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)

Sociétaire :	SACEM - Code IPI artiste : 00491 21 69 51
Page artiste :	https://www.free-scores.com/partitions_gratuites_jpp-osirys.htm

A propos de la pièce

Titre :	OVNI
Compositeur :	Prudent, Jean Pierre
Arrangeur :	Prudent, Jean Pierre
Droit d'auteur :	Jean Pierre Prudent © All rights reserved
Instrumentation :	Ensemble à Cordes
Style :	Contemporain
Commentaire :	suite pour petite formation orchestrale

Jean Pierre Prudent sur free-scores.com

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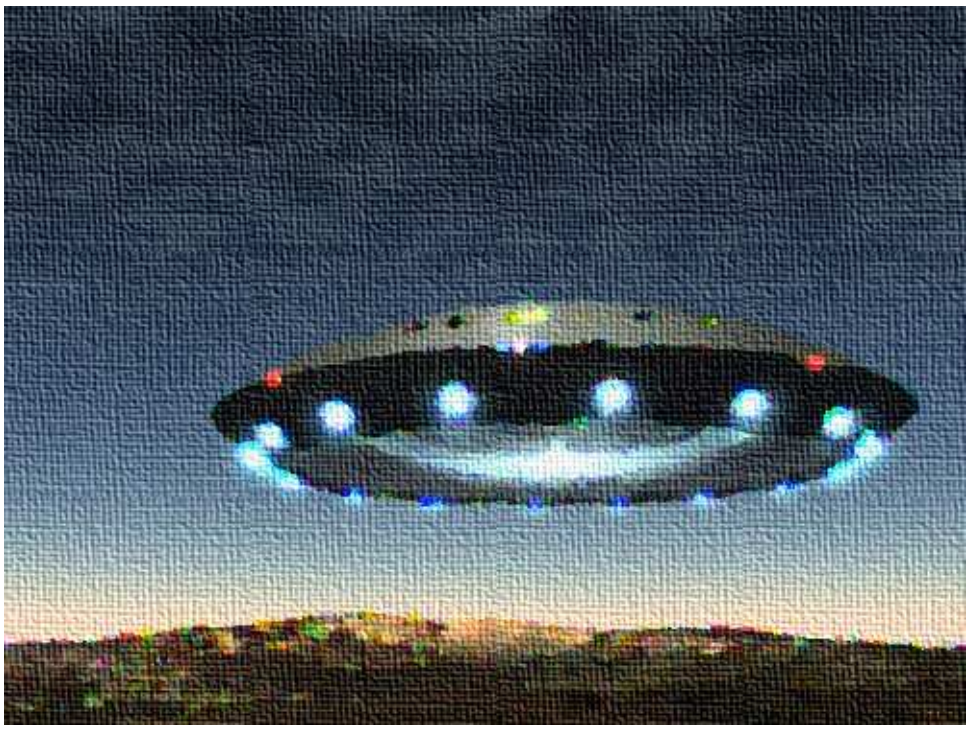
OVNI



Suite pour petit orchestre …

Jean Pierre Prudent, tous droits réservés
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OVNI mouvement 1

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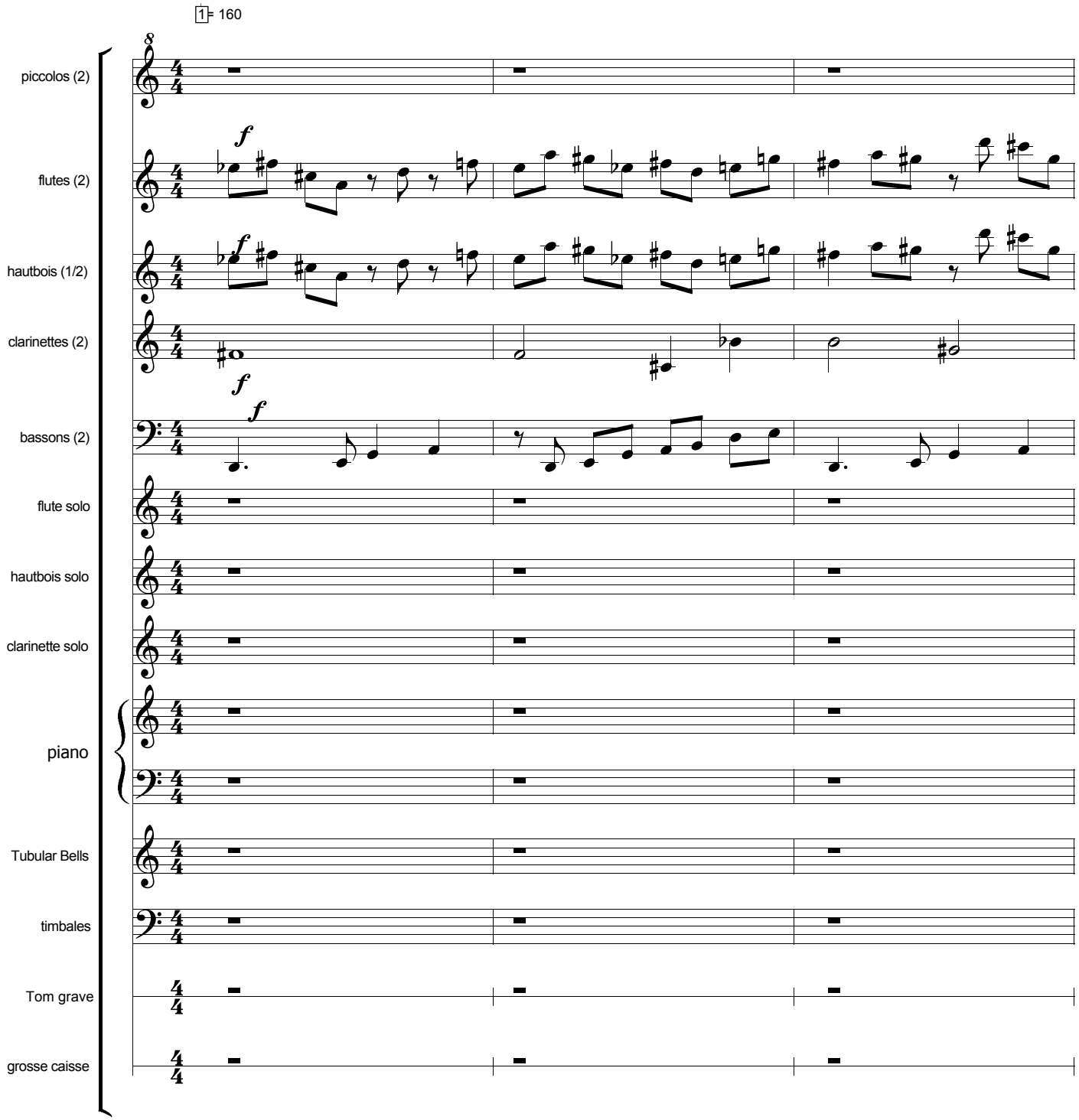
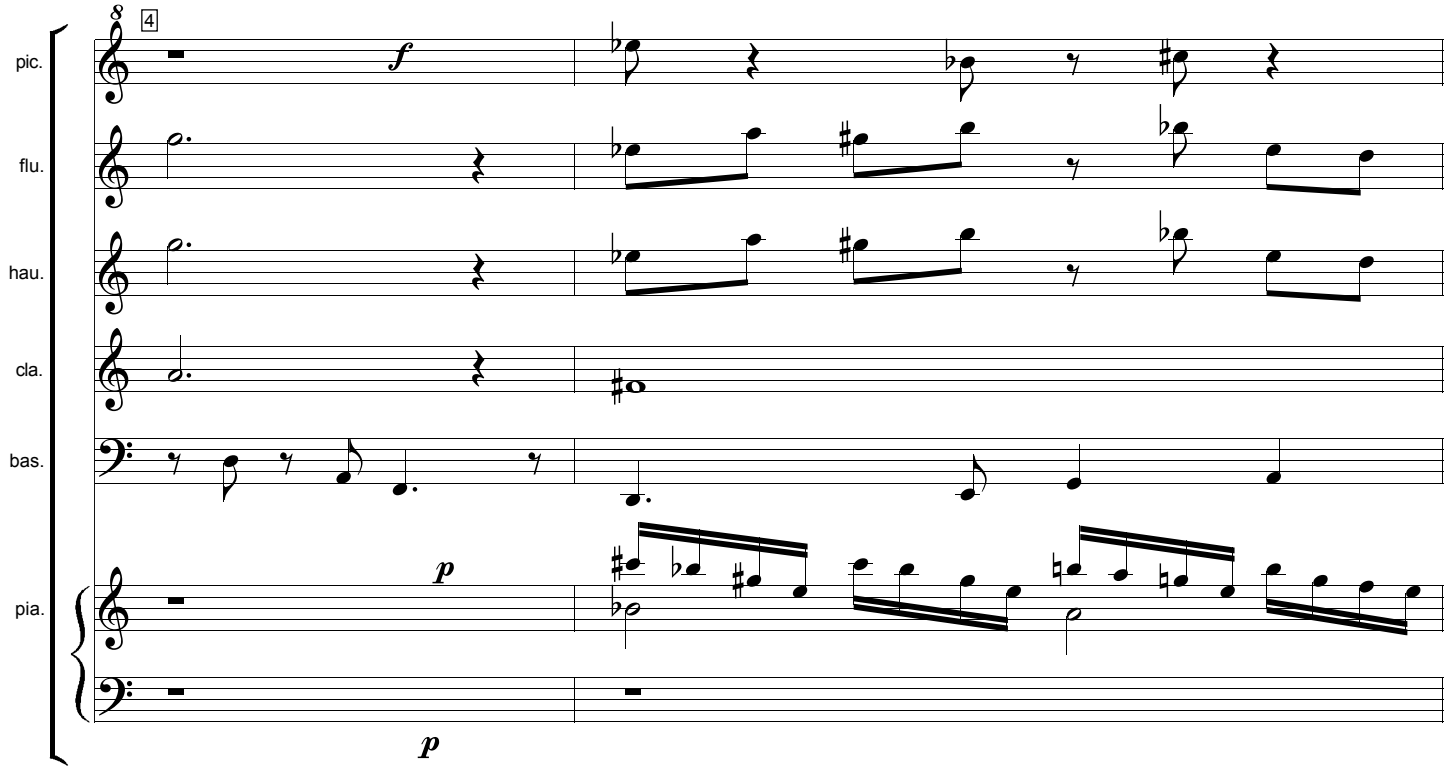
L'étrange objet vaisseau lumineux qui est venu dans mon jardin,
en cherchant les cloches du lapin de pâques ...

