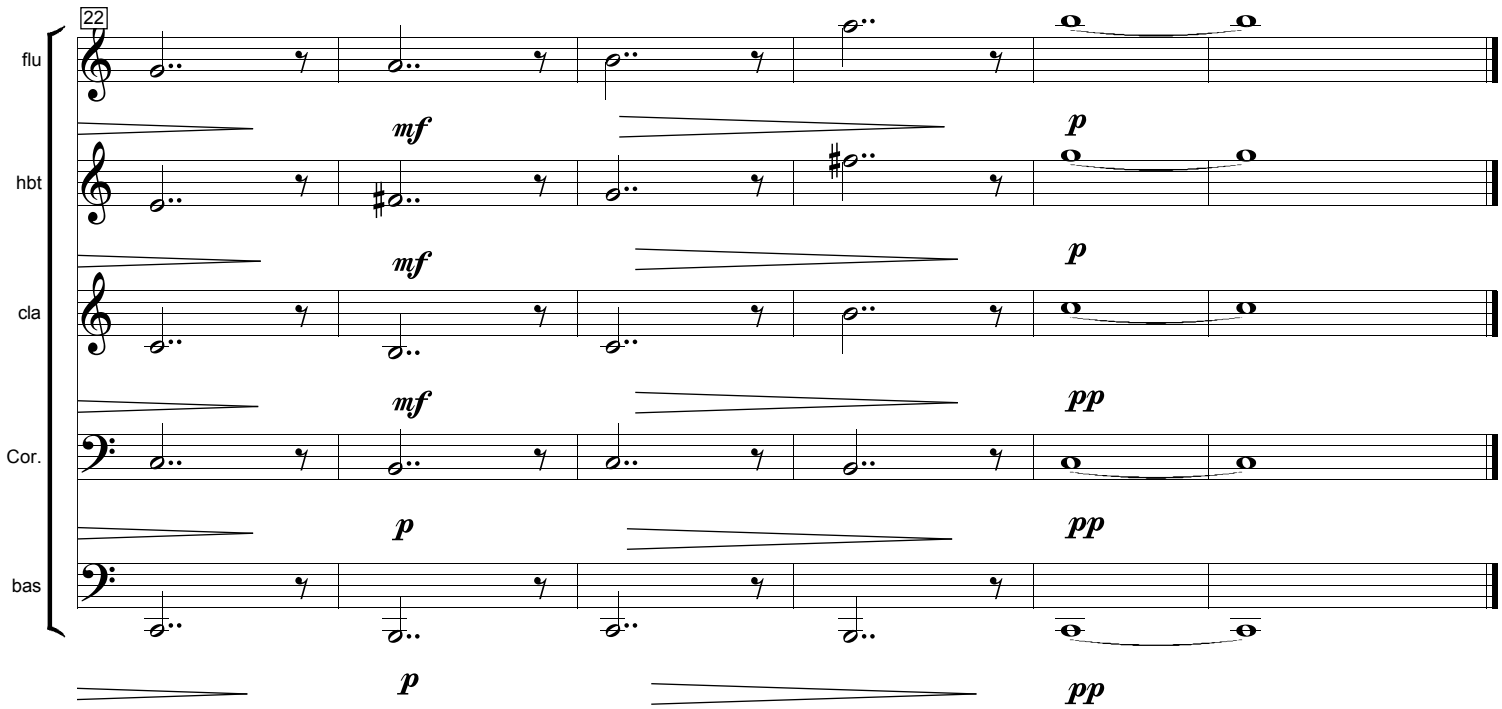
Rituel

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

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