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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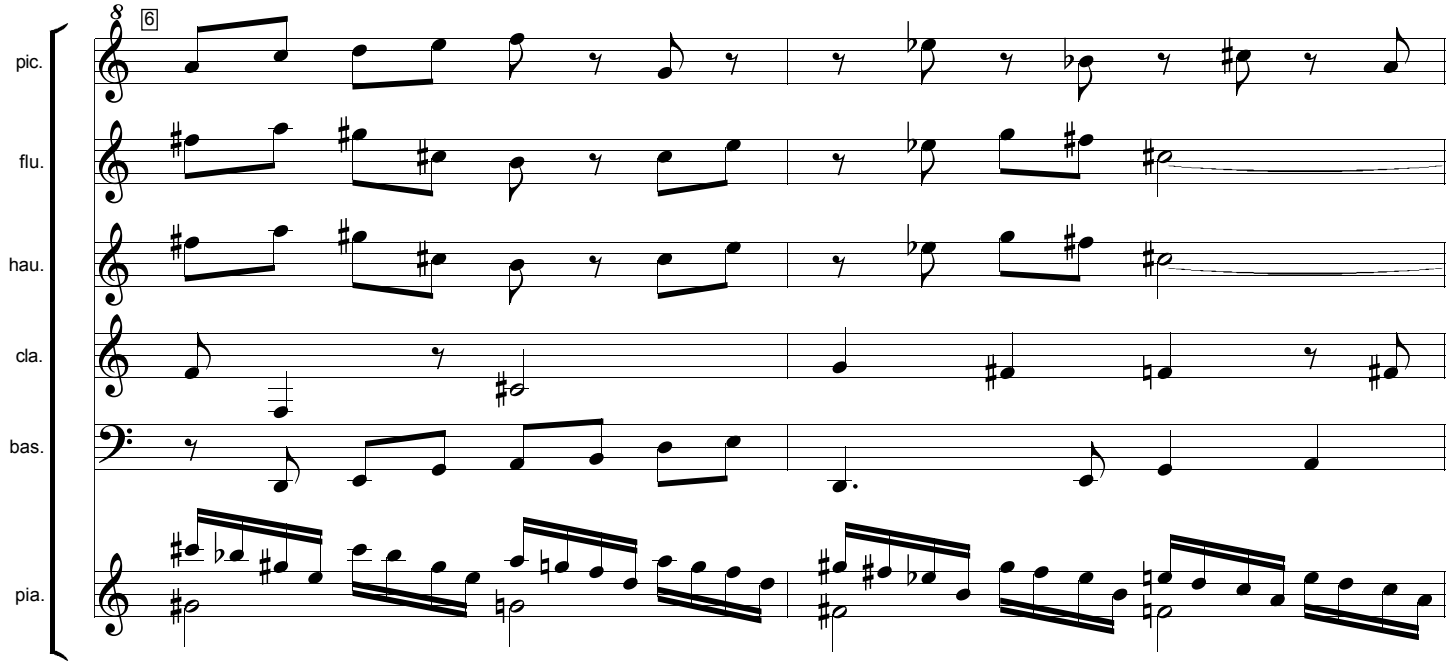
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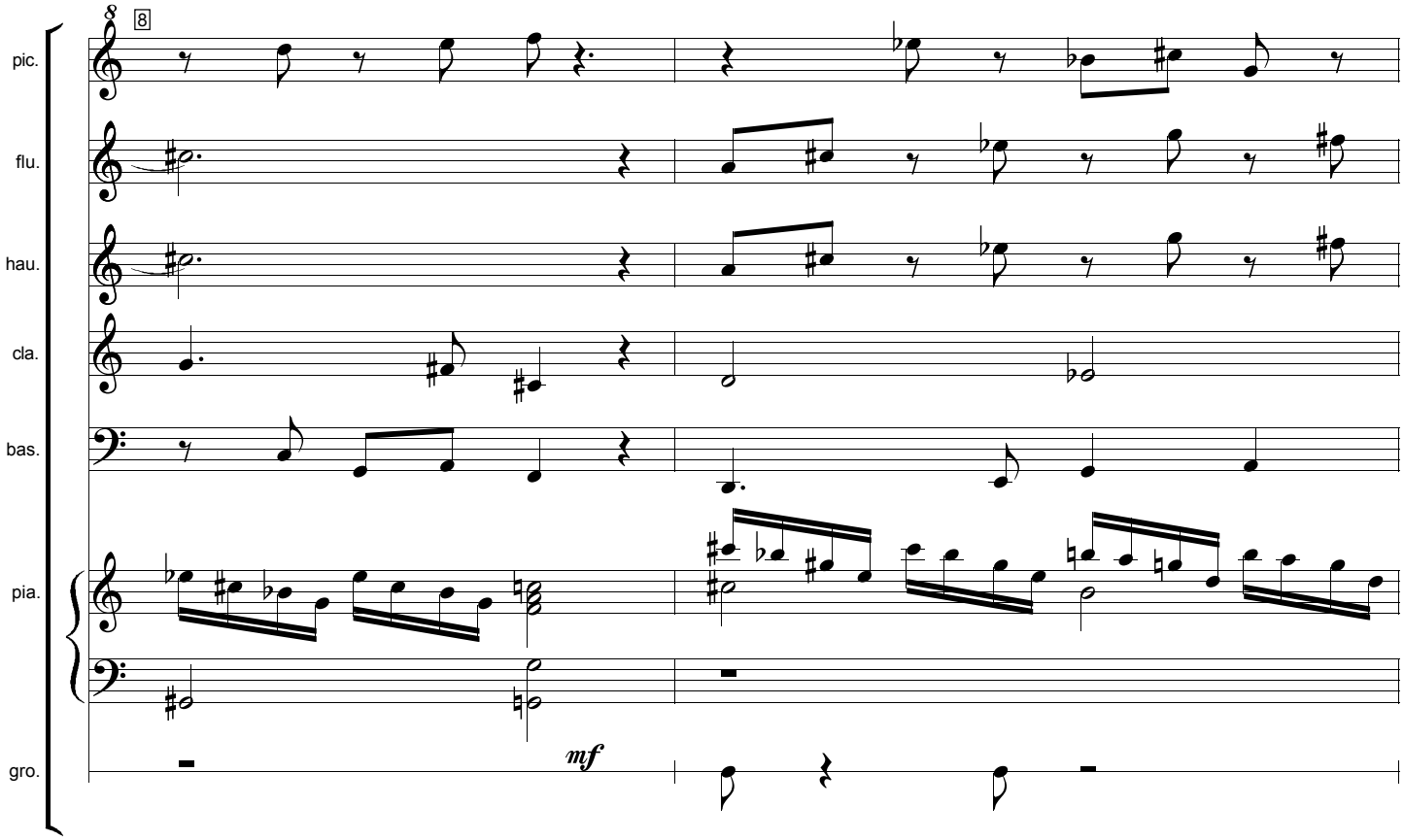
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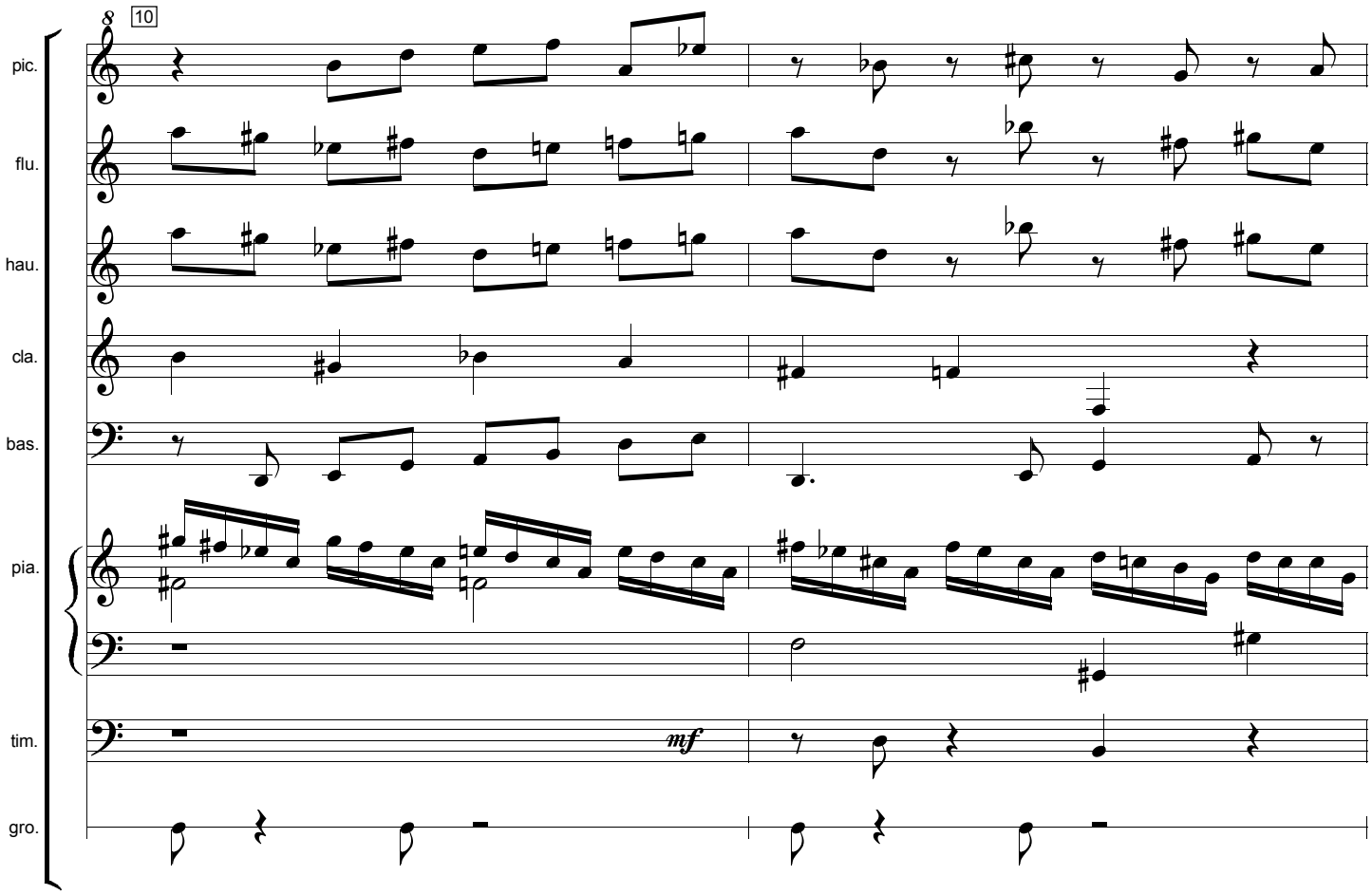
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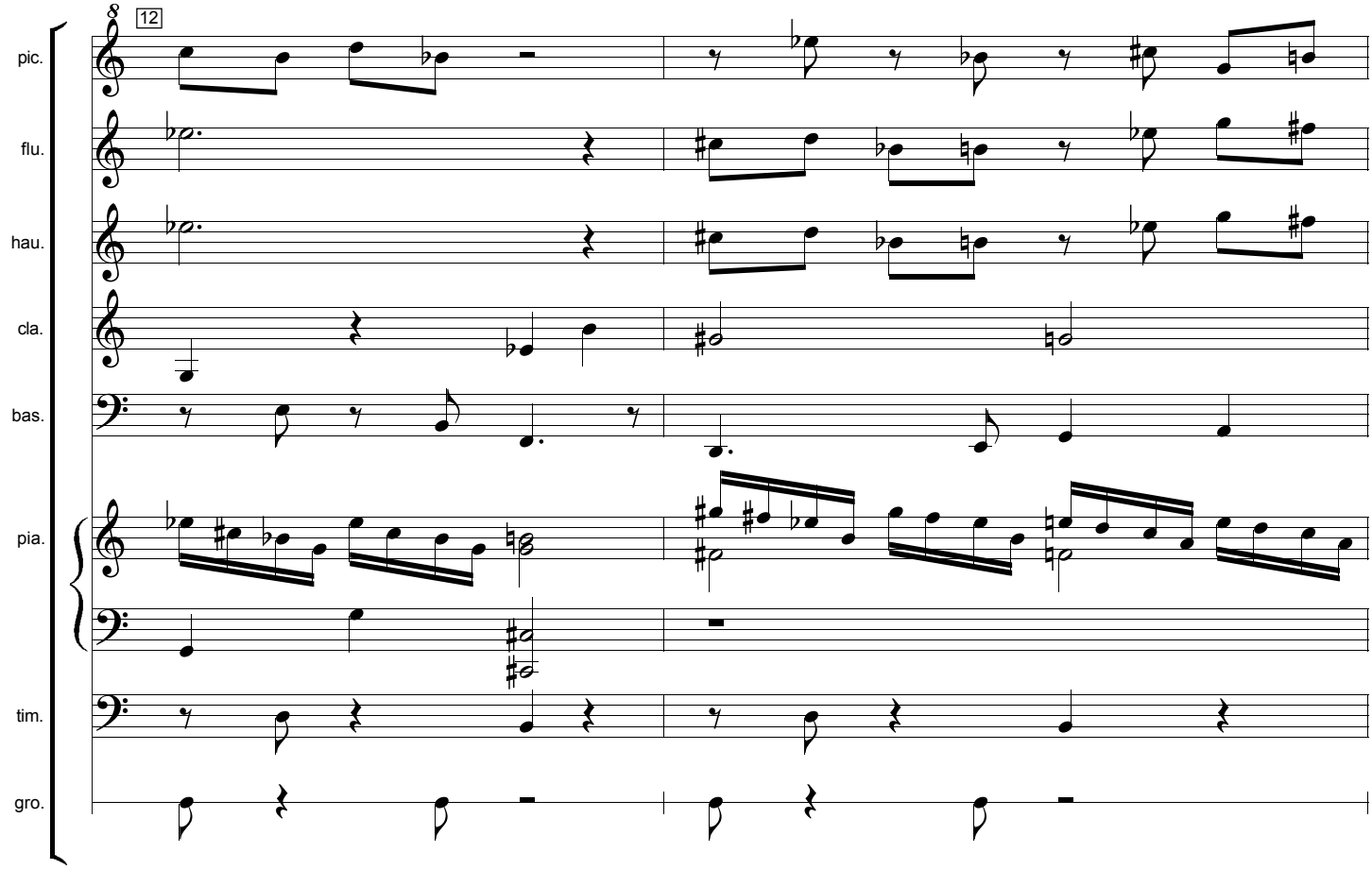
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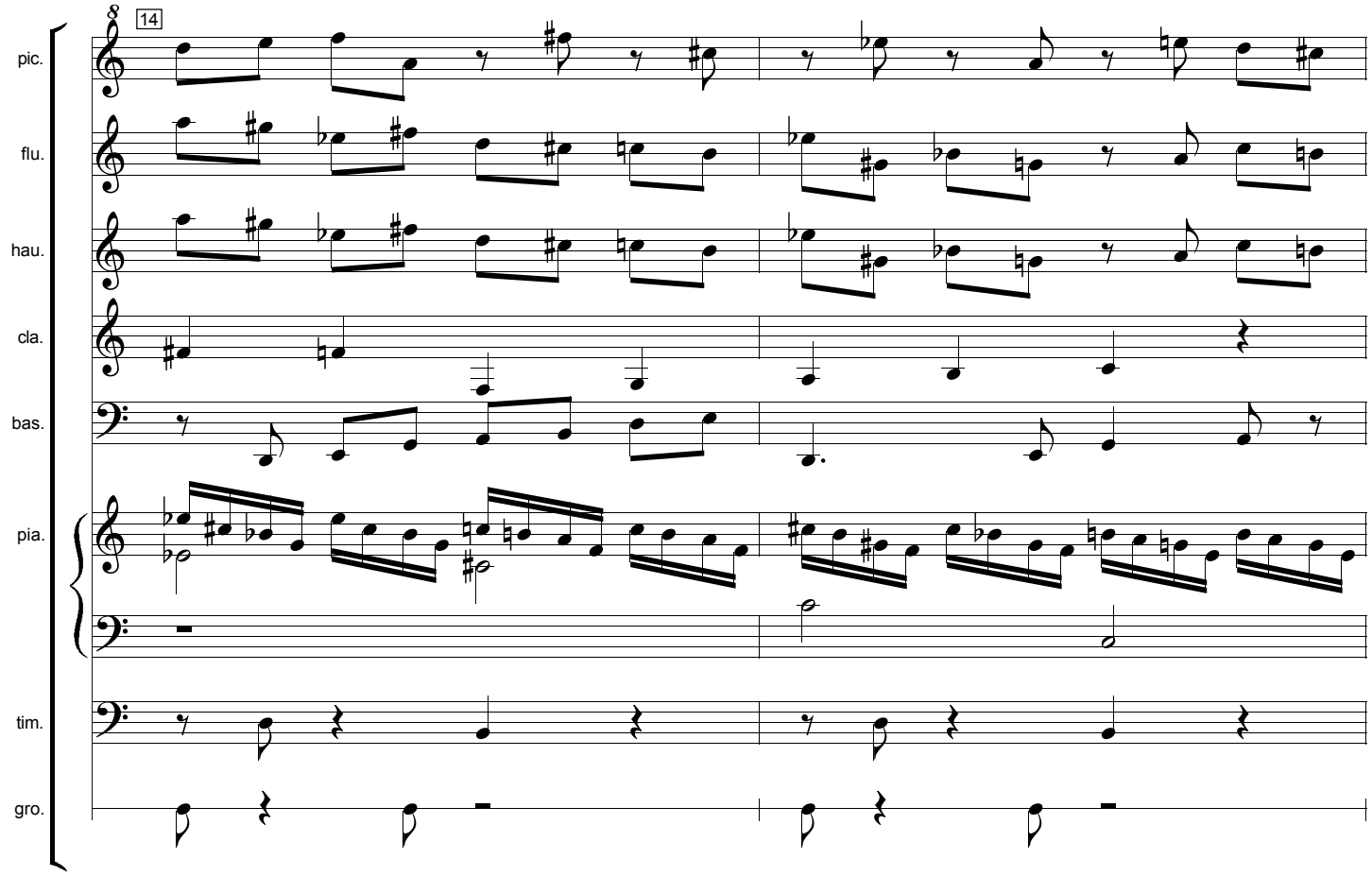
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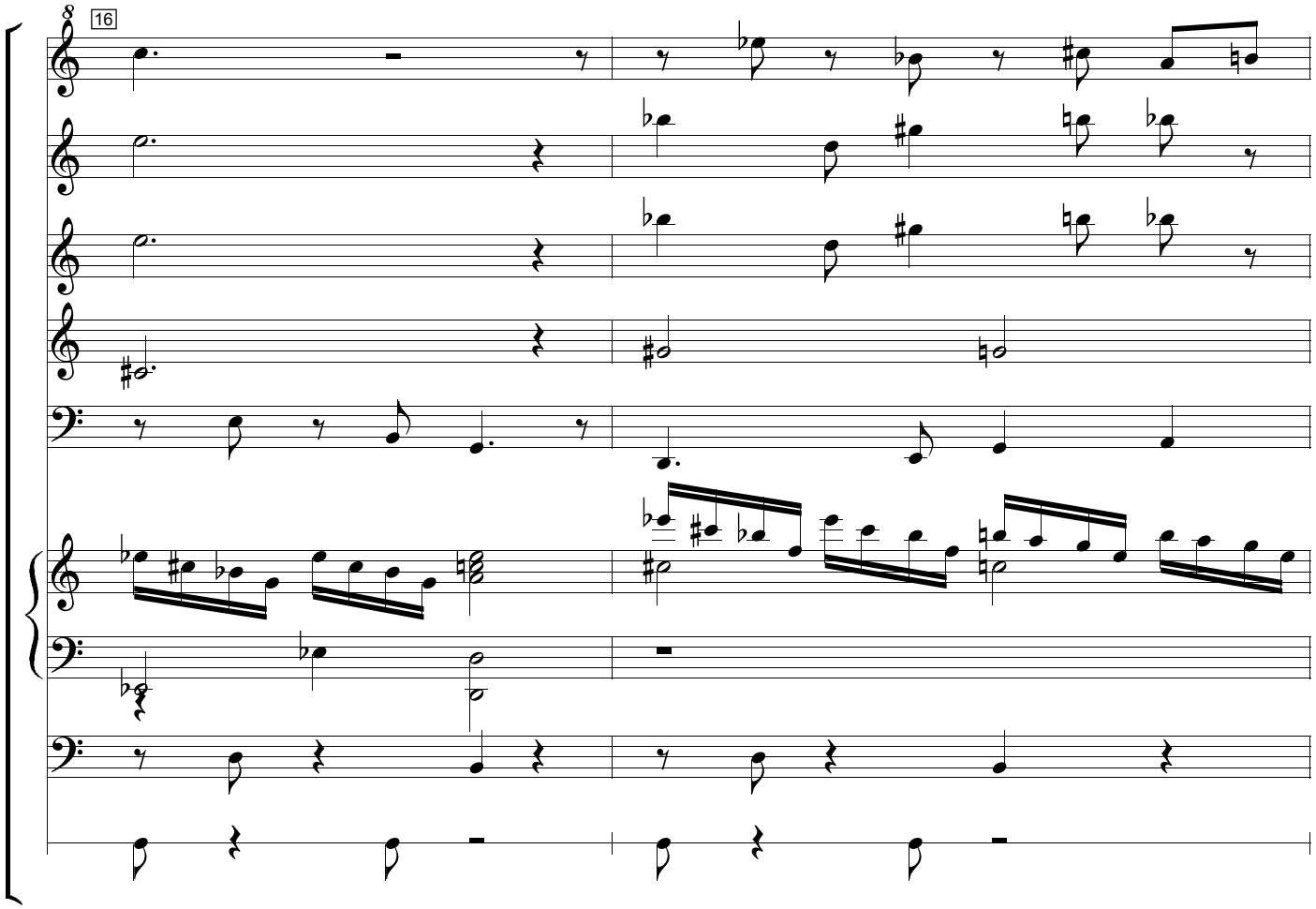
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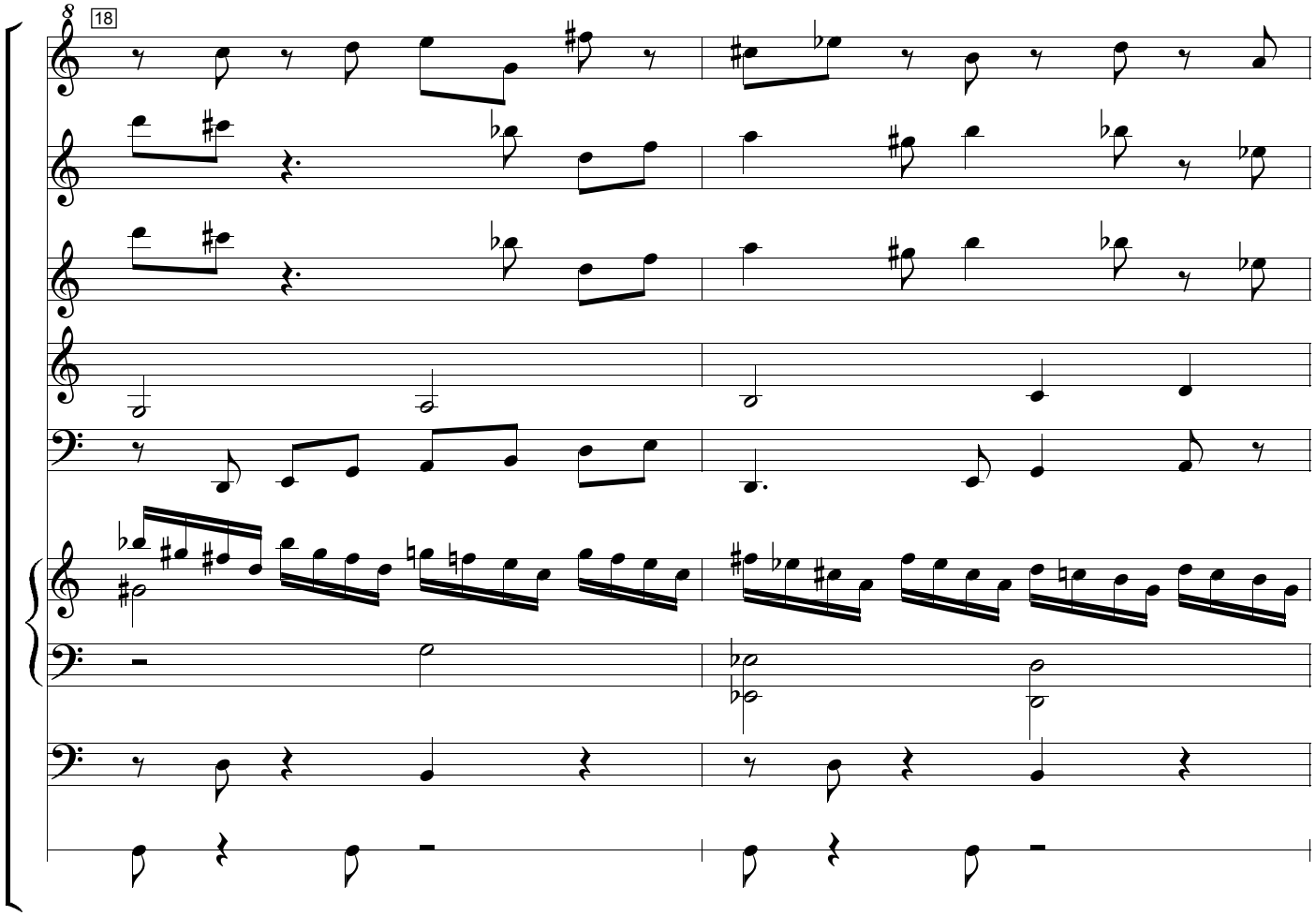
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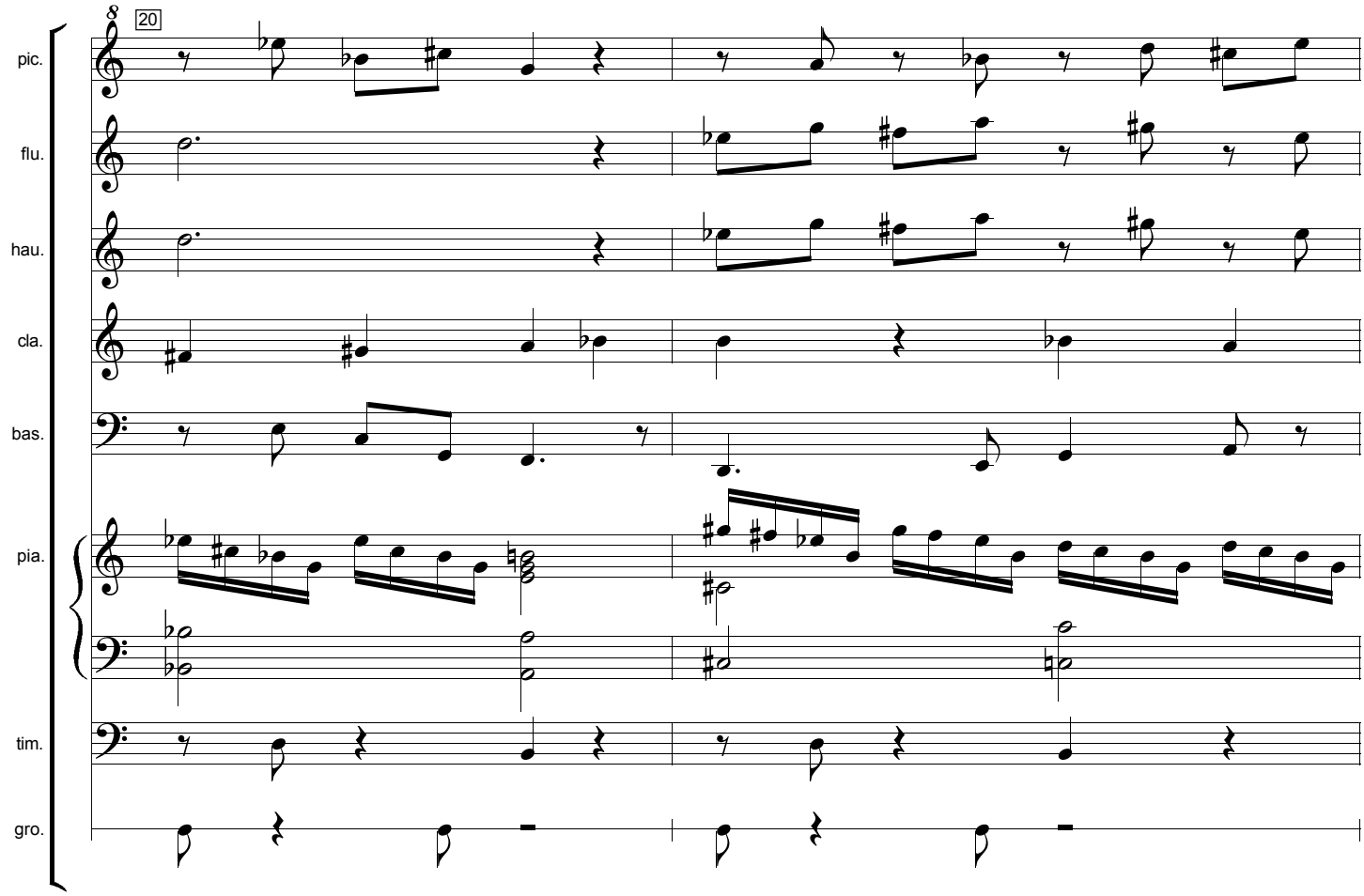
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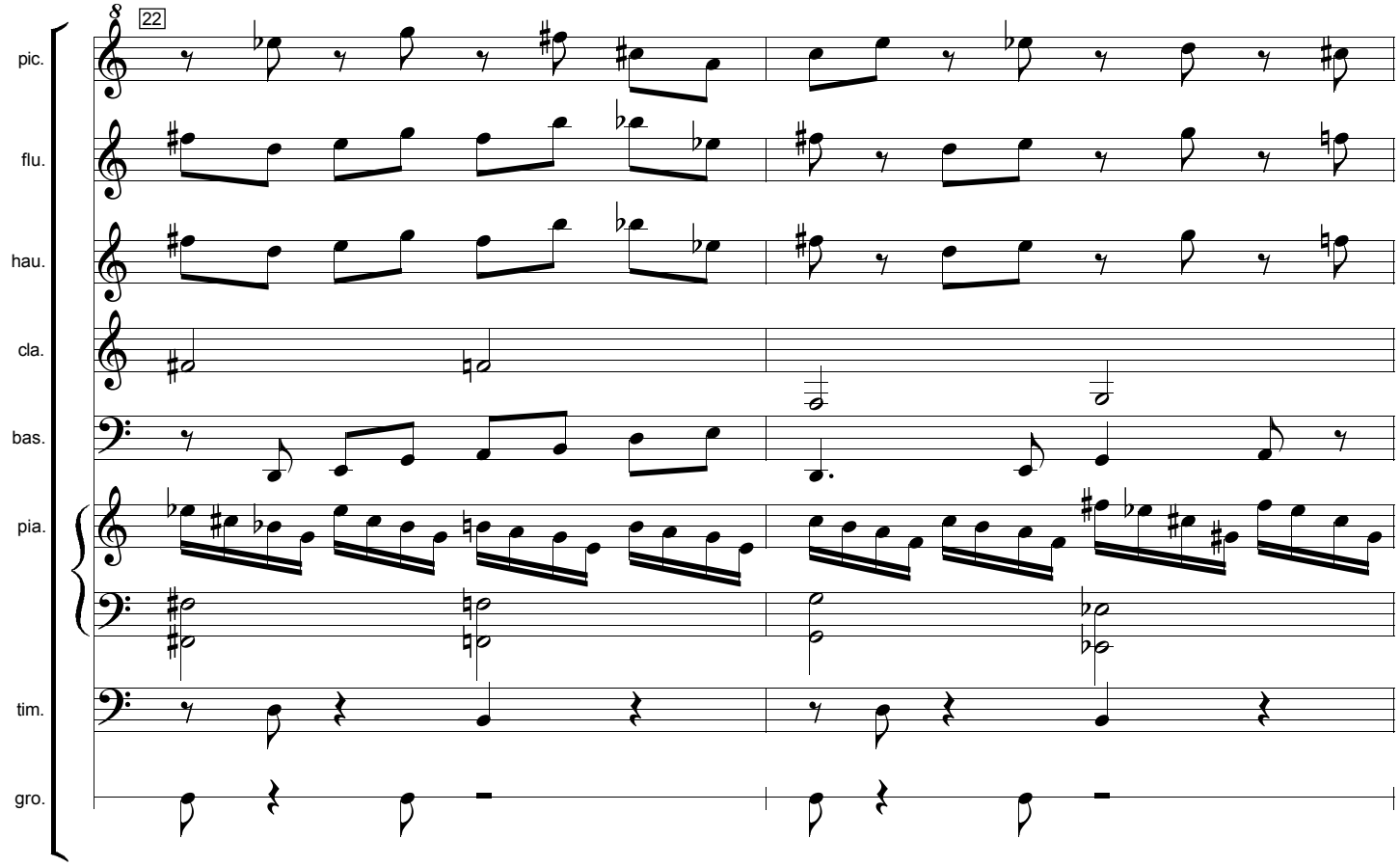
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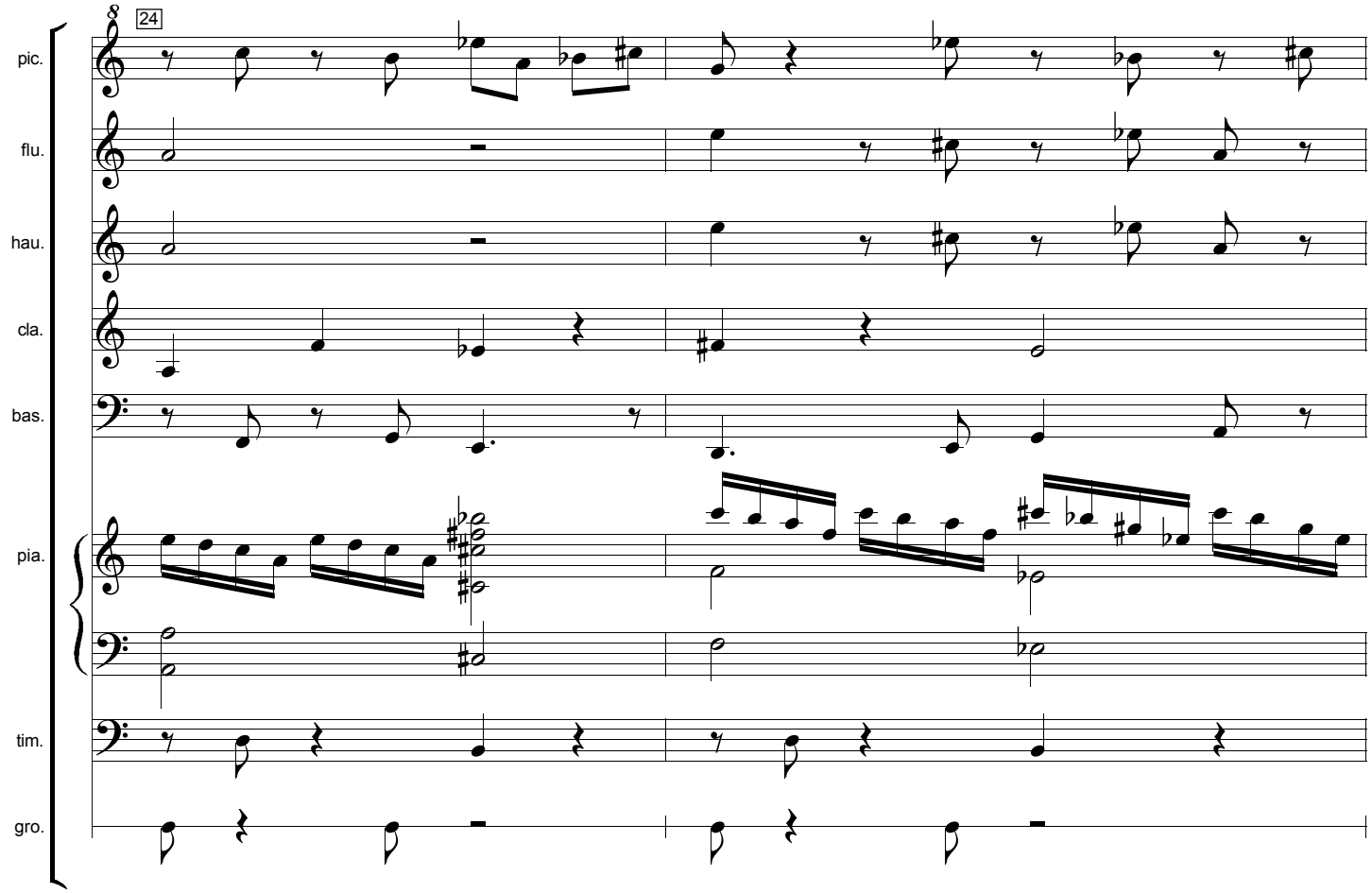
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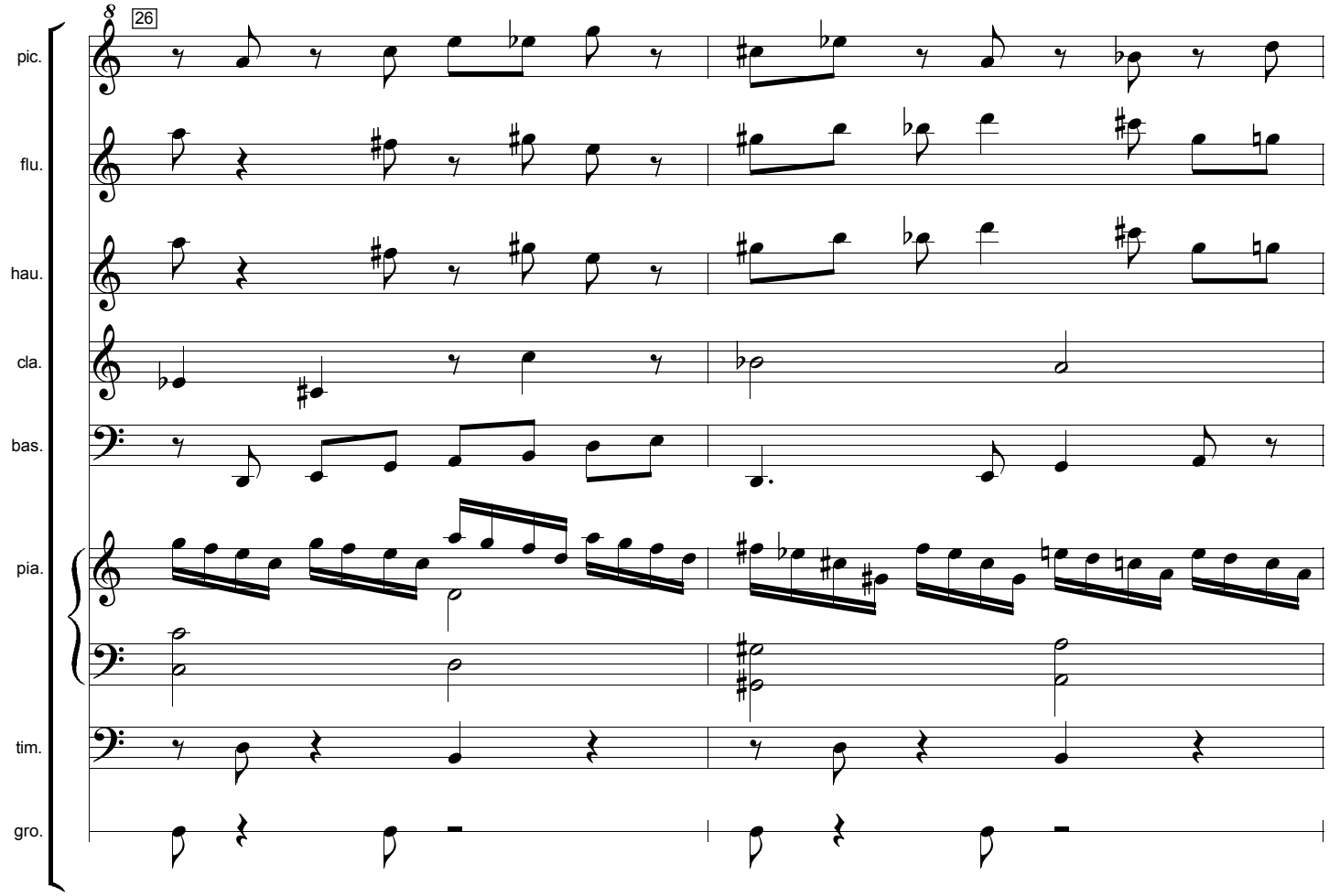
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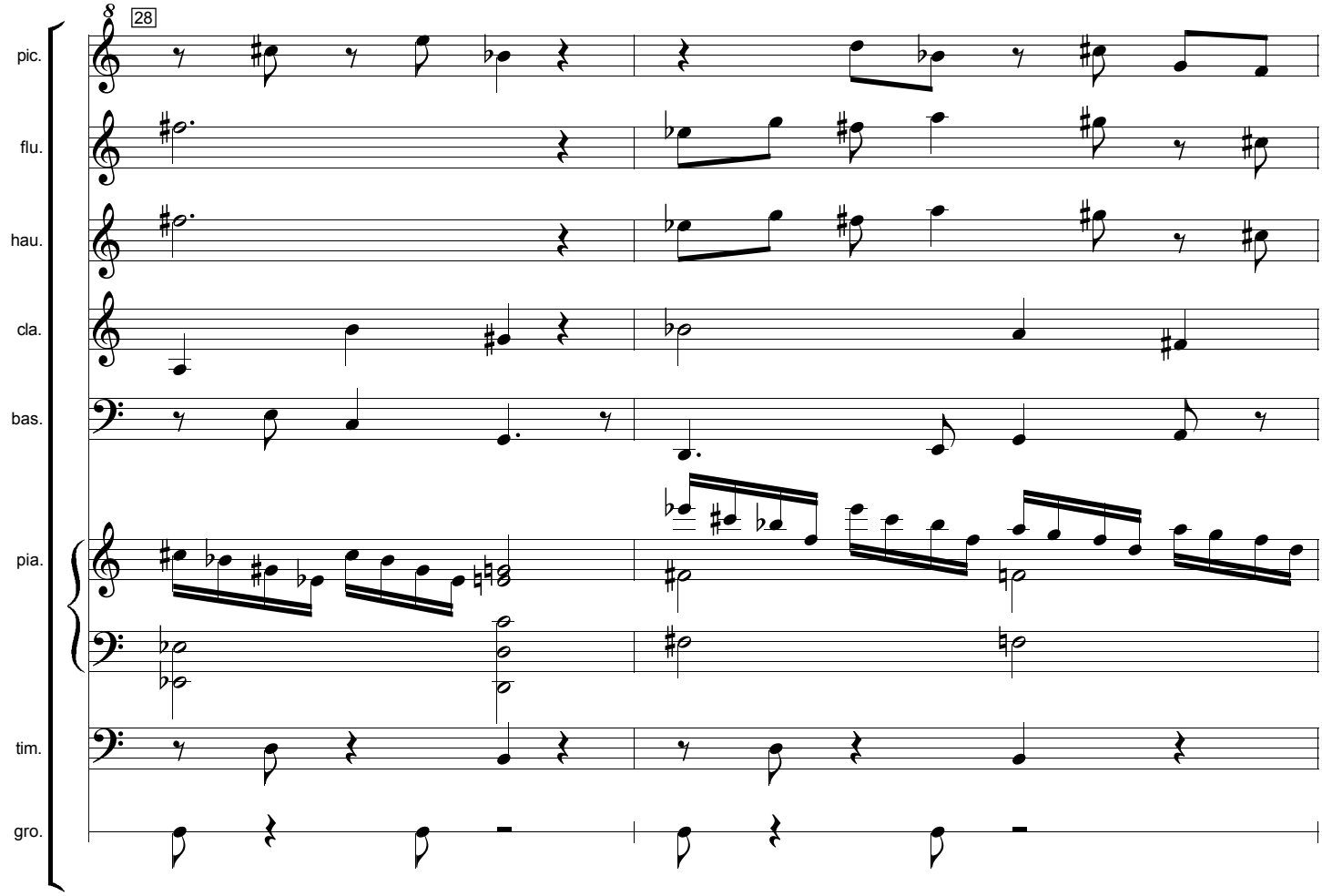
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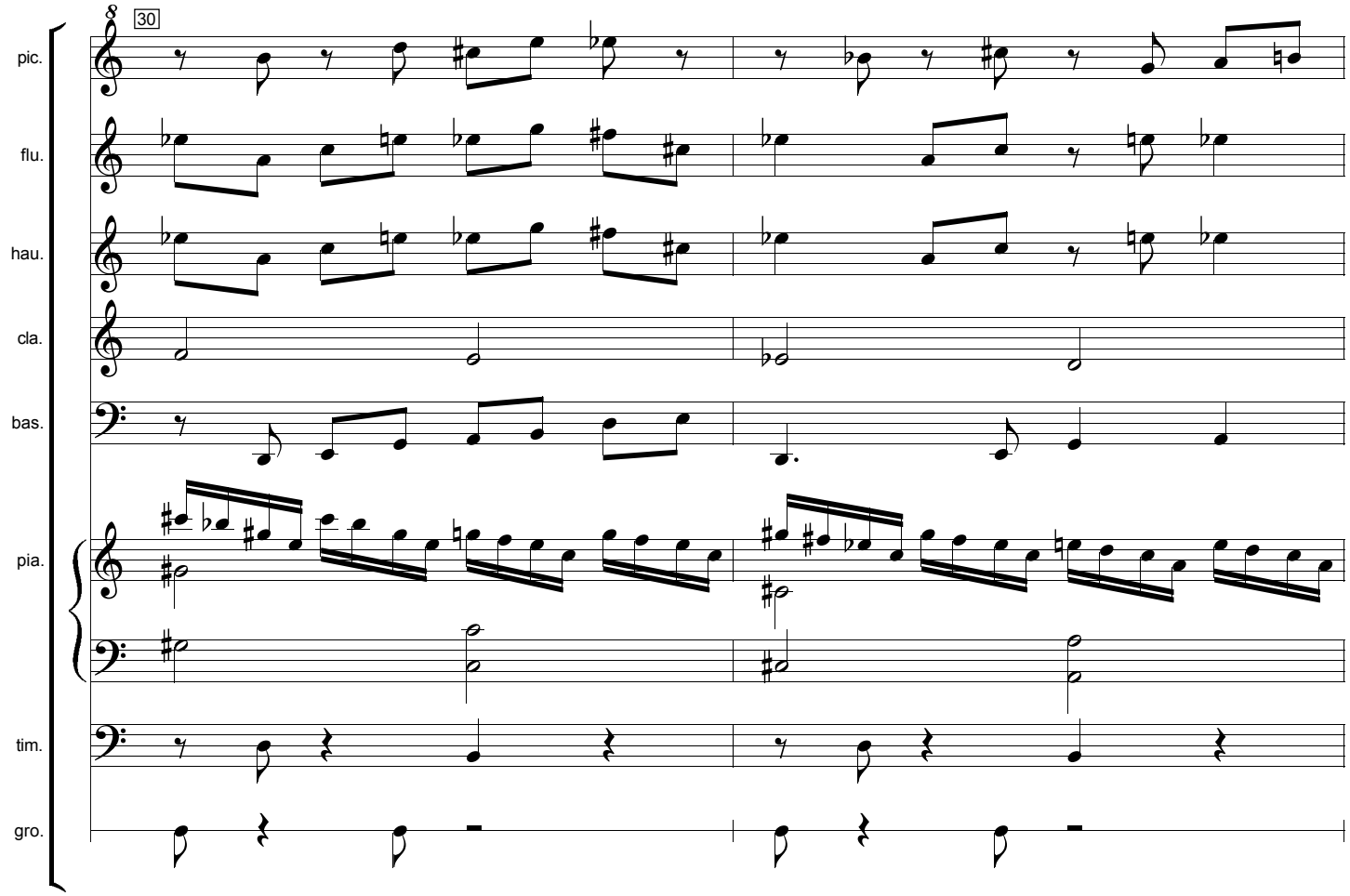
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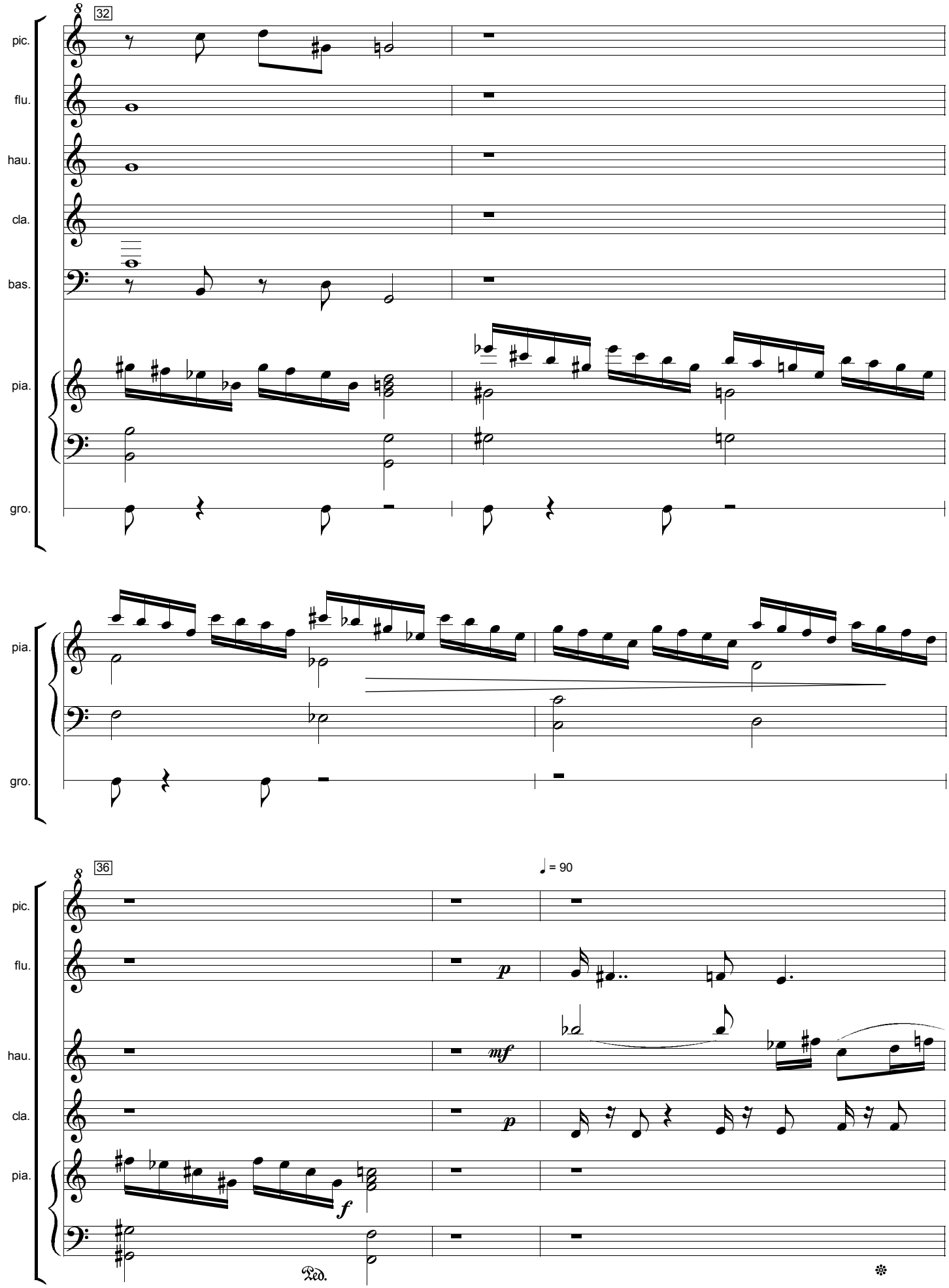
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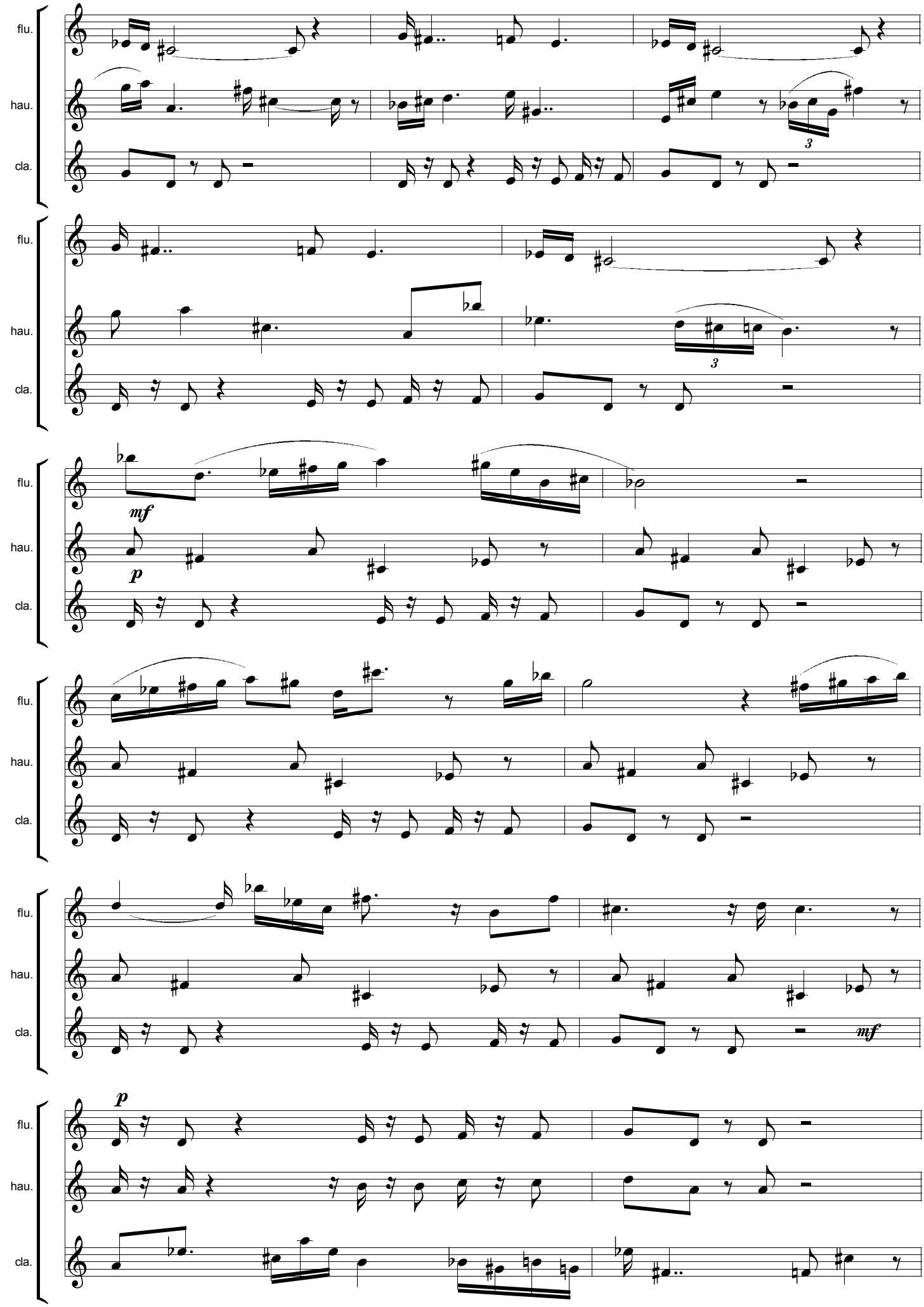
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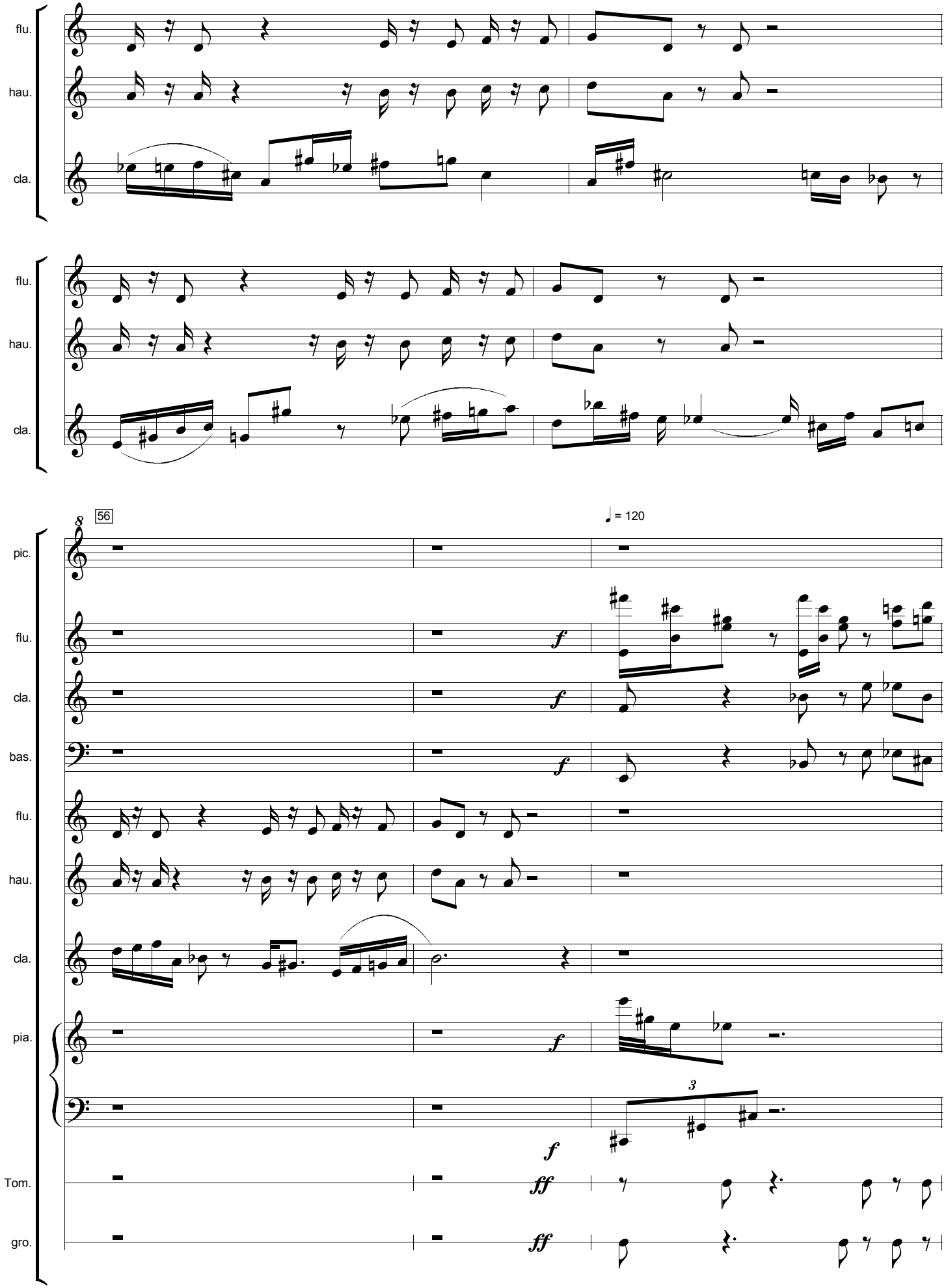
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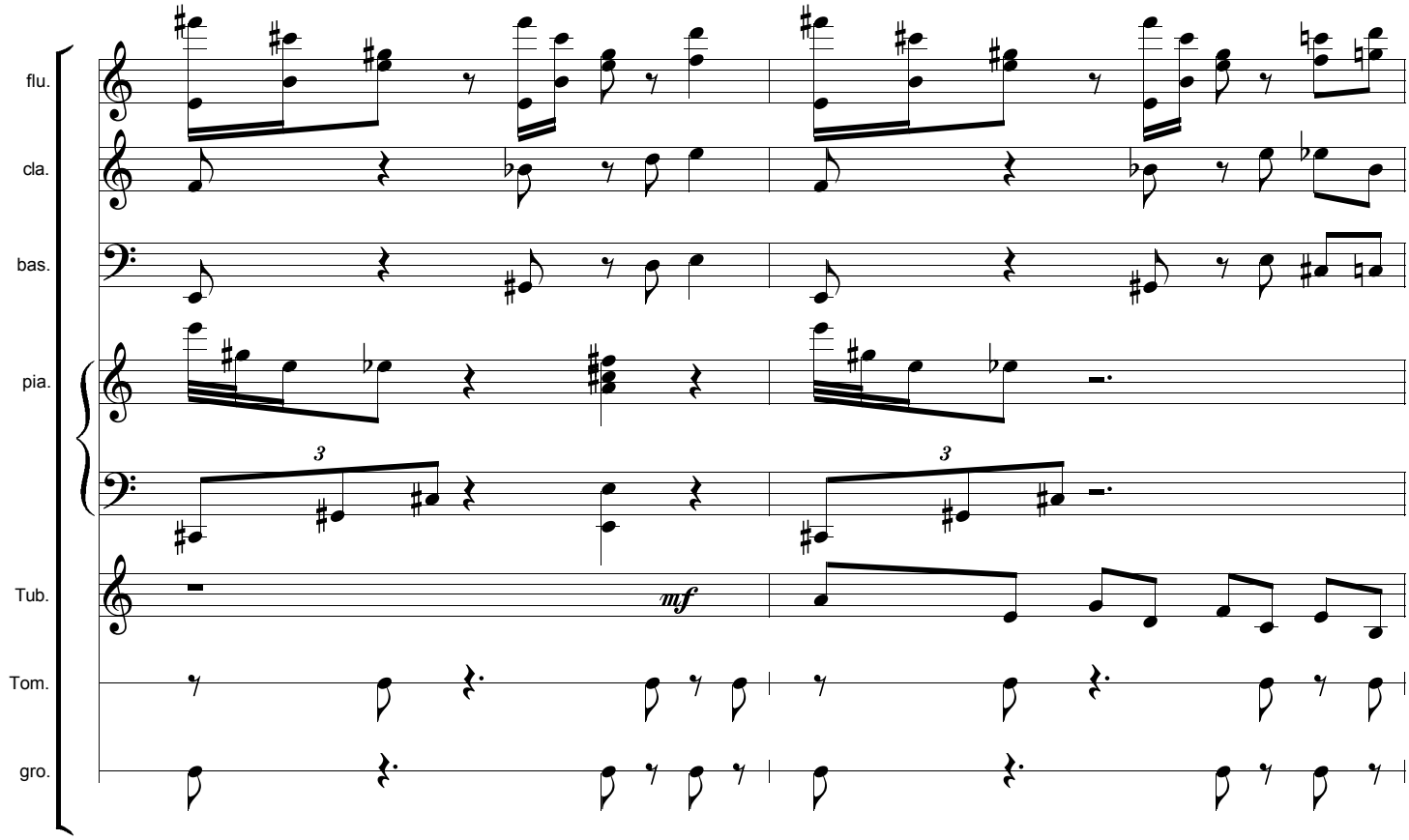
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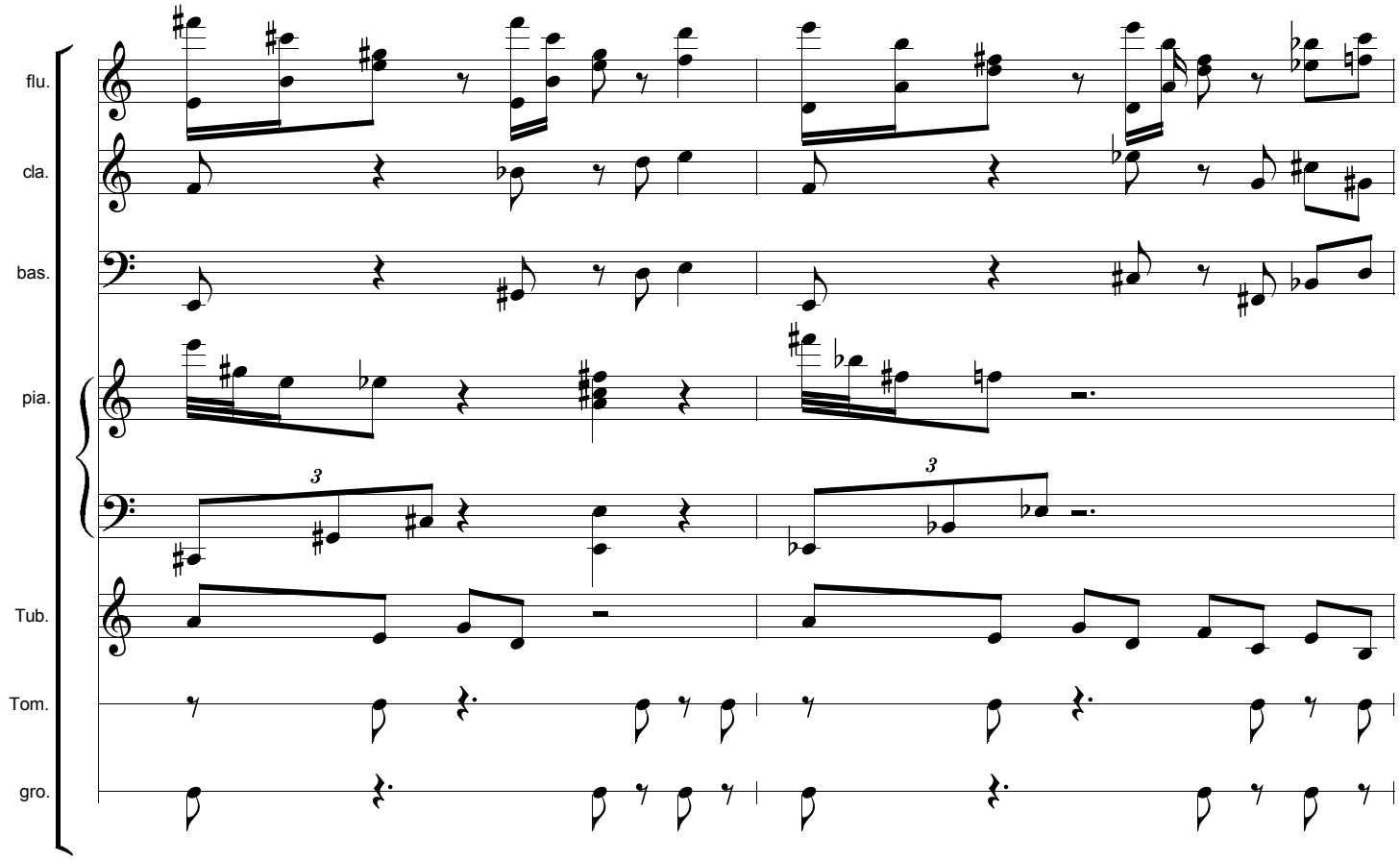
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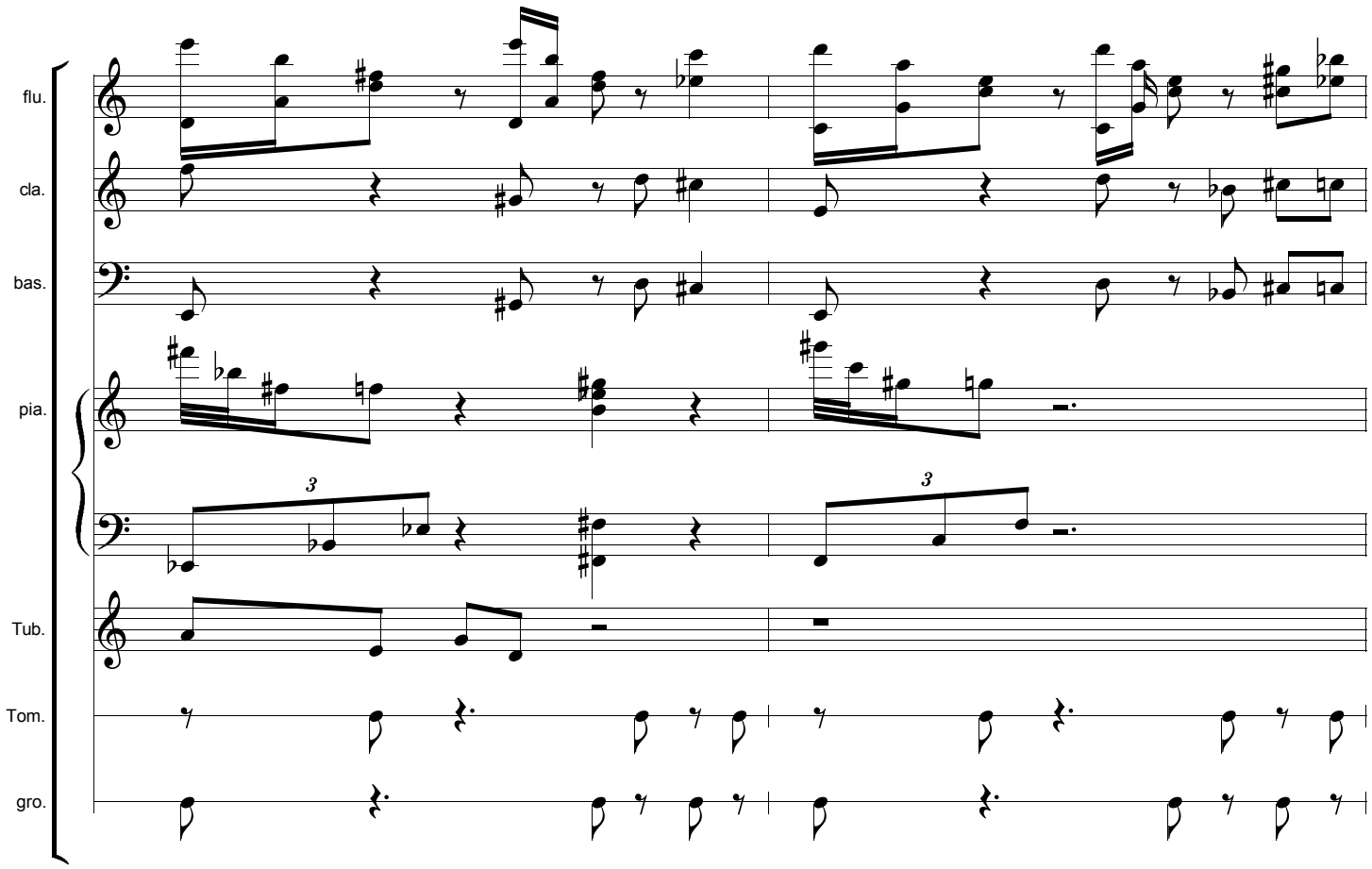
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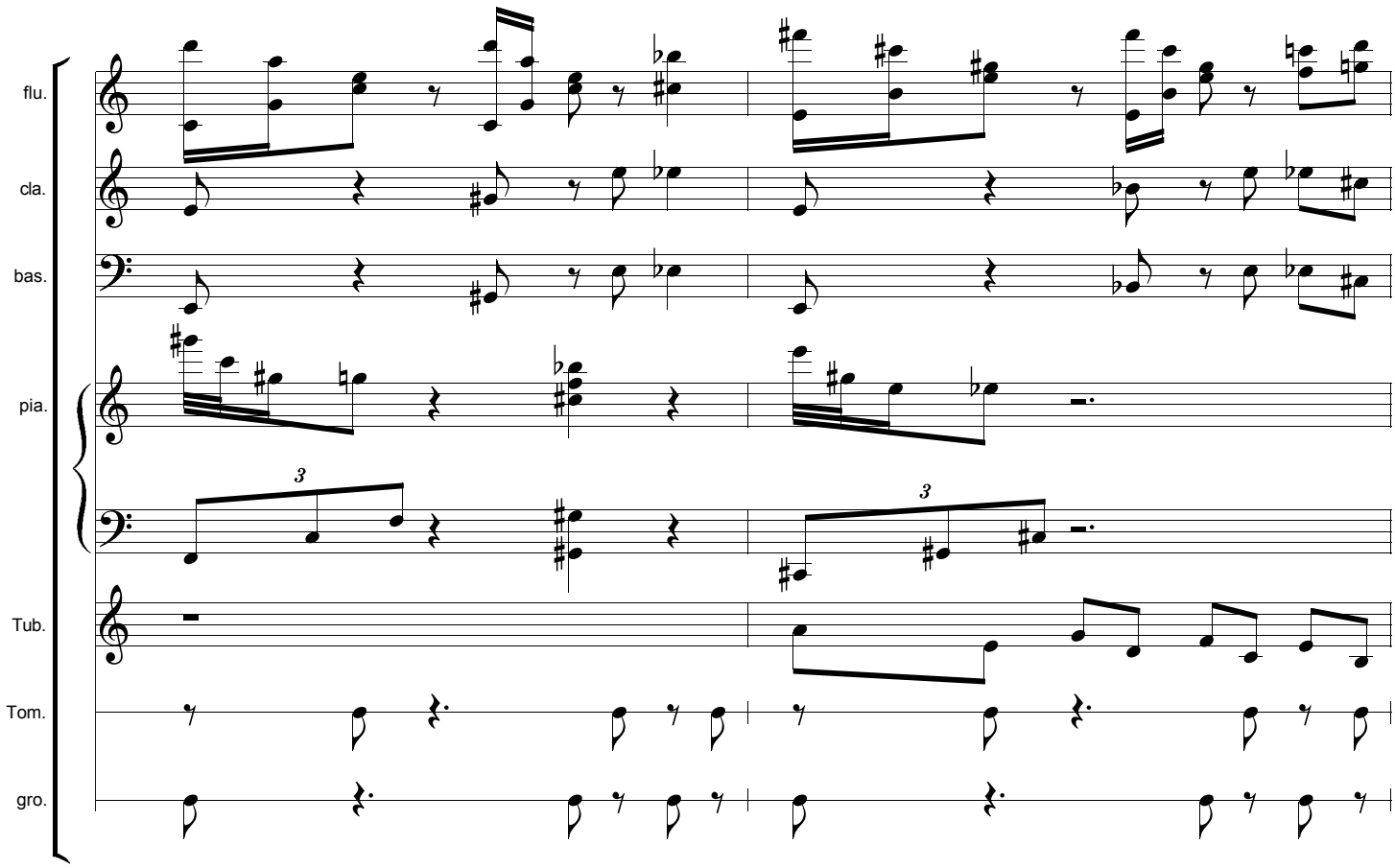
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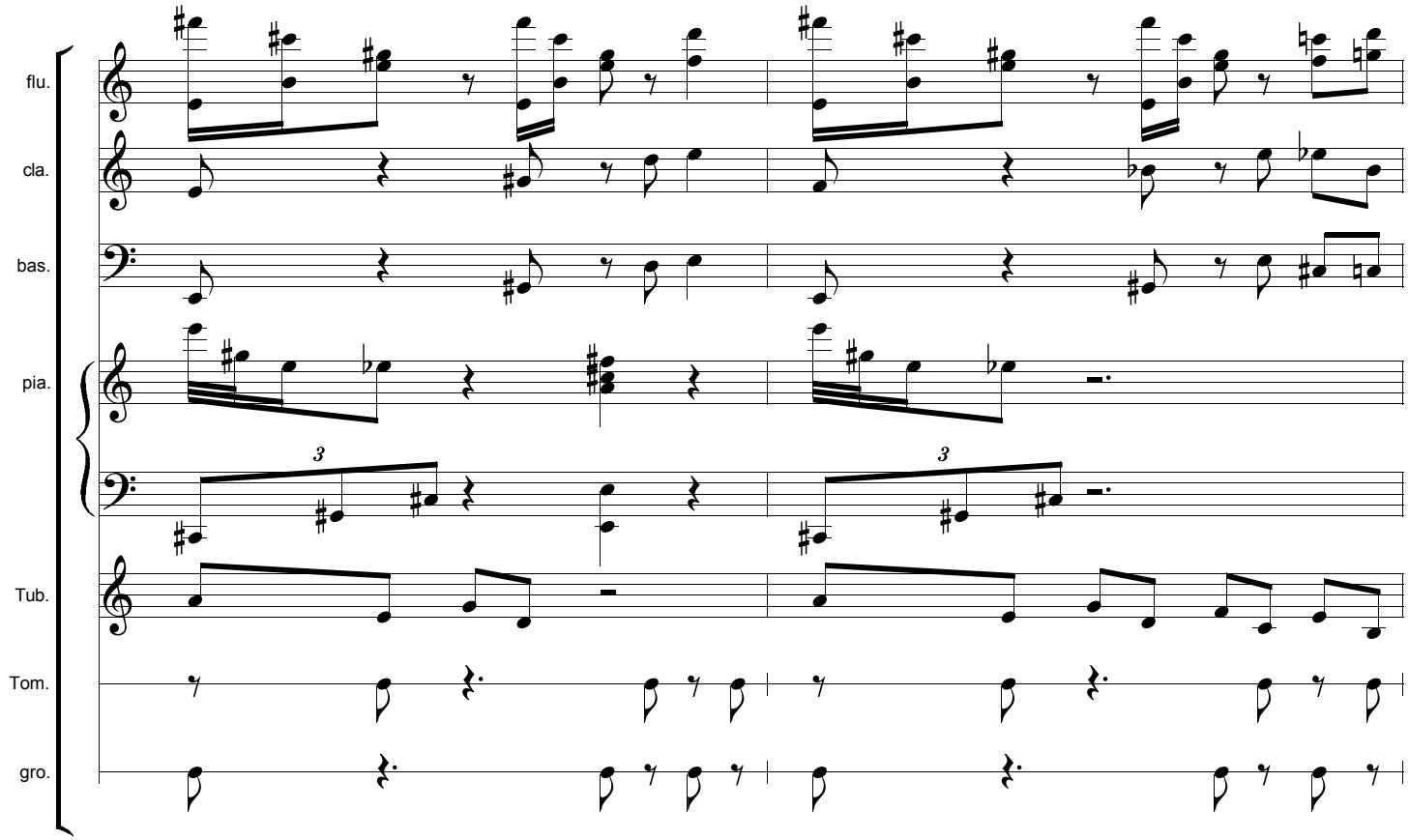
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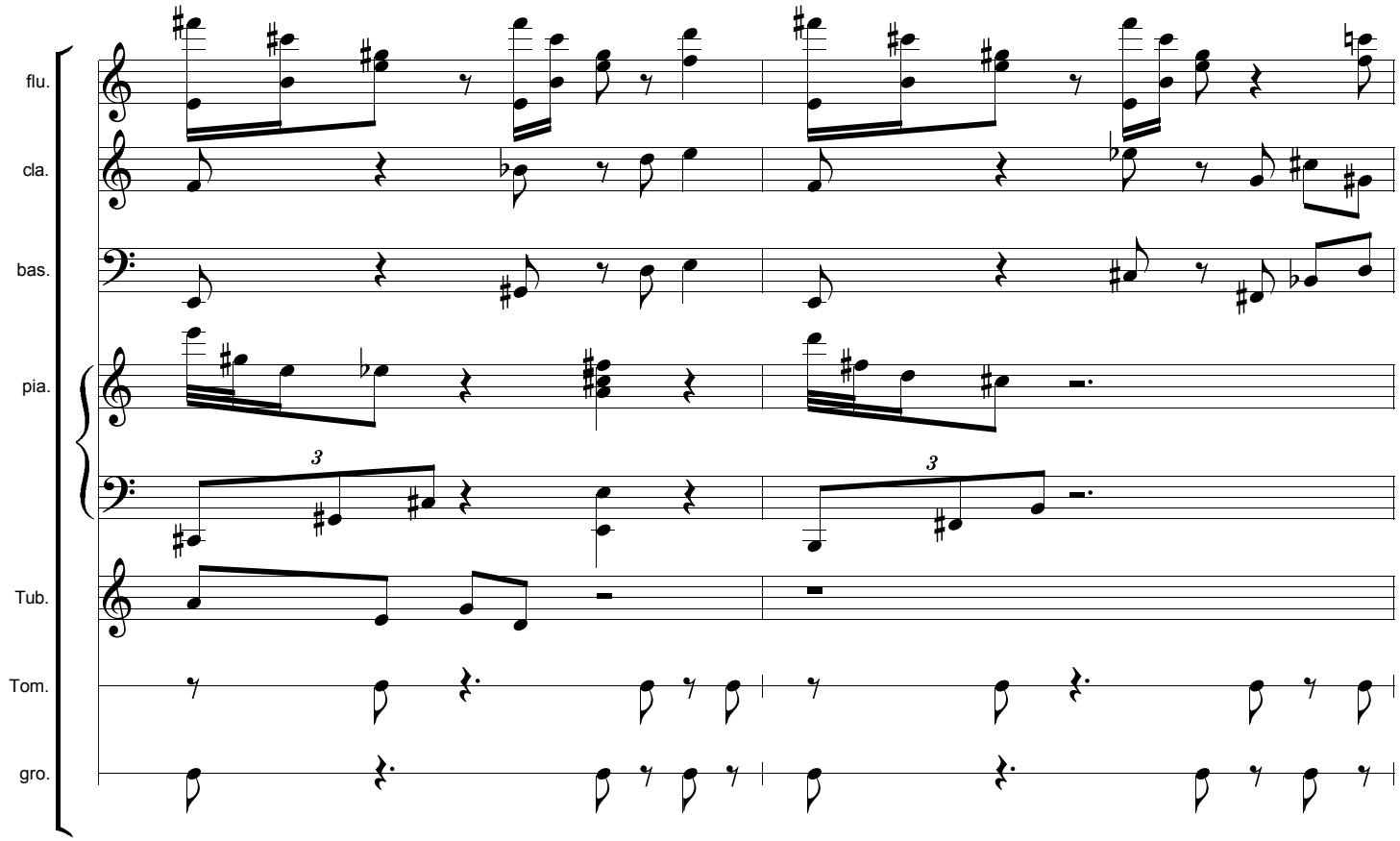
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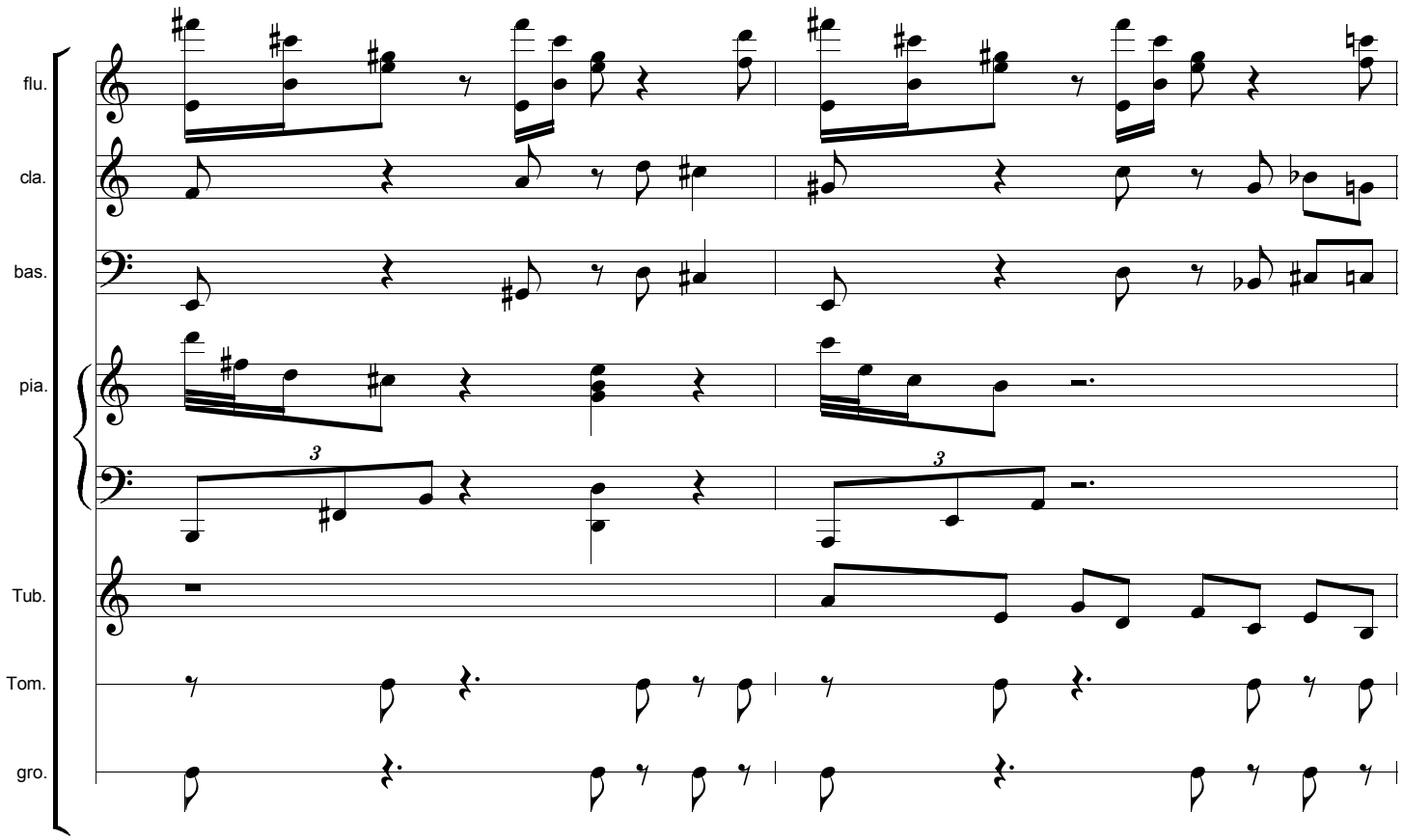
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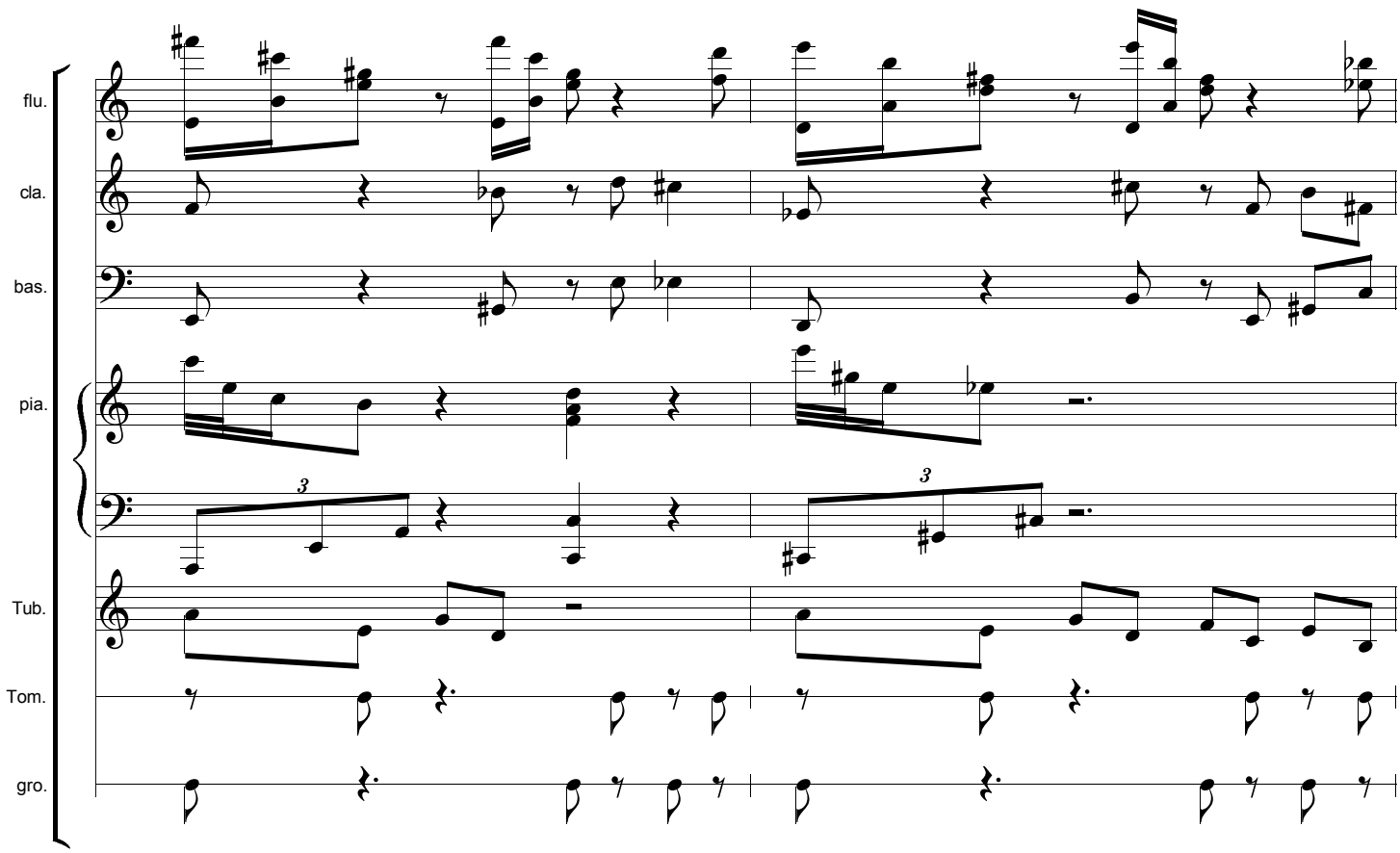
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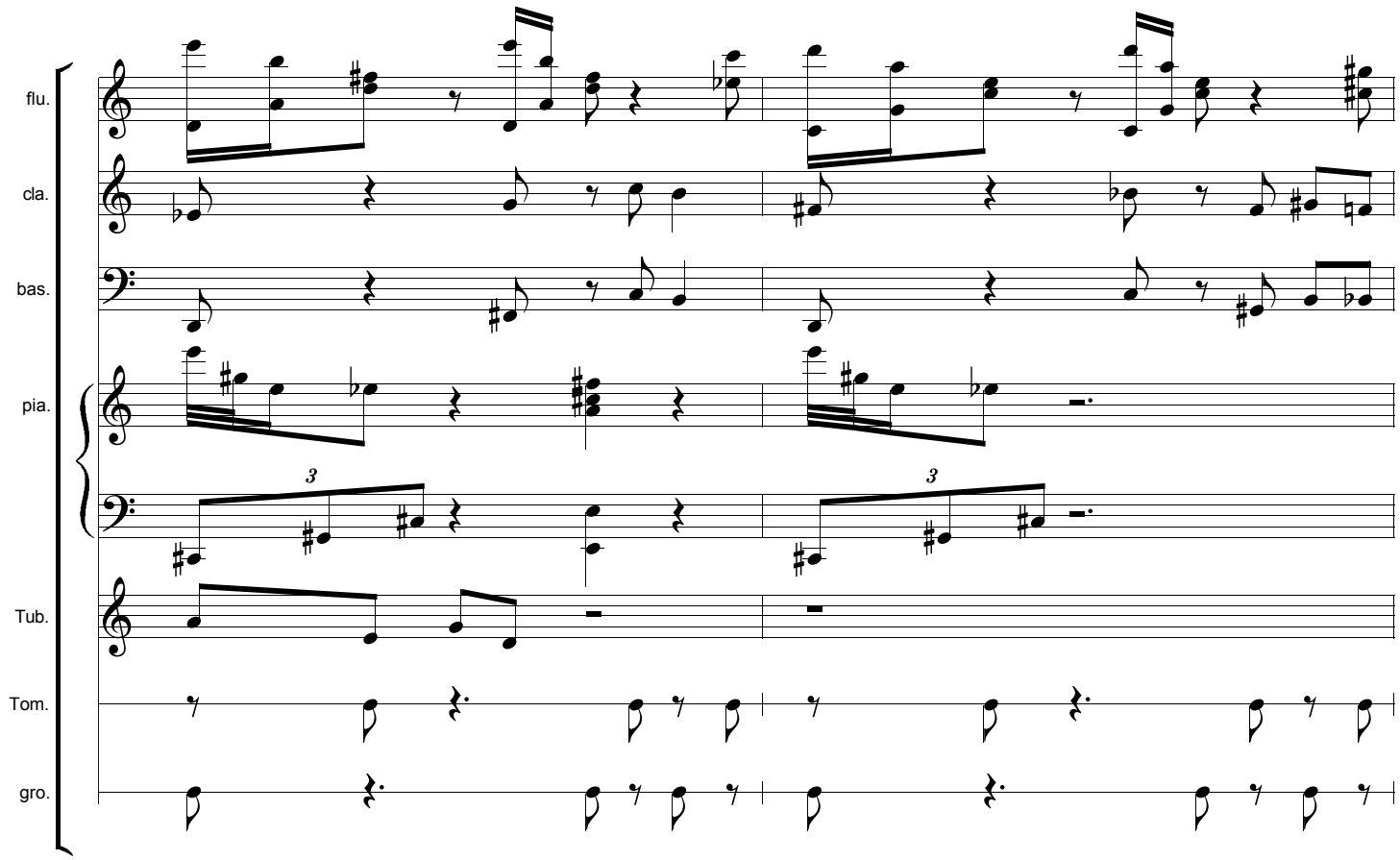
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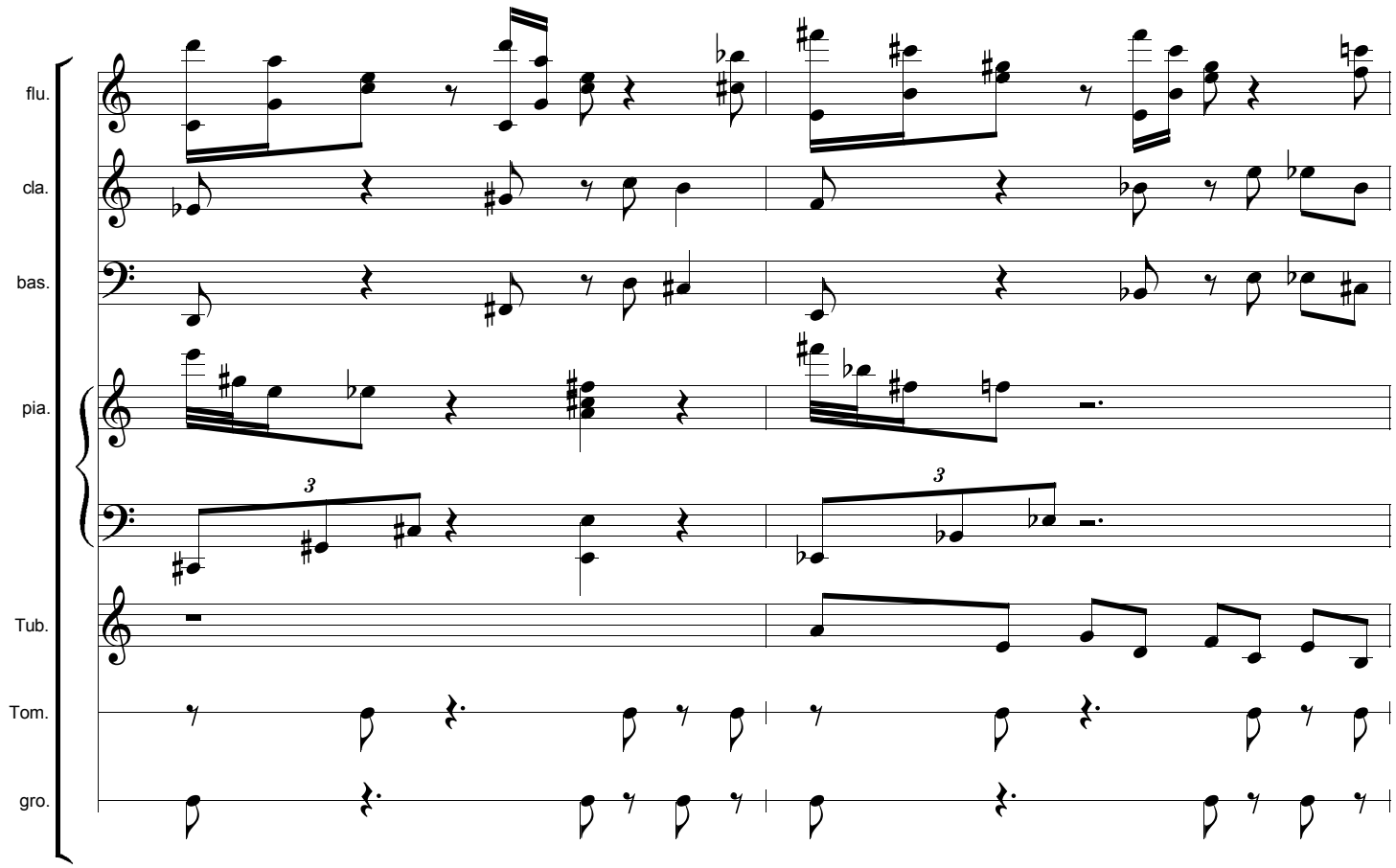
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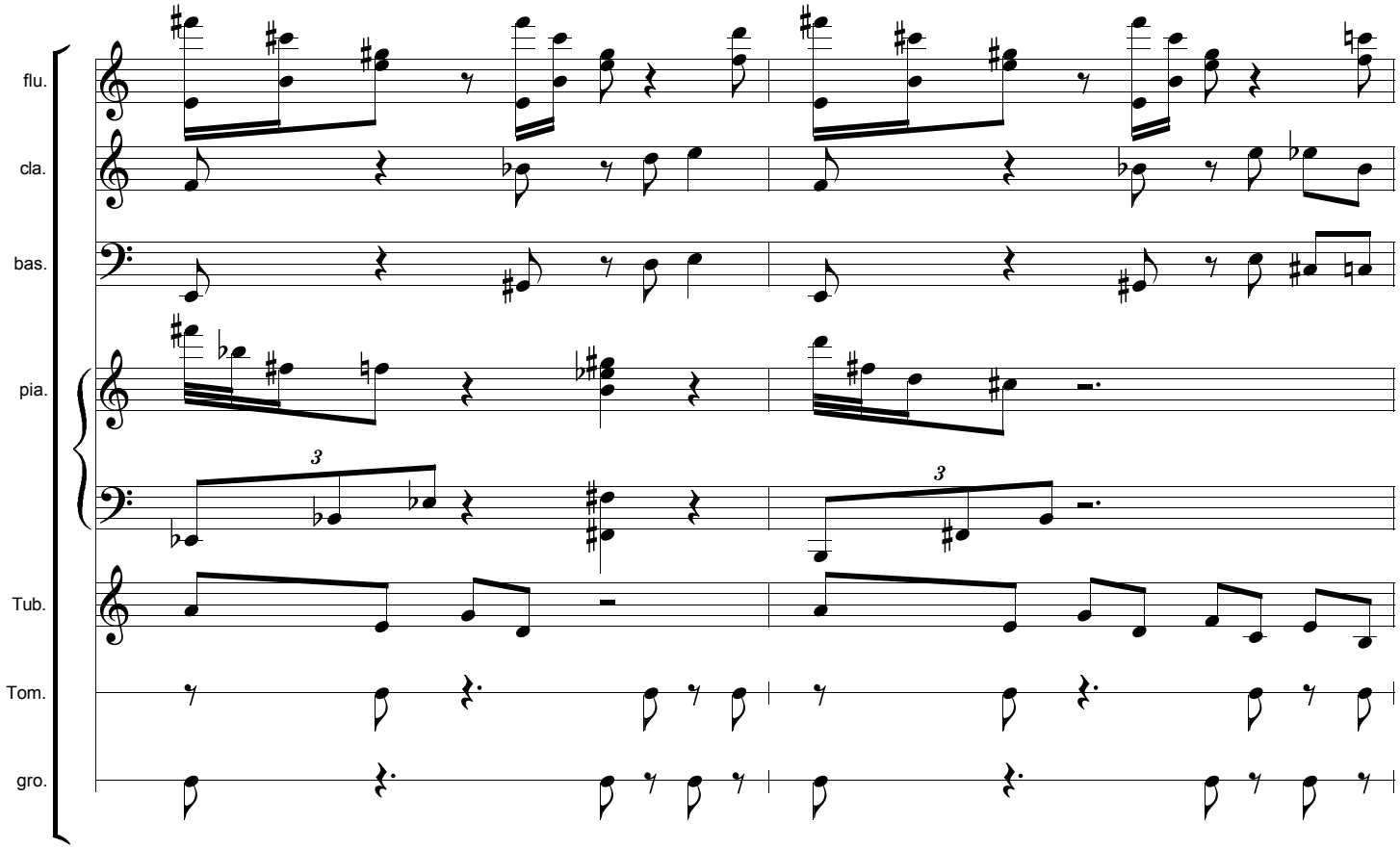
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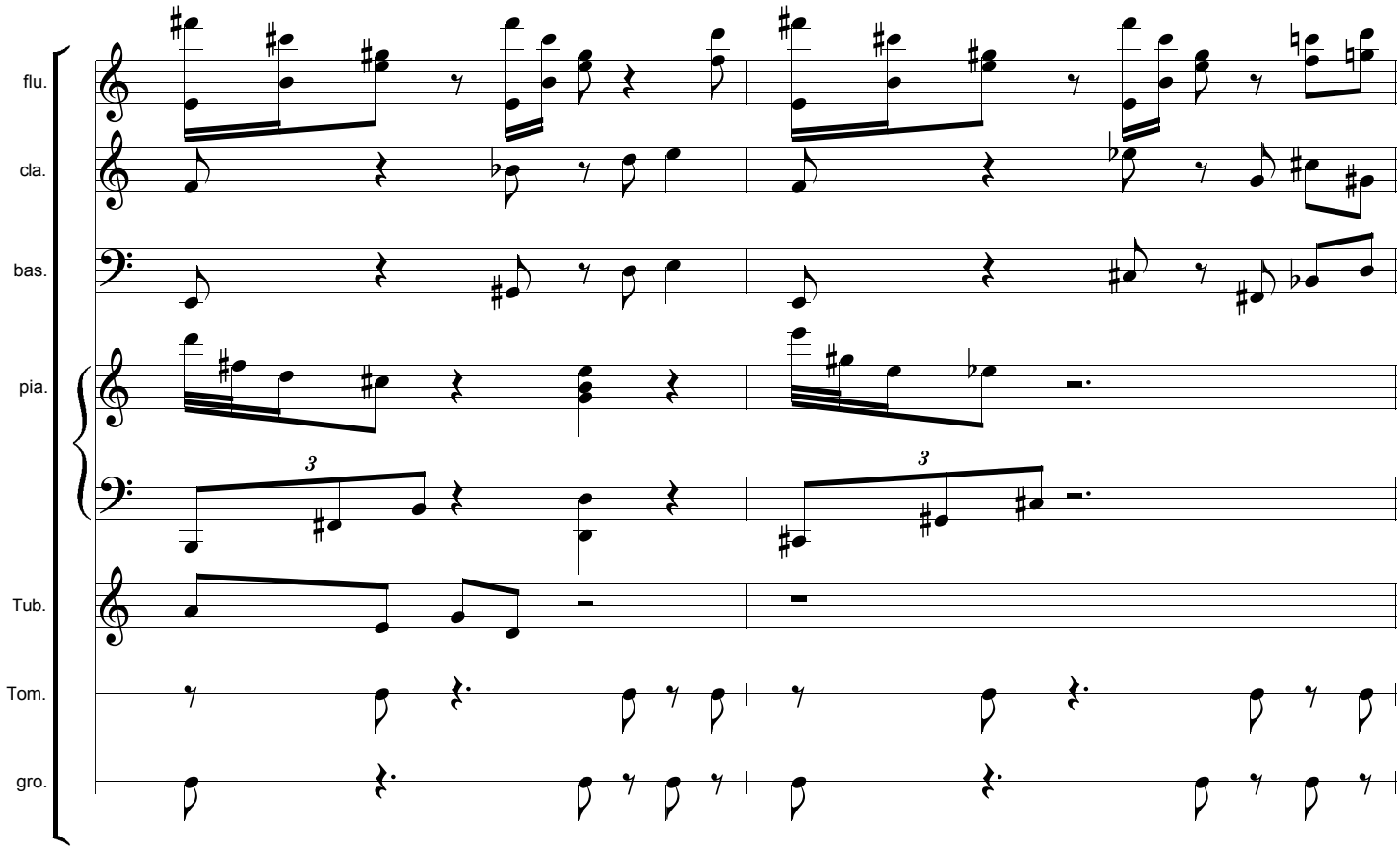
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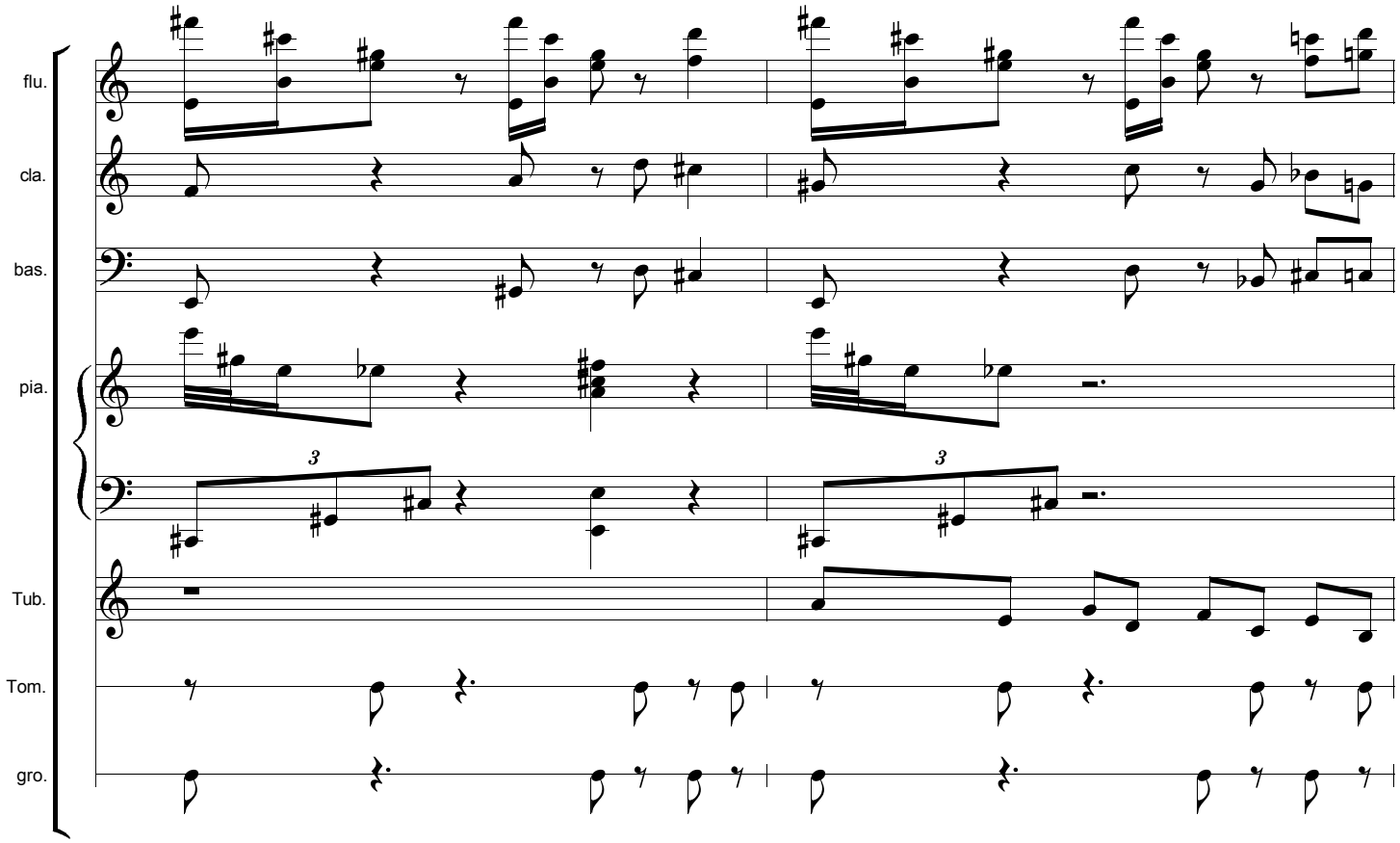
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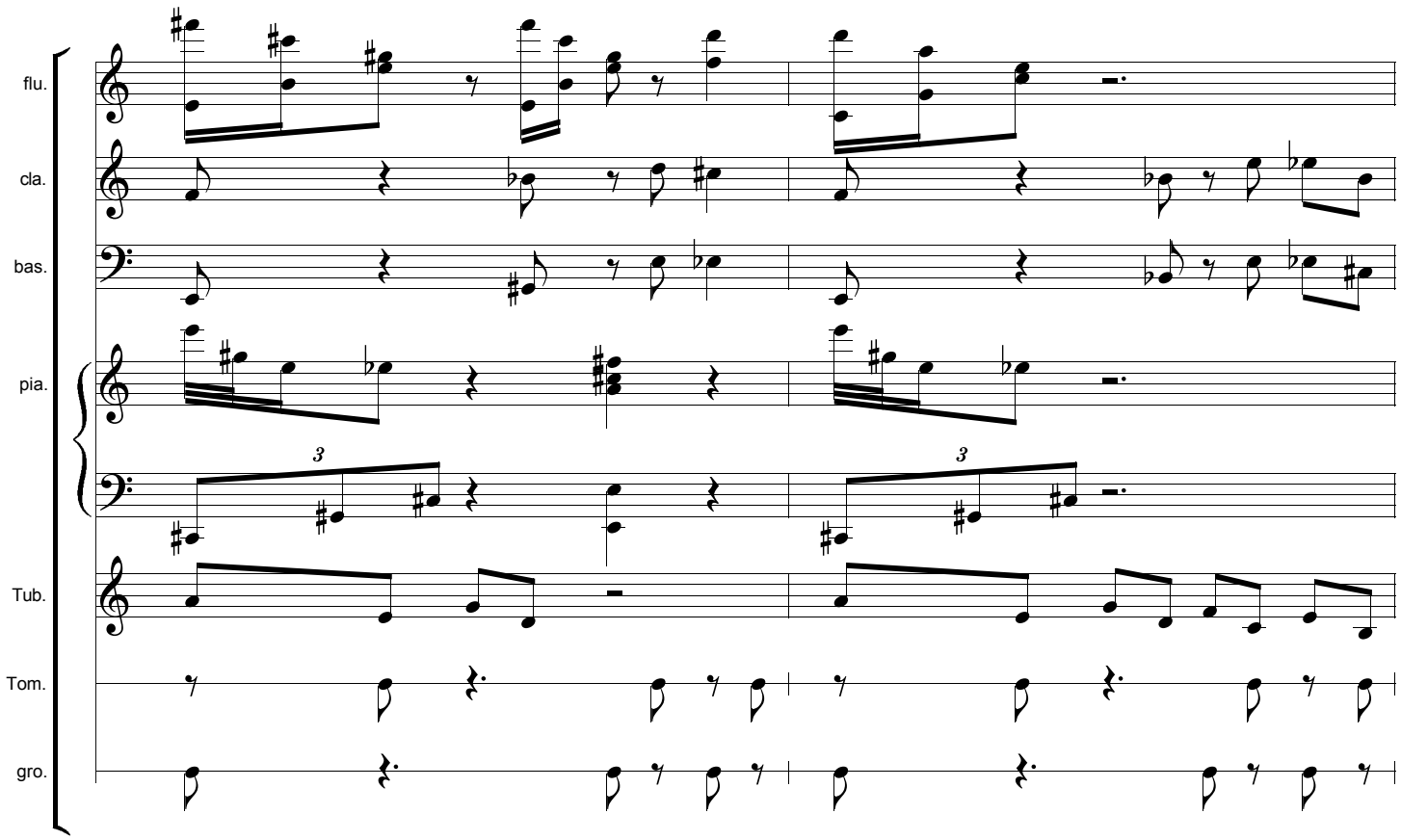
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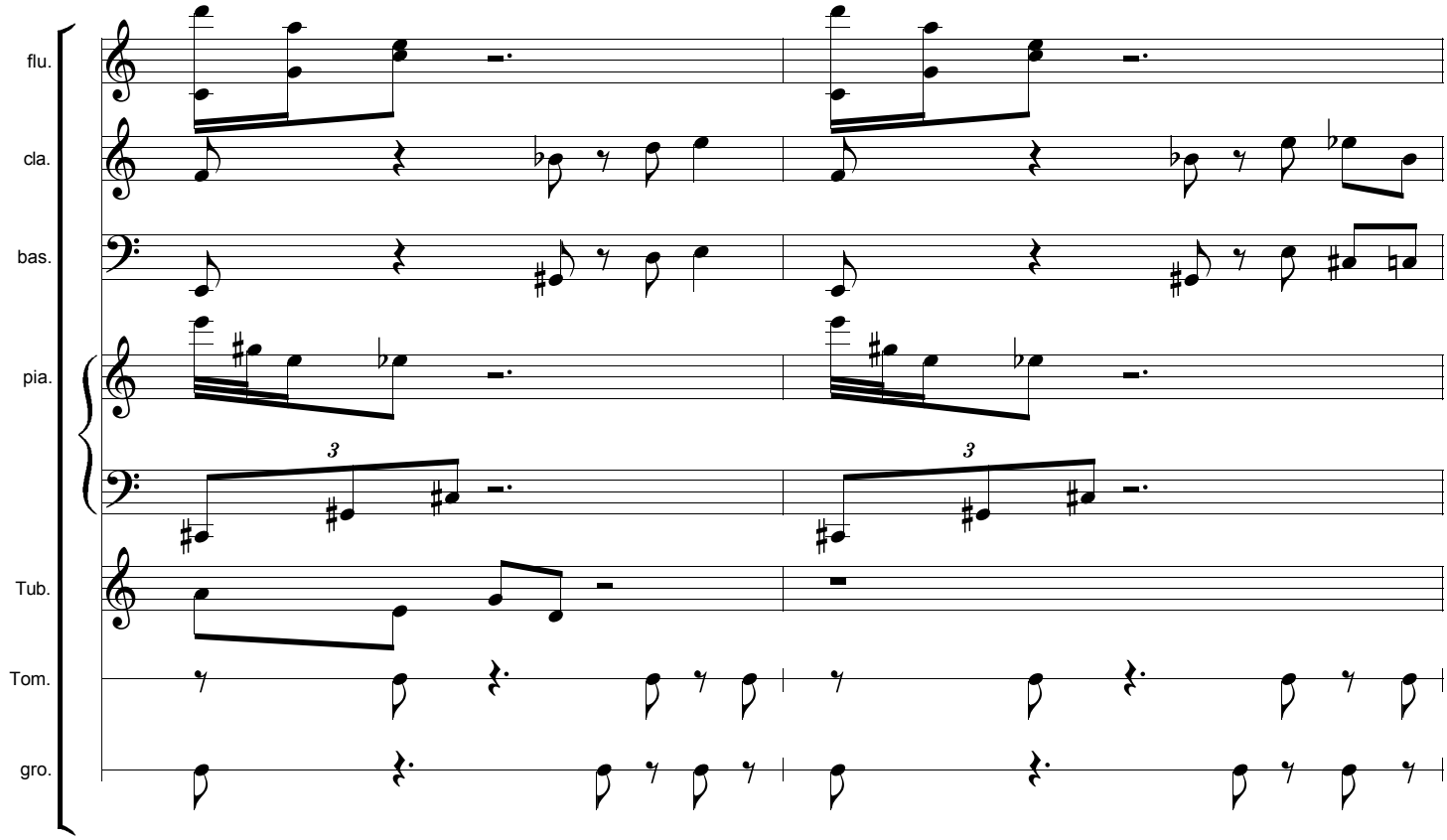
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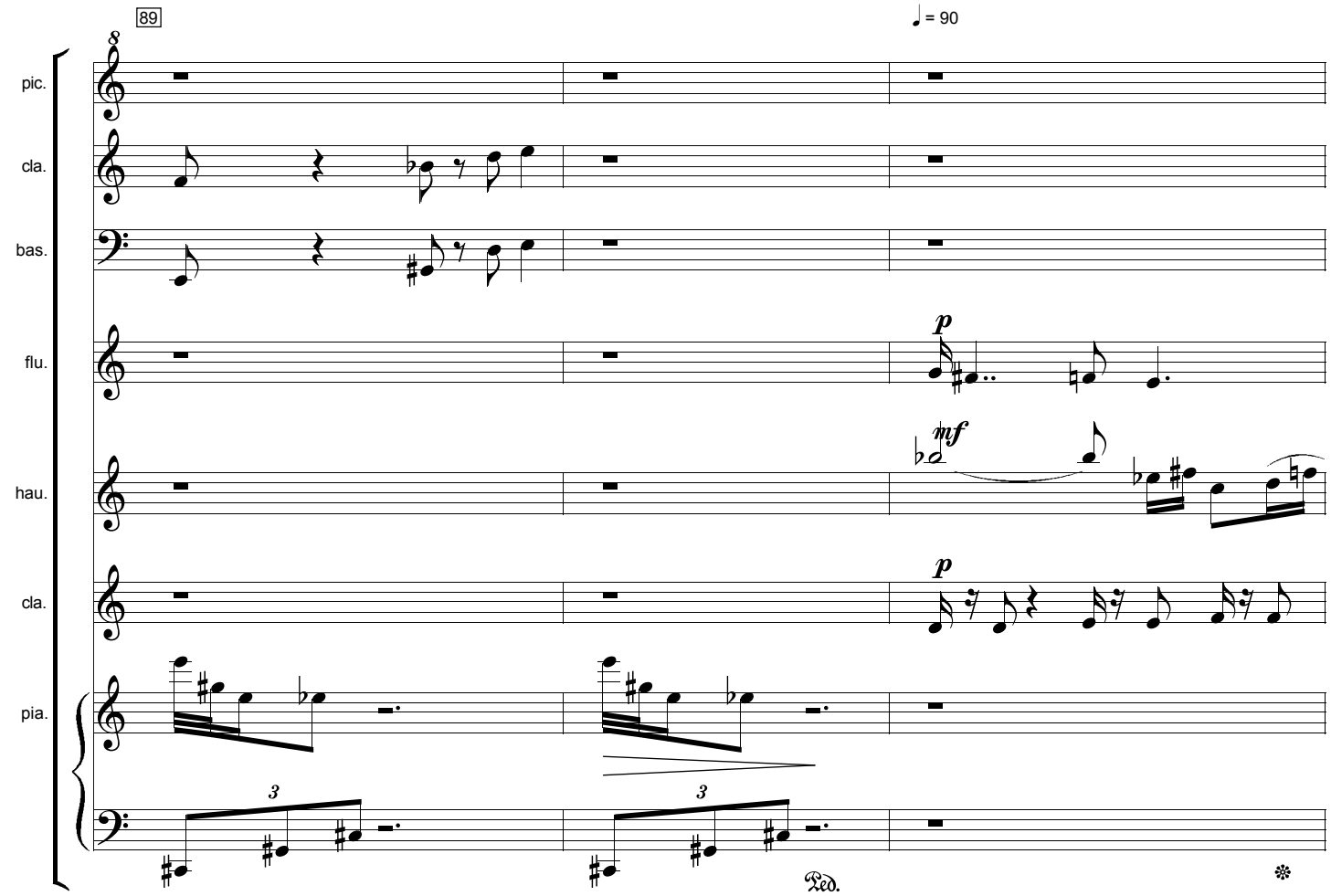
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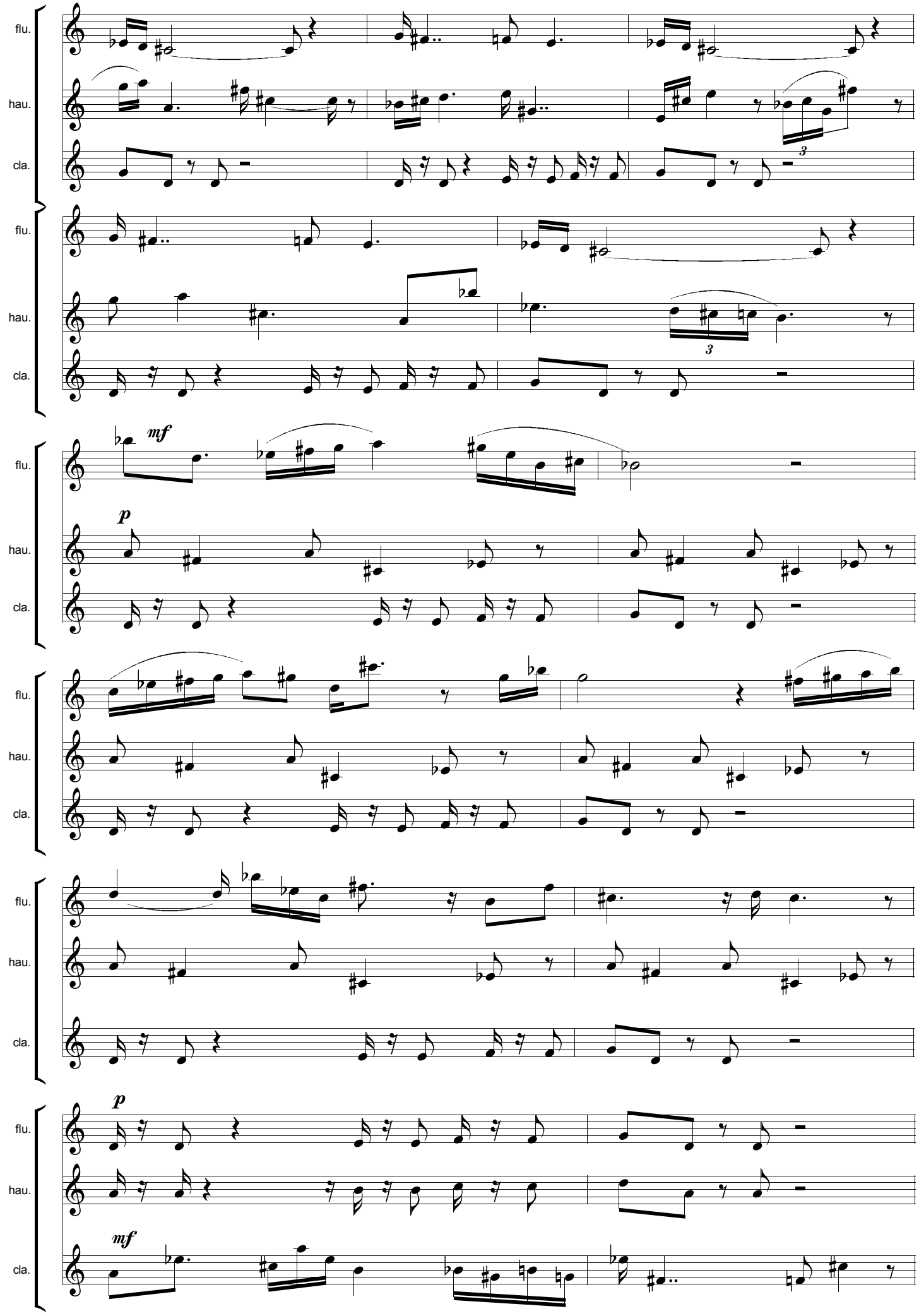
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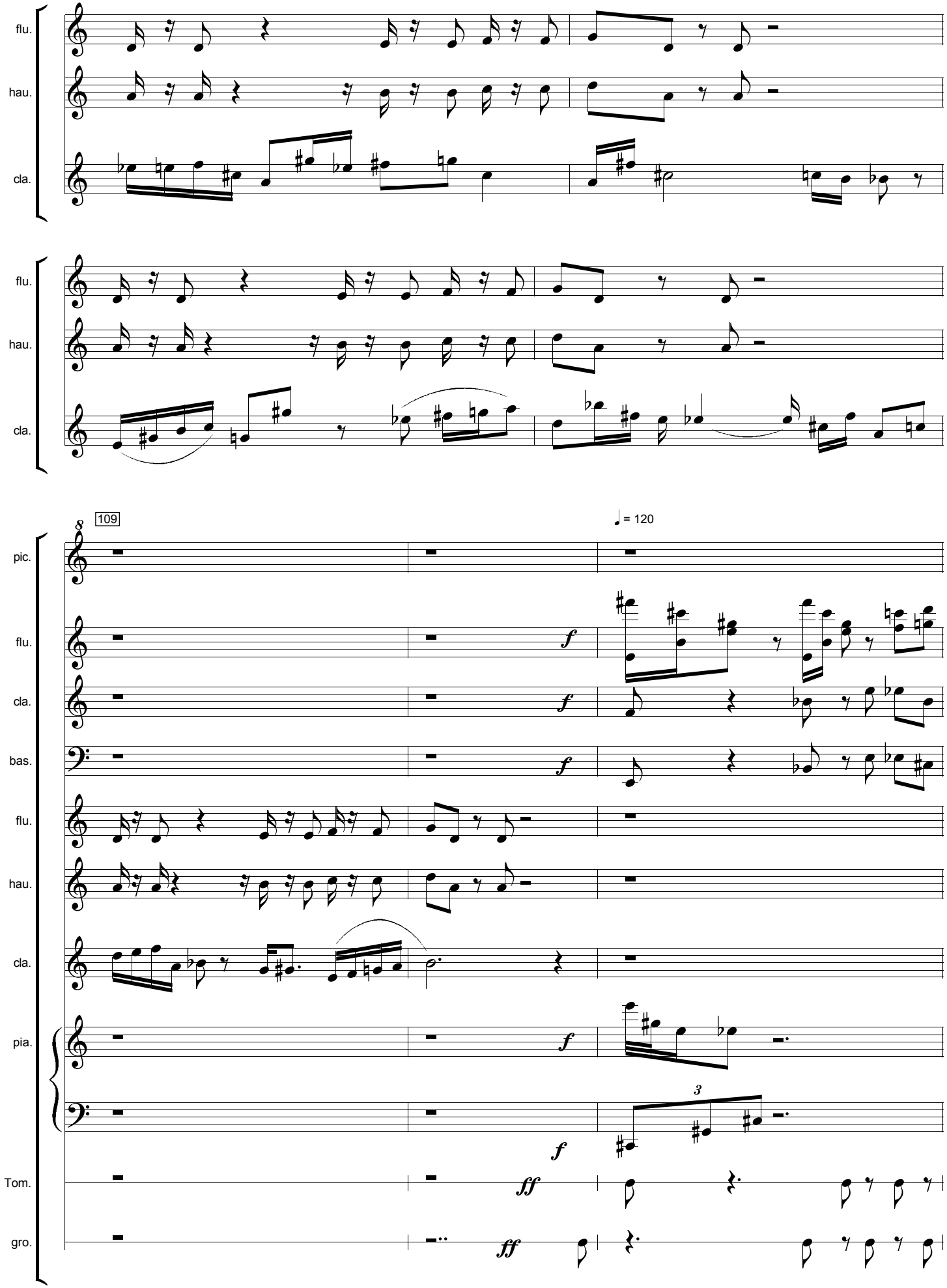
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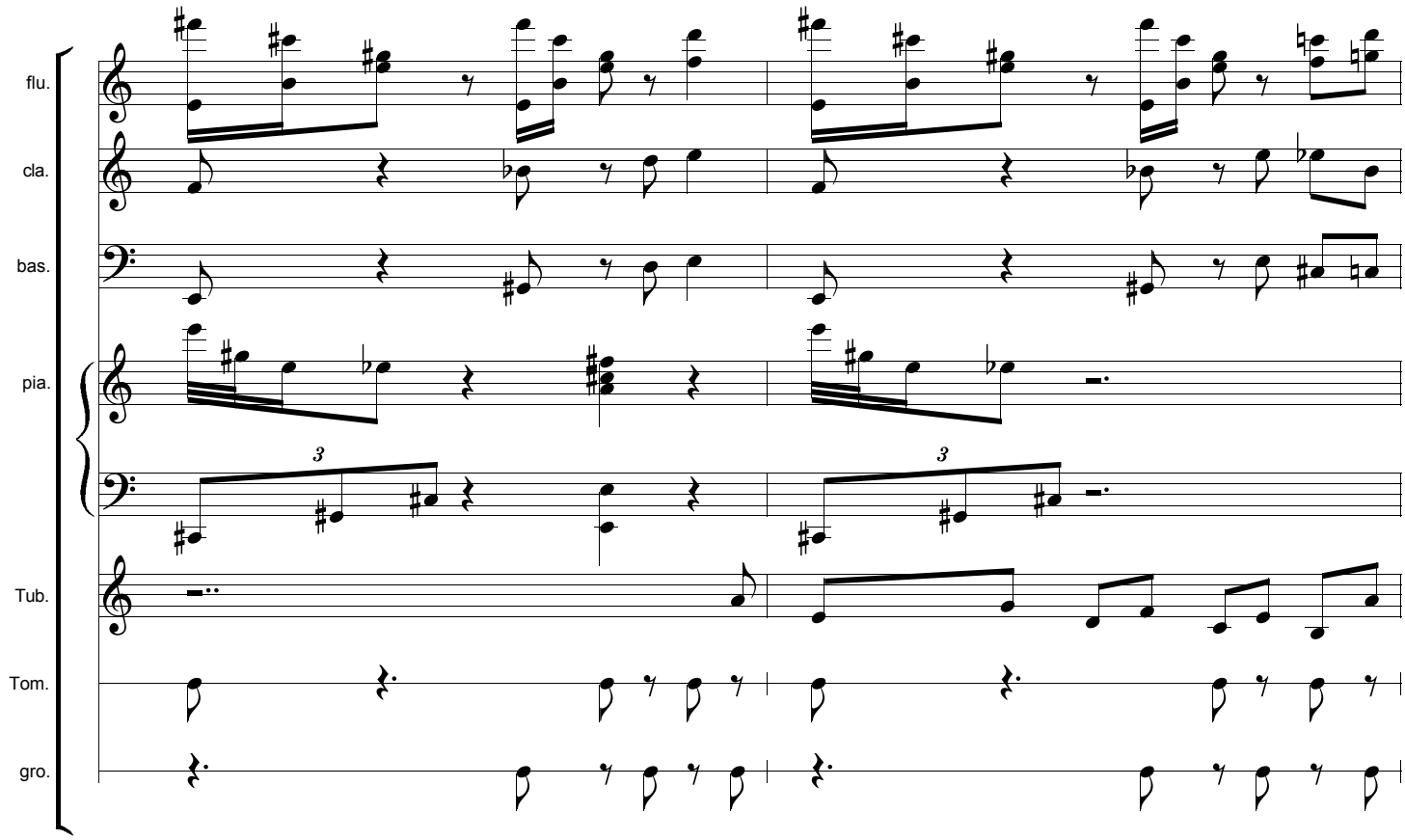
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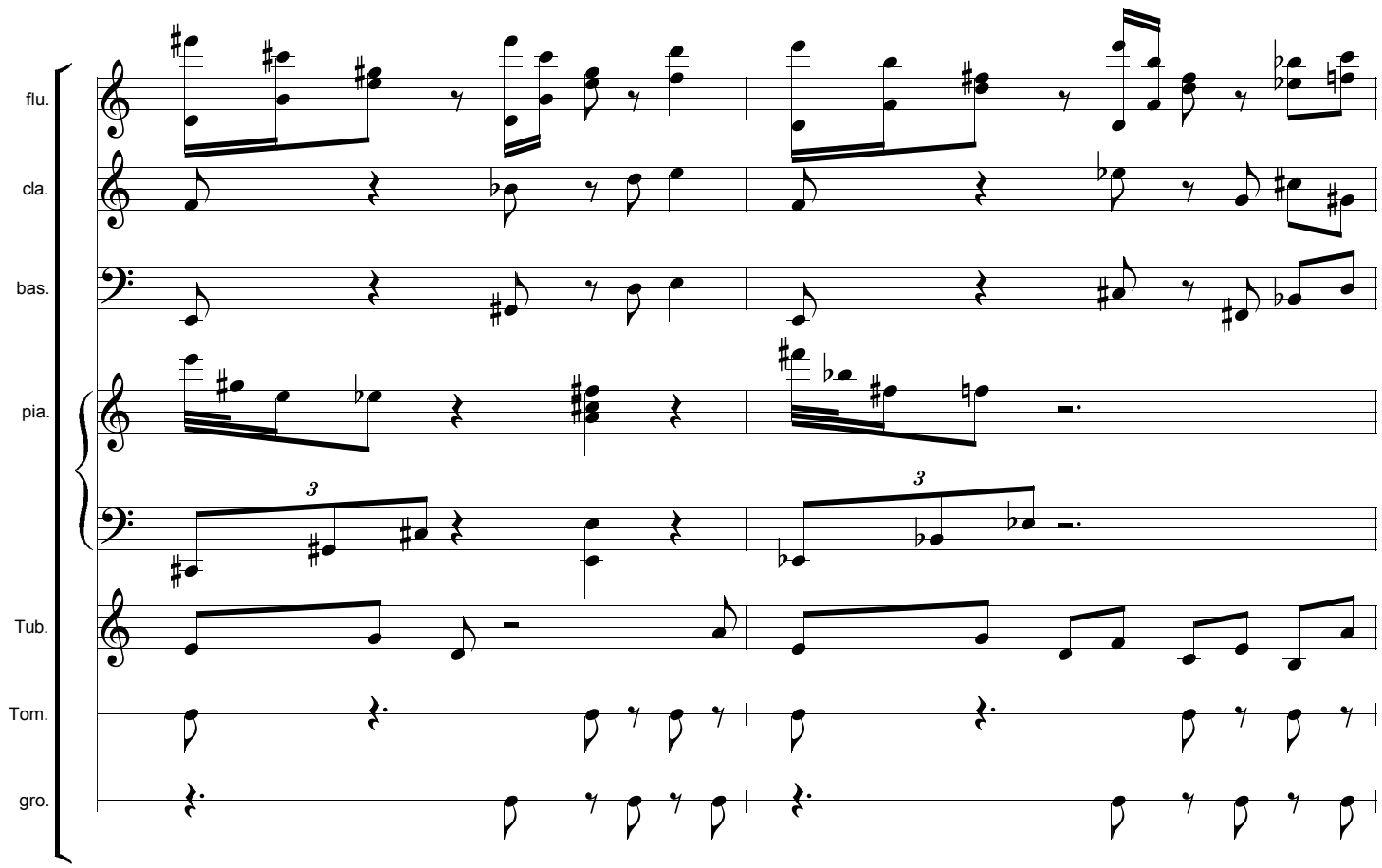
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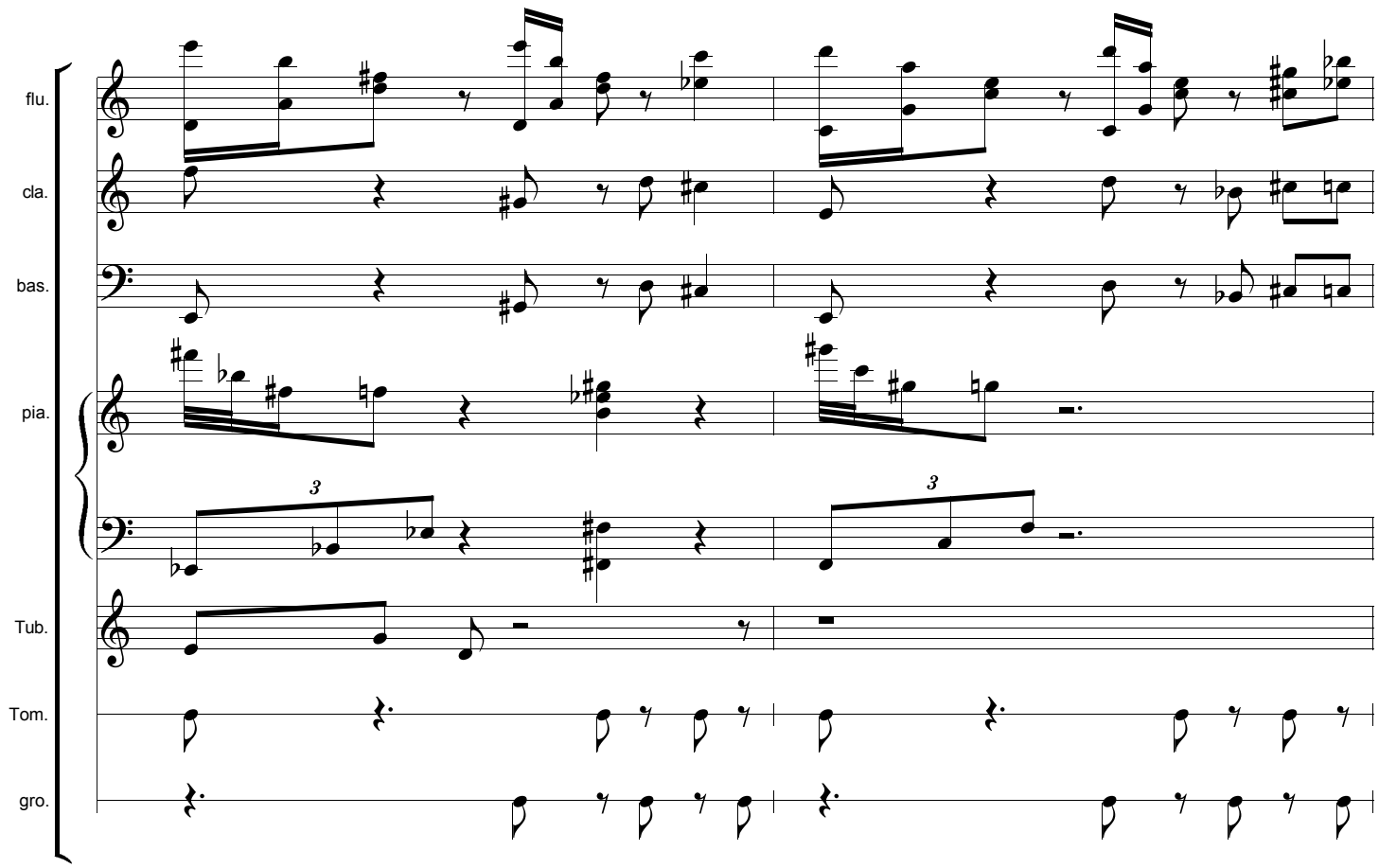
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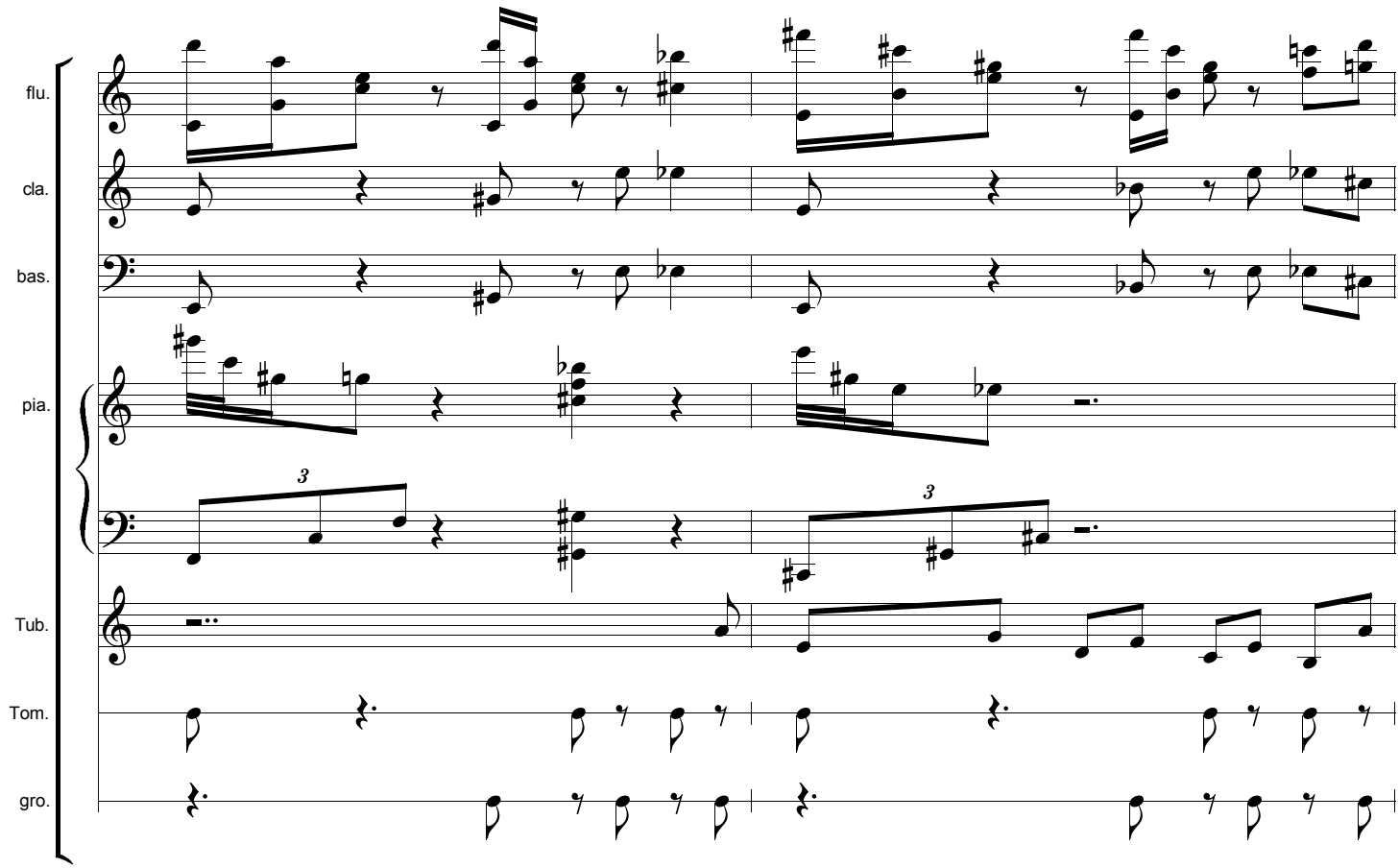
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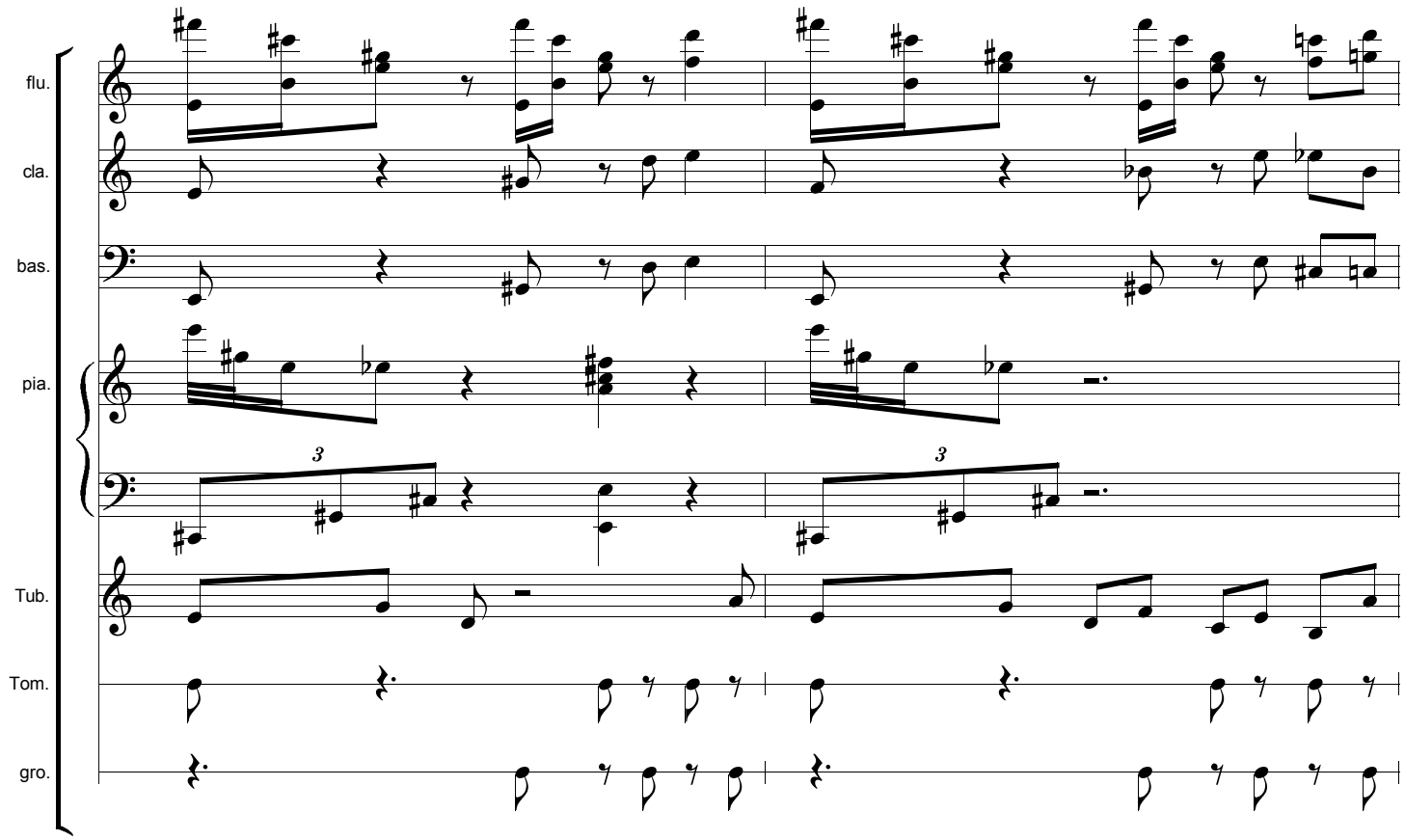
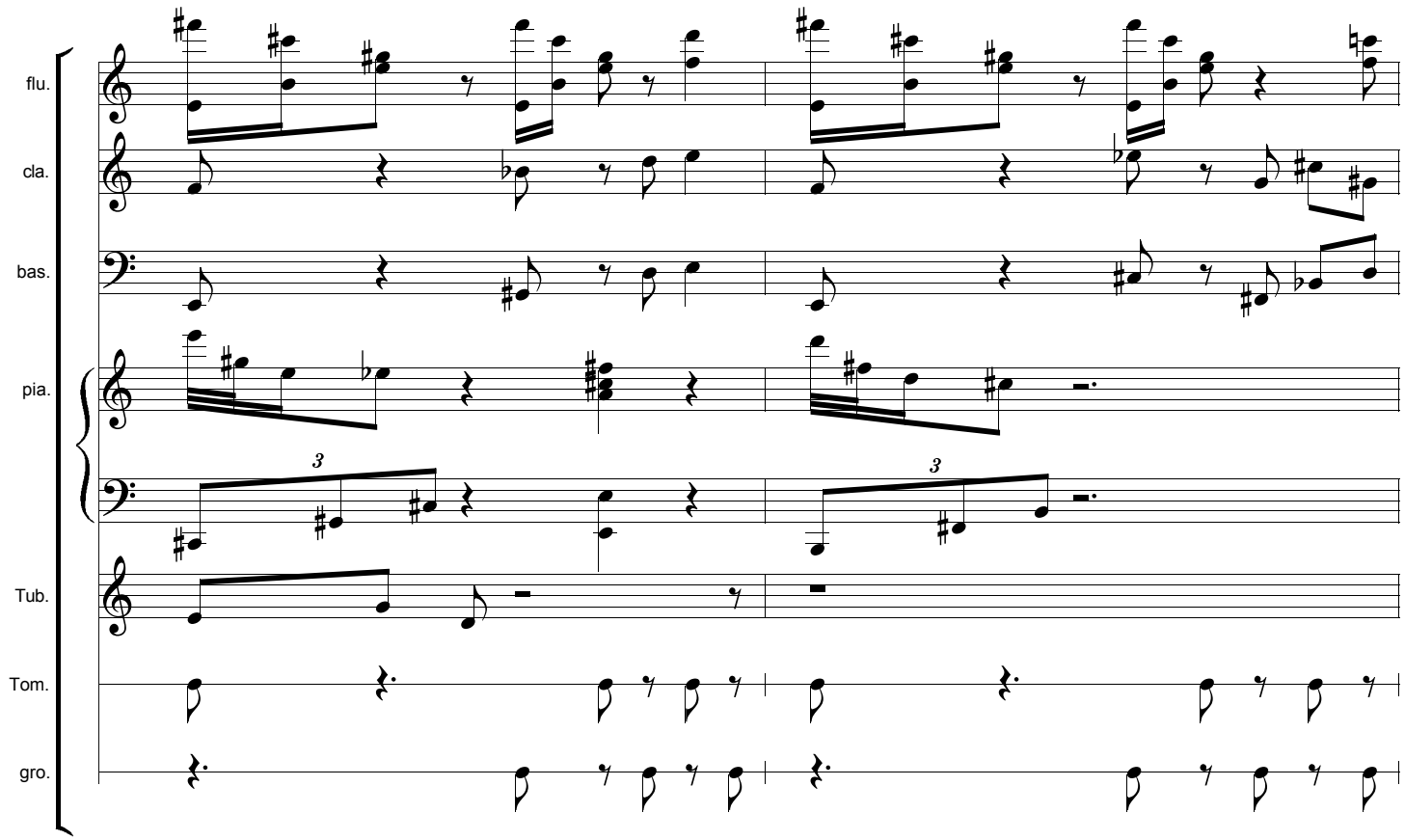
gro.


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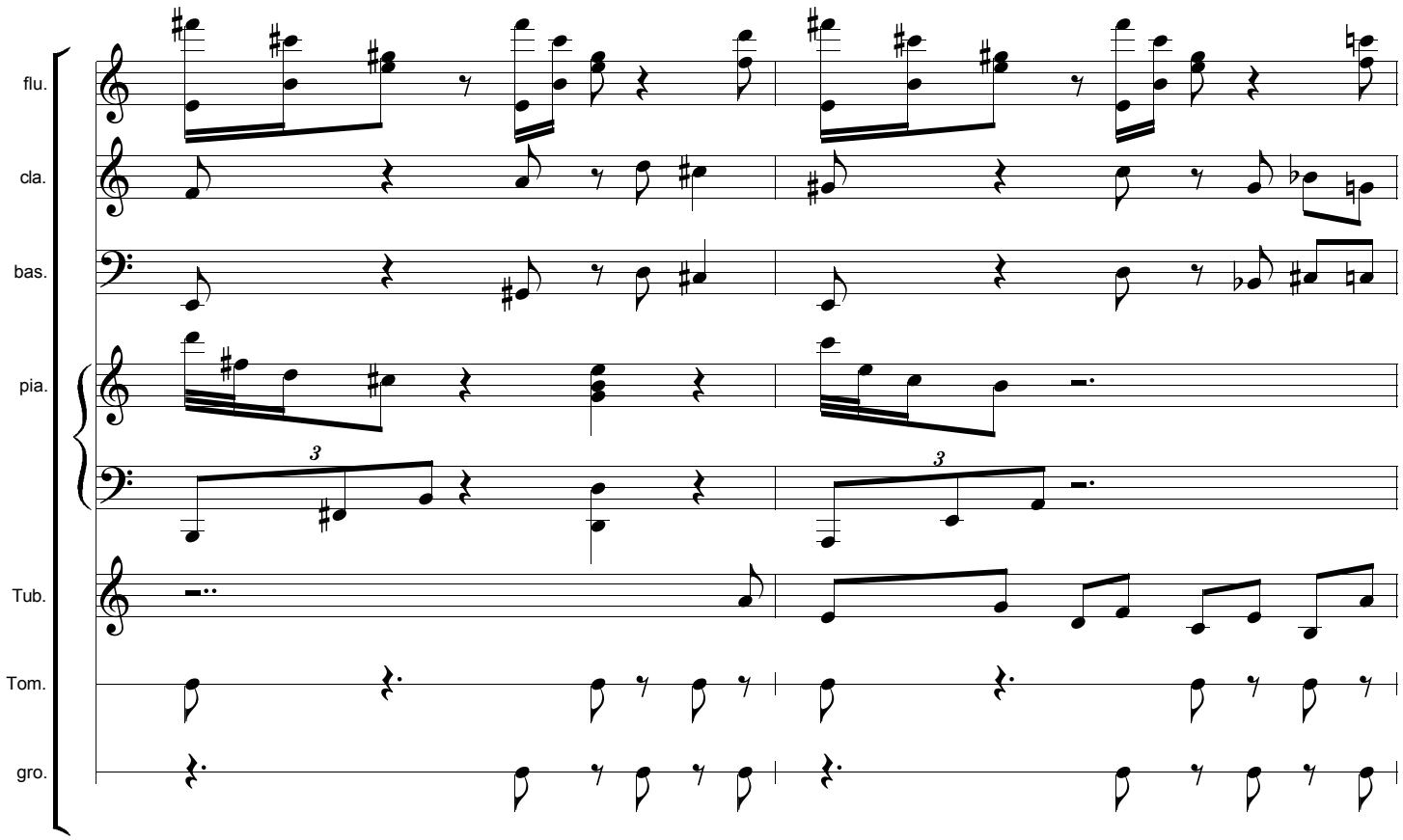
gro.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Tub.
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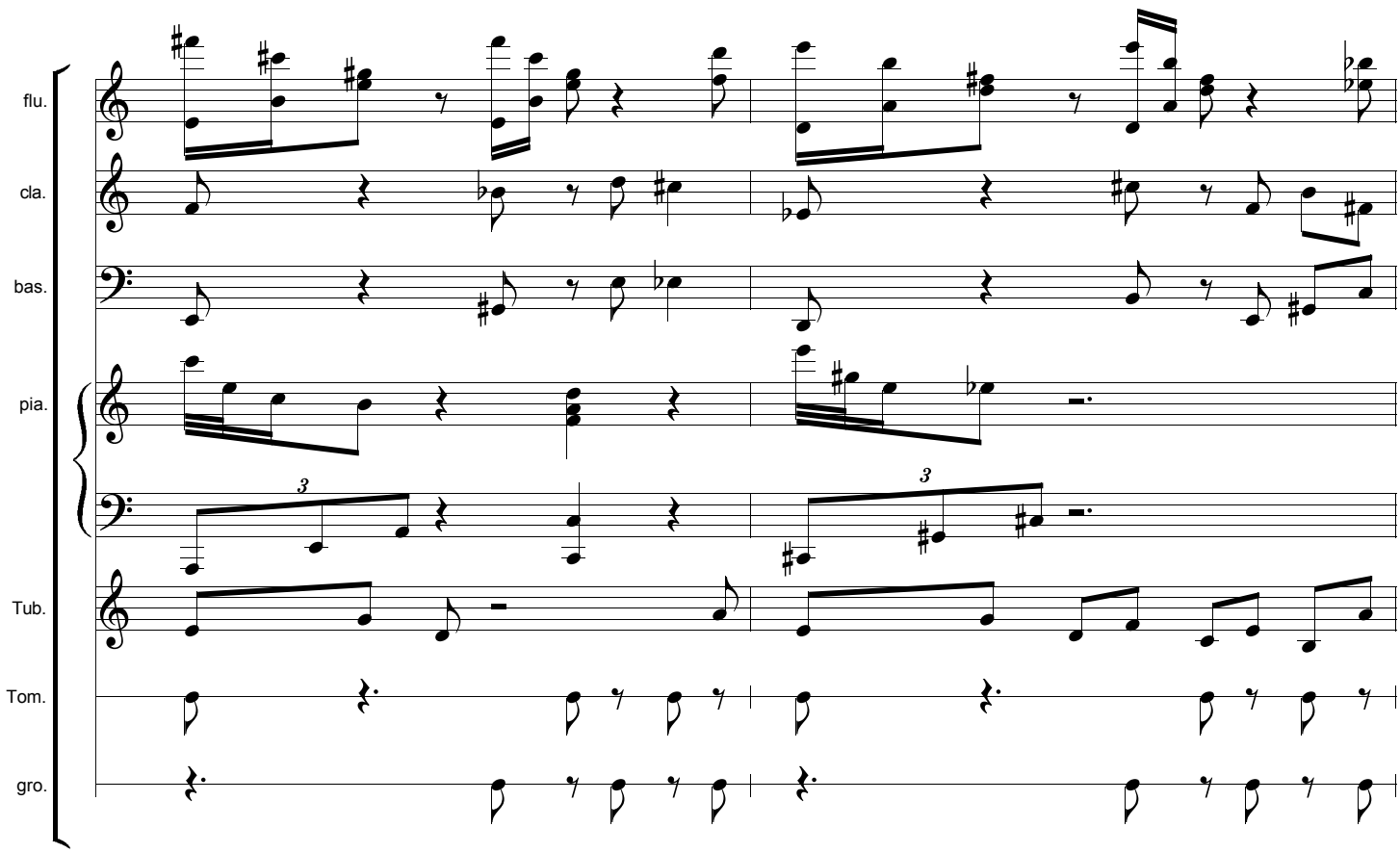
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Tub.
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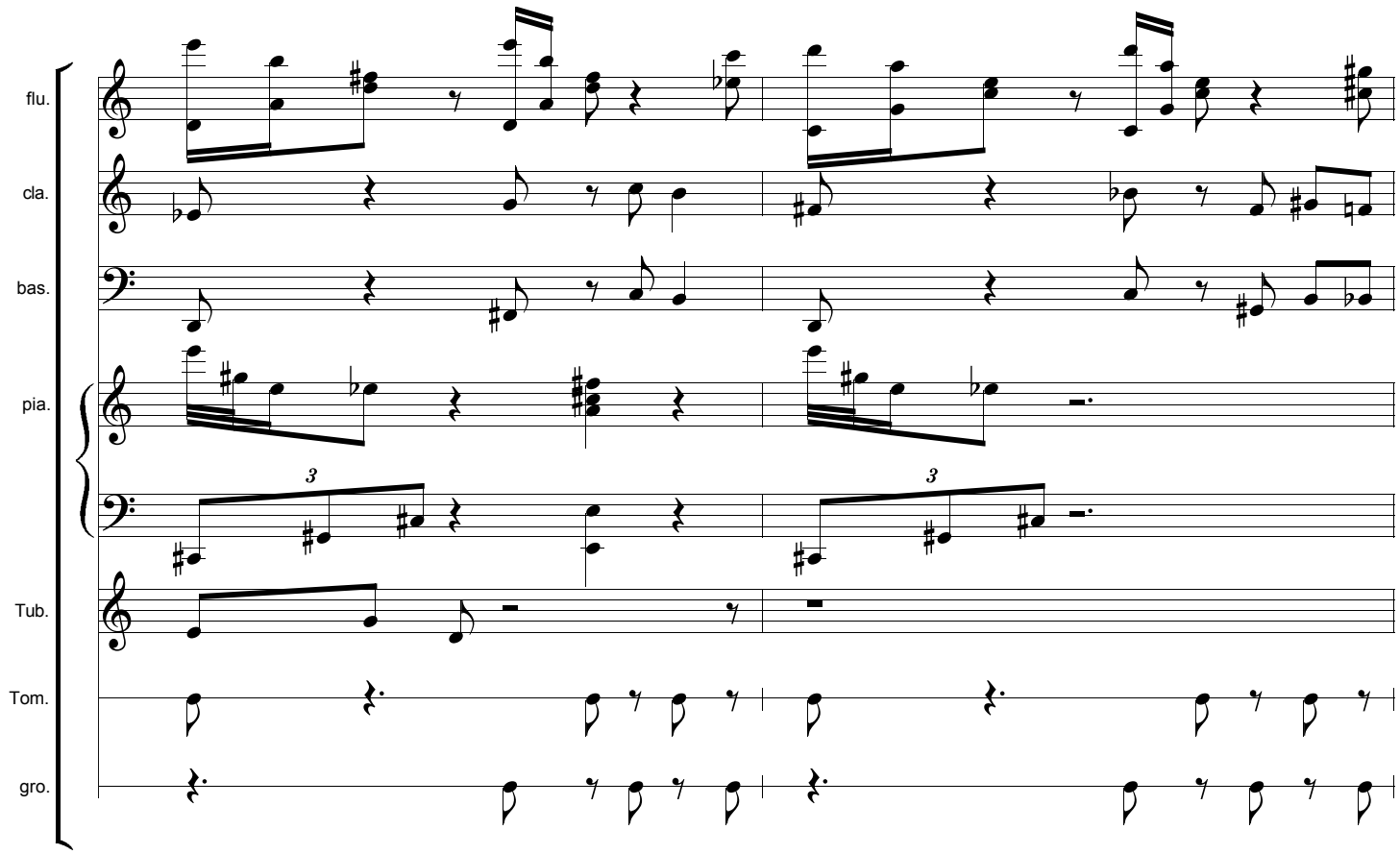
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Tub.
Tom.
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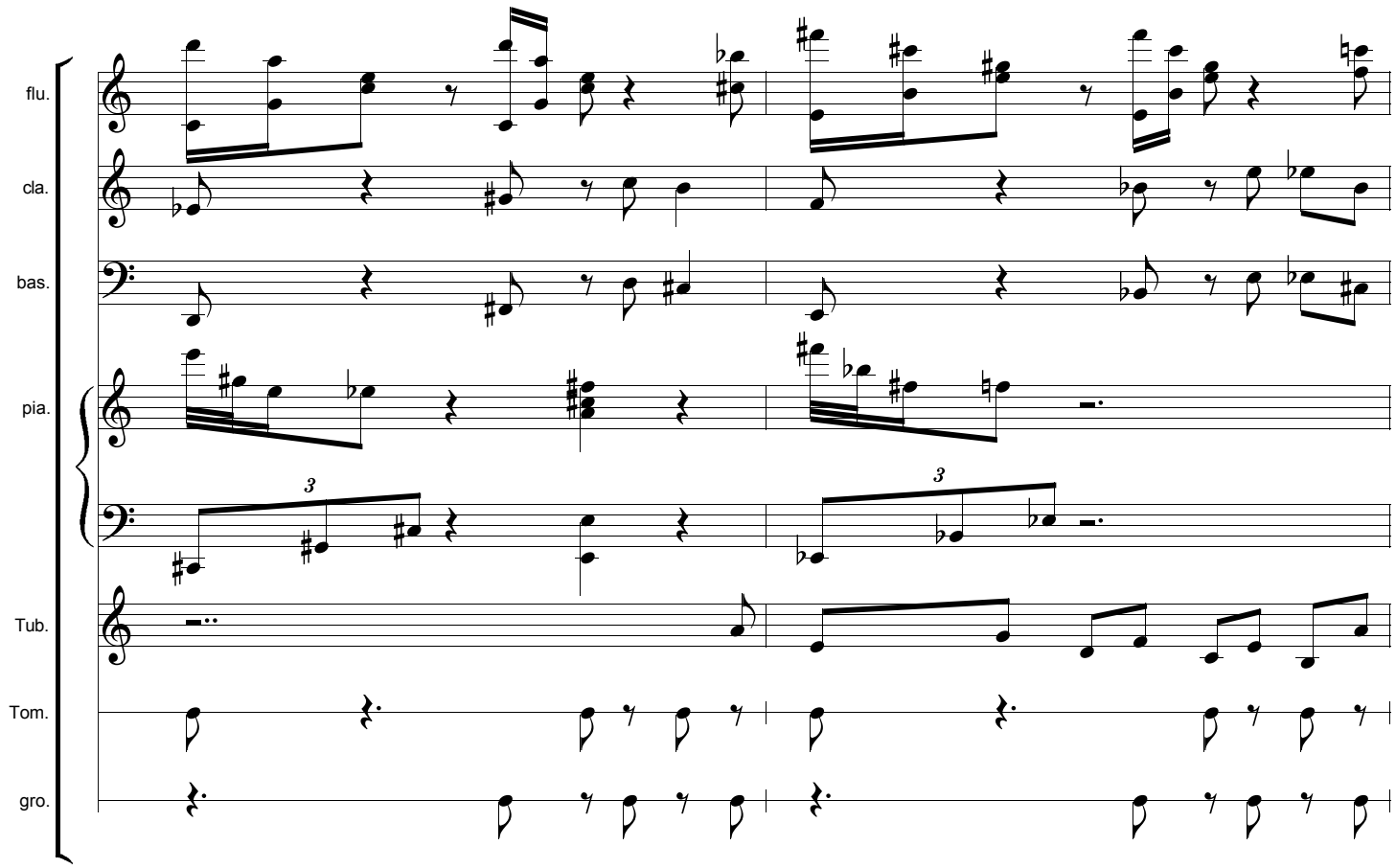
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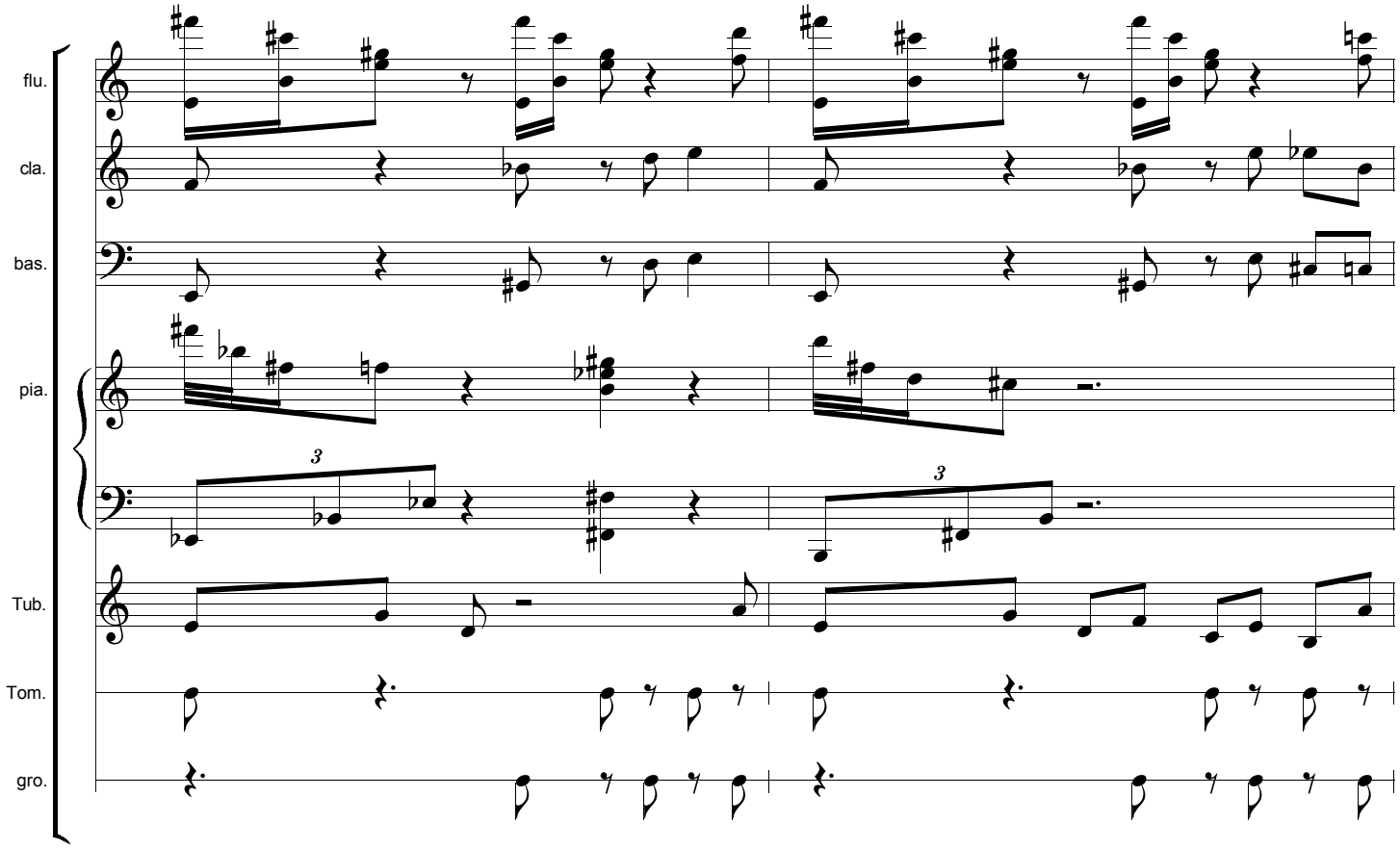
bas.
pia.
Tub.
Tom.
gro.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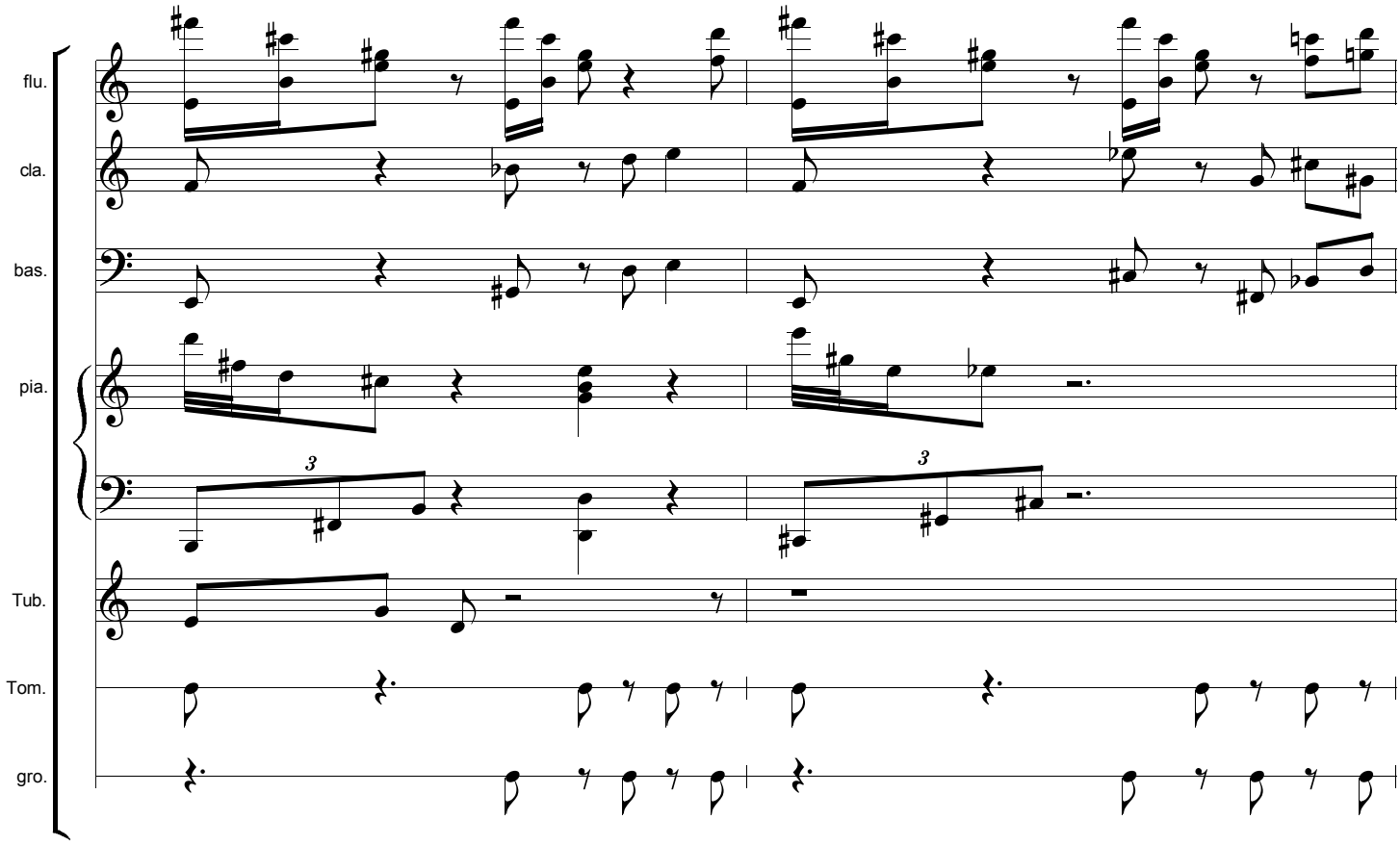
cla.
bas.
pia.
Tub.
Tom.
gro.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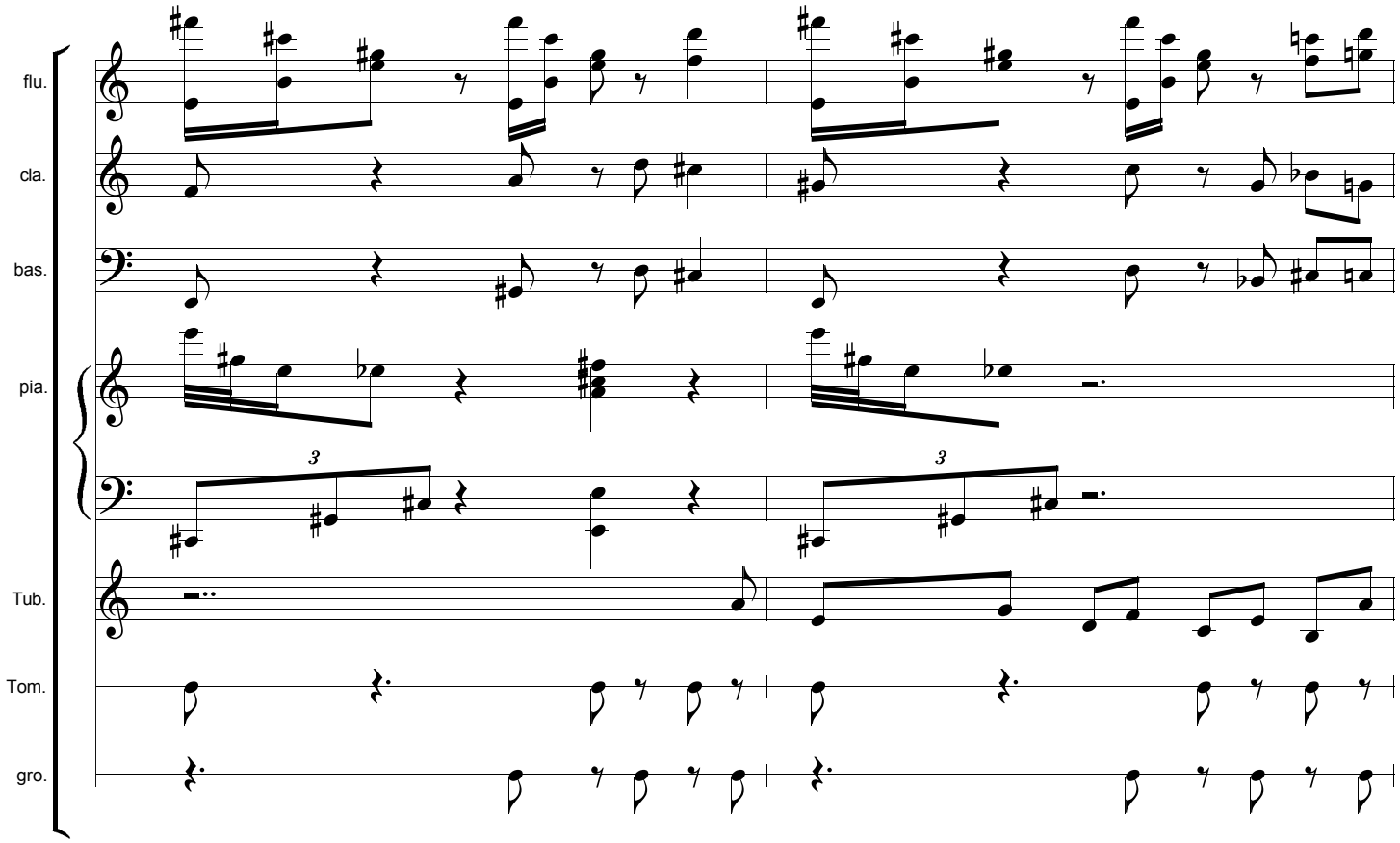
pia.
Tub.
Tom.
gro.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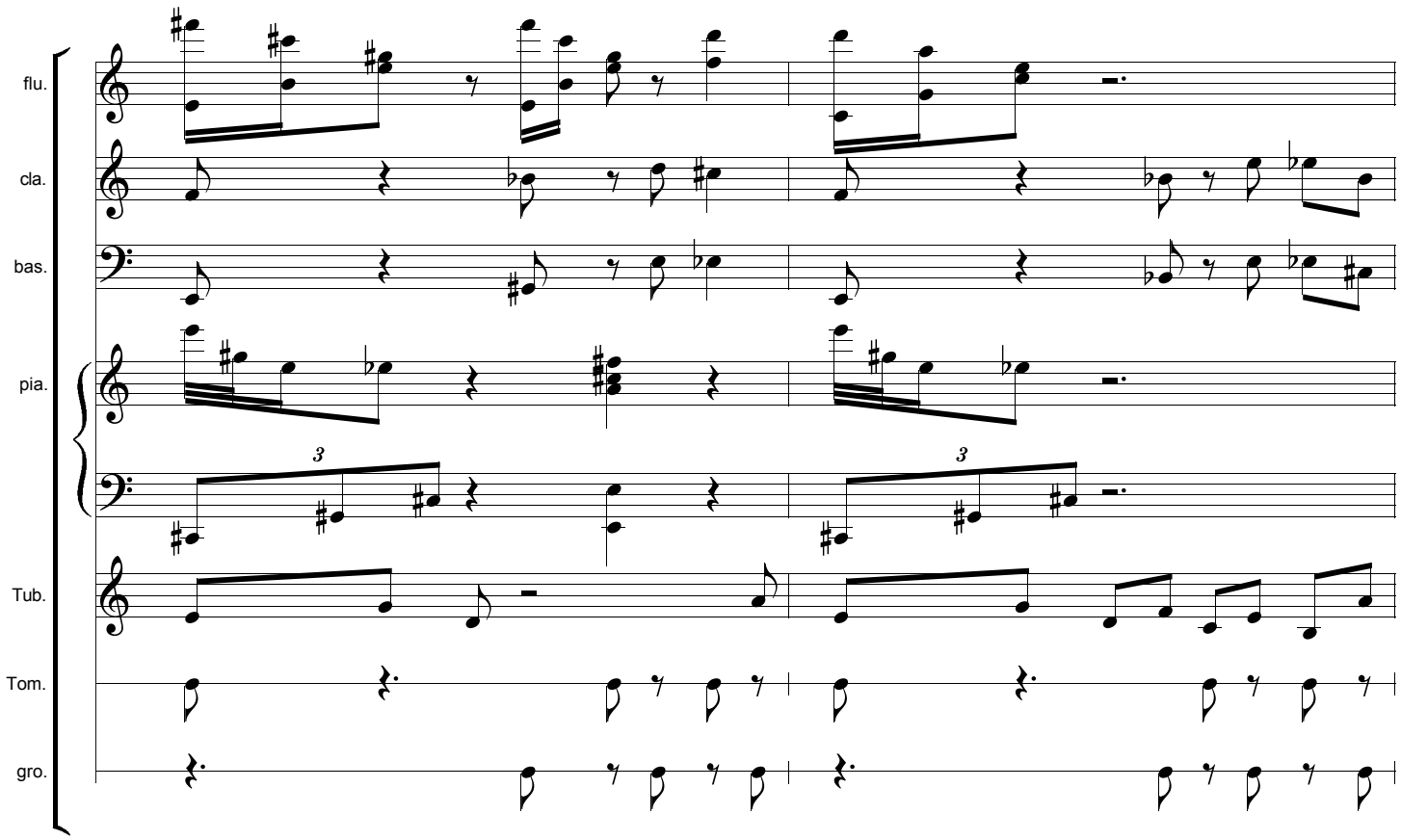
cla.
bas.
pia.
Tub.
Tom.
gro.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cla.
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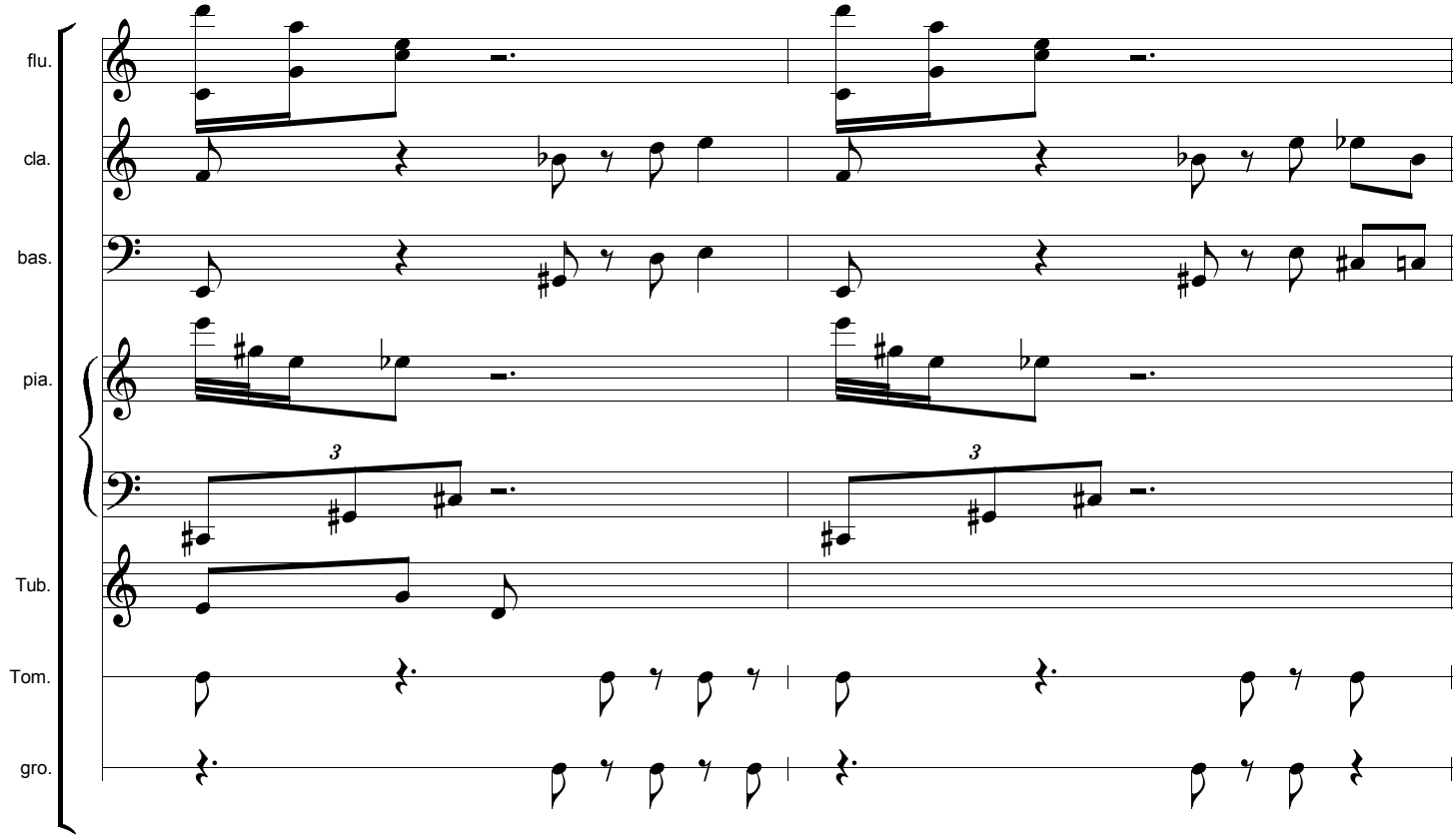
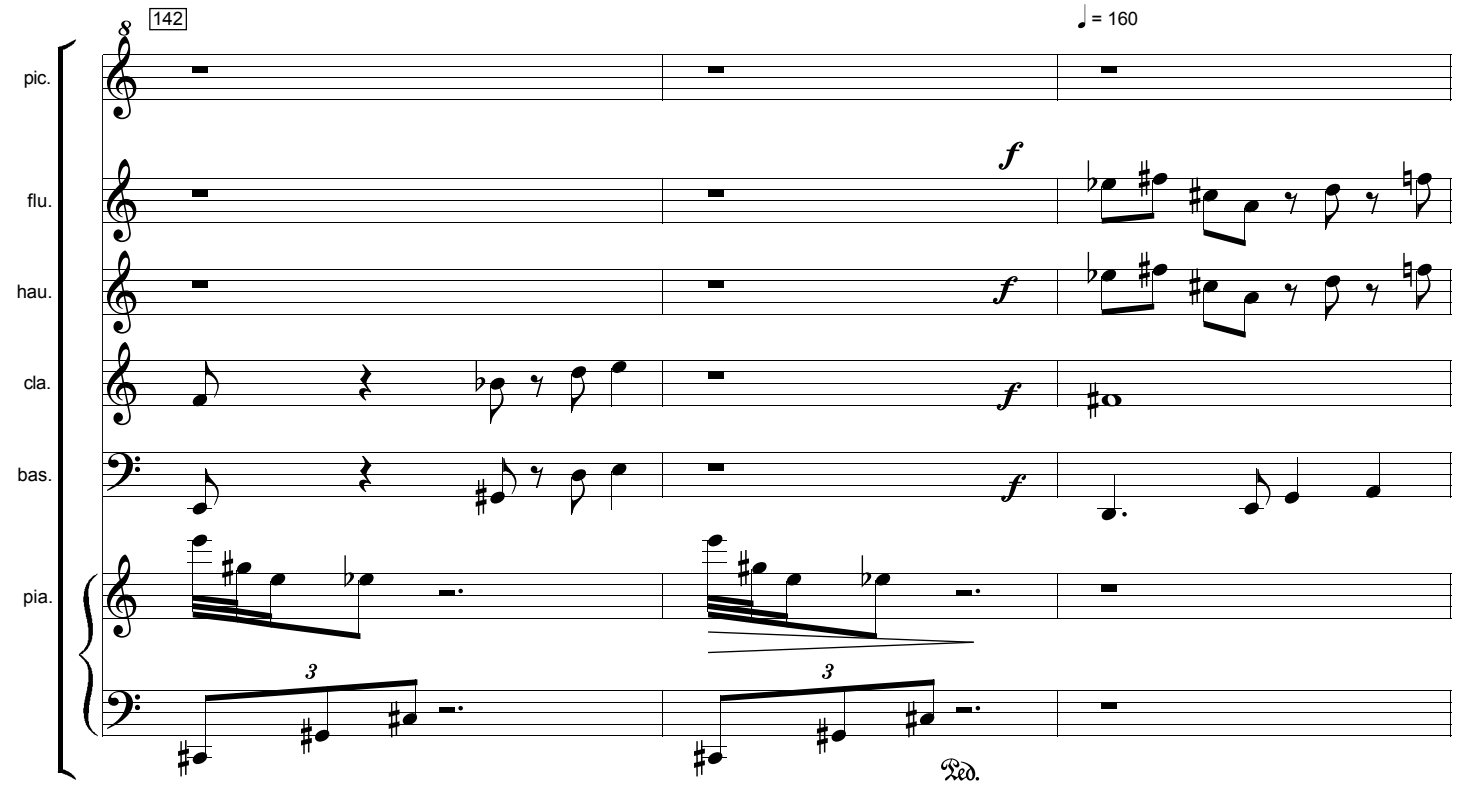
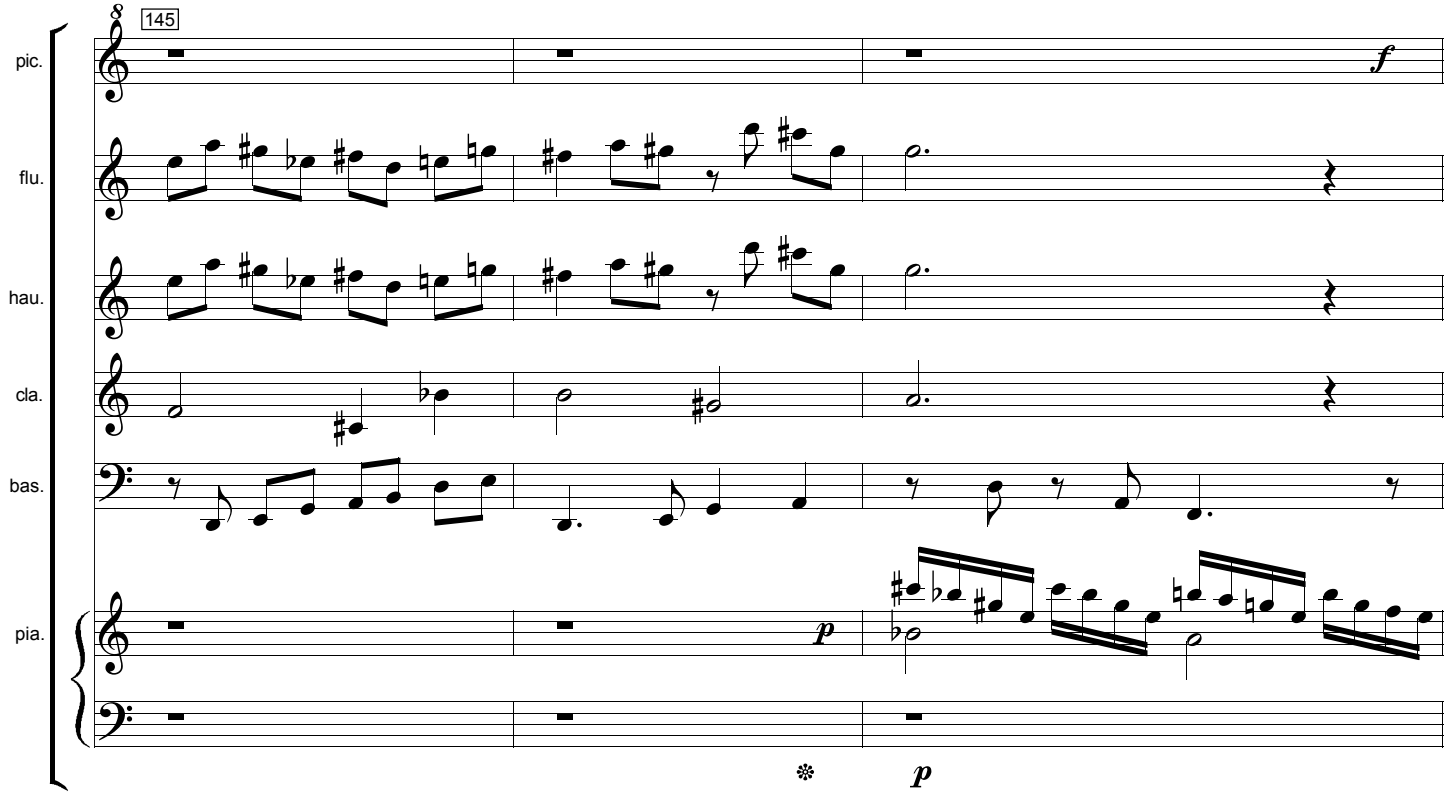
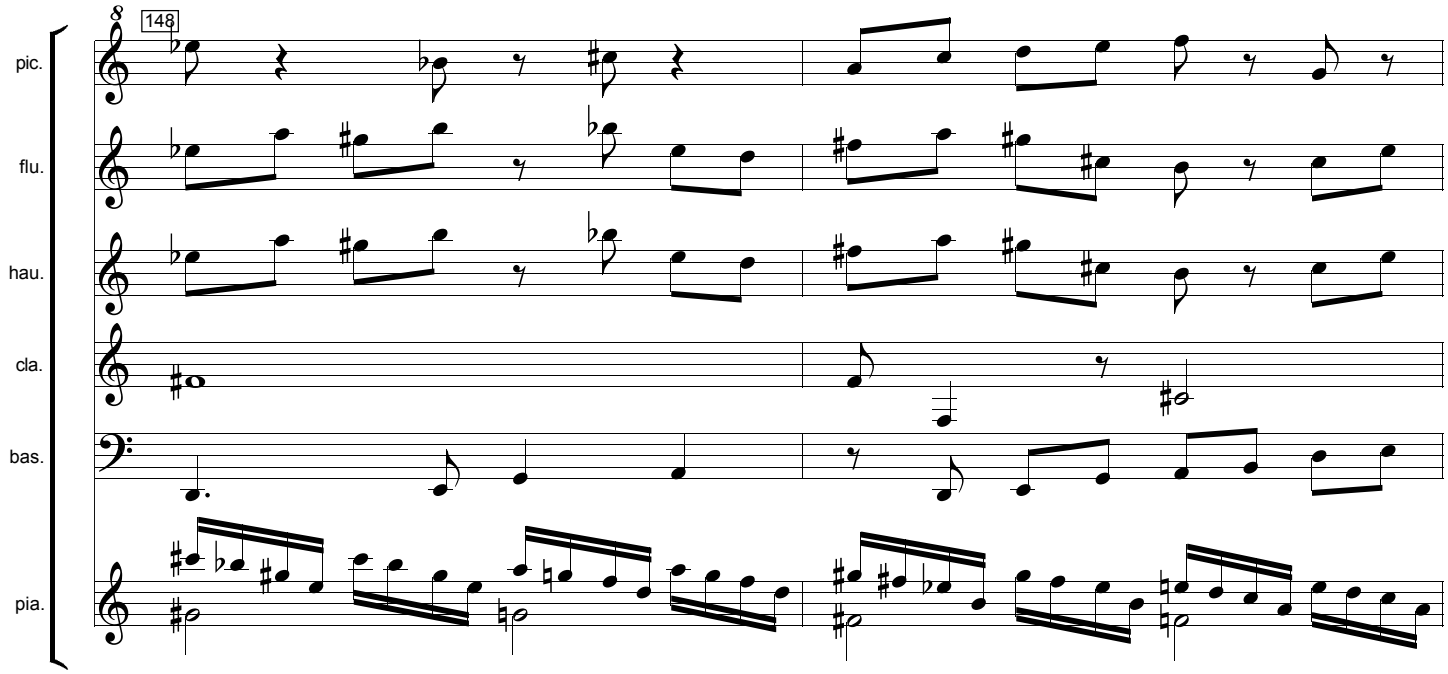
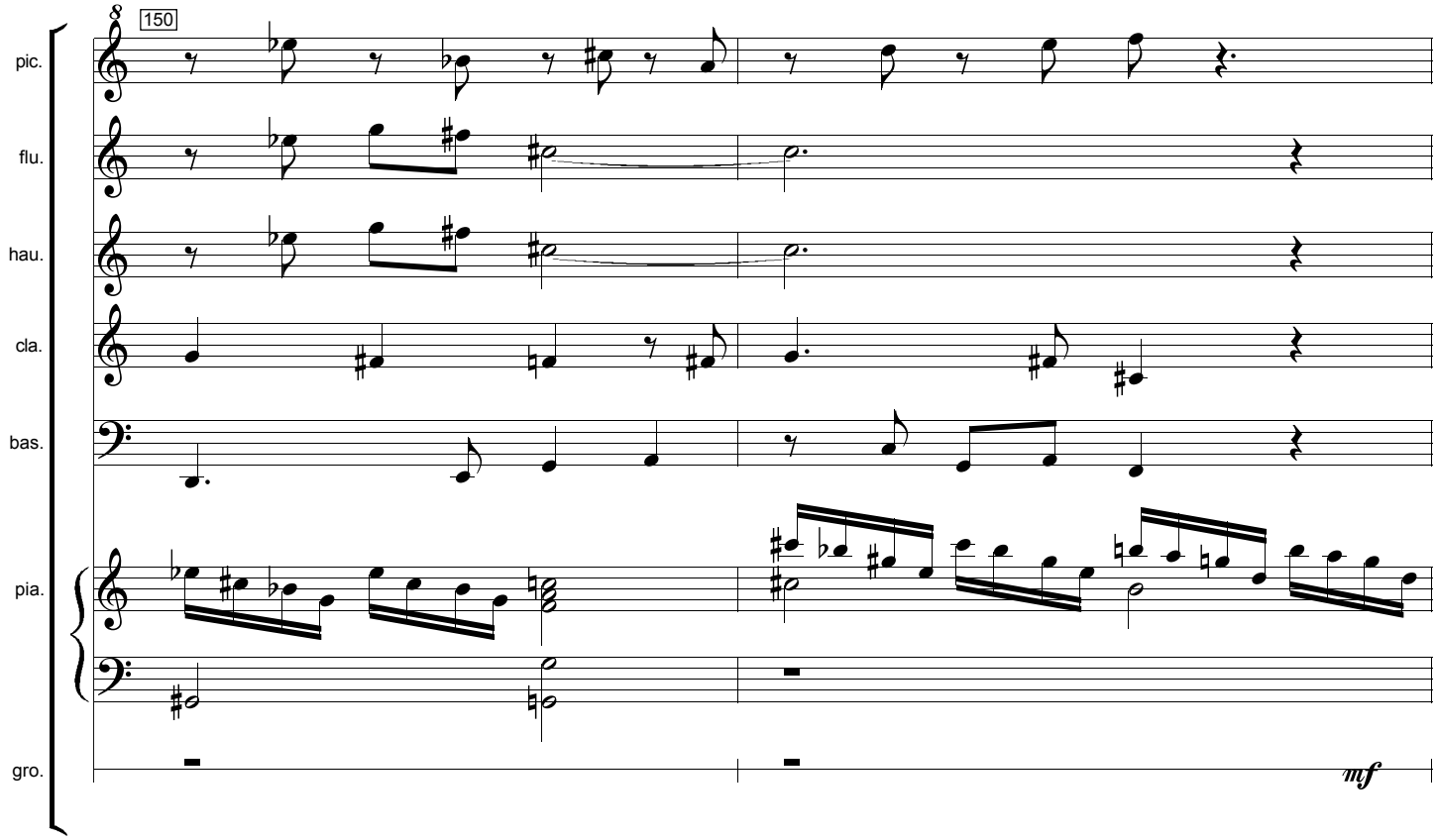
pia.
Tub.
Tom.
gro.

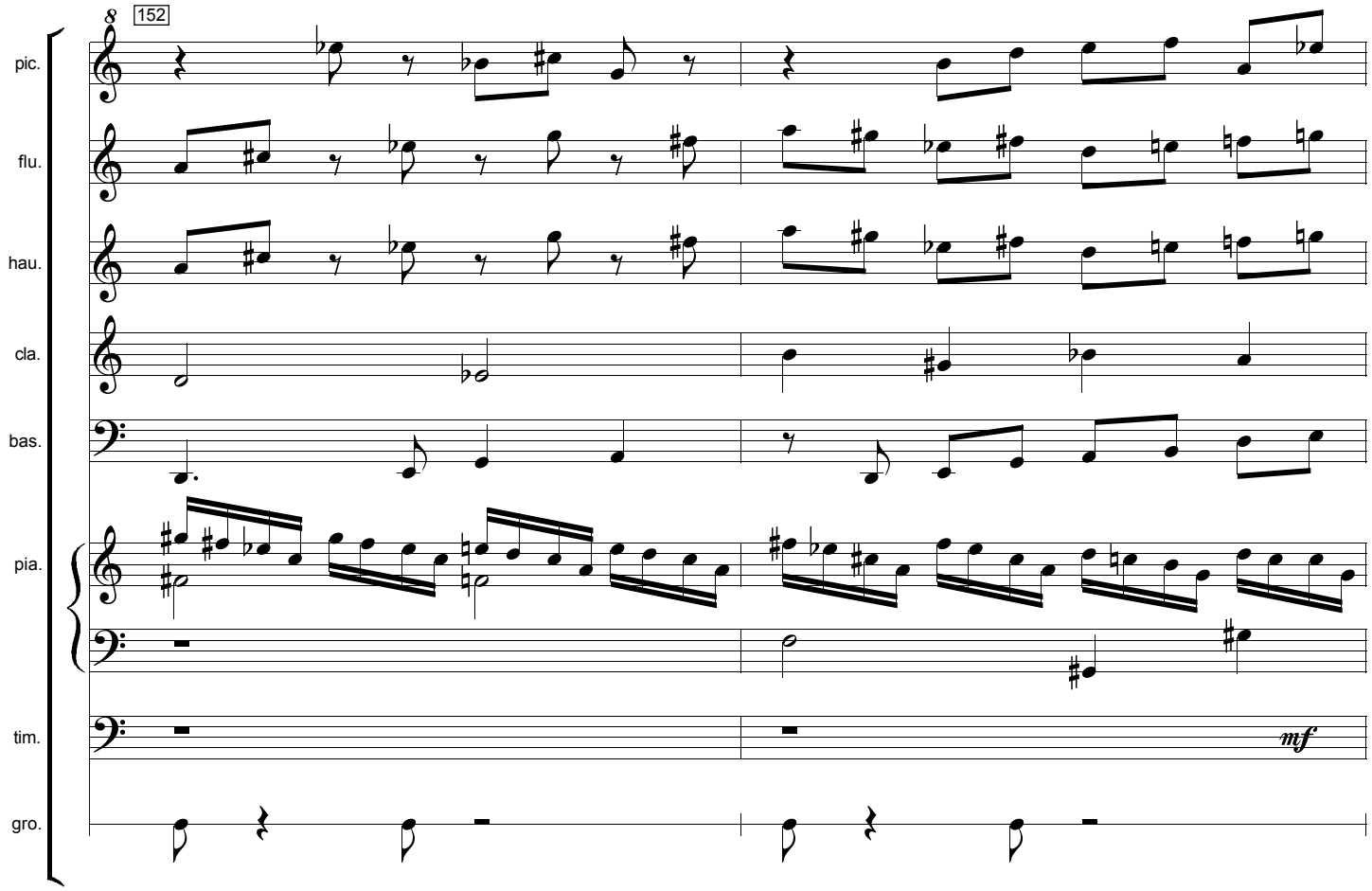

flu.
cla.
bas.
pia.
Tub.
Tom.
gro.
3
3

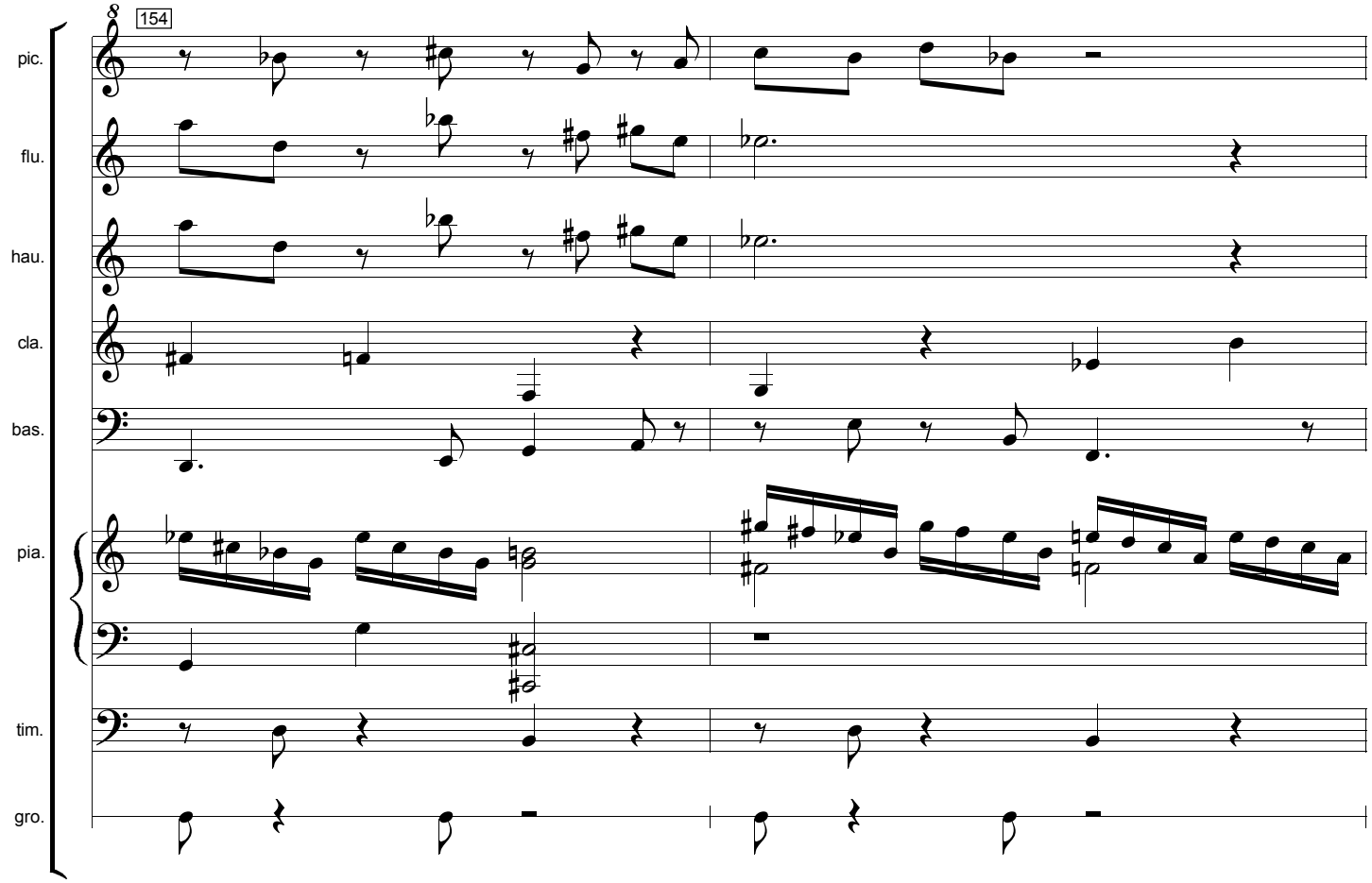

142
♩ = 160
pic.
flu.
hau.
cla.
bas.
pia.
f
f
f
f
3
3
Ped.

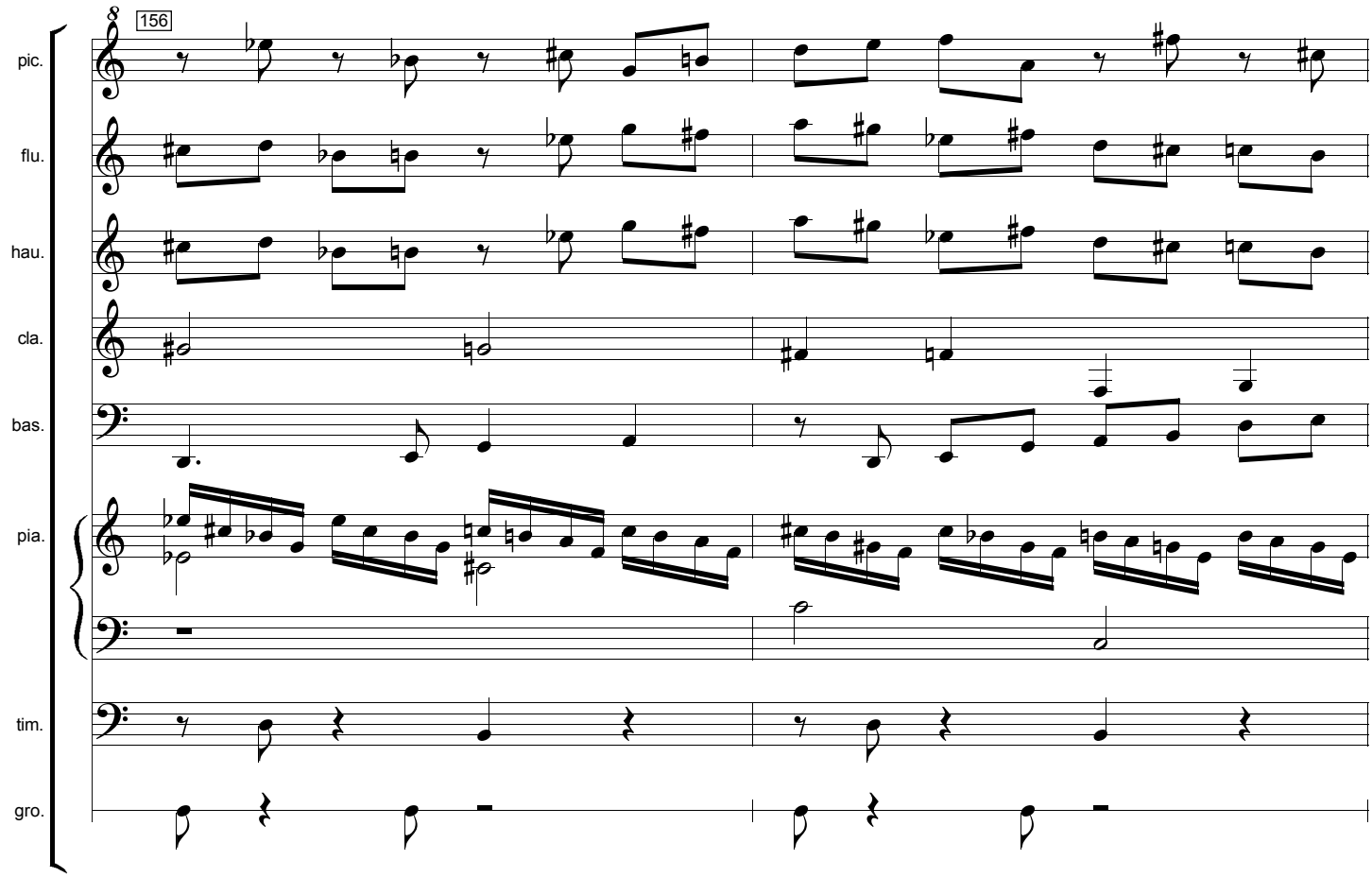

145
pic.
flu.
hau.
cla.
bas.
pia.
f
p
p

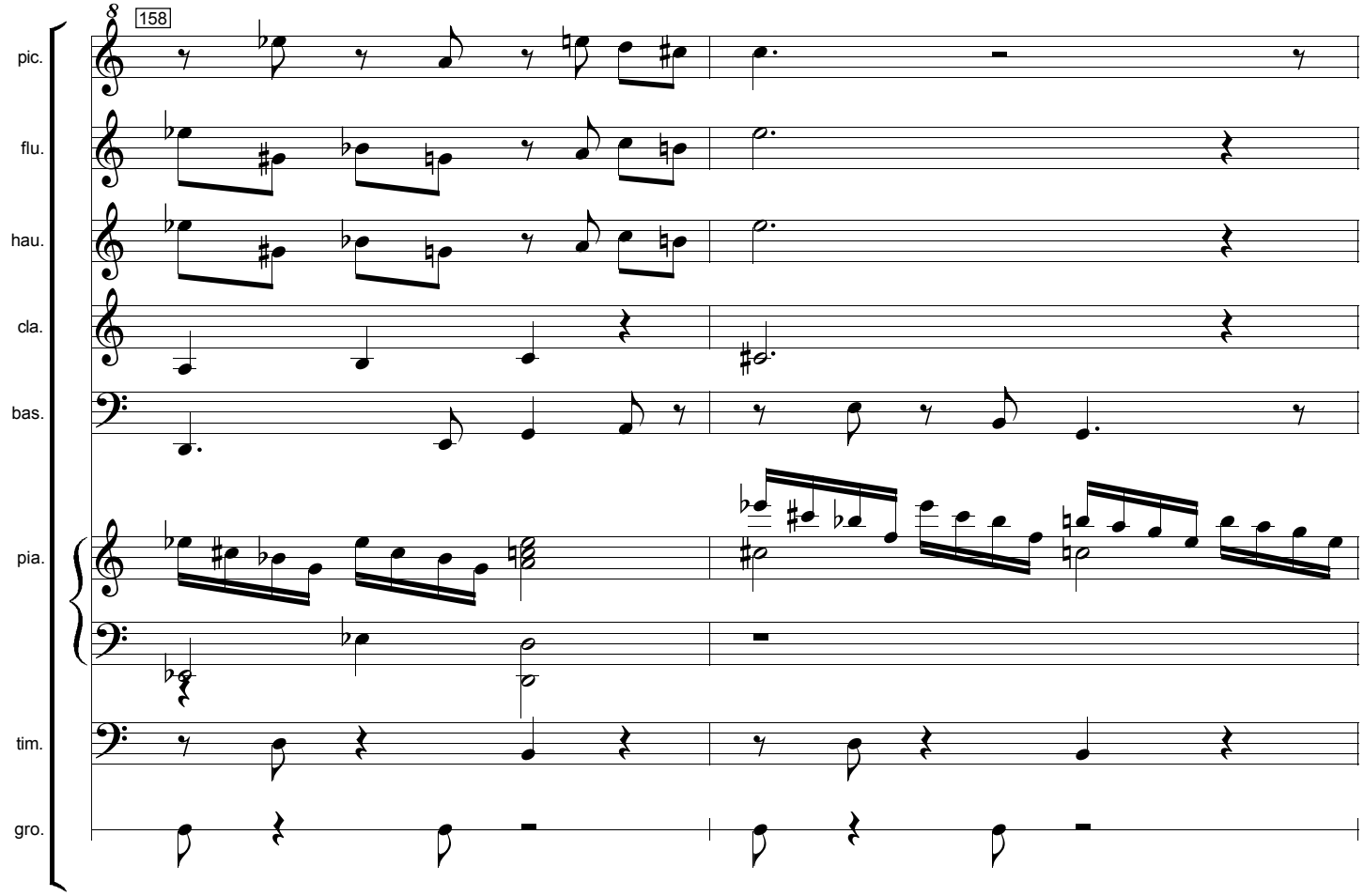

148
pic.
flu.
hau.
cla.
bas.
pia.

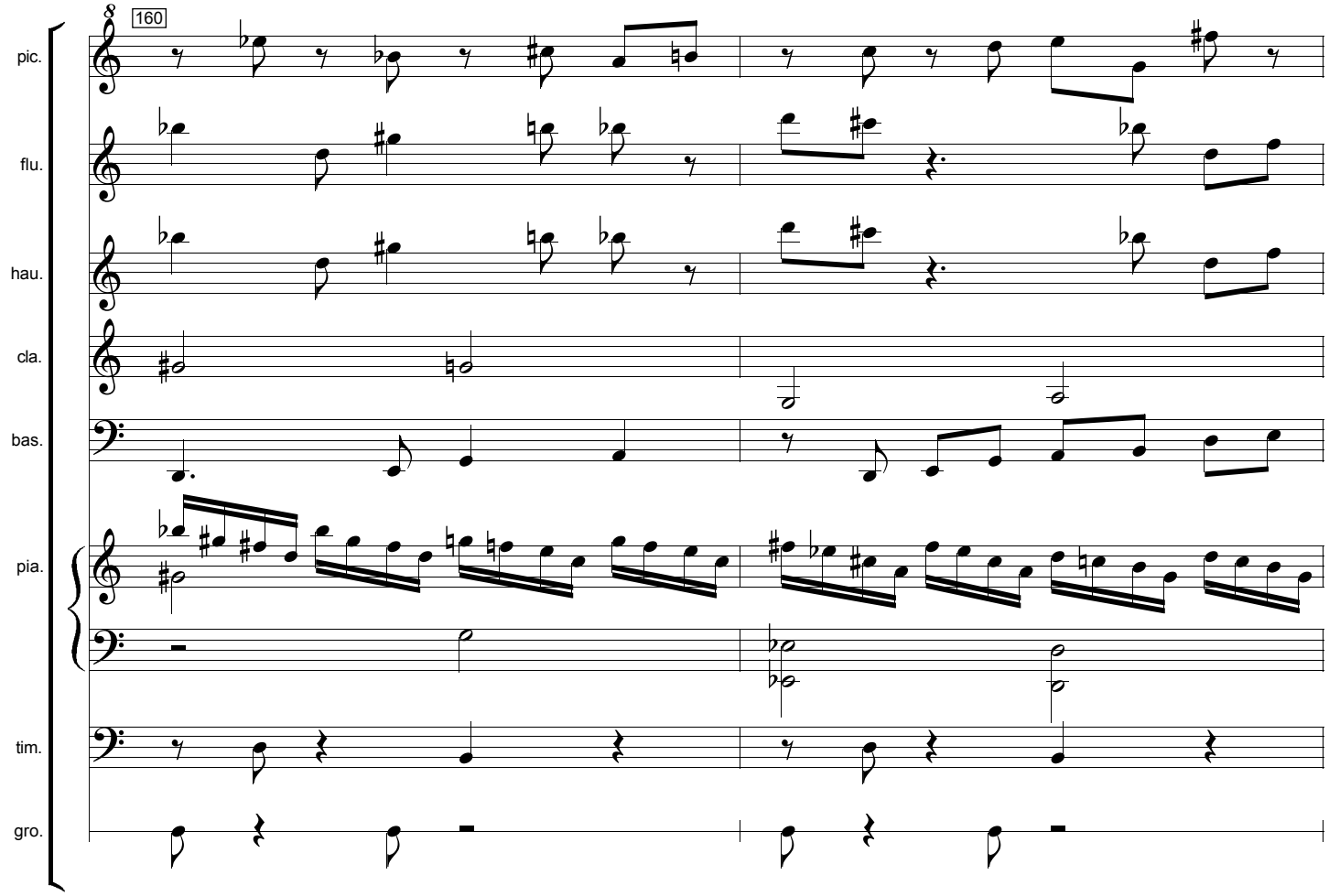

150
pic.
flu.
hau.
cla.
bas.
pia.
gro.
mf

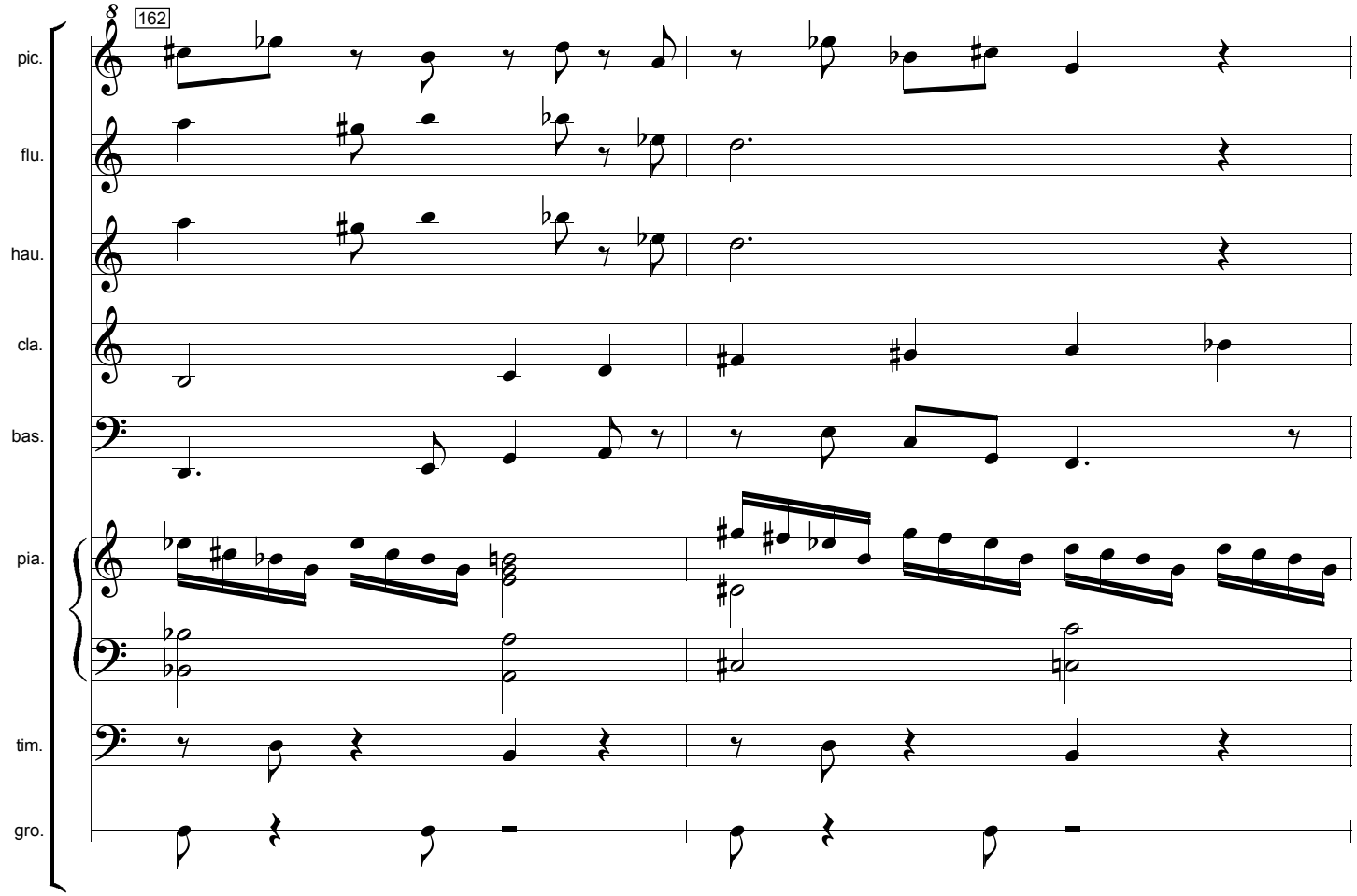

152
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.
mf

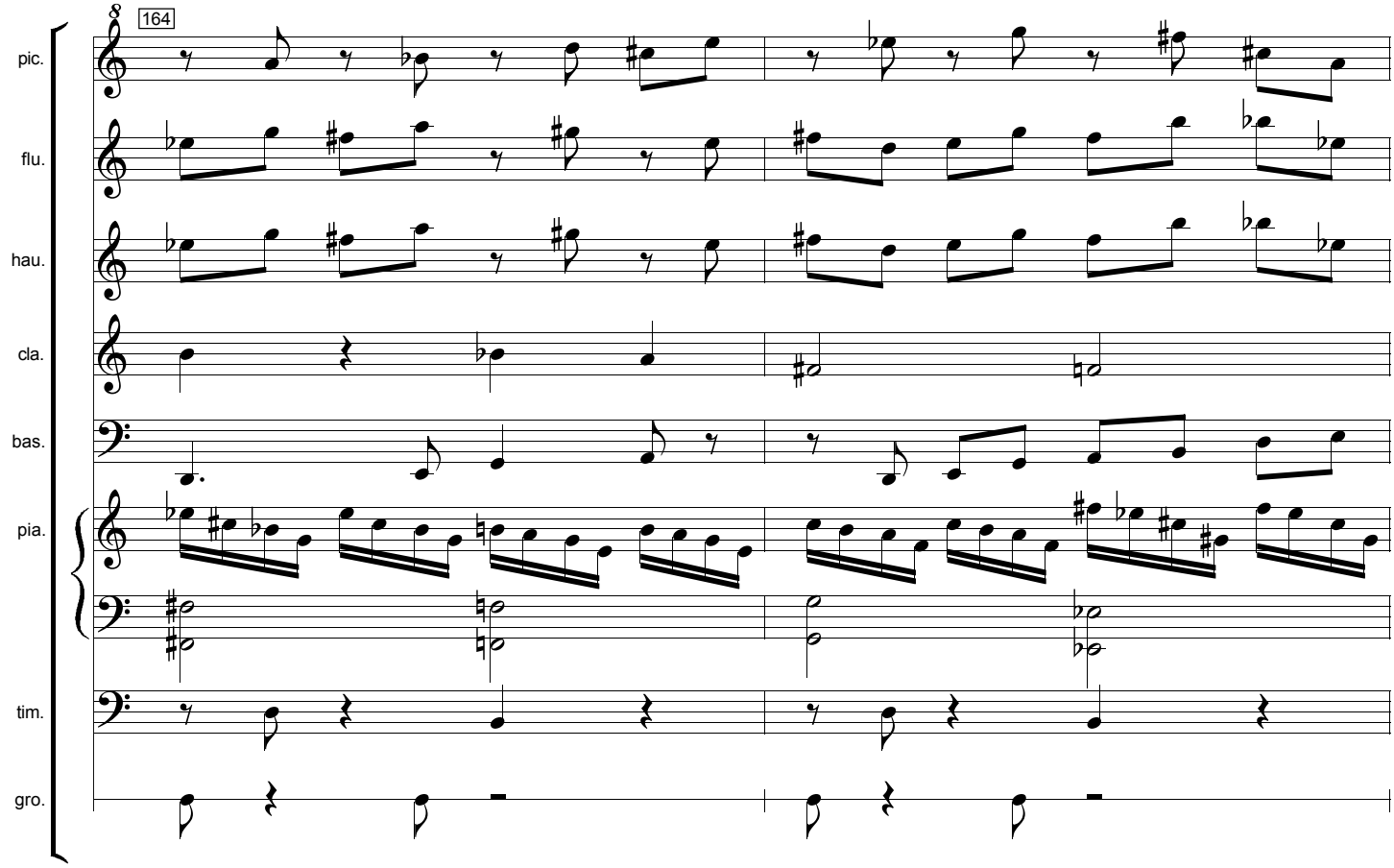

154
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

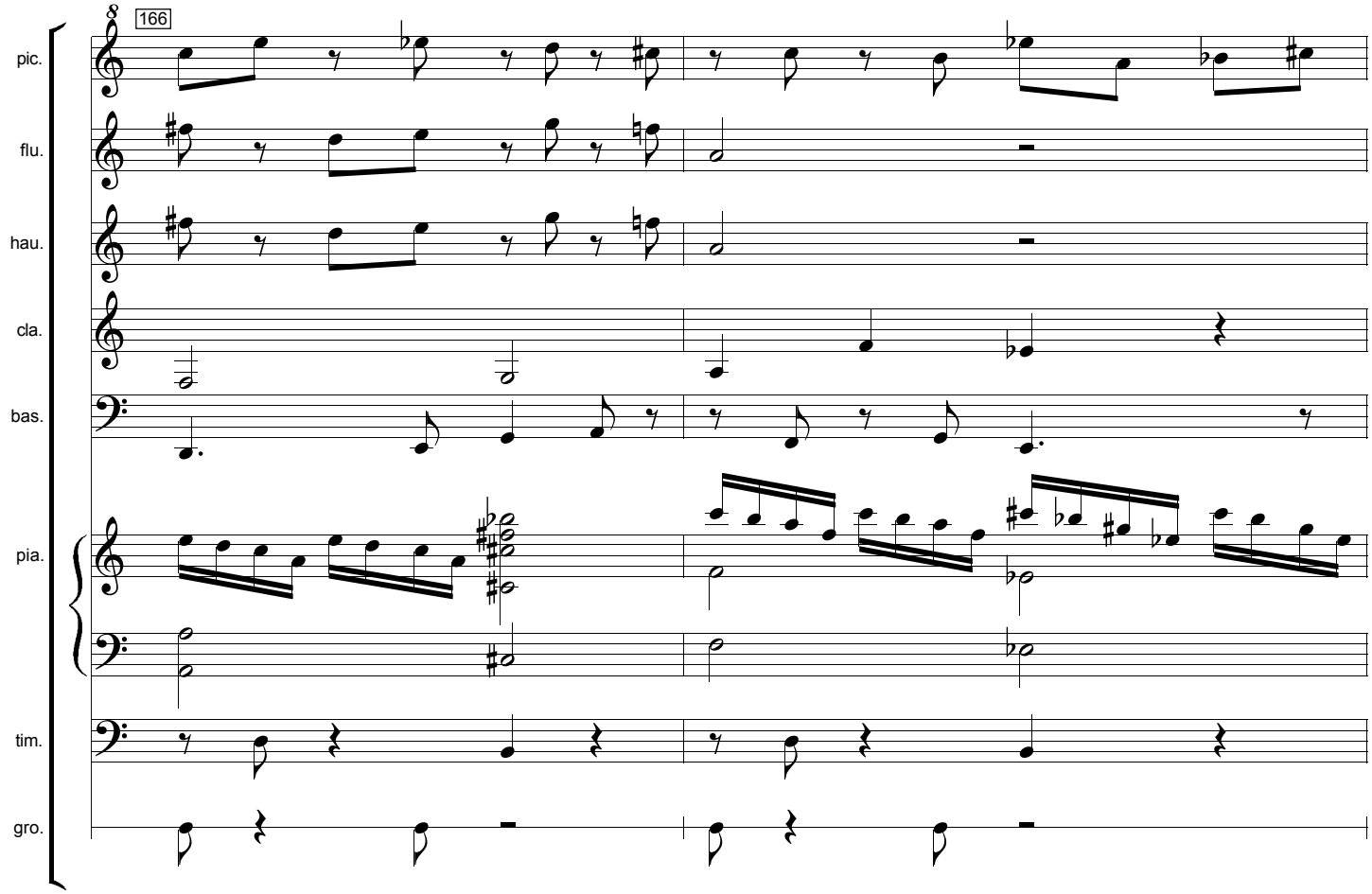

156
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

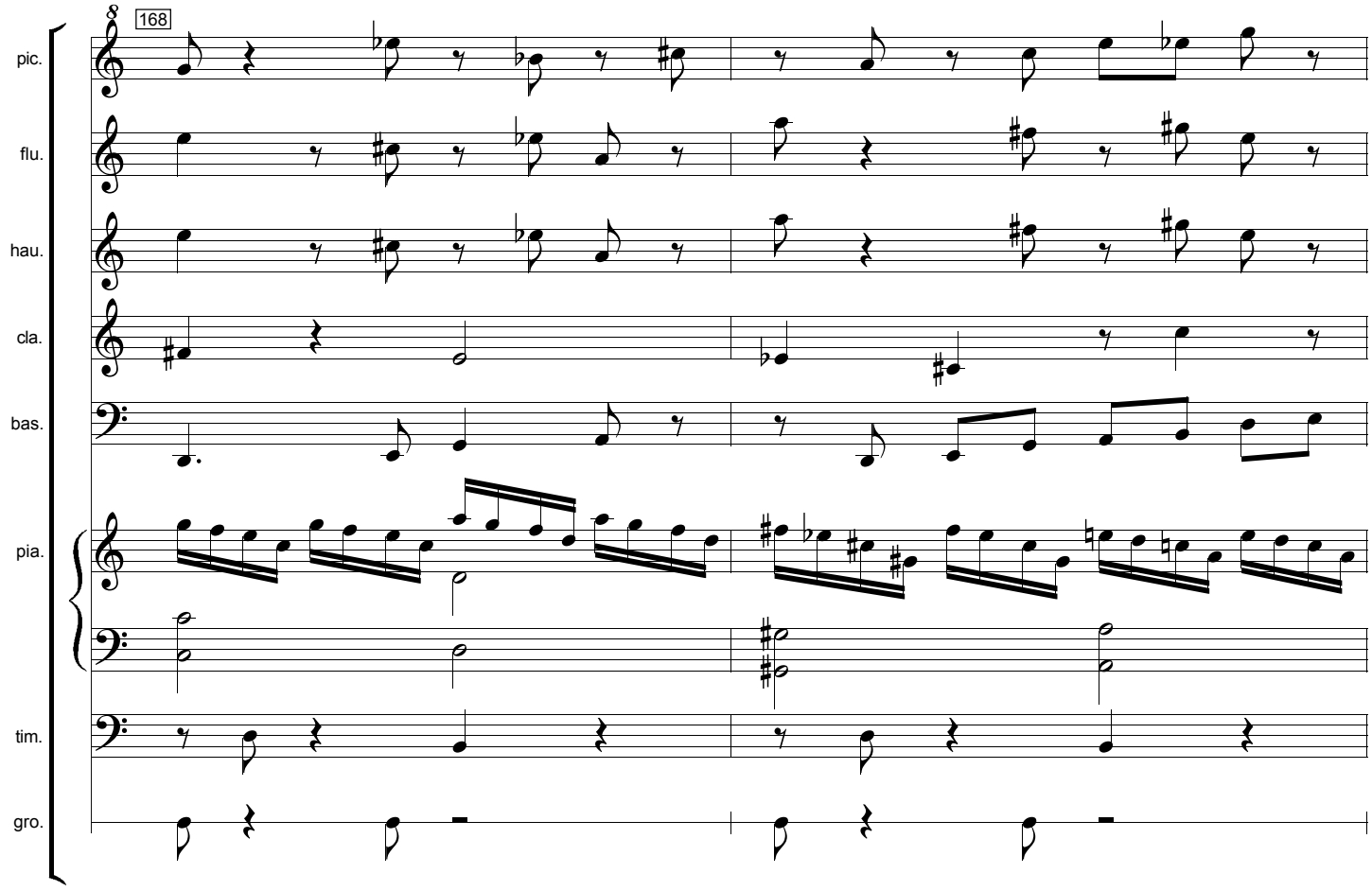

158
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

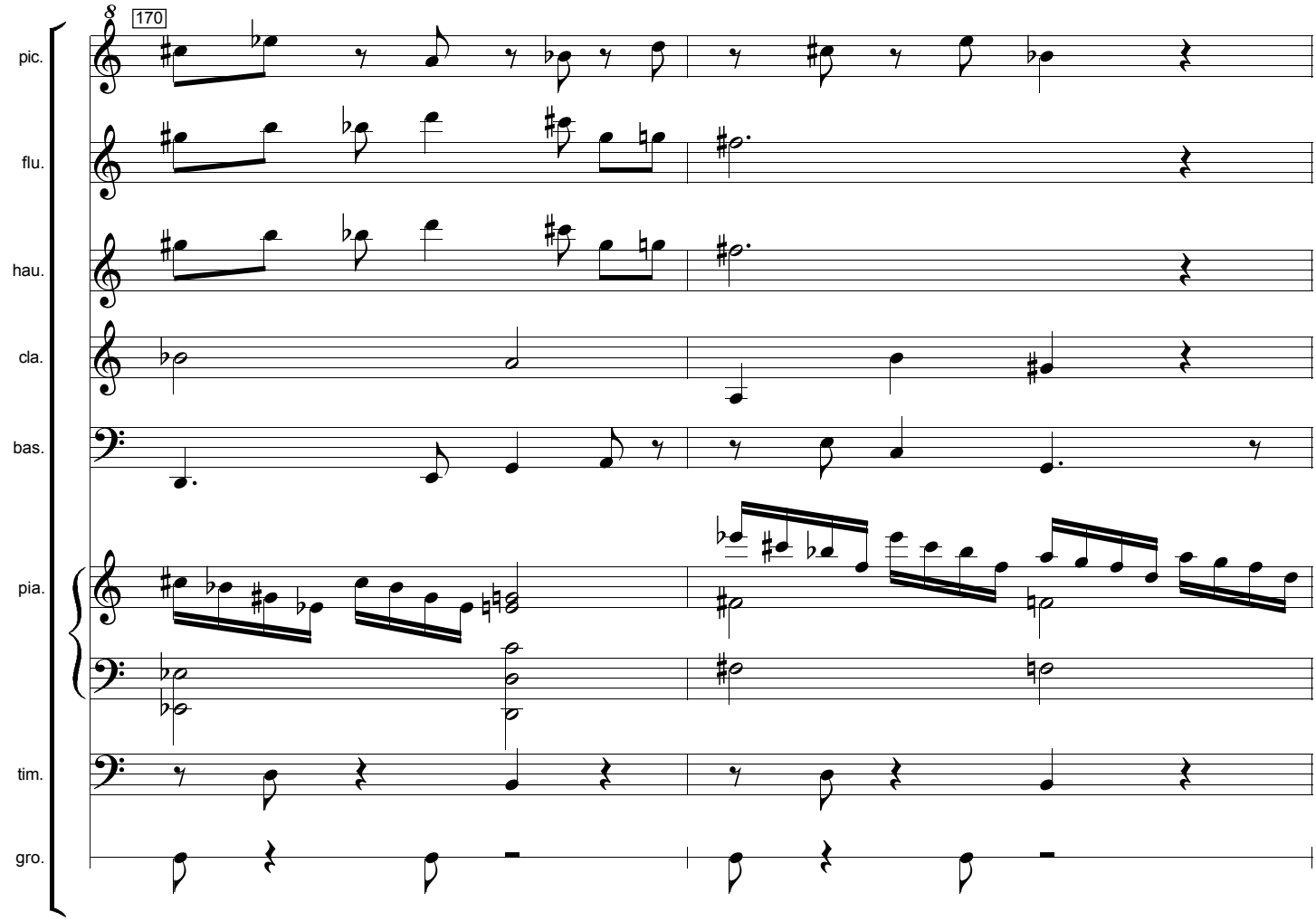

160
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

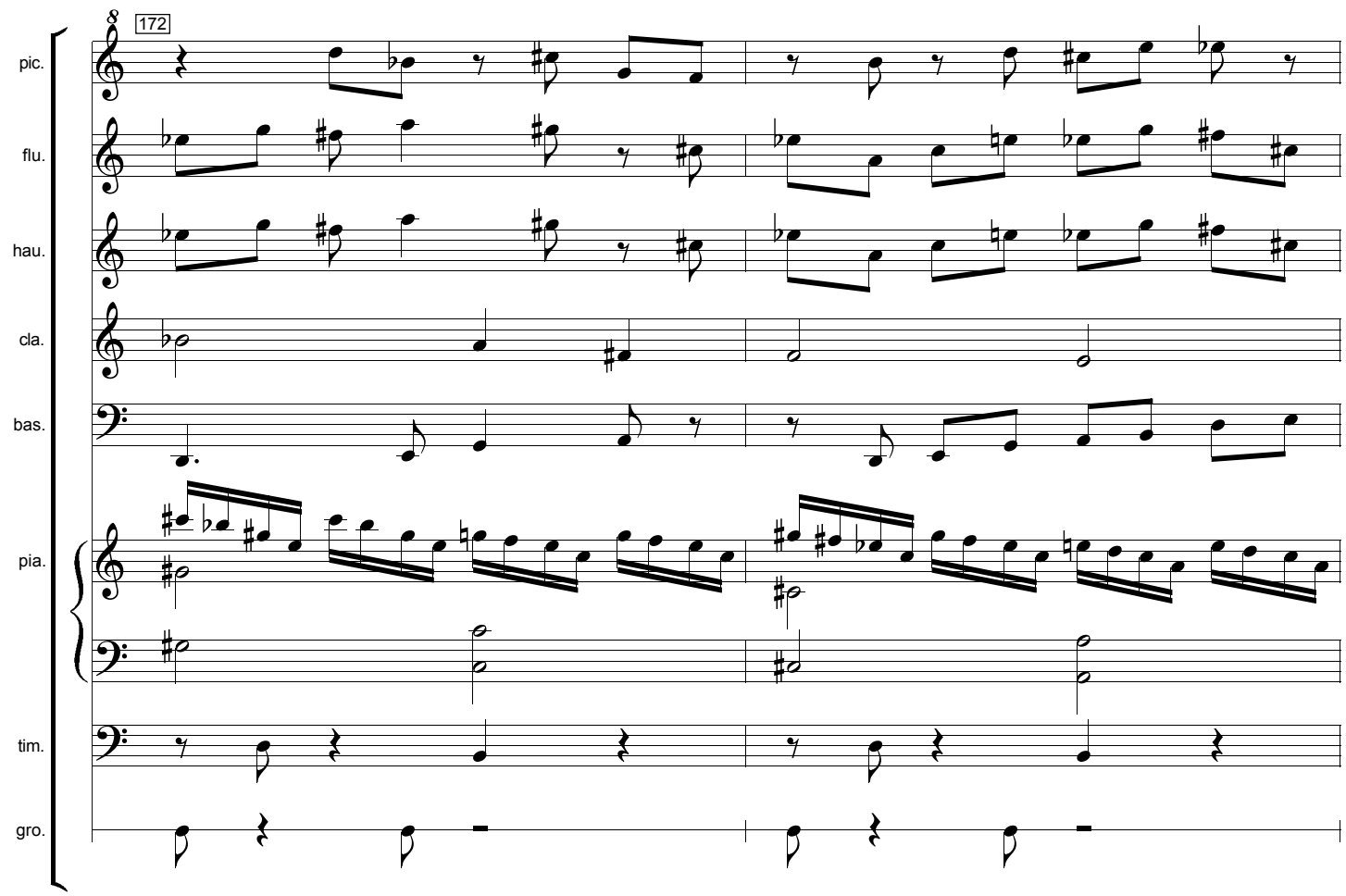

162
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

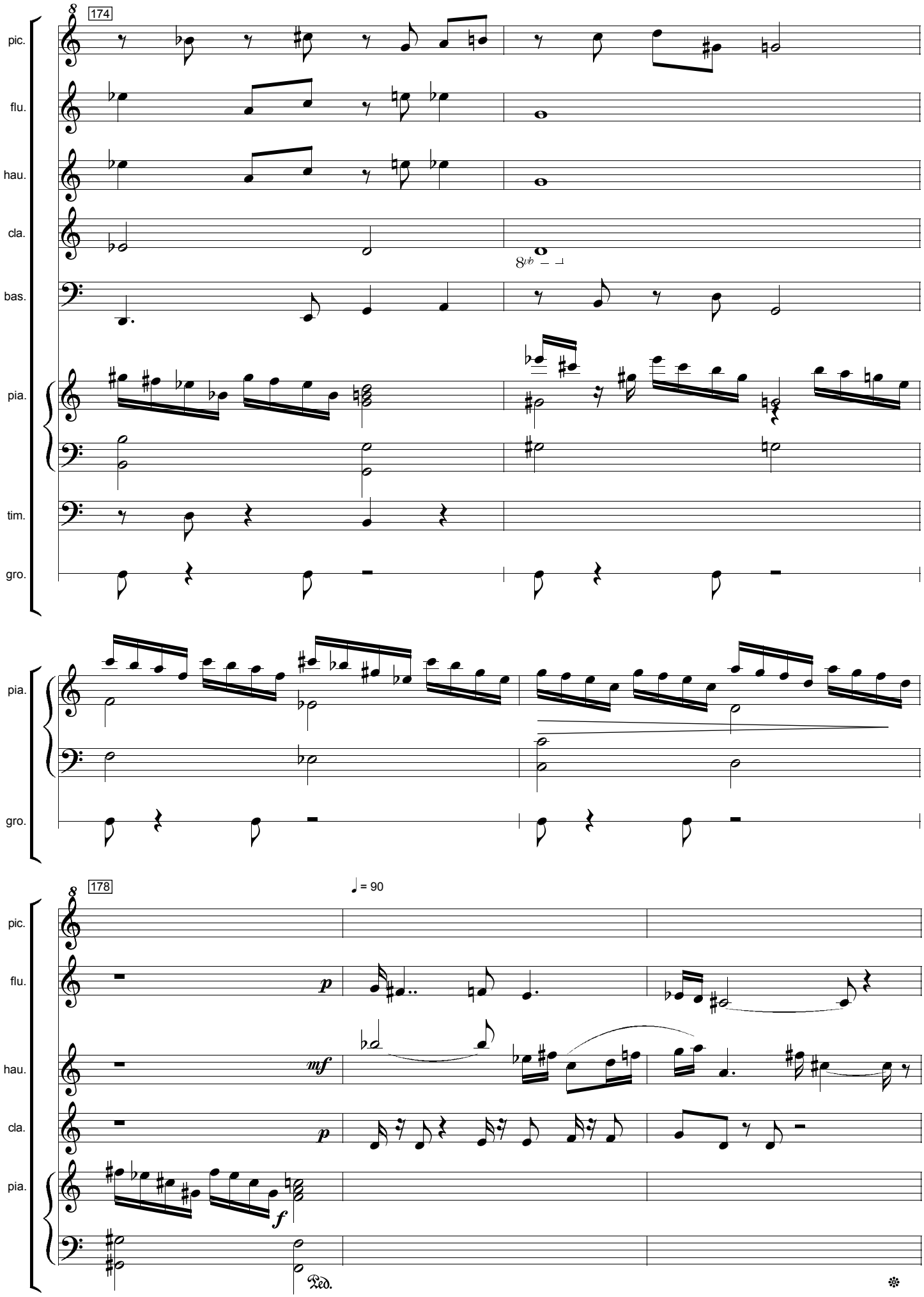

164
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

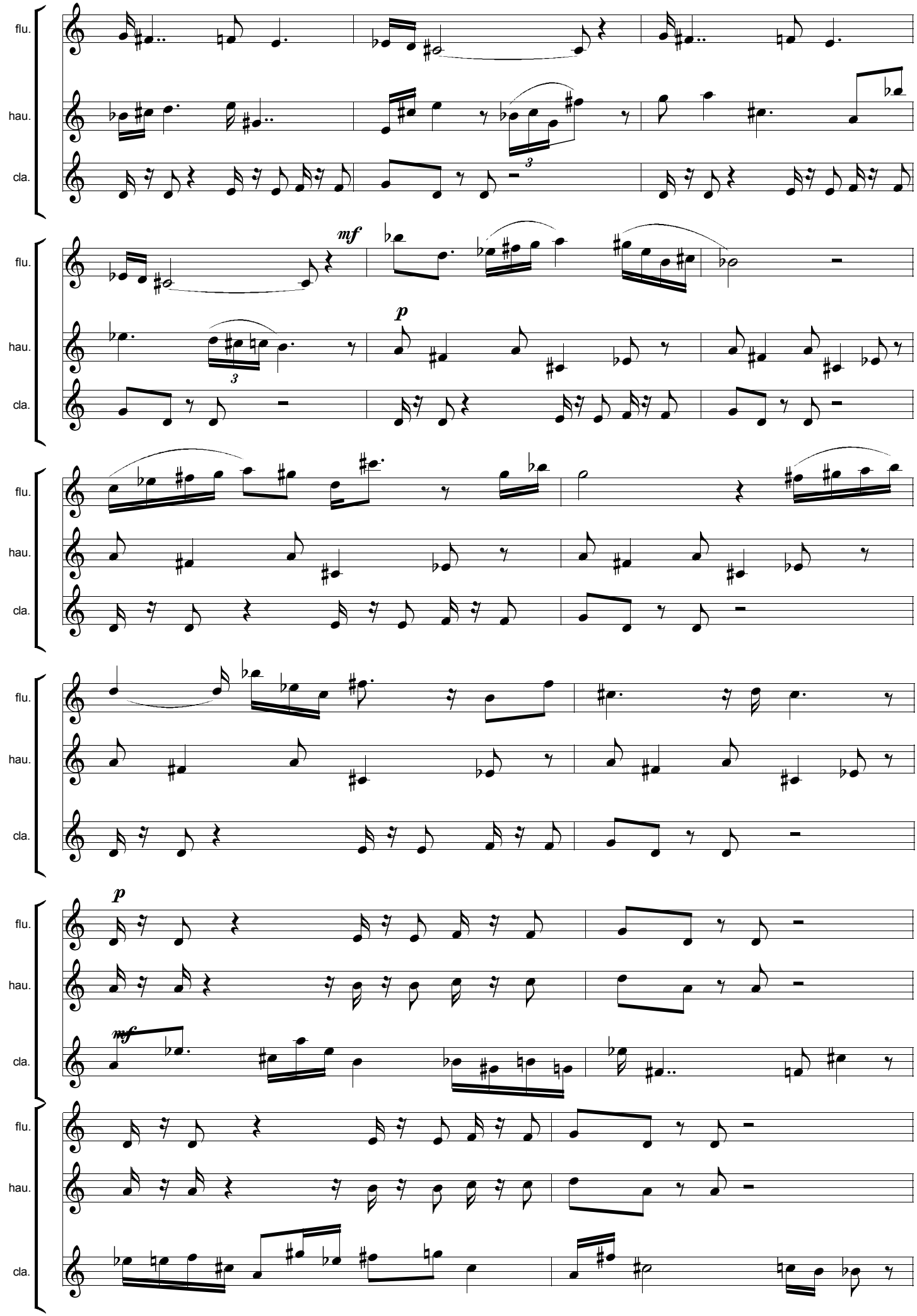

166
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

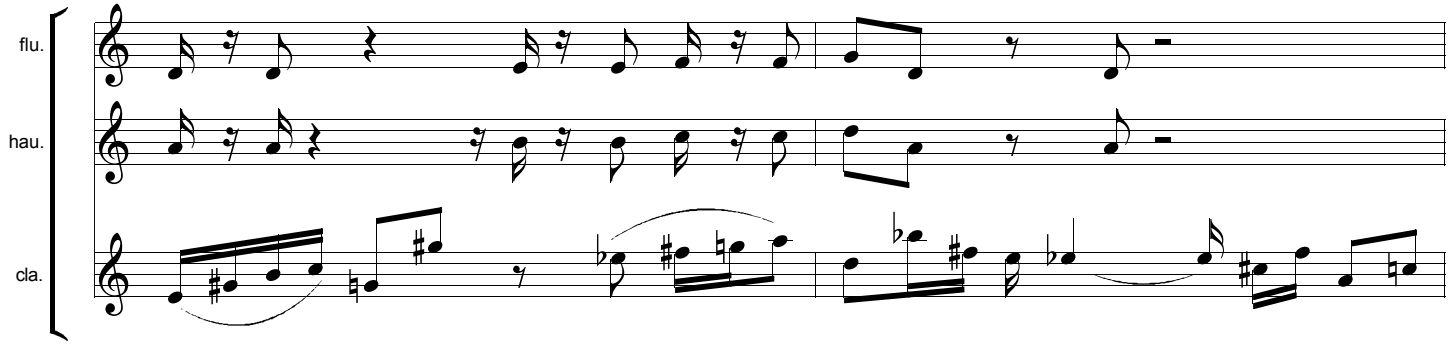

168
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.

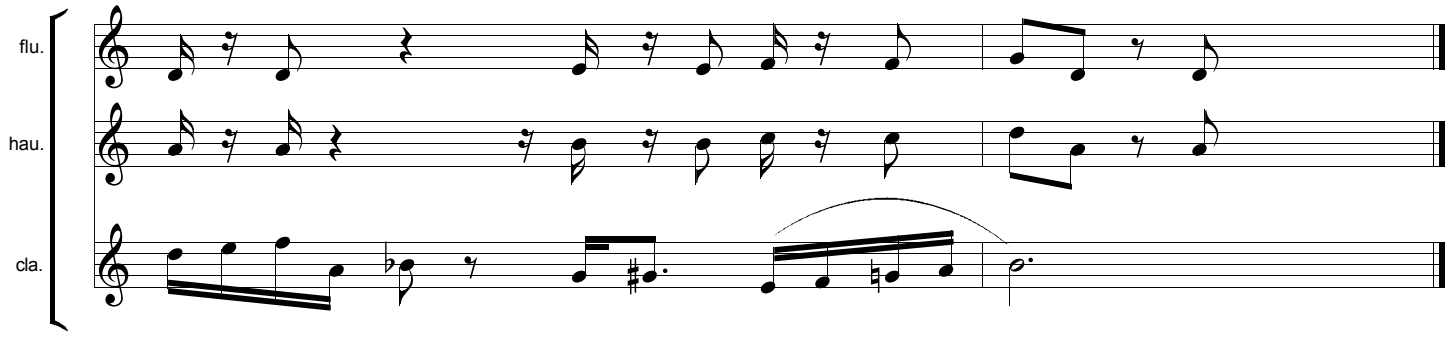

170
pic.
flu.
hau.
cla.
bas.
pia.
tim.
gro.


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

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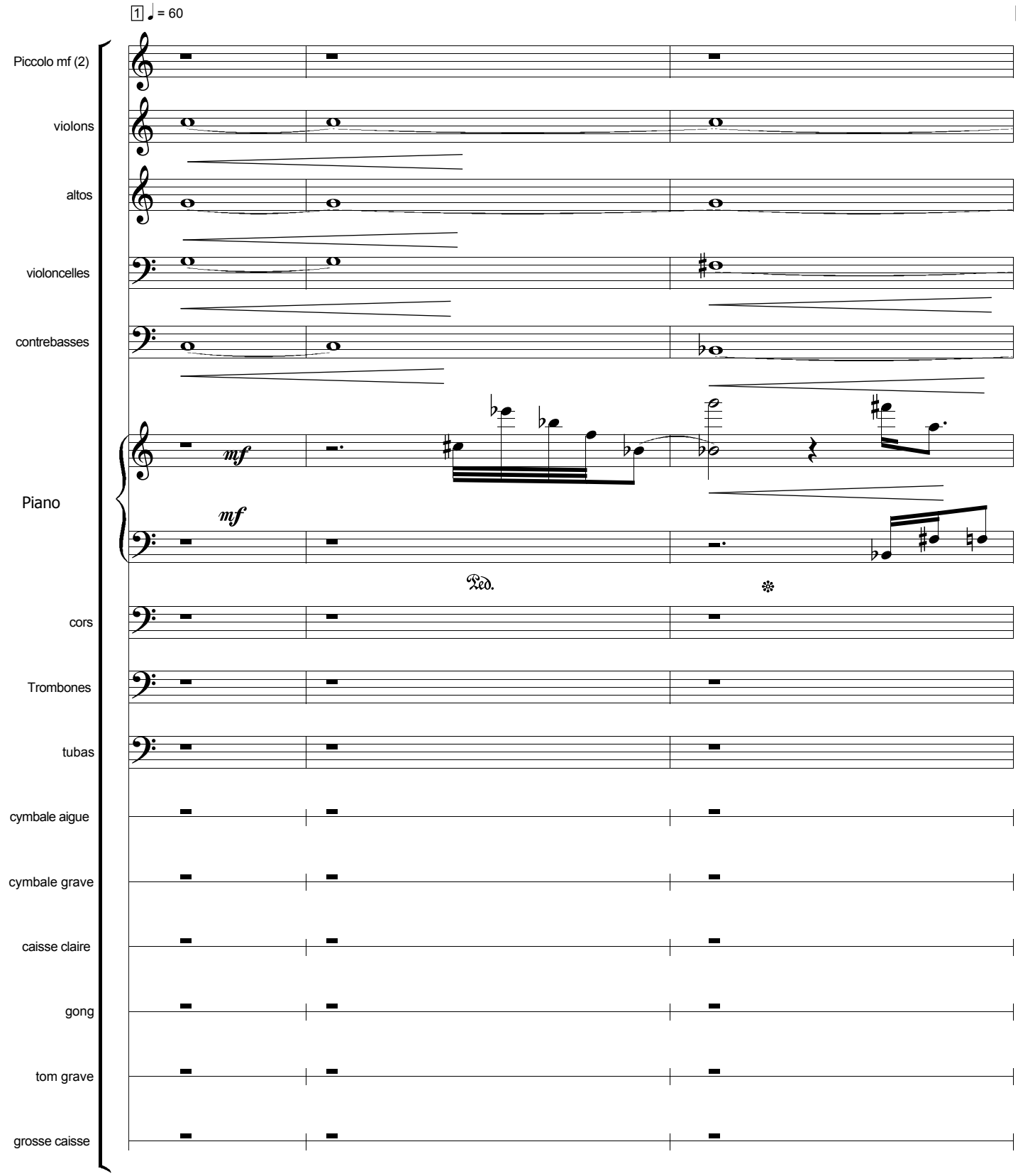
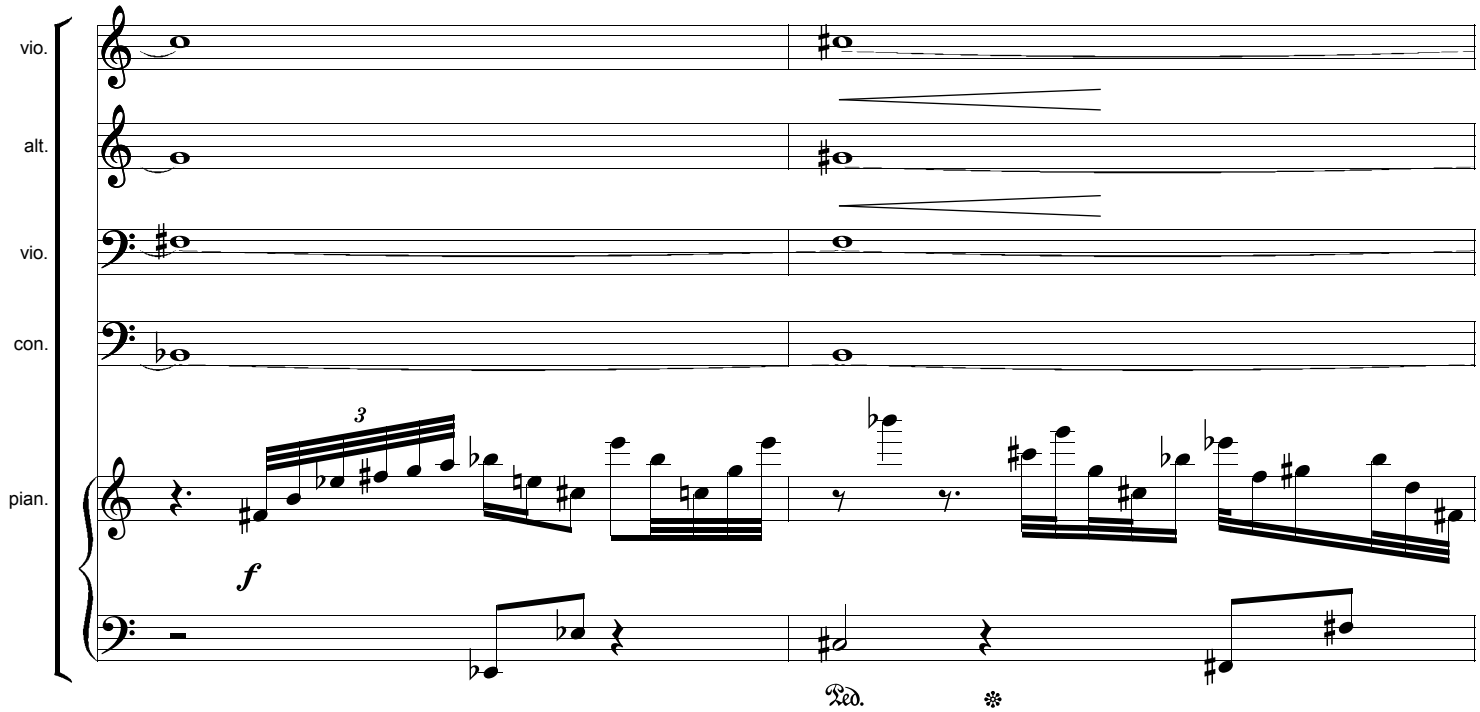
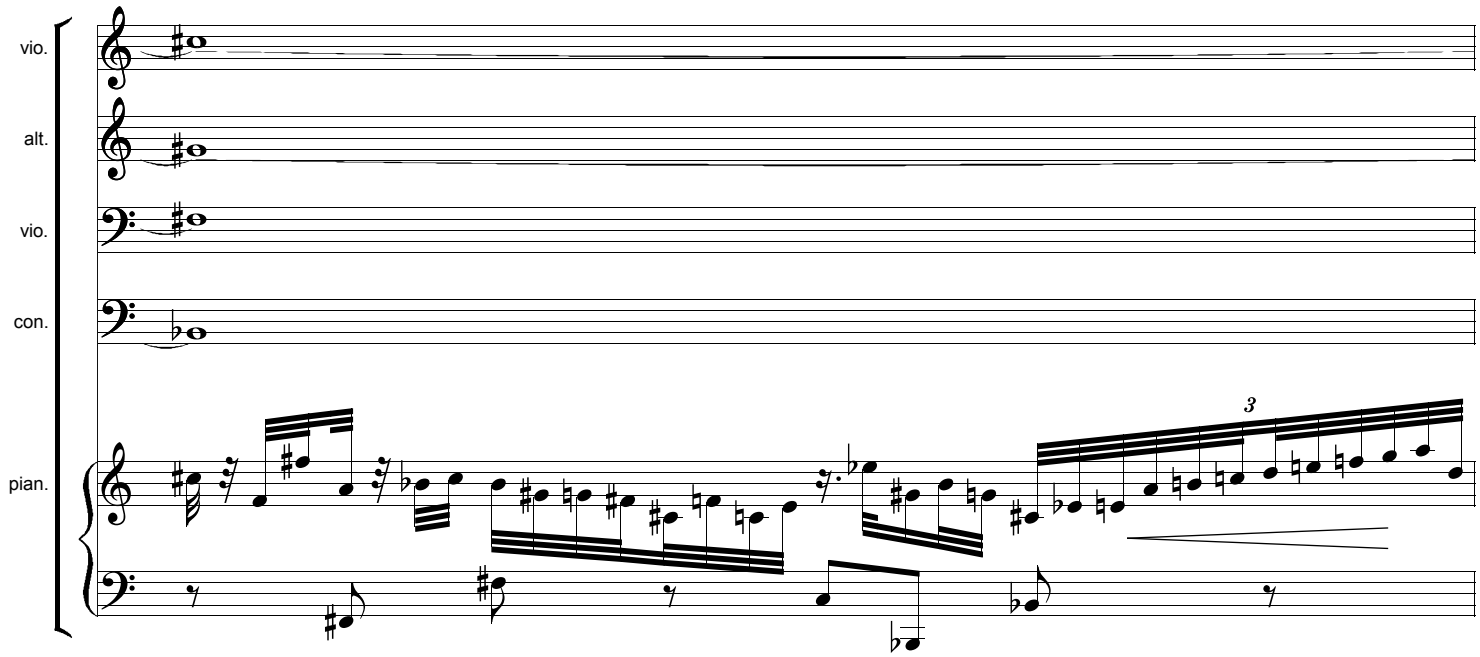
Un être noir au yeux rougeoyants effraie mon chien loup en planant
sur les hautes herbes.

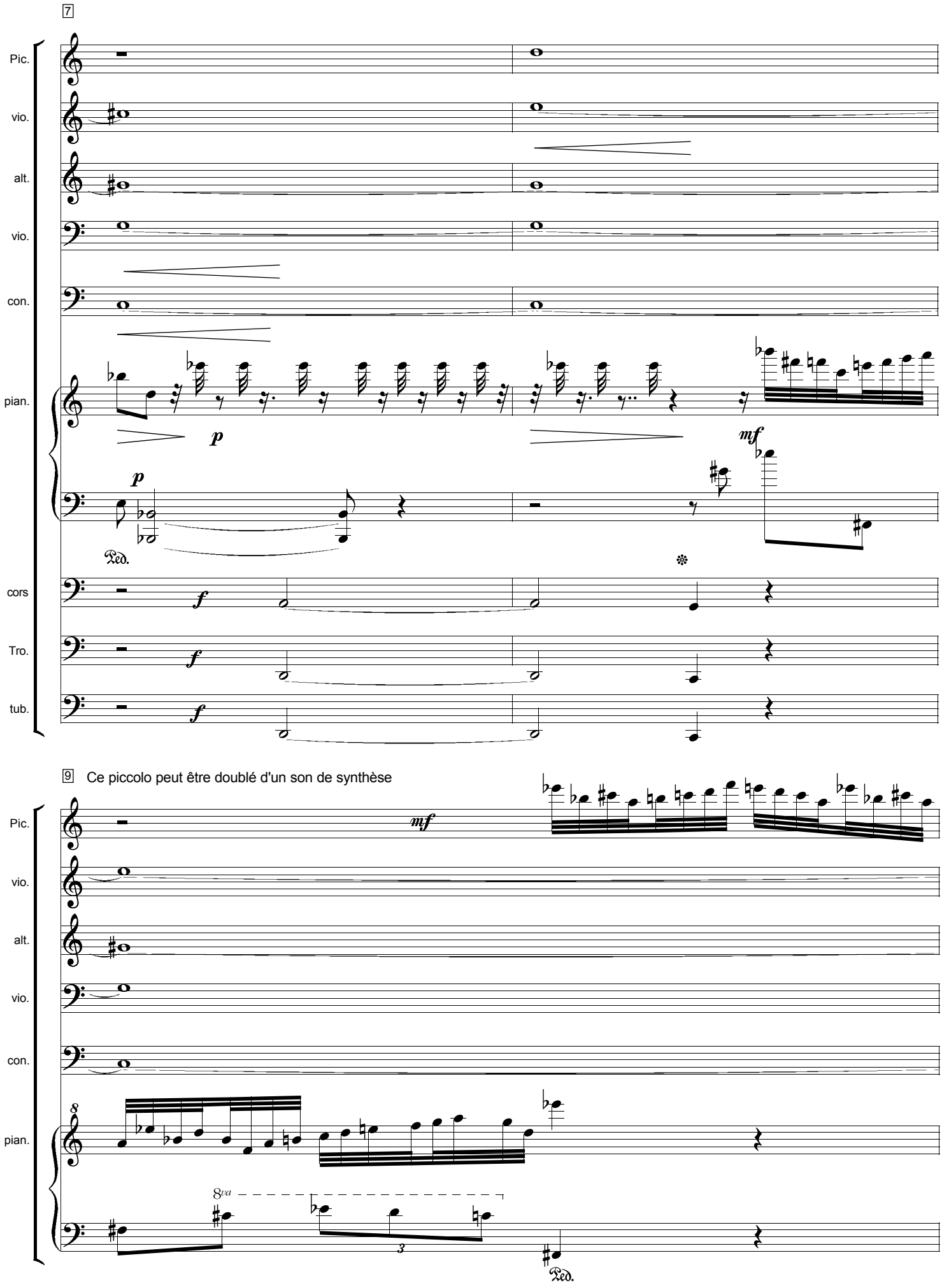
On peut ajouter des sons de synthèse au morceau ,
Le piano peut être remplacé par un piano electrique (Fender Rhodes...)

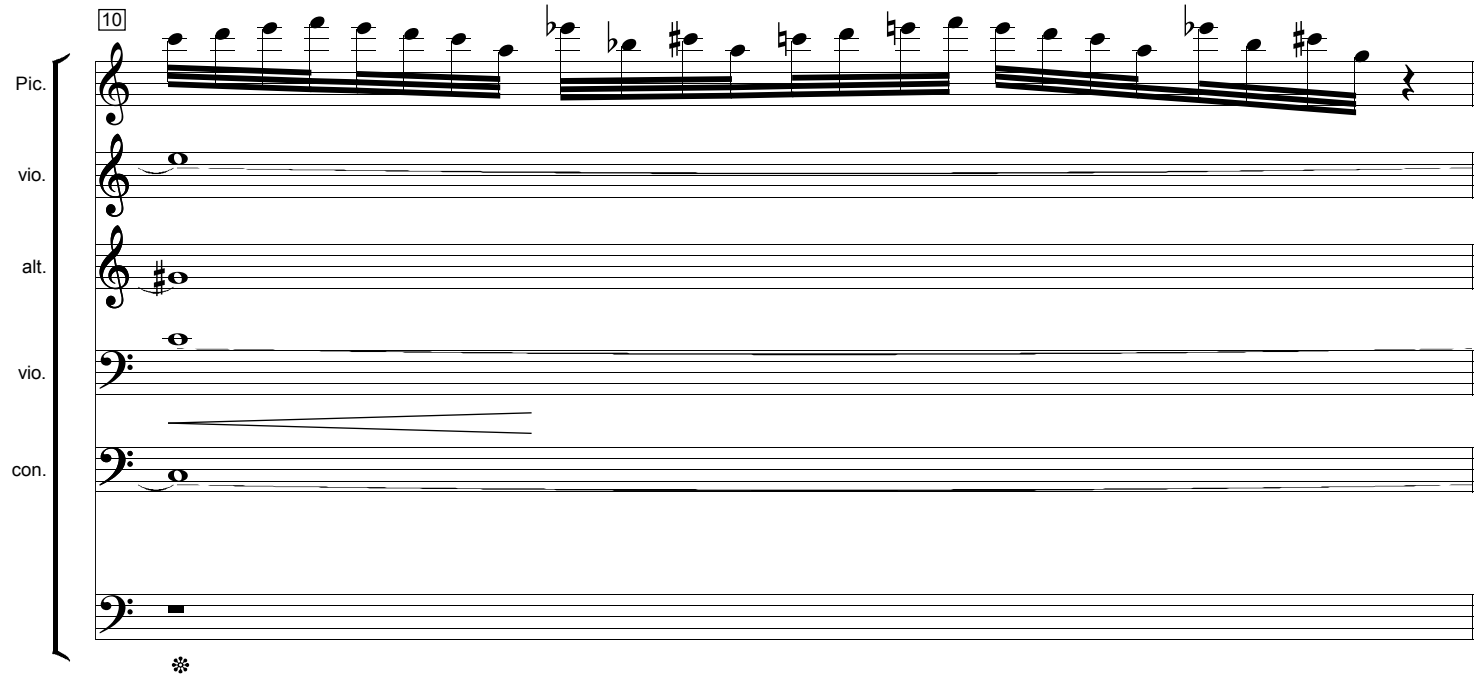
Ce morceau est en fait une musique non mesurée, les parties (et en particulier le piano)
sont à envisager sous forme d'un flot continu dans le temps.
Les mesures sont gardées uniquement pour faciliter la lecture.
les "flots rythmiques" superposés aux différentes lignes sont parfois en phase, parfois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

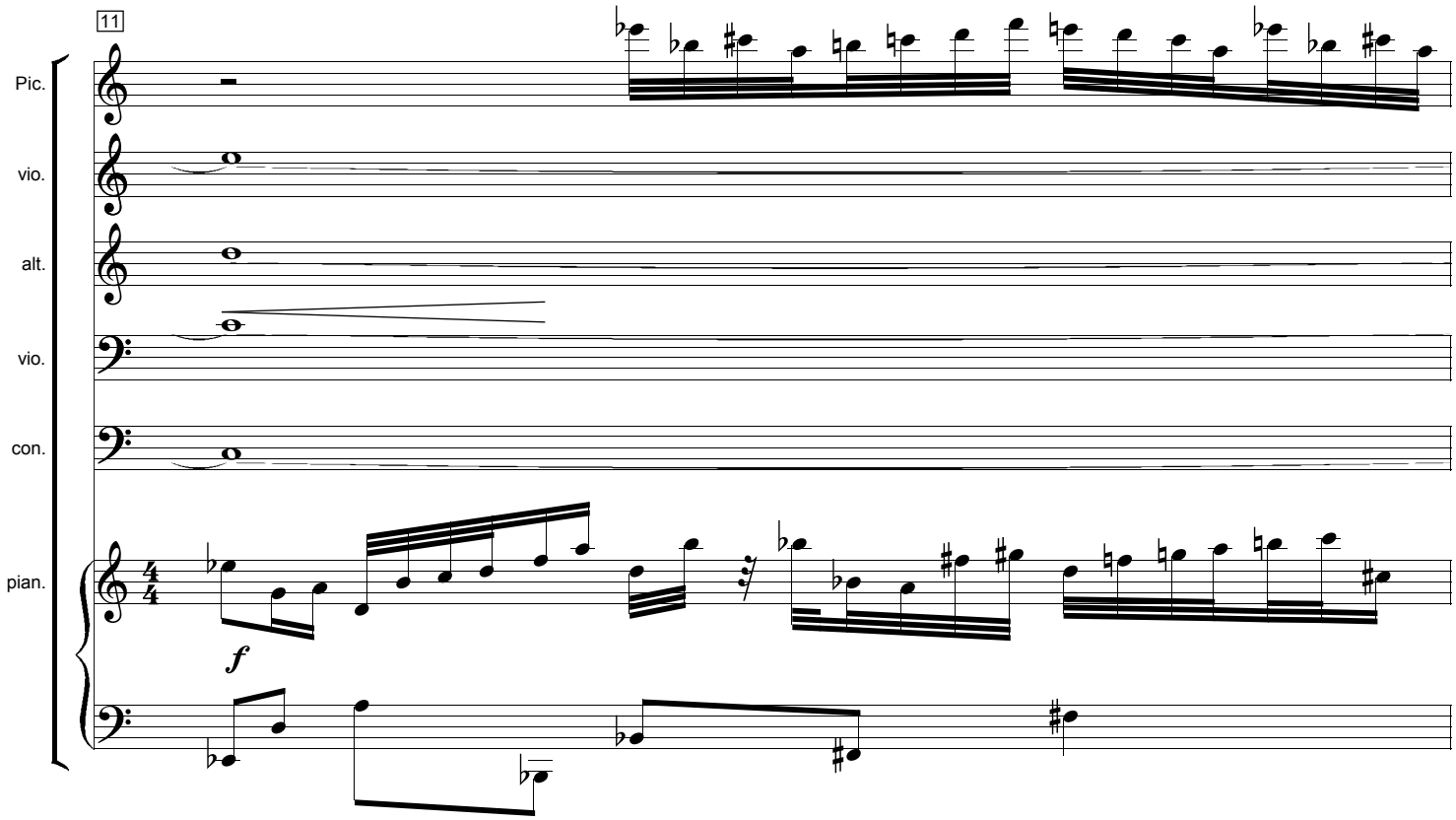

1 ♩ = 60
Piccolo mf (2)
violons
altos
violoncelles
contrebasses
mf
Piano
mf
Ped.
cors
Trombones
tubas
cymbale aigue
cymbale grave
caisse claire
gong
tom grave
grosse caisse

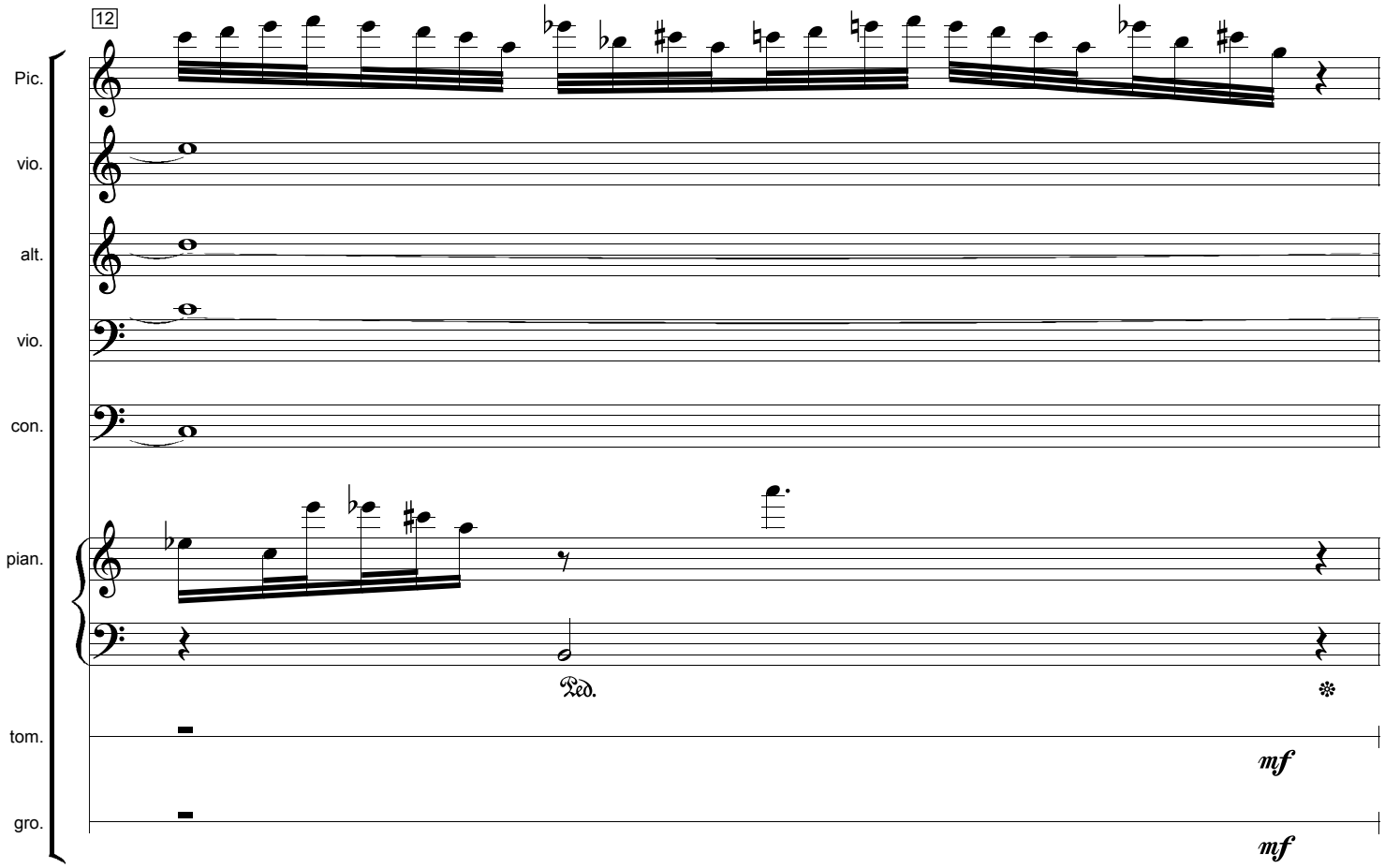

vio.
alt.
vio.
con.
pian.
3
f
Ped.

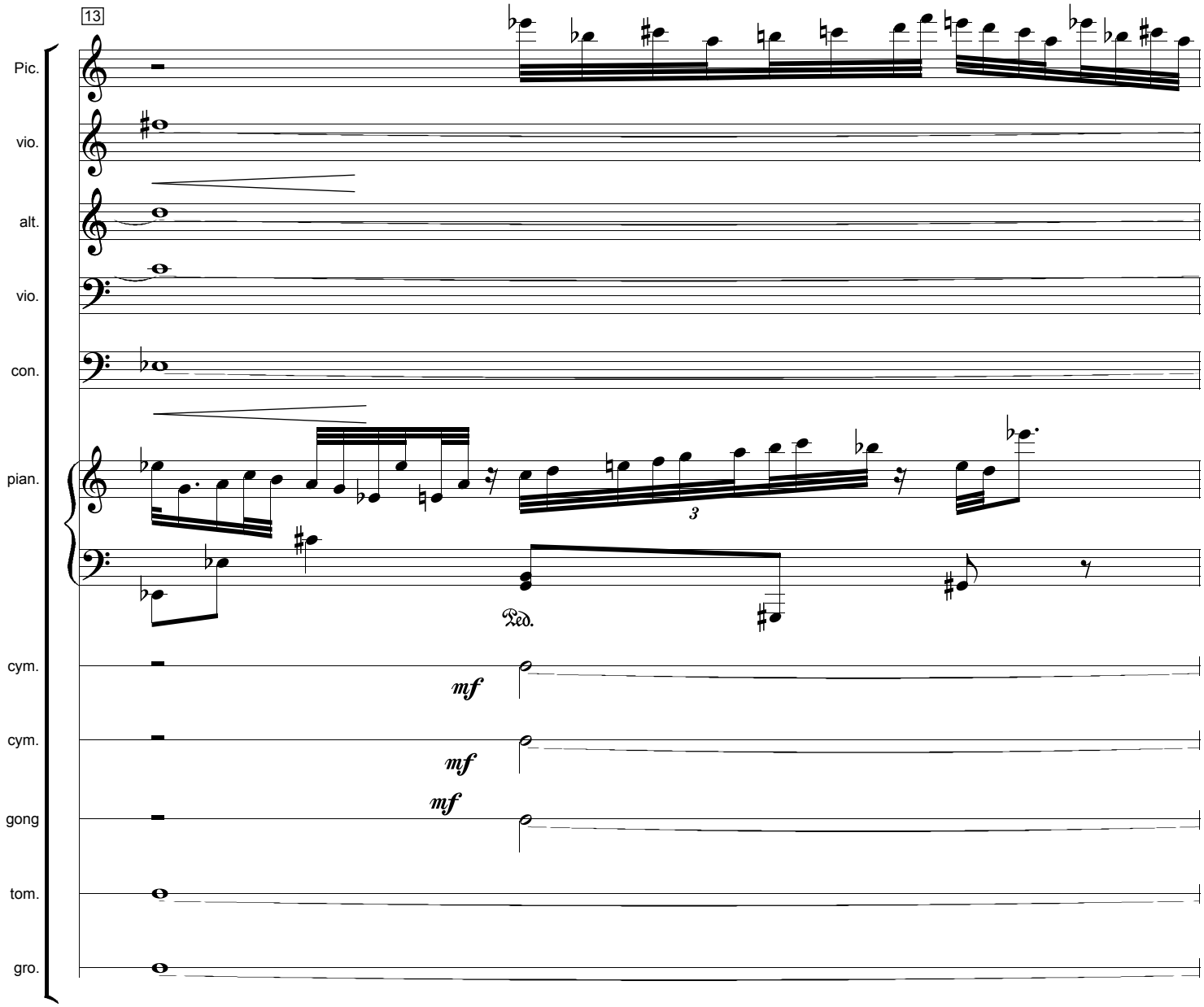

vio.
alt.
vio.
con.
pian.
3

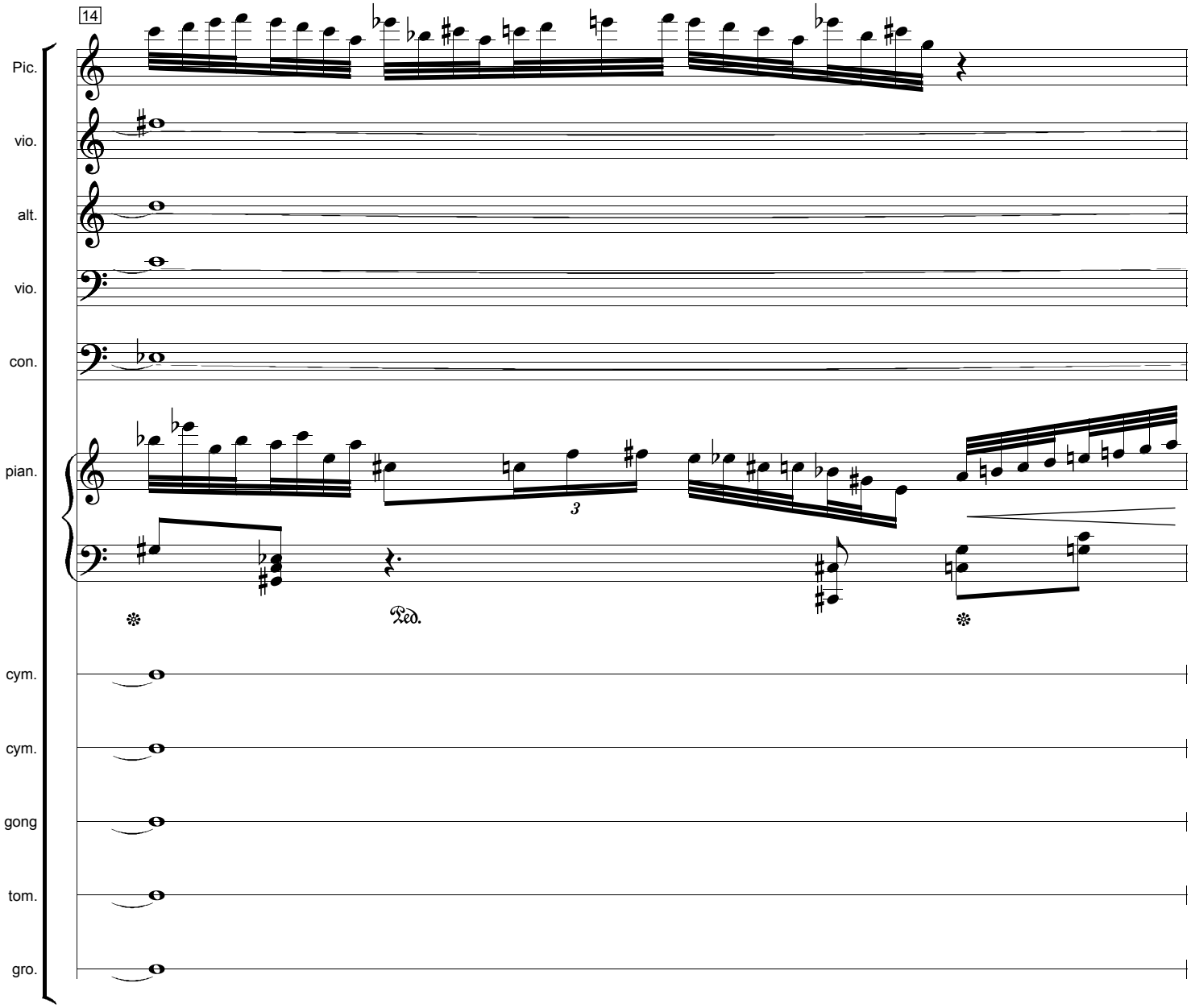

7
Pic.
vio.
alt.
vio.
con.
pian.
p
p
mf
Red.
cors
Tro.
tub.
f
f
f
9 Ce piccolo peut être doublé d'un son de synthèse
Pic.
mf
vio.
alt.
vio.
con.
pian.
8va
3
Red.

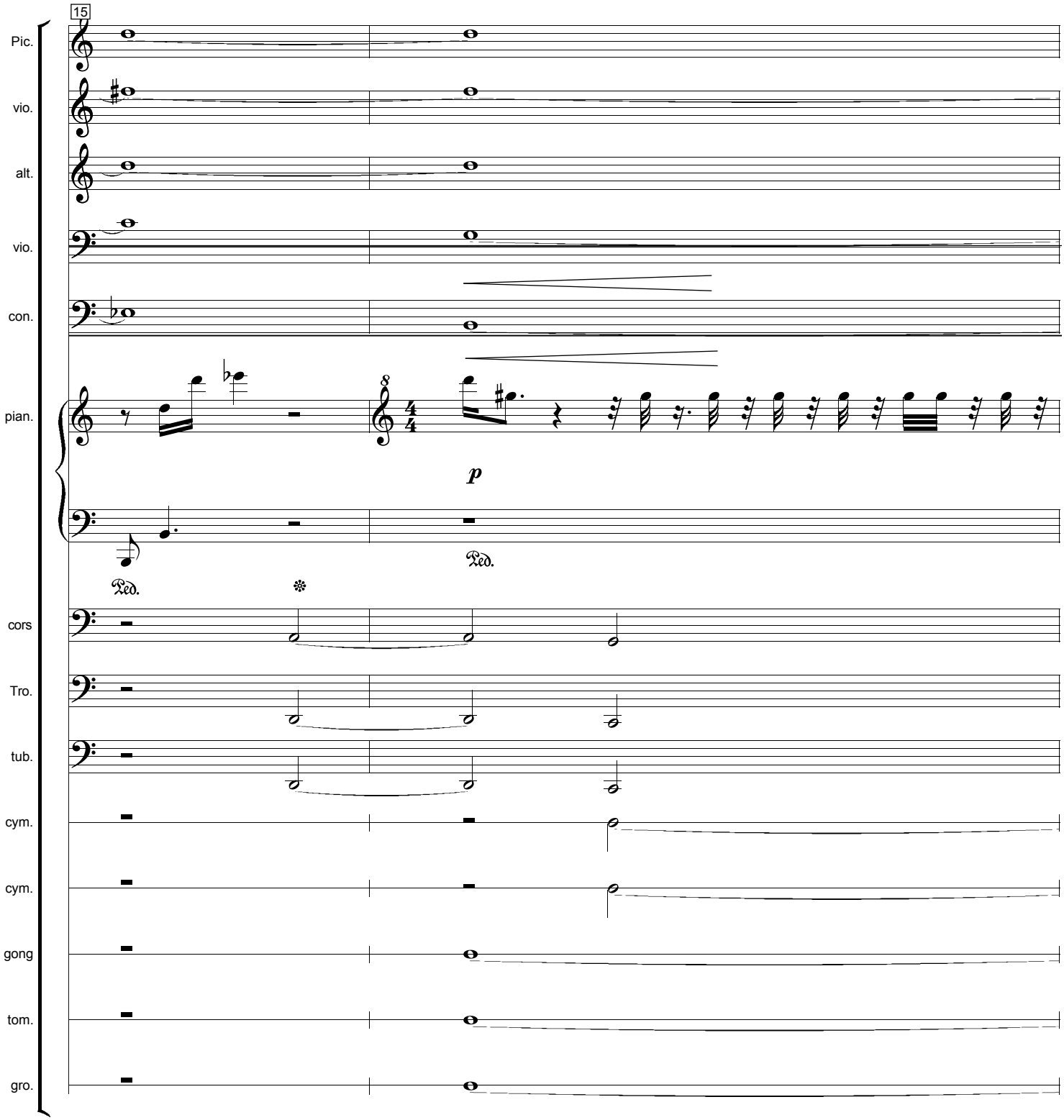

10
Pic.
vio.
alt.
vio.
con.

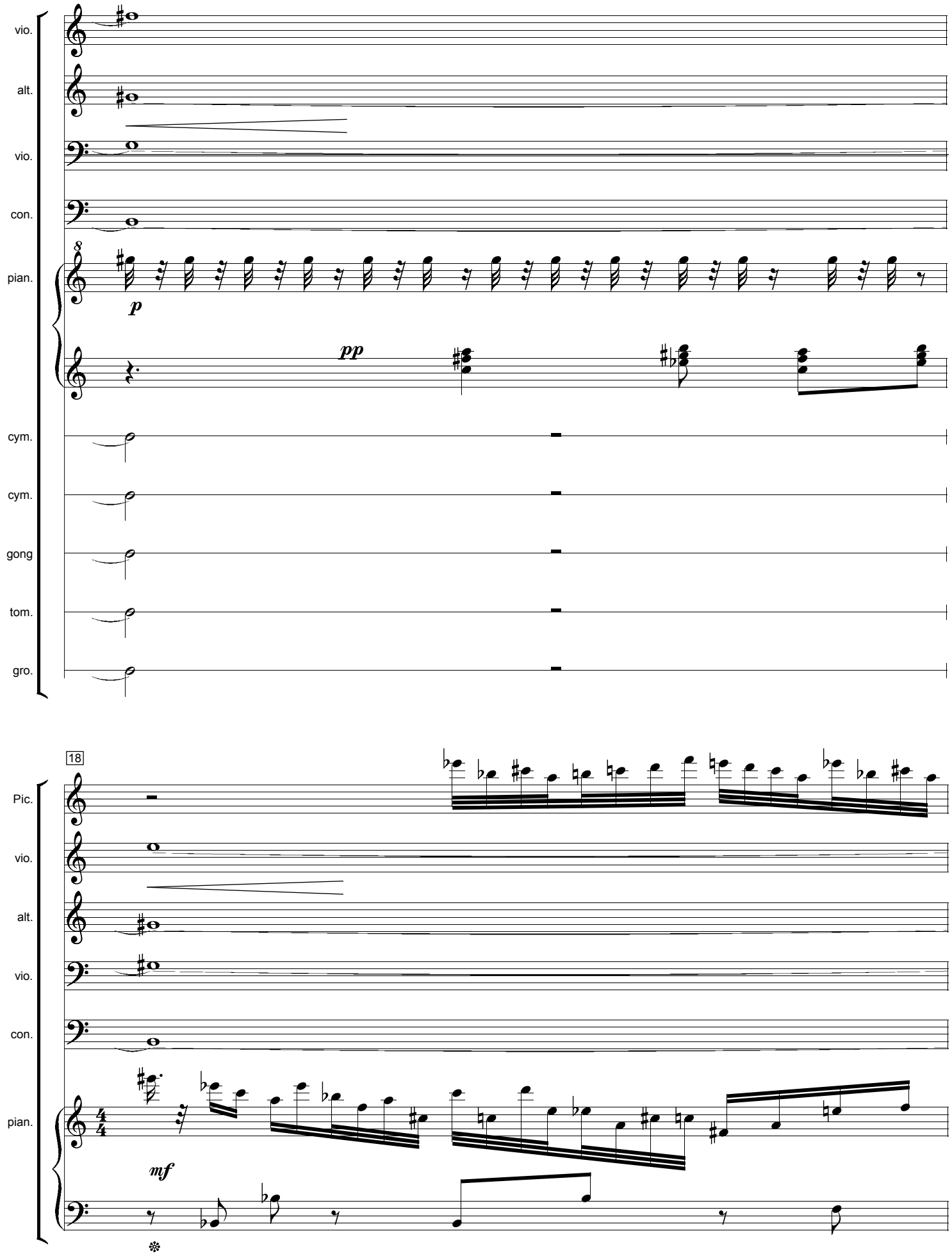

11
Pic.
vio.
alt.
vio.
con.
pian.
f

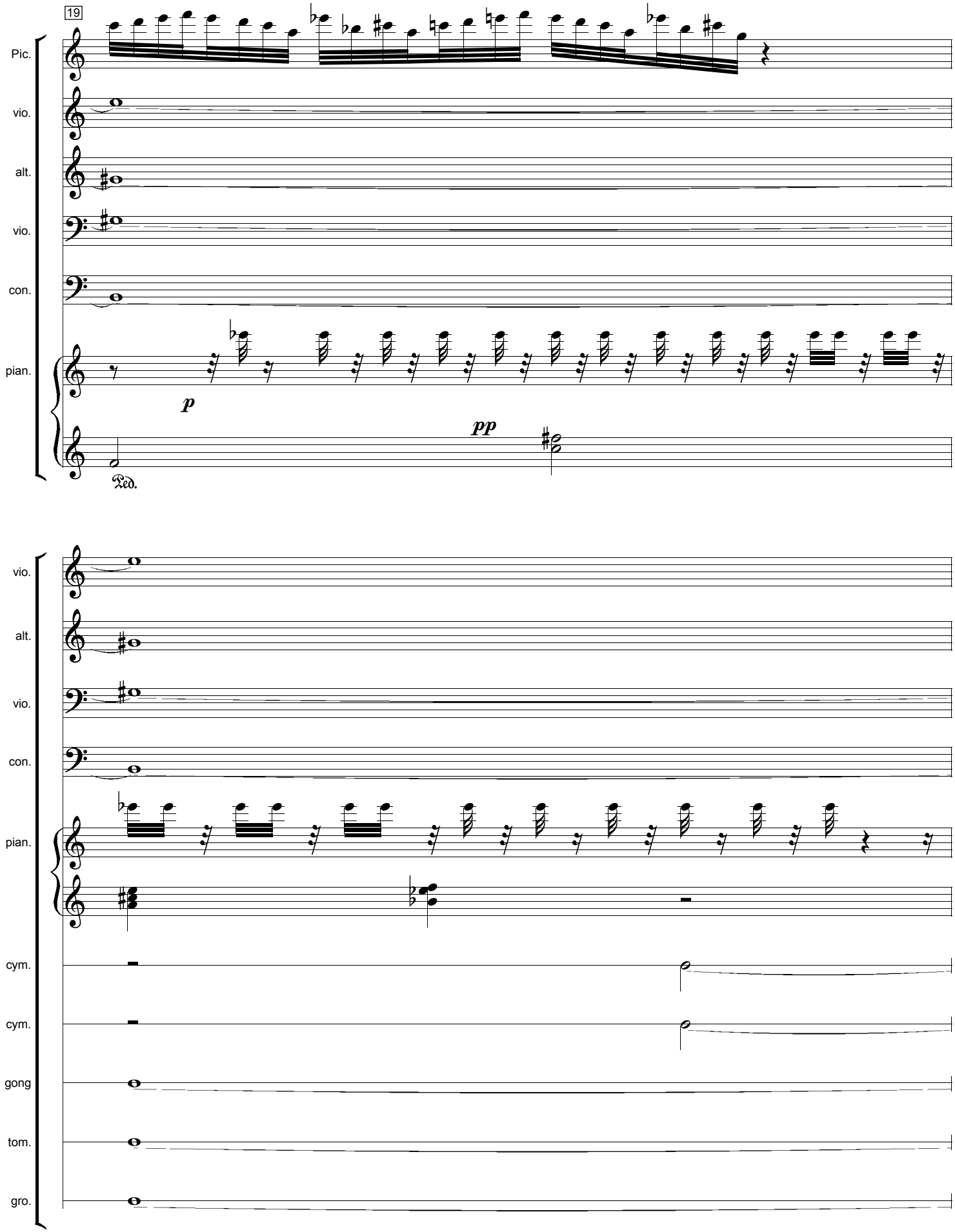

12
Pic.
vio.
alt.
vio.
con.
pian.
Ped.
tom.
mf
gro.
mf

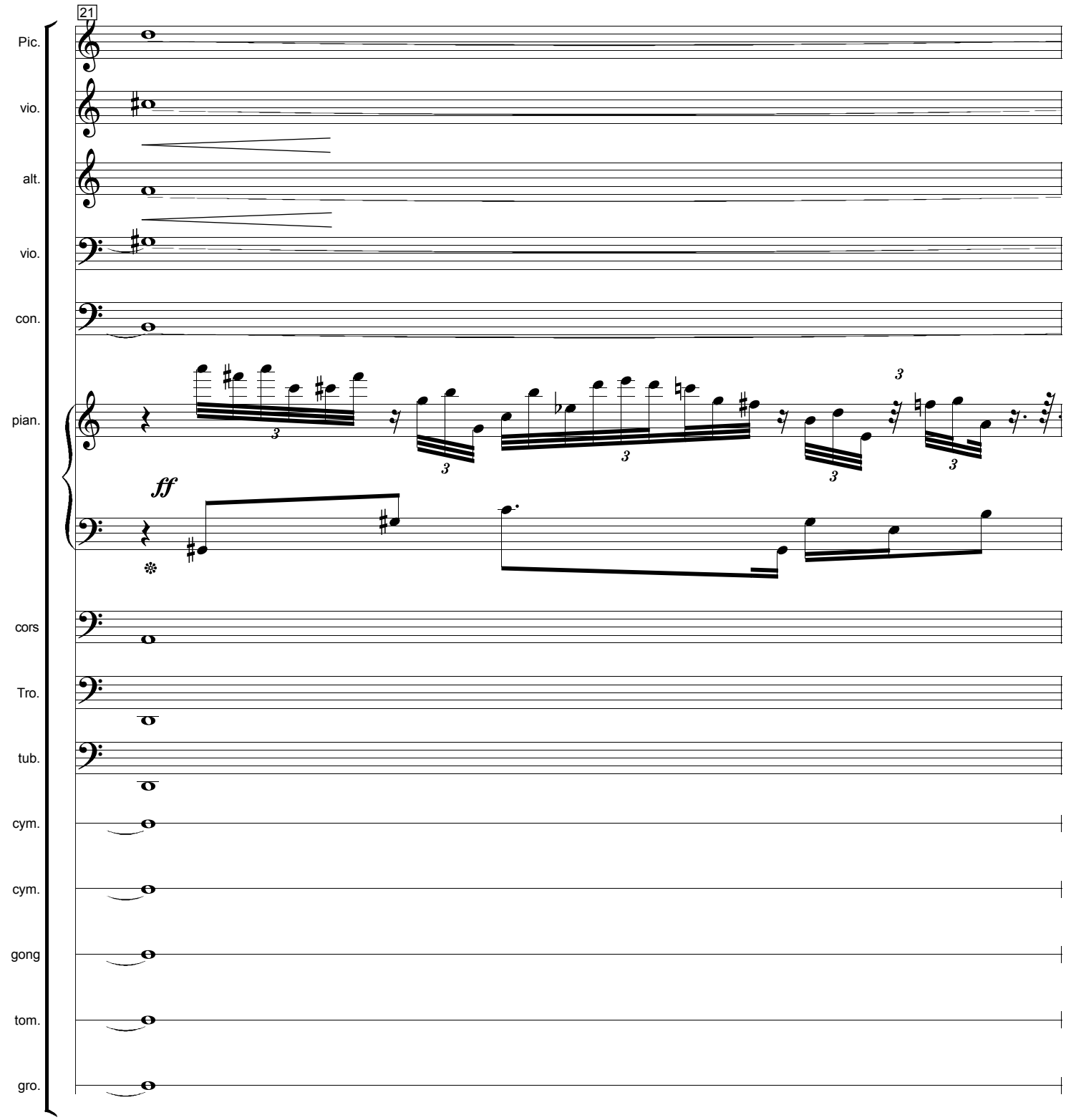

13
Pic.
vio.
alt.
vio.
con.
pian.
3
Ped.
cym.
mf
cym.
mf
gong
mf
tom.
gro.


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.
mf


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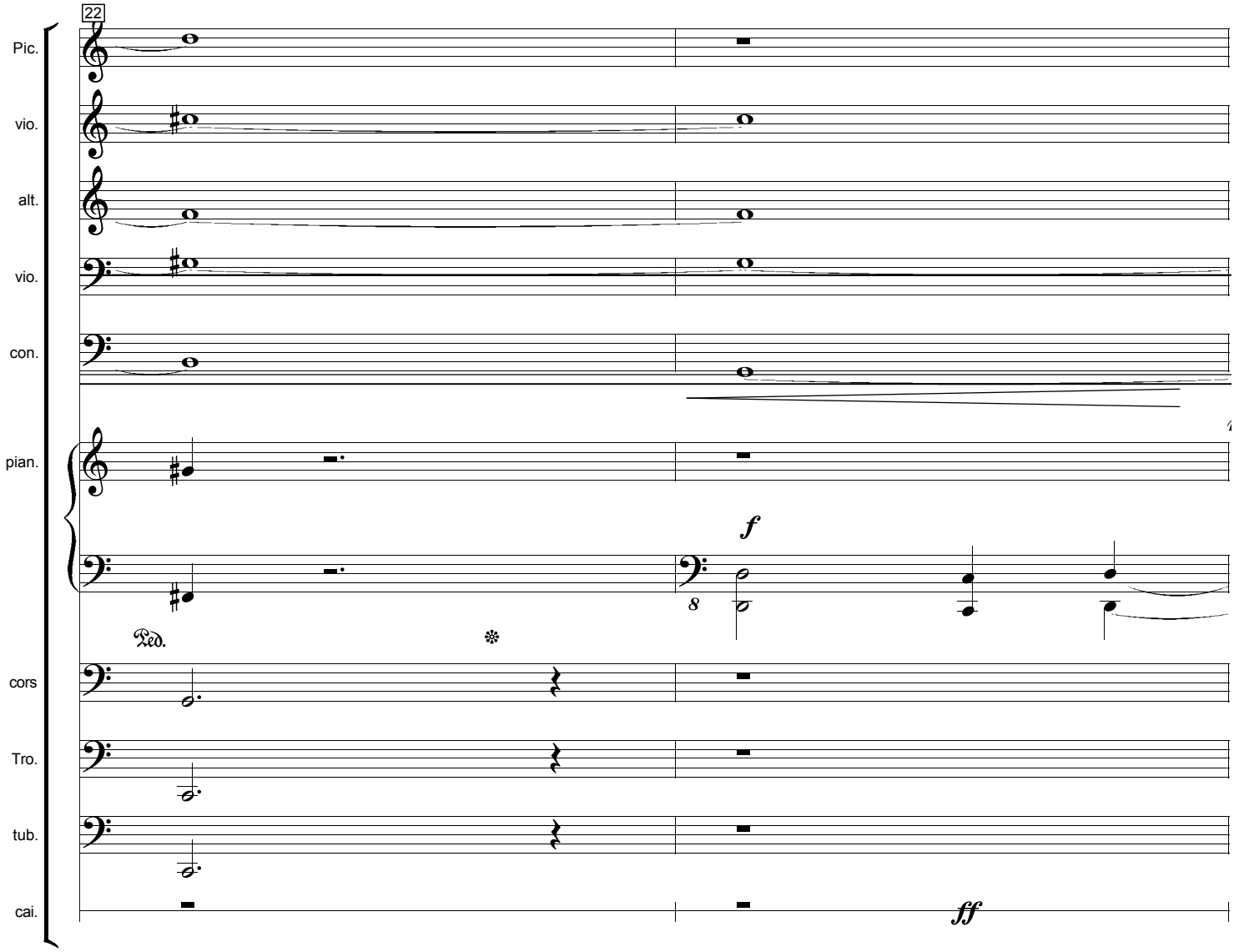
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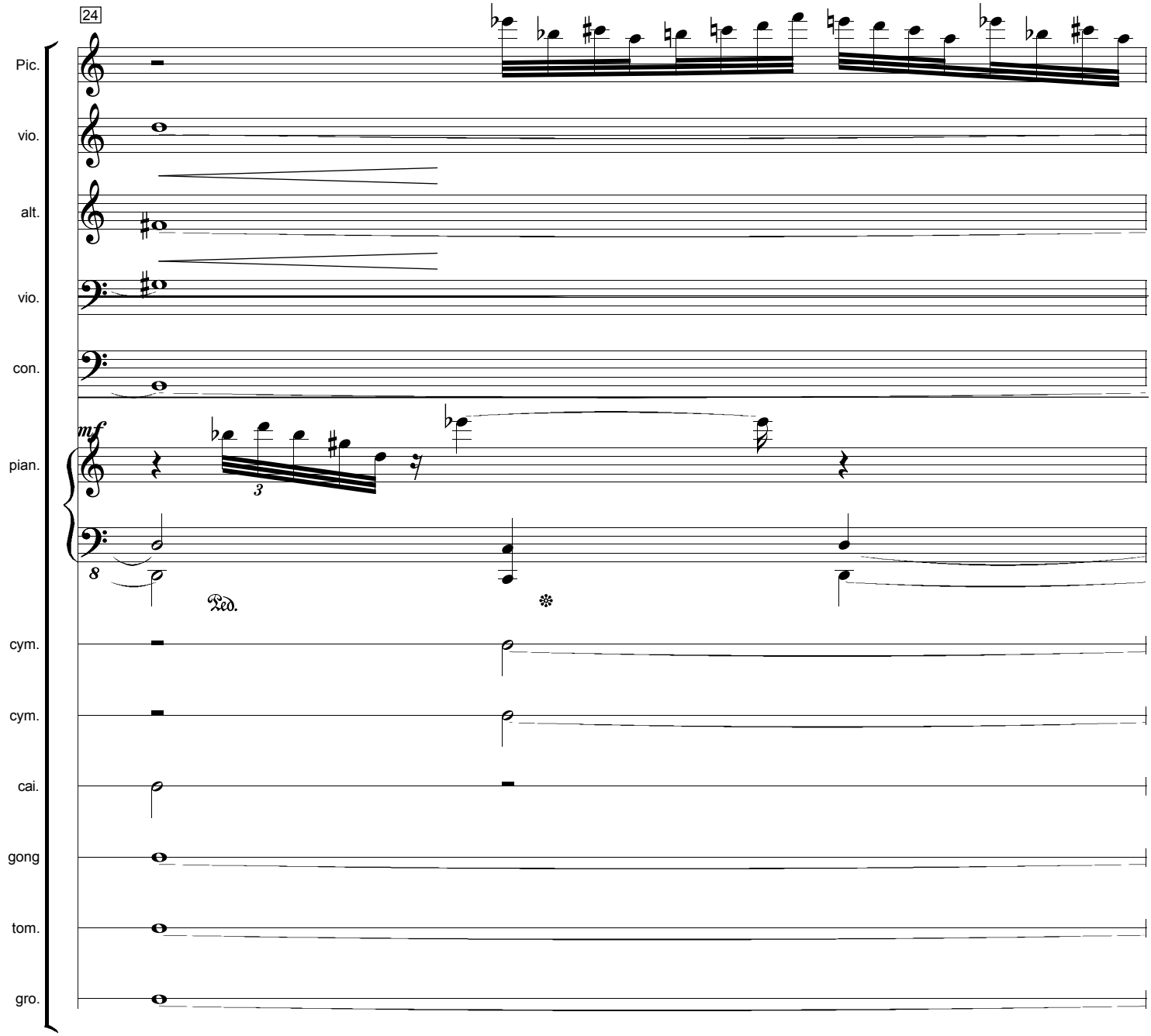
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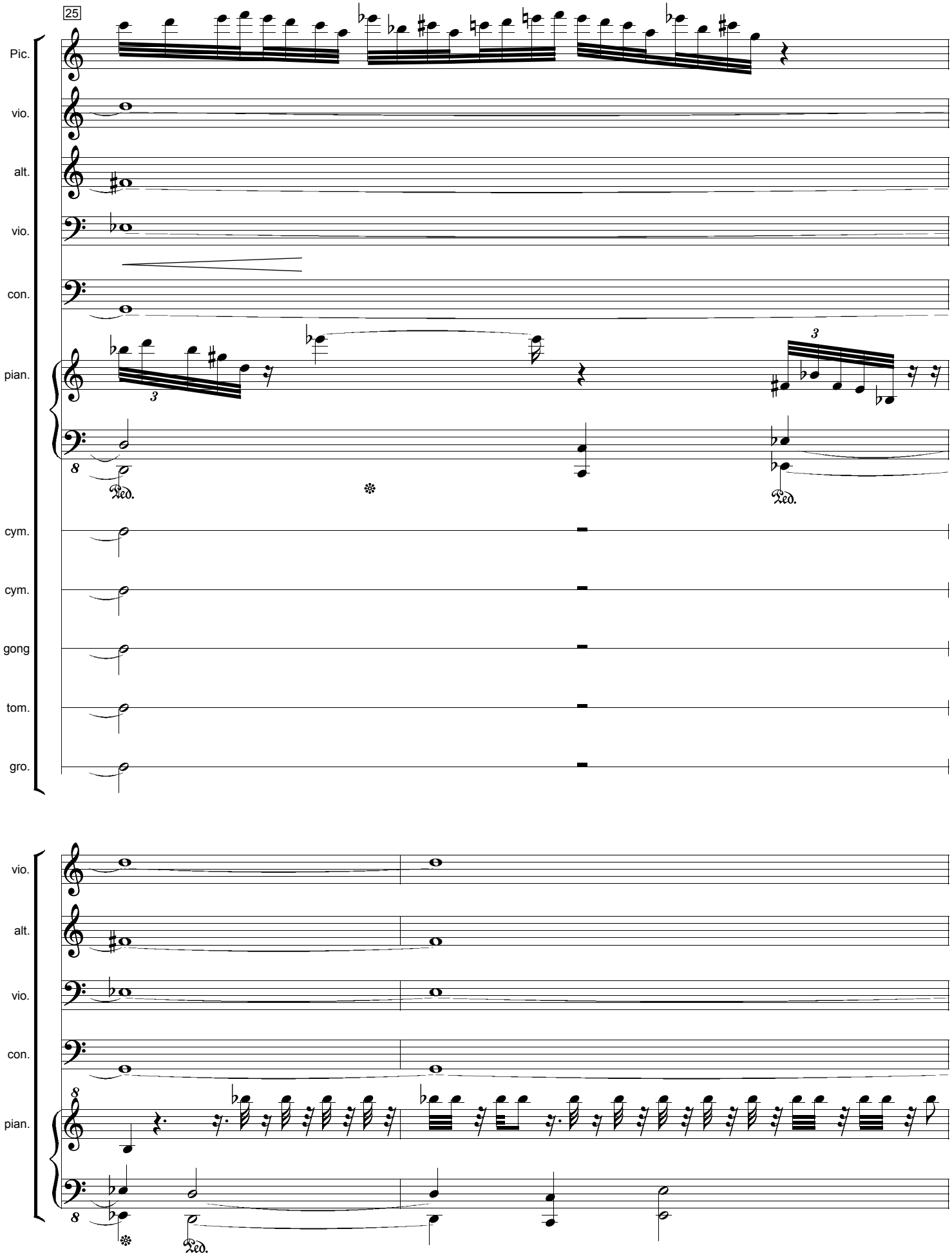
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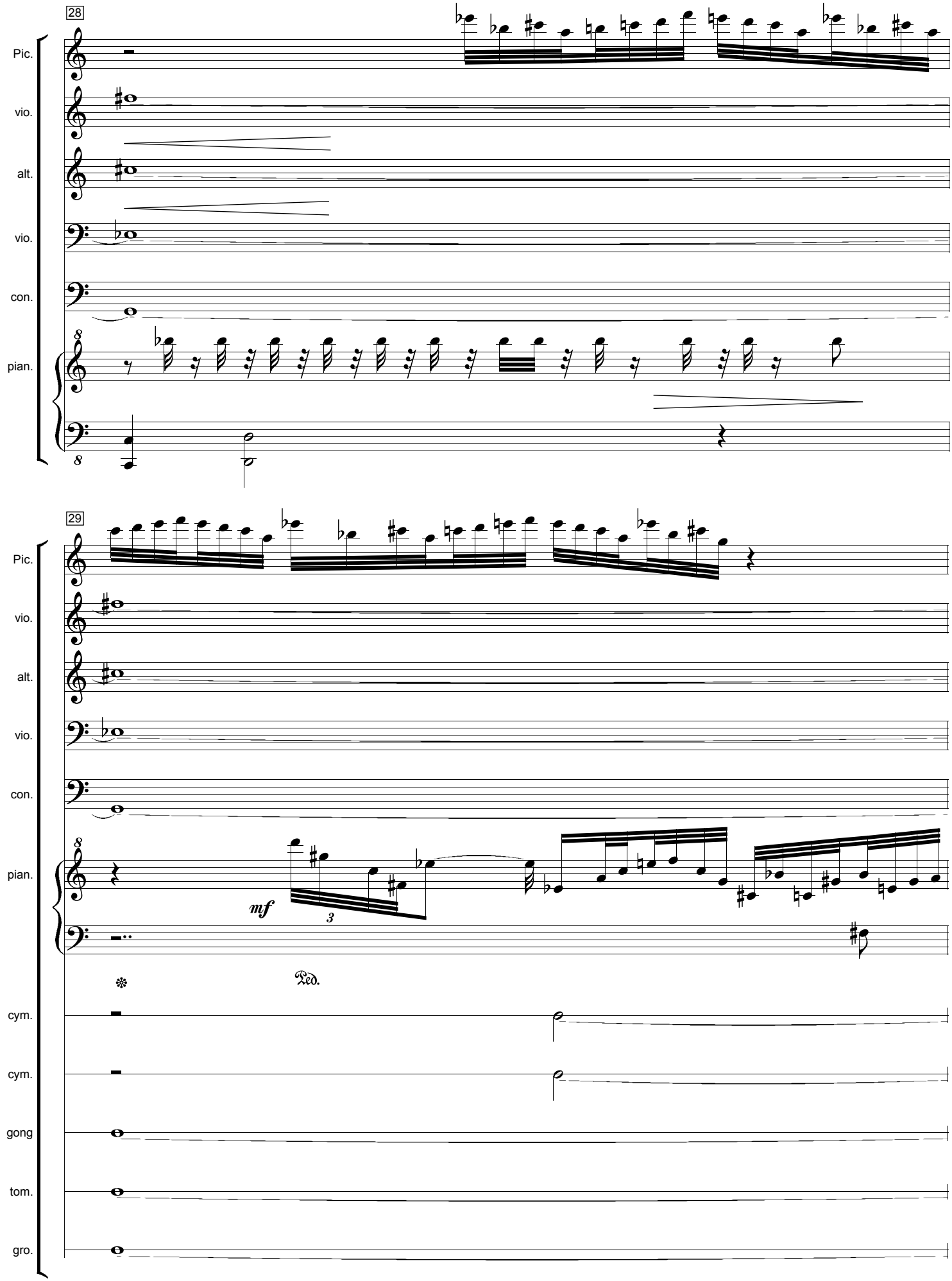
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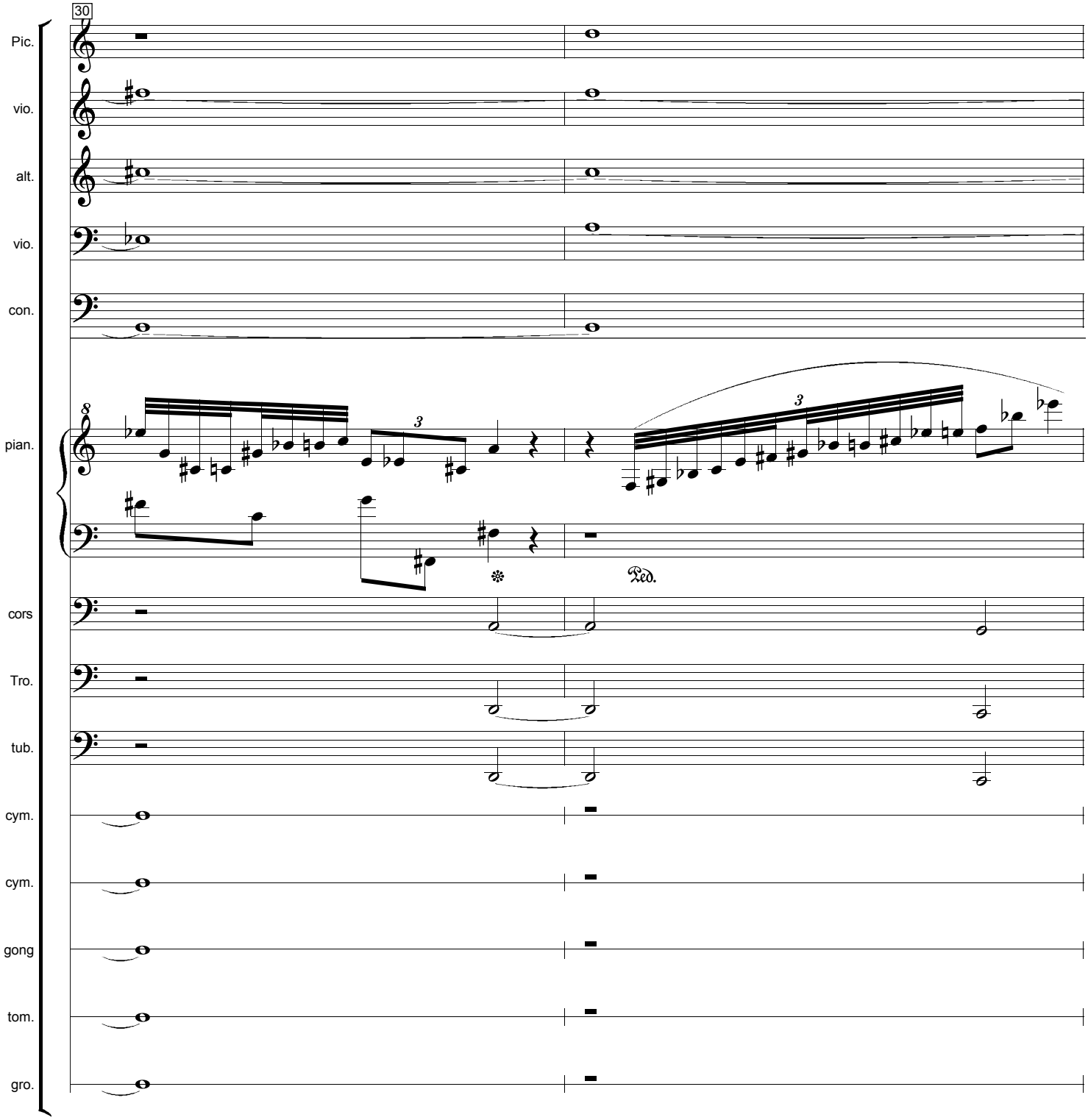
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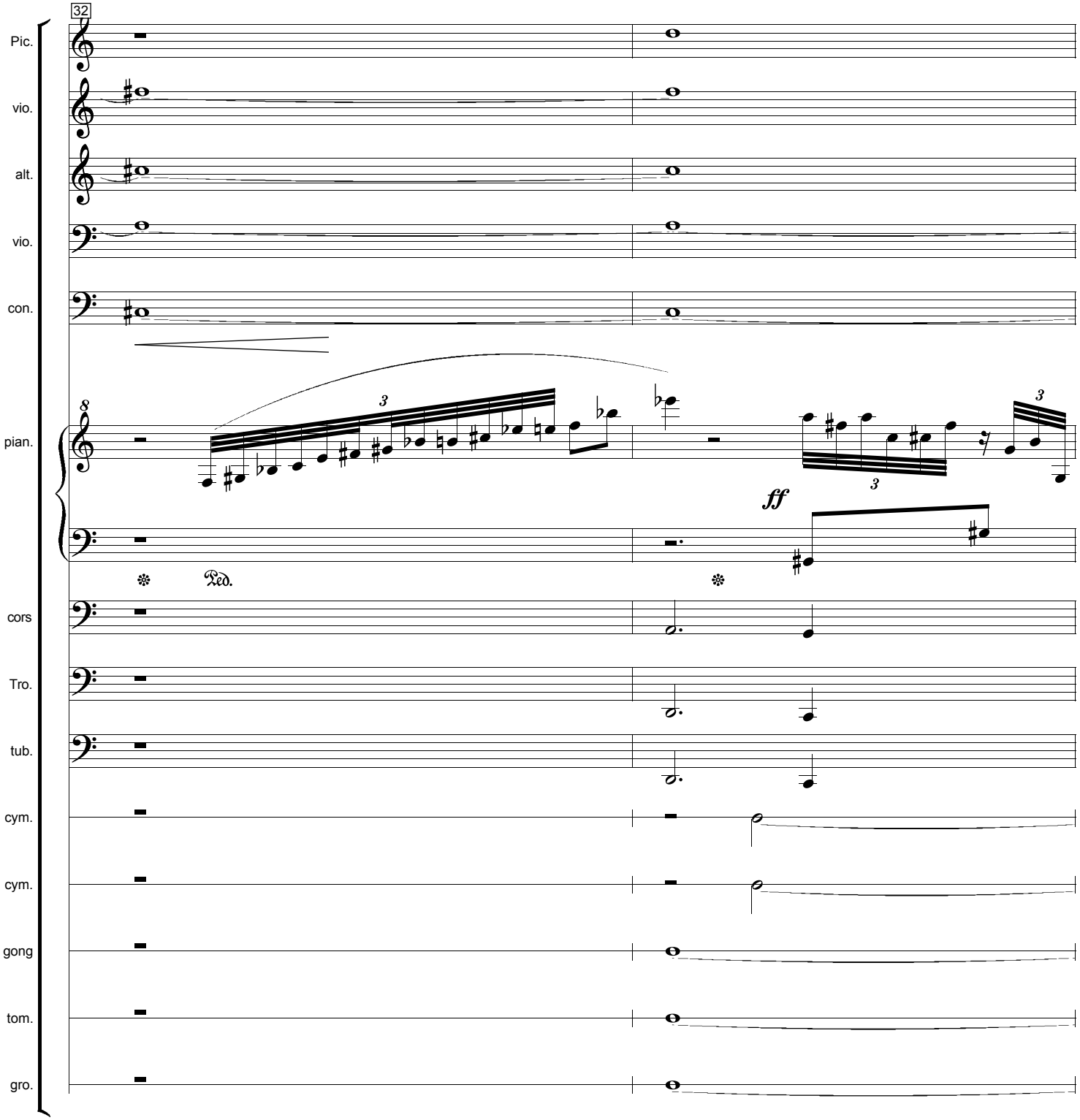
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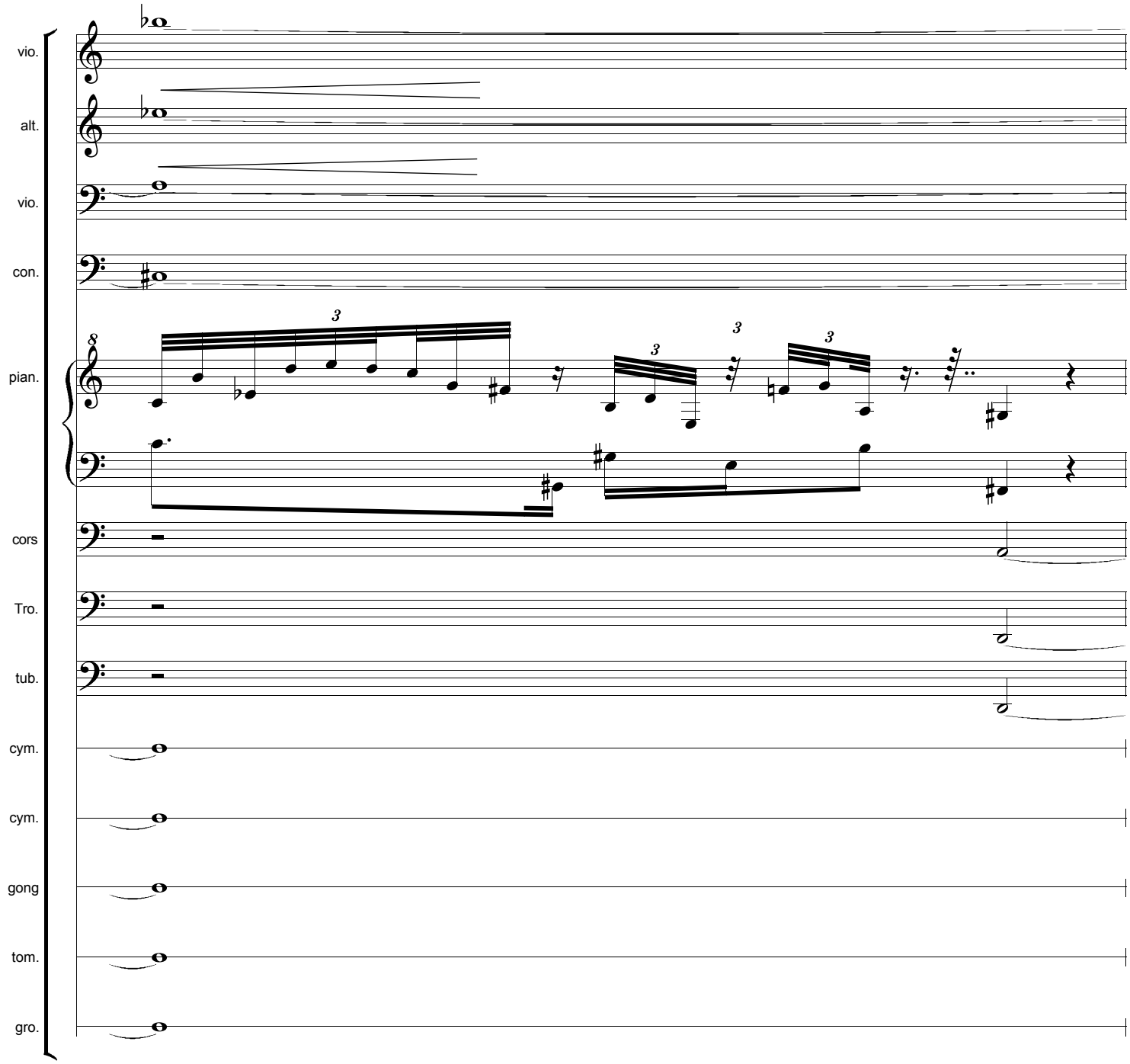
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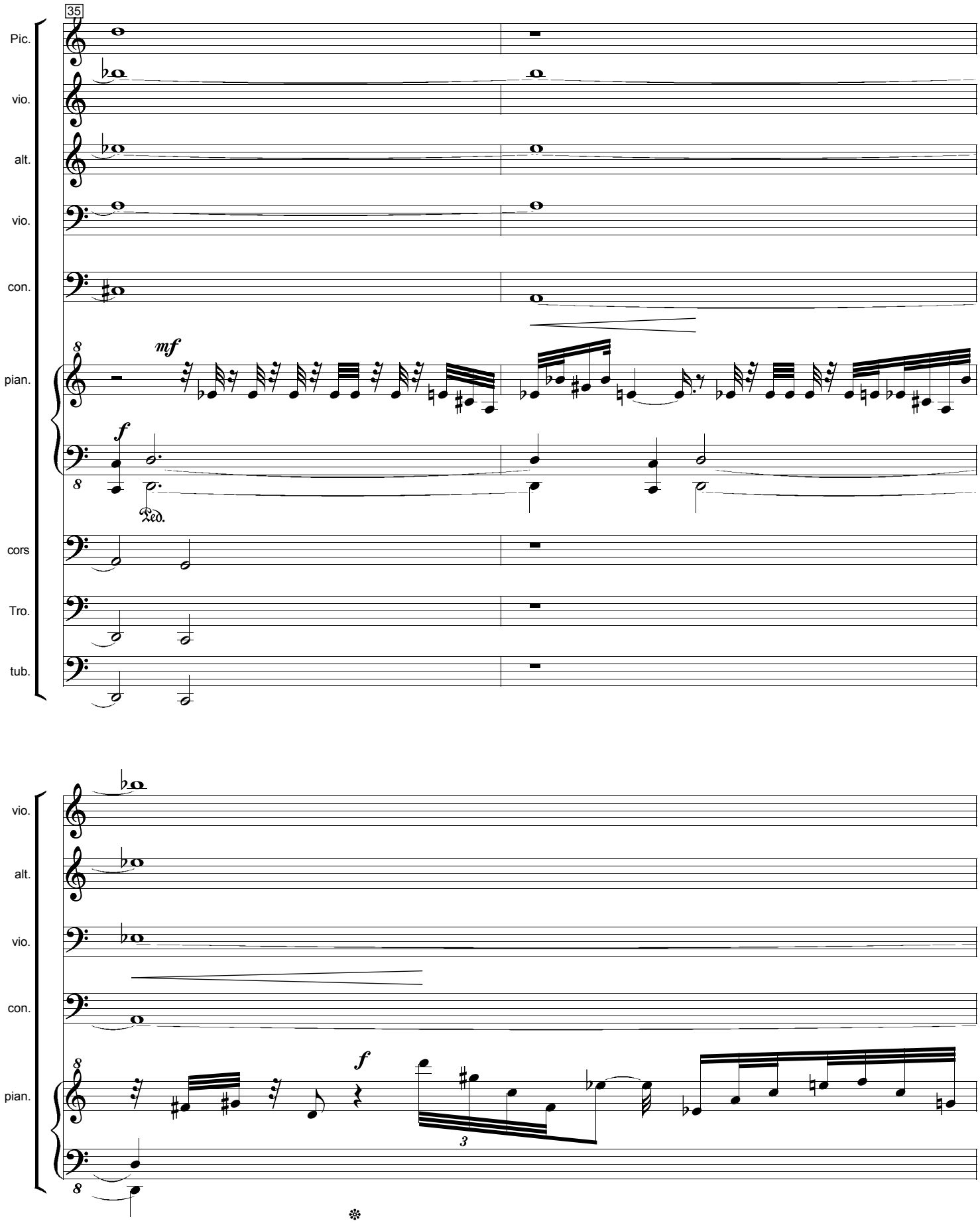
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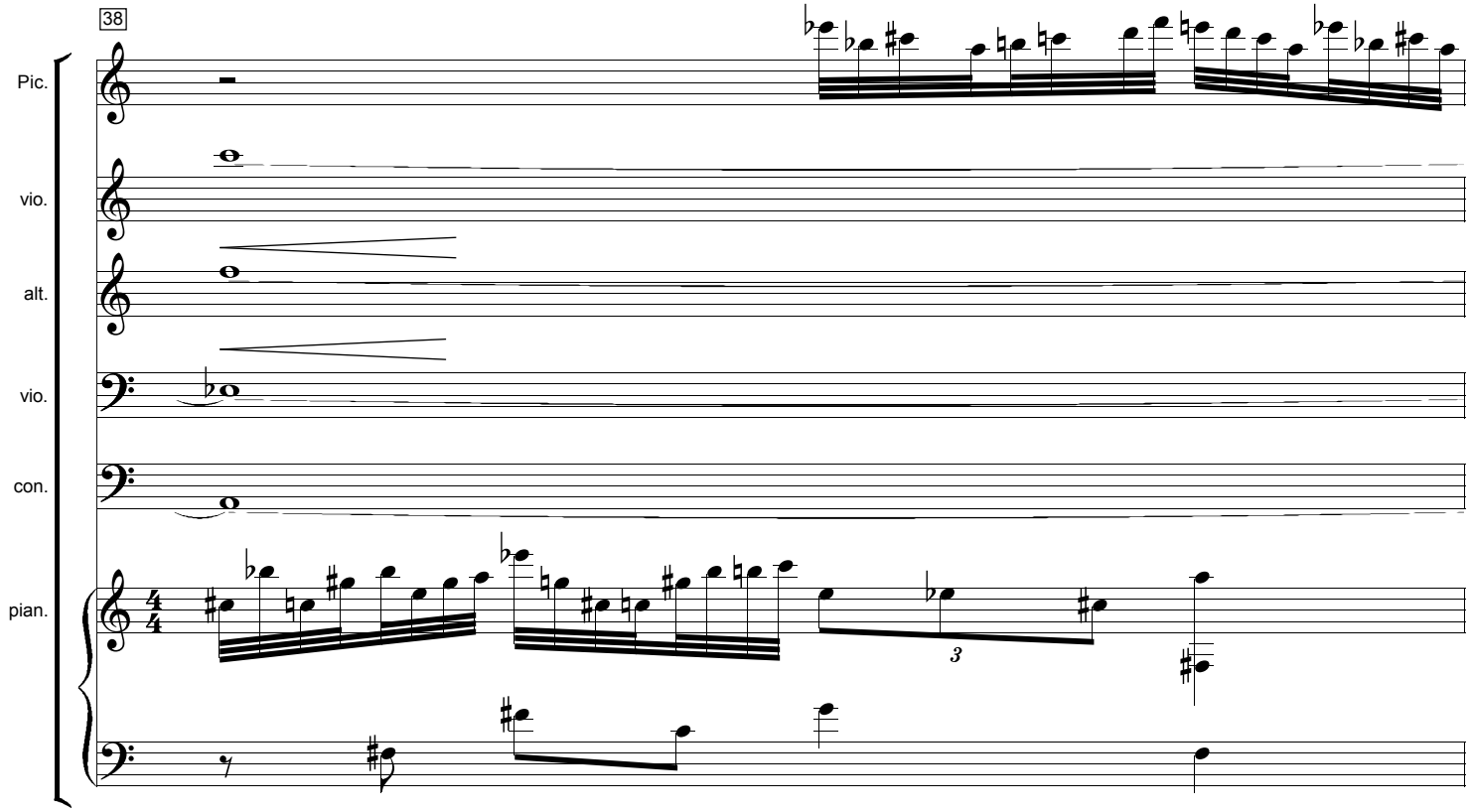
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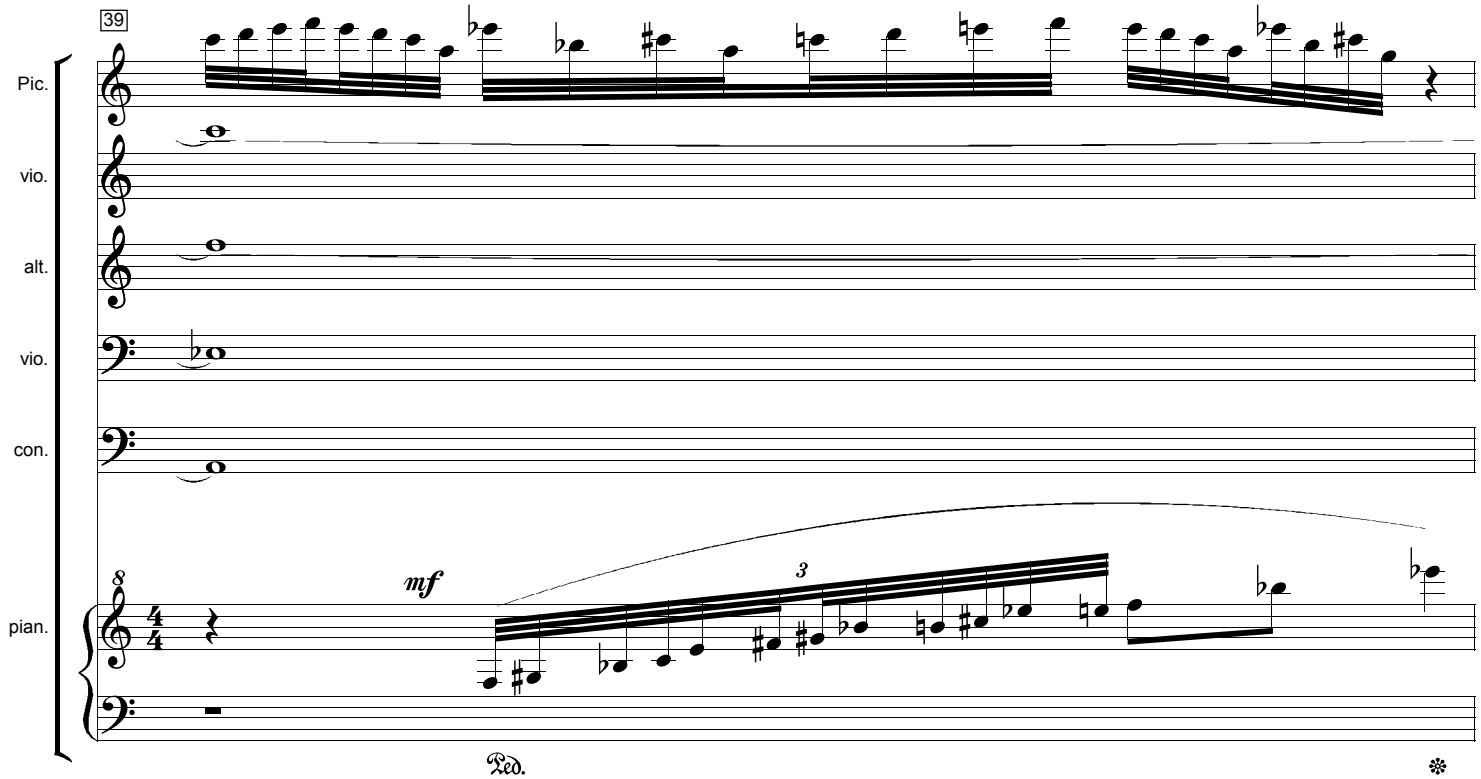
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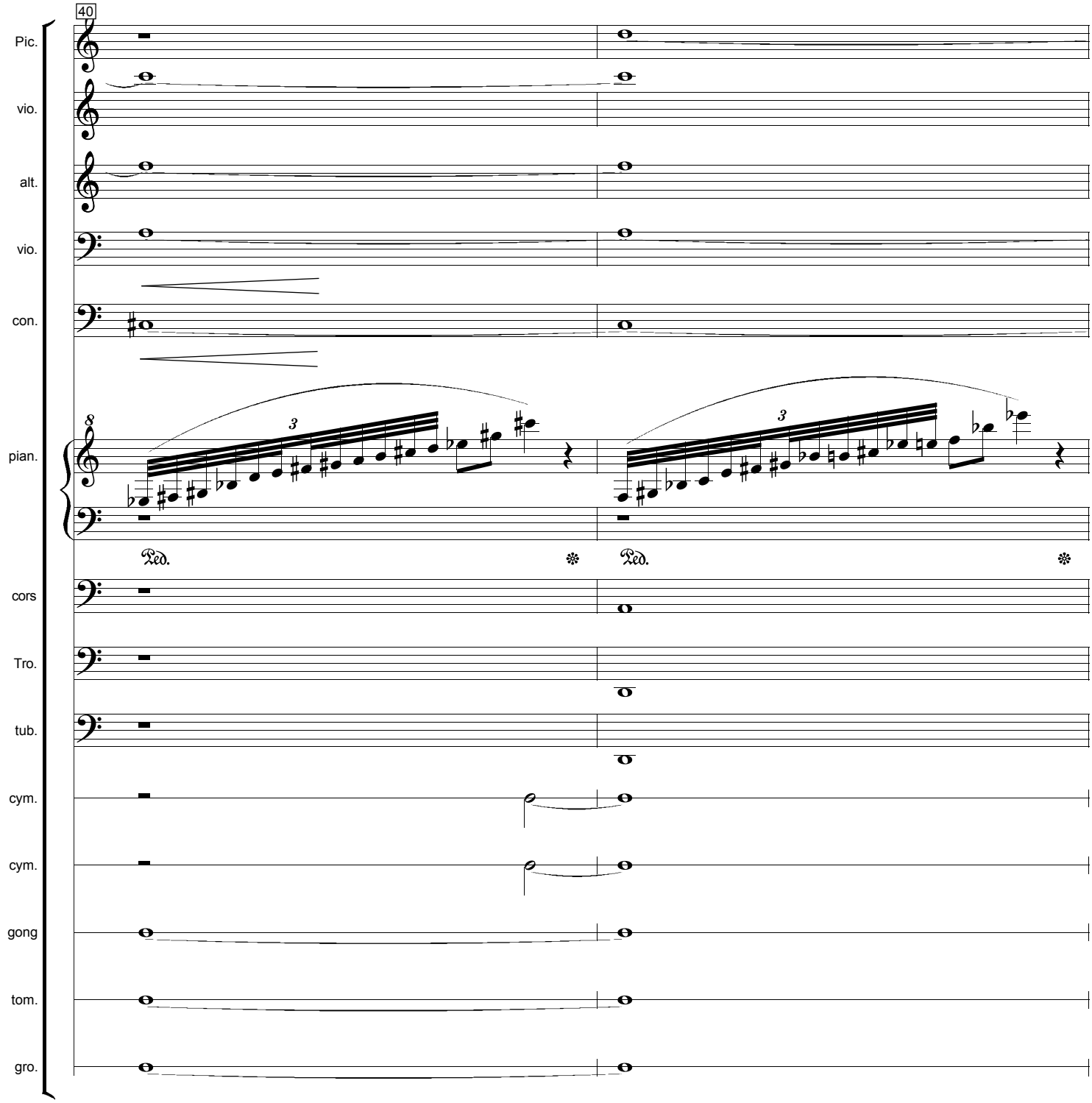
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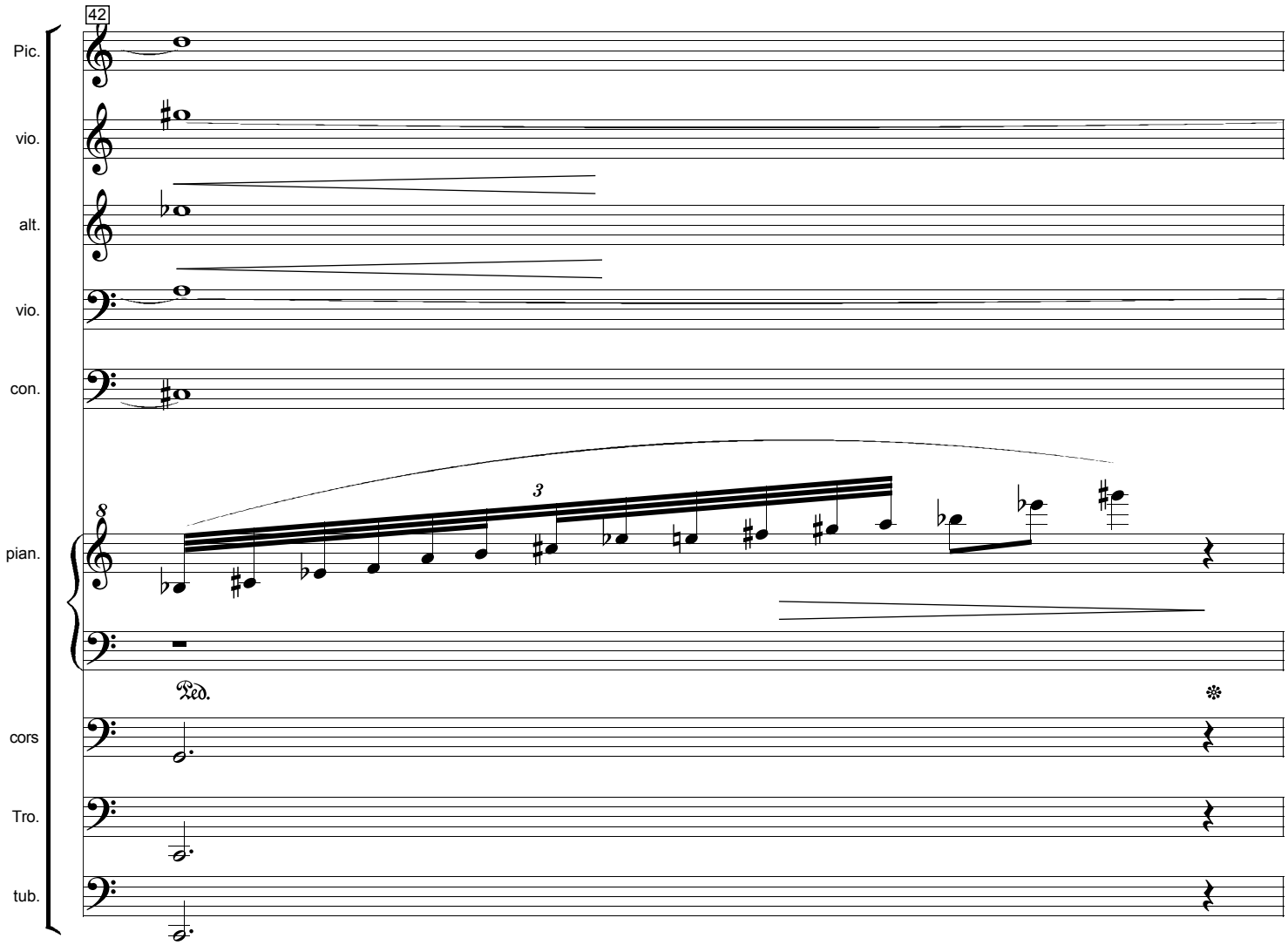
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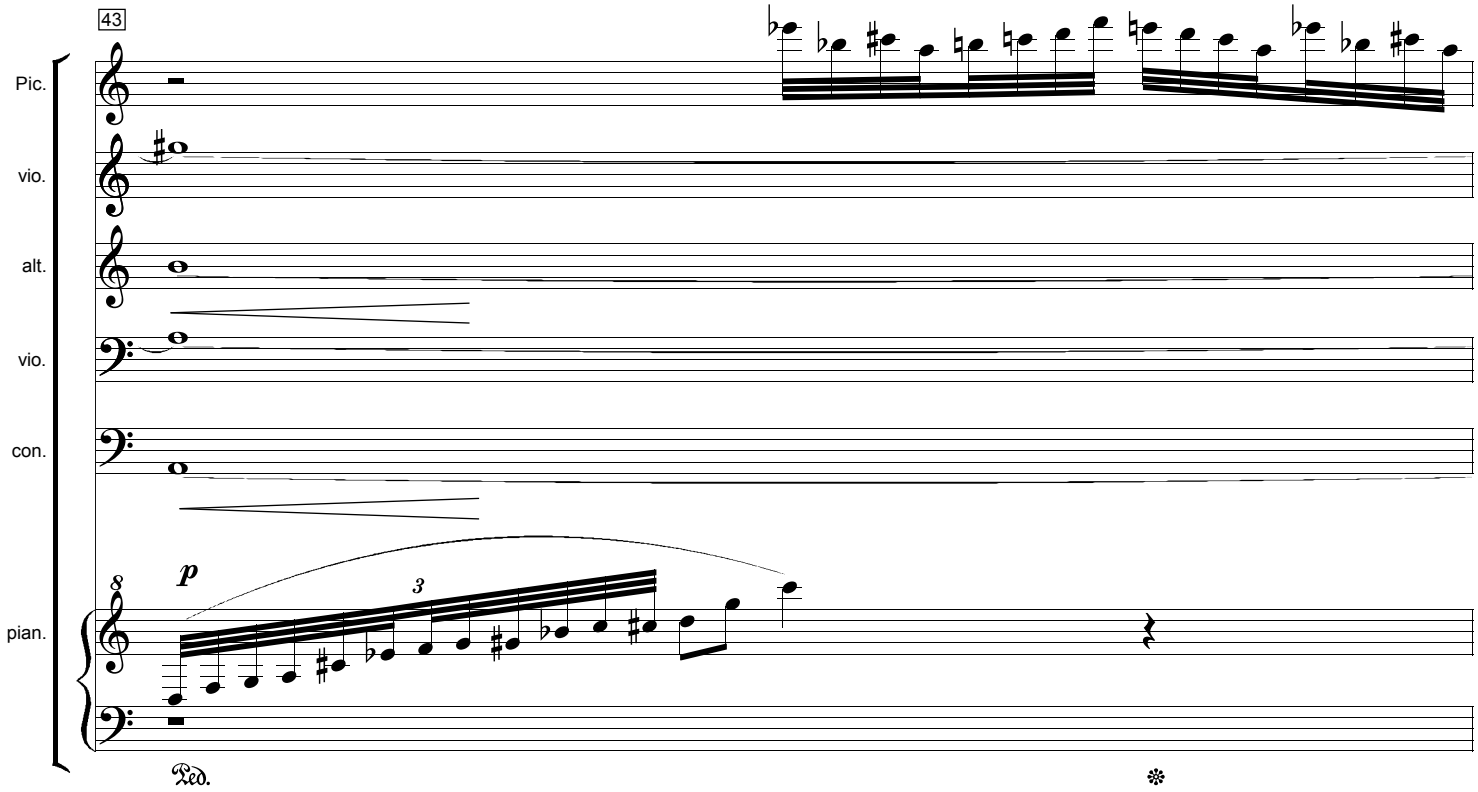
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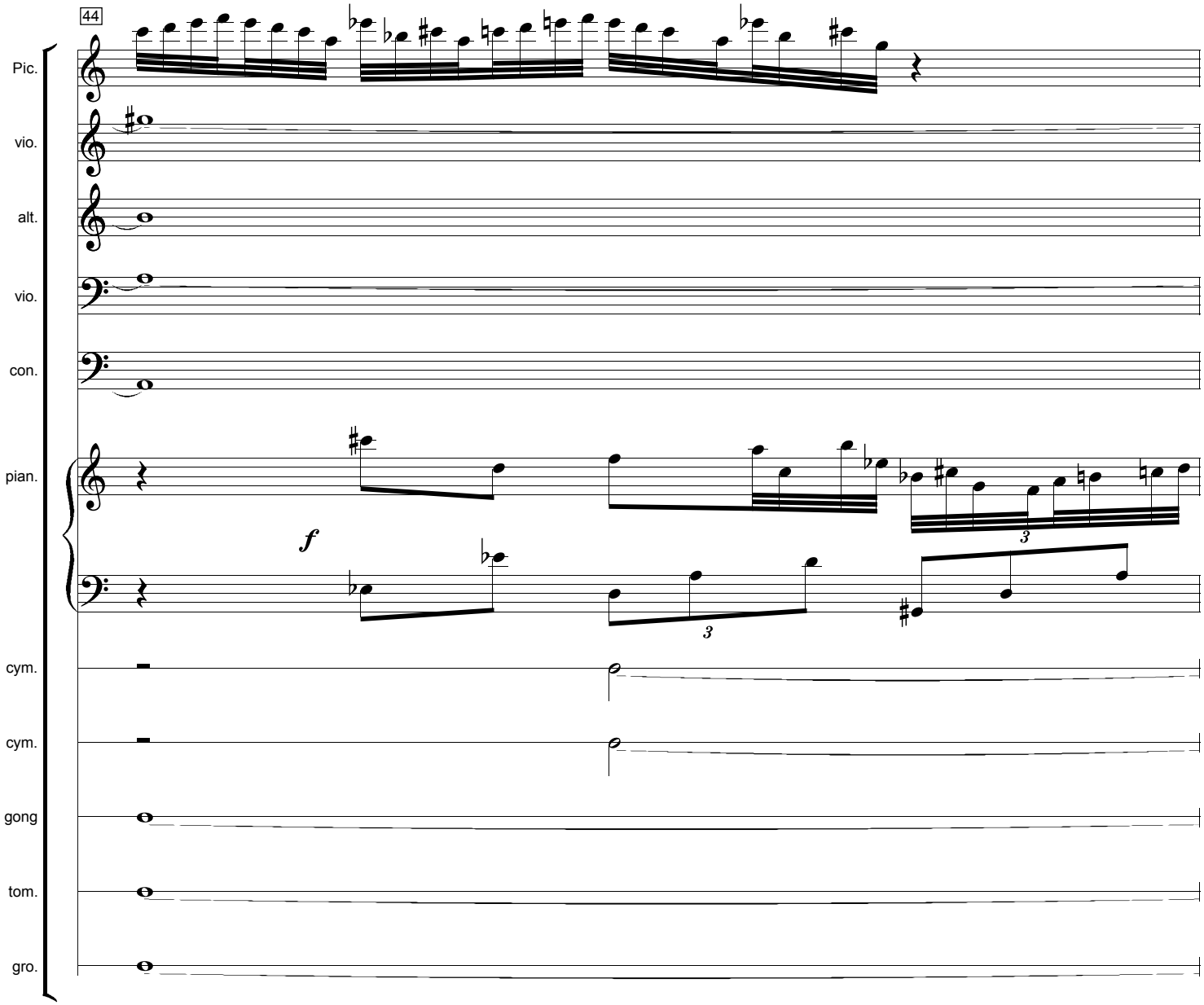
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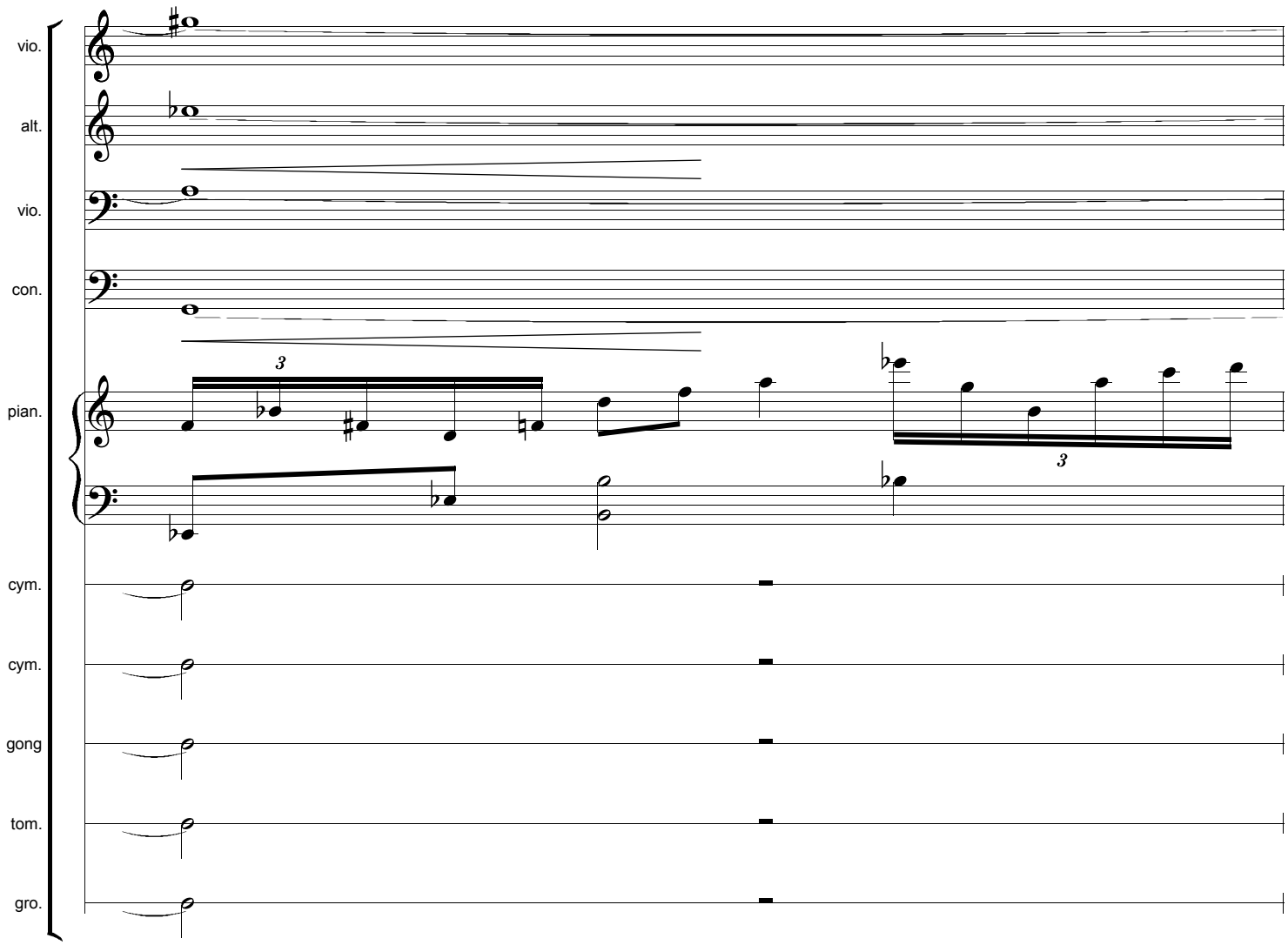
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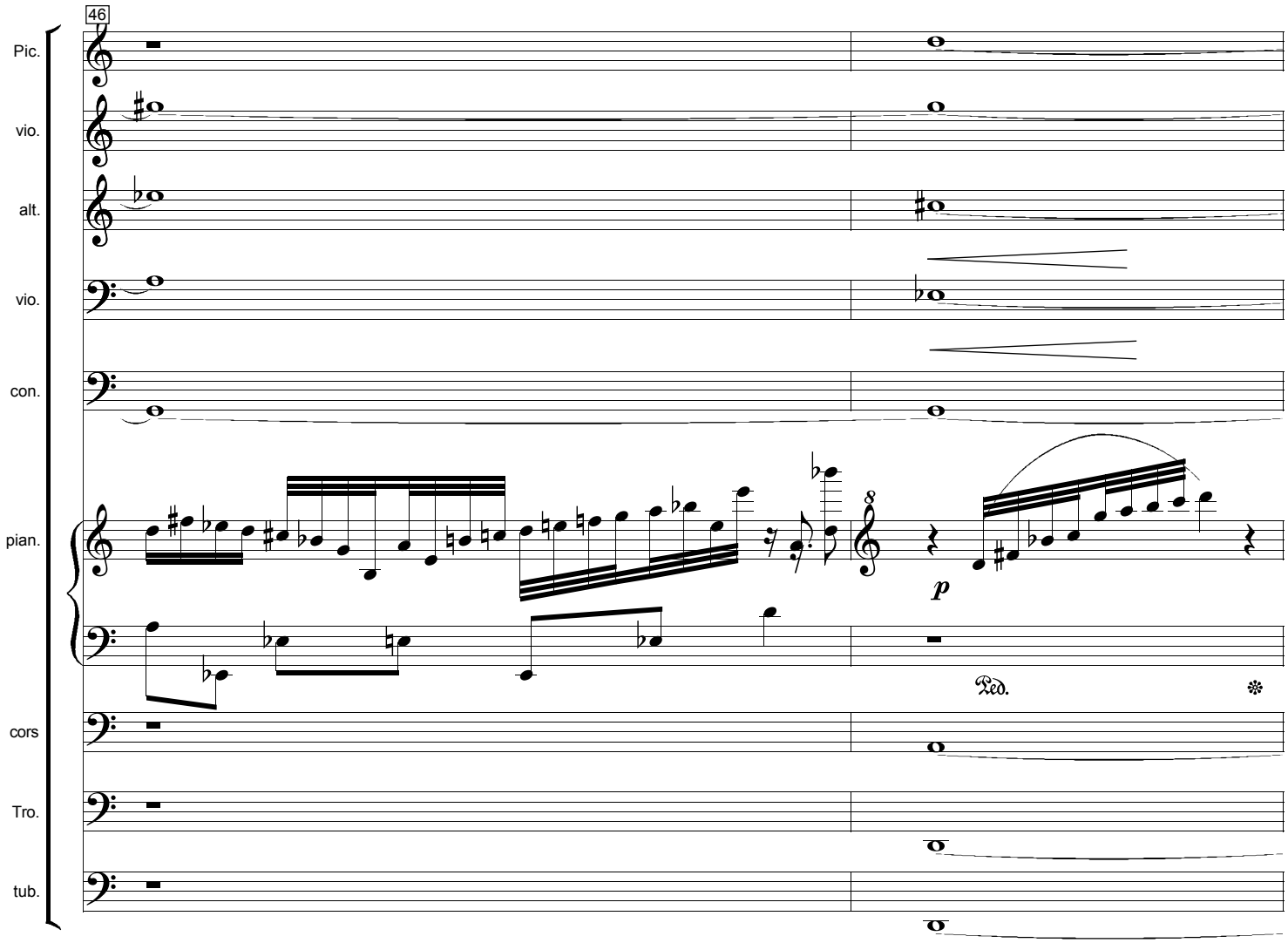
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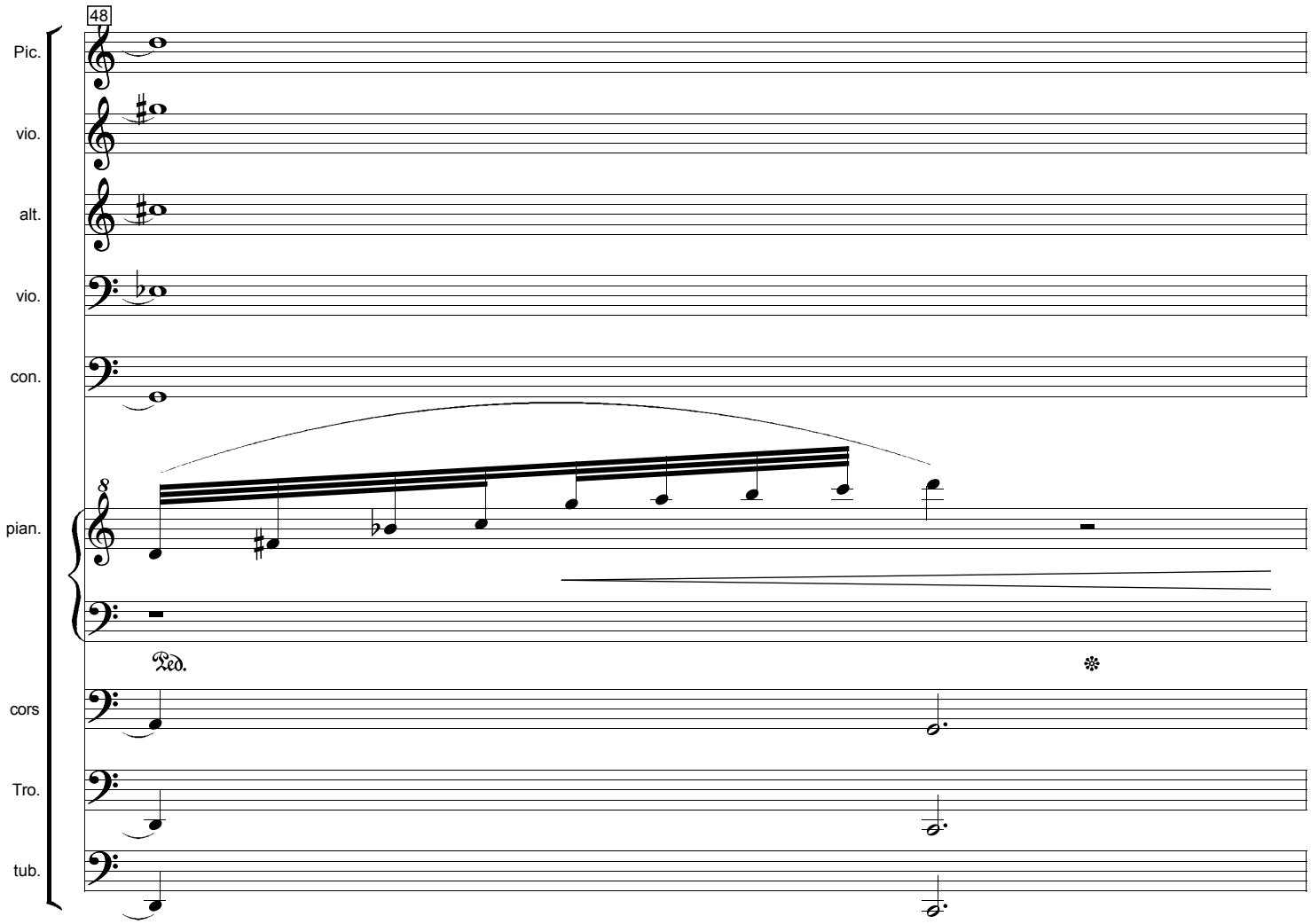
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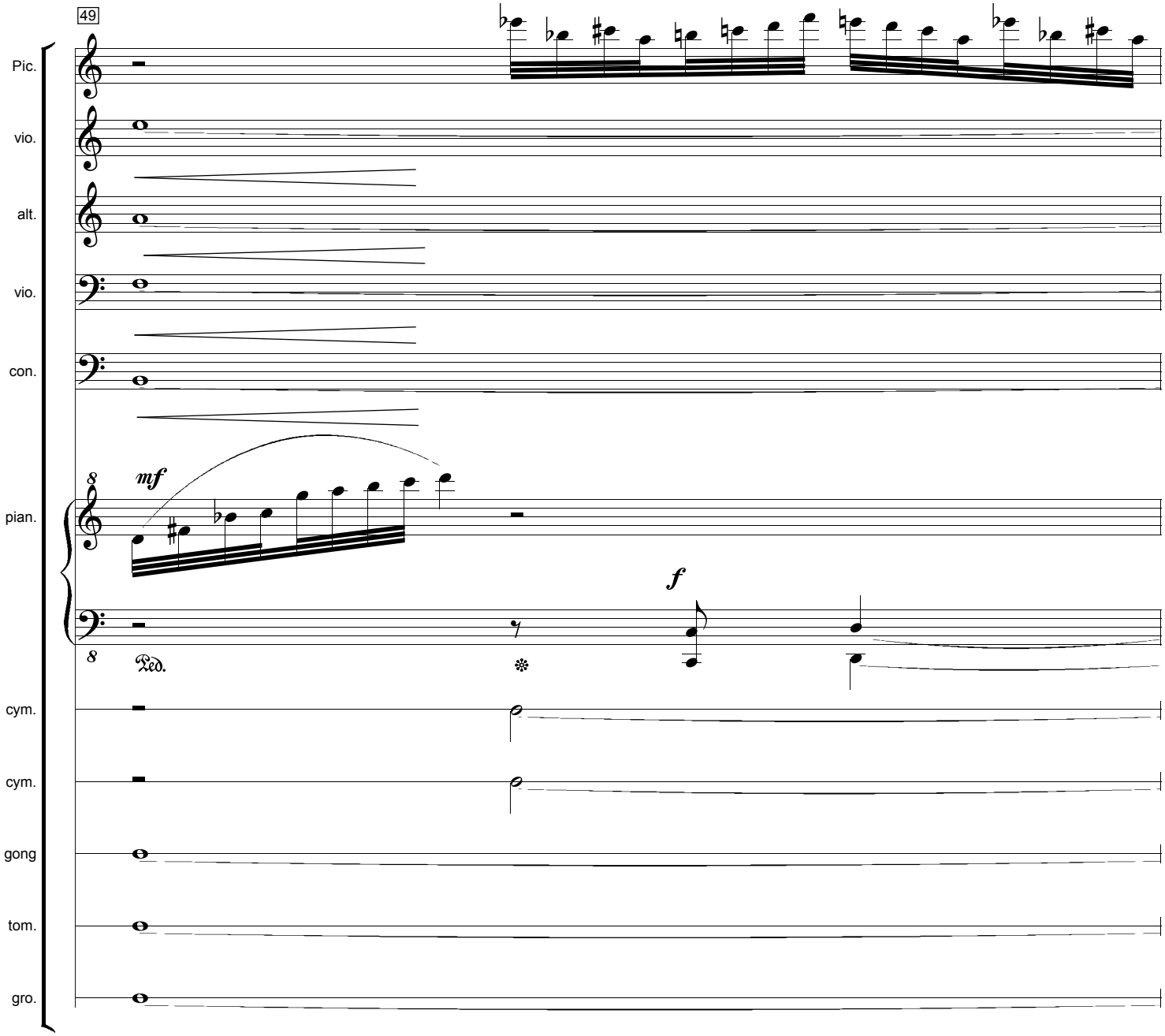
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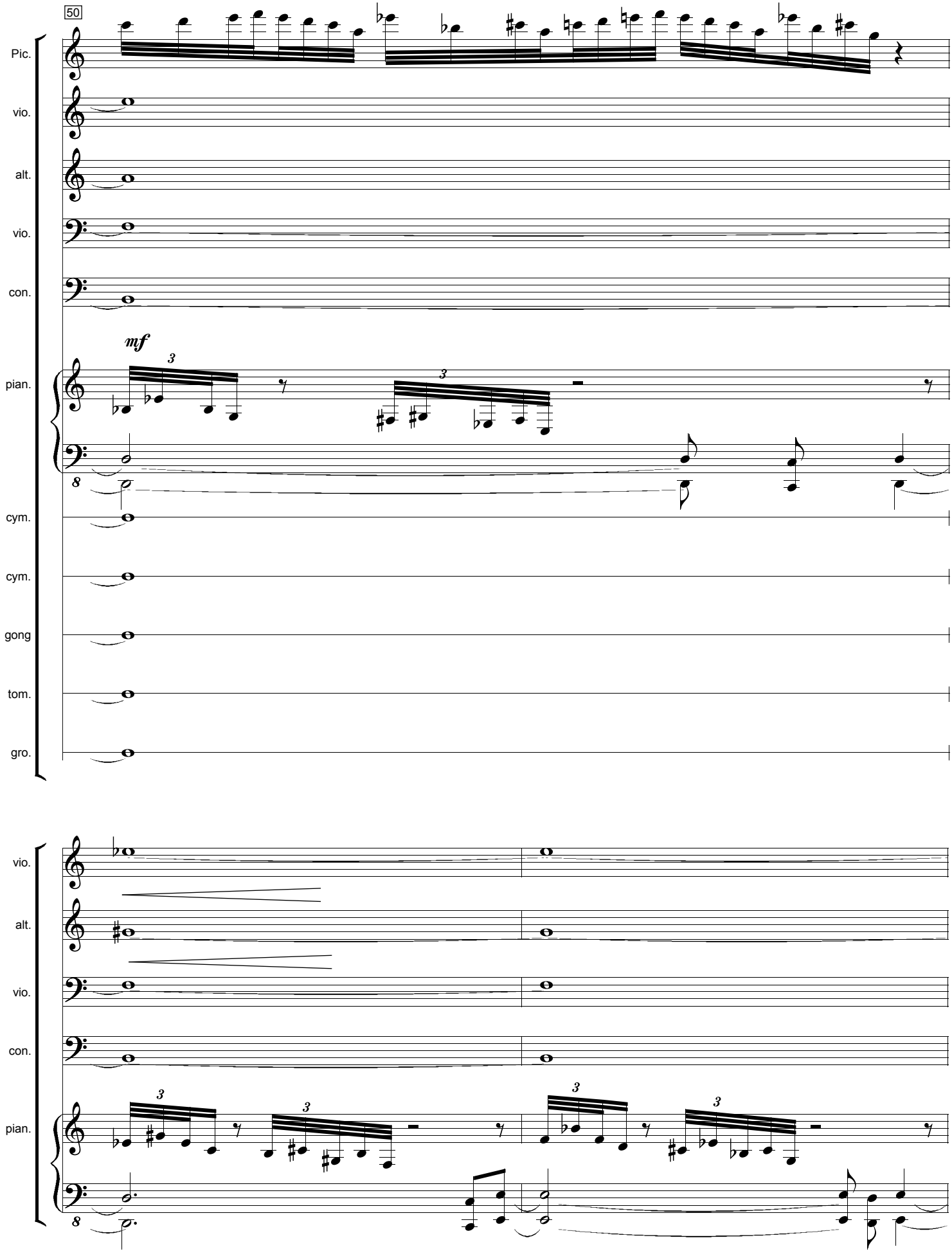
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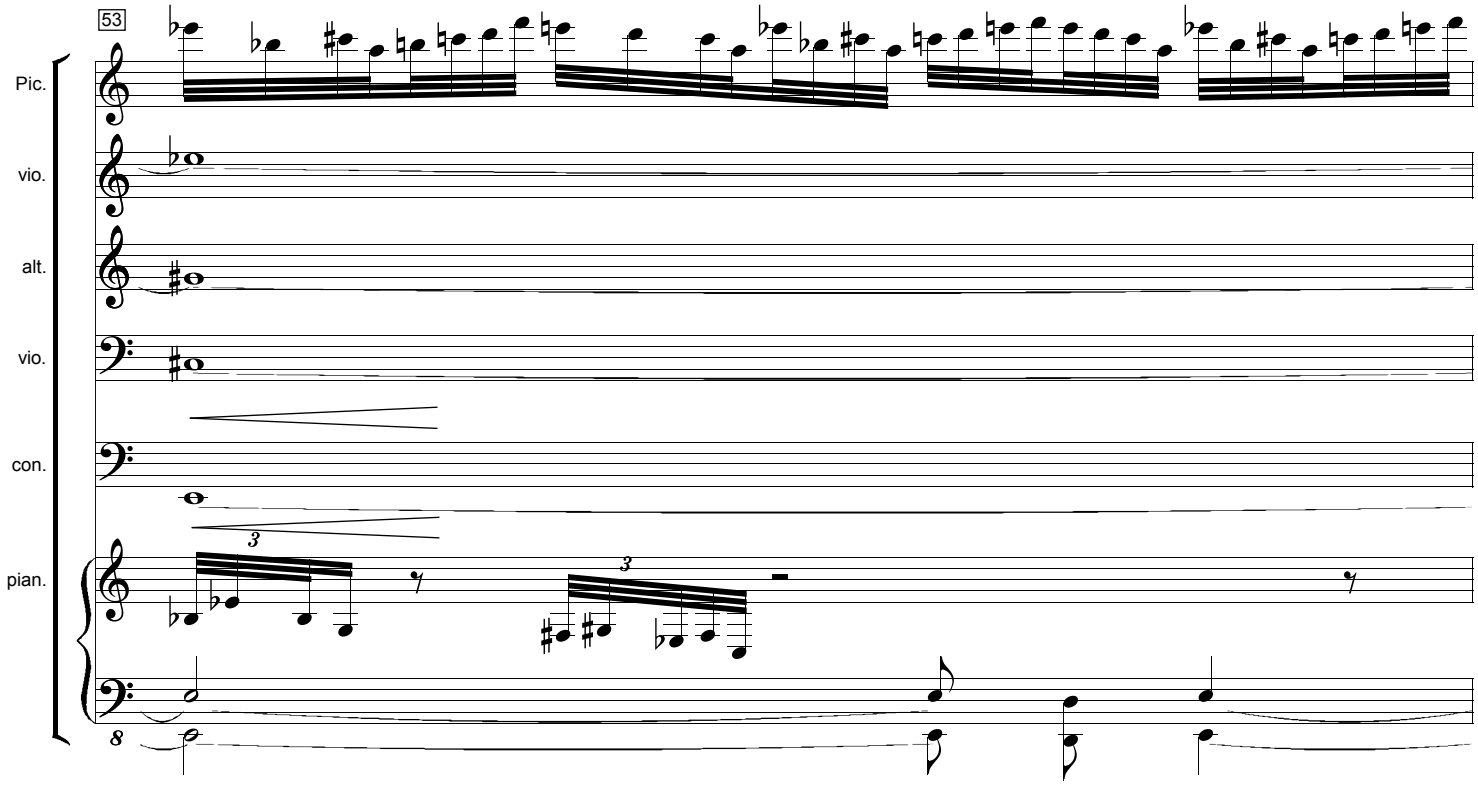
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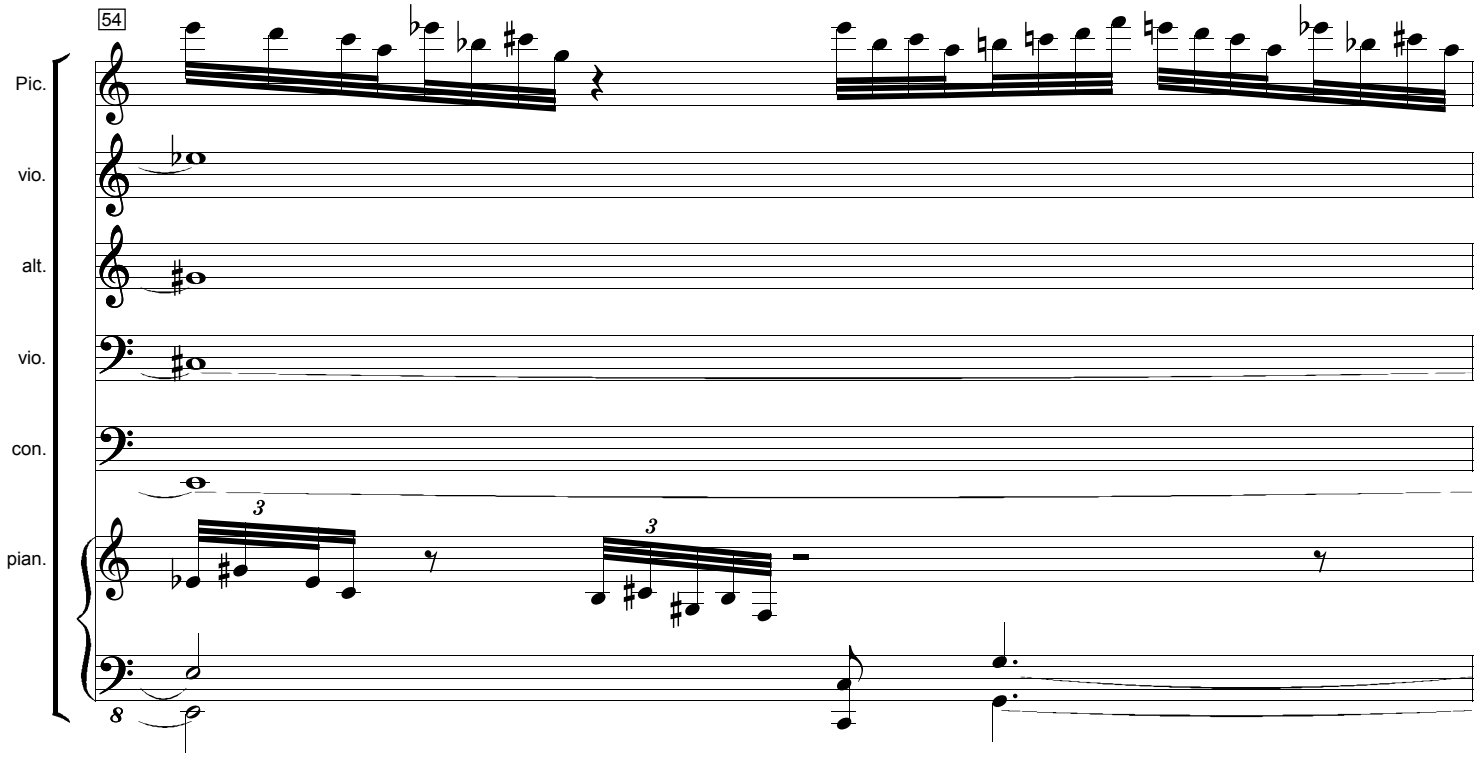
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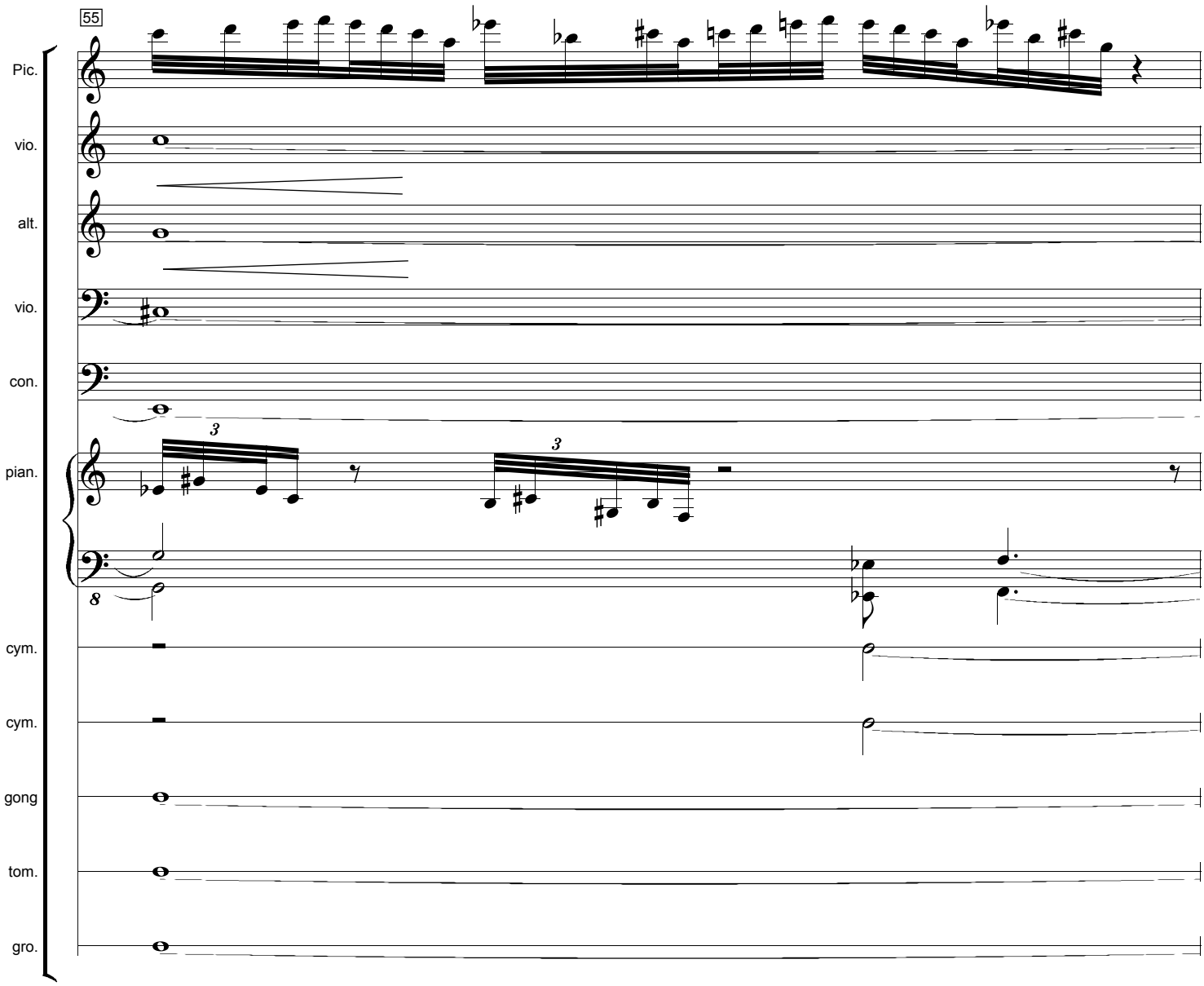
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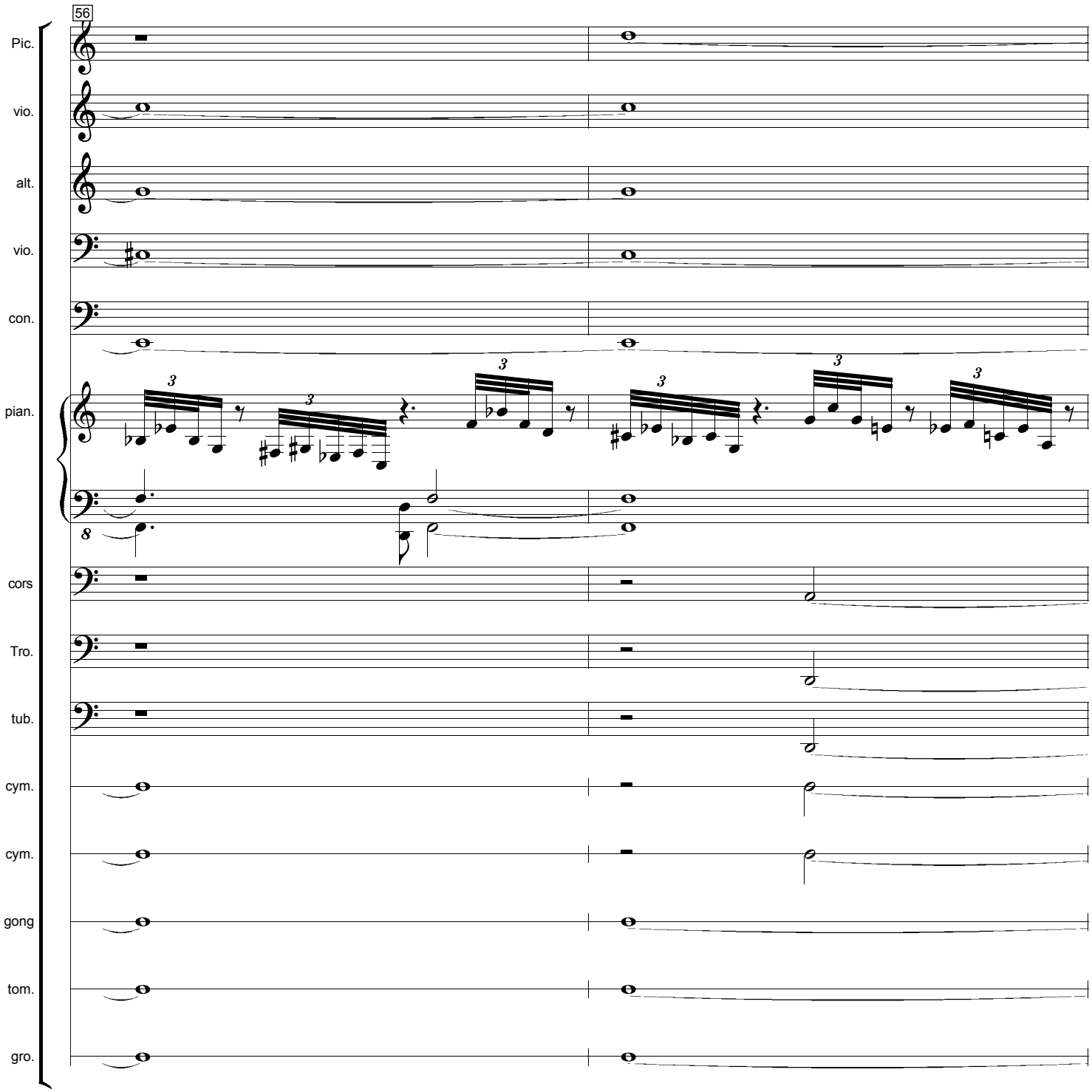
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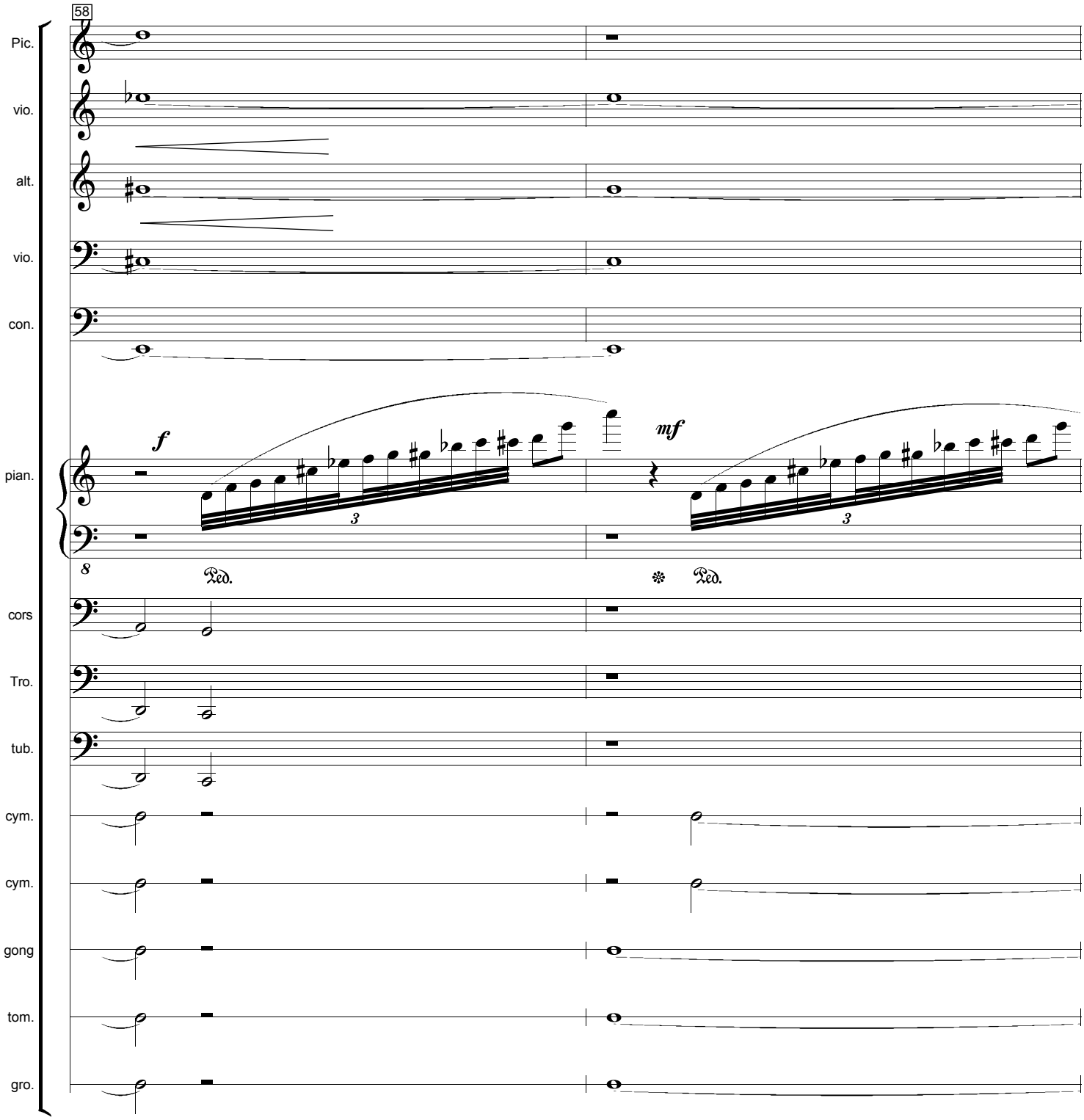
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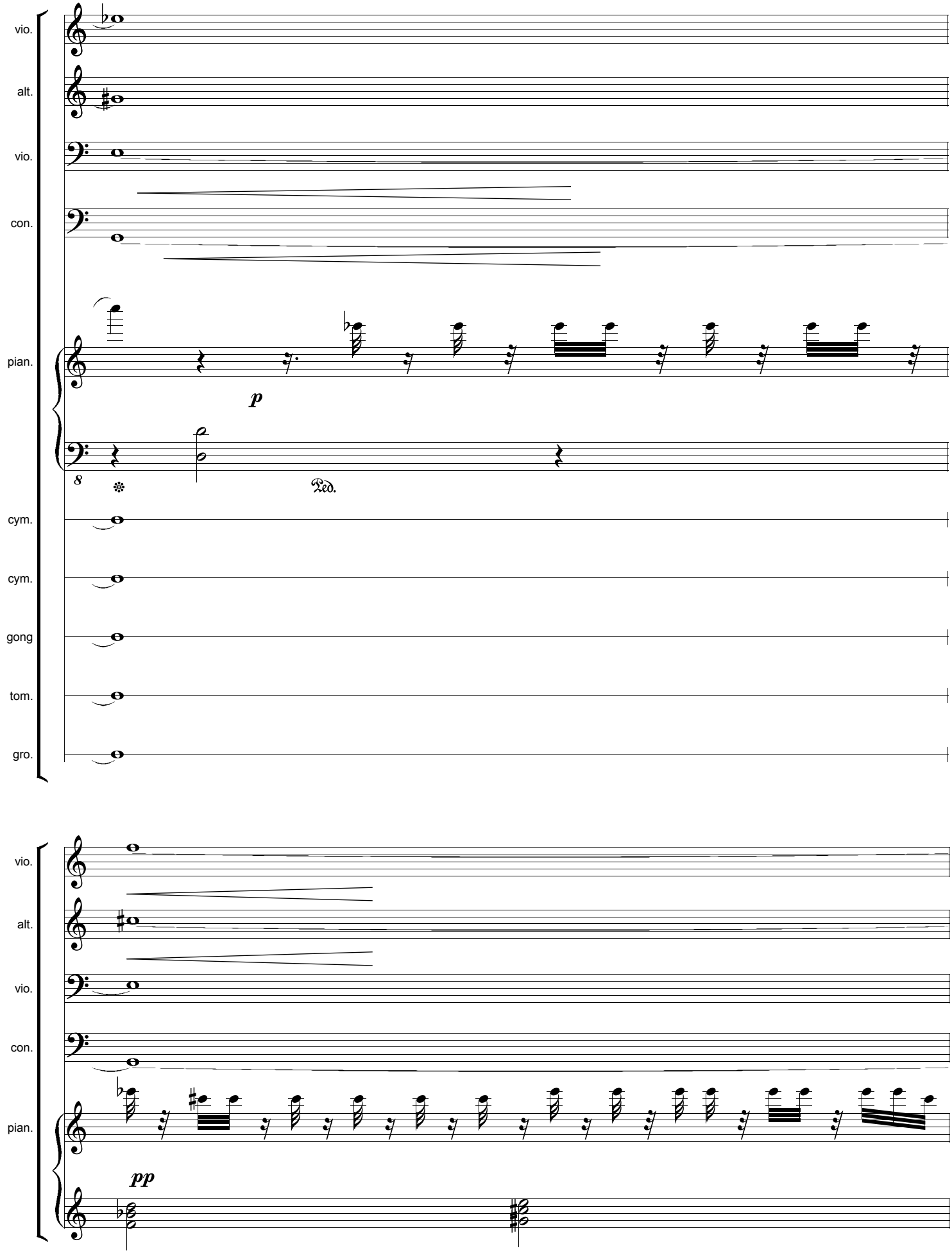
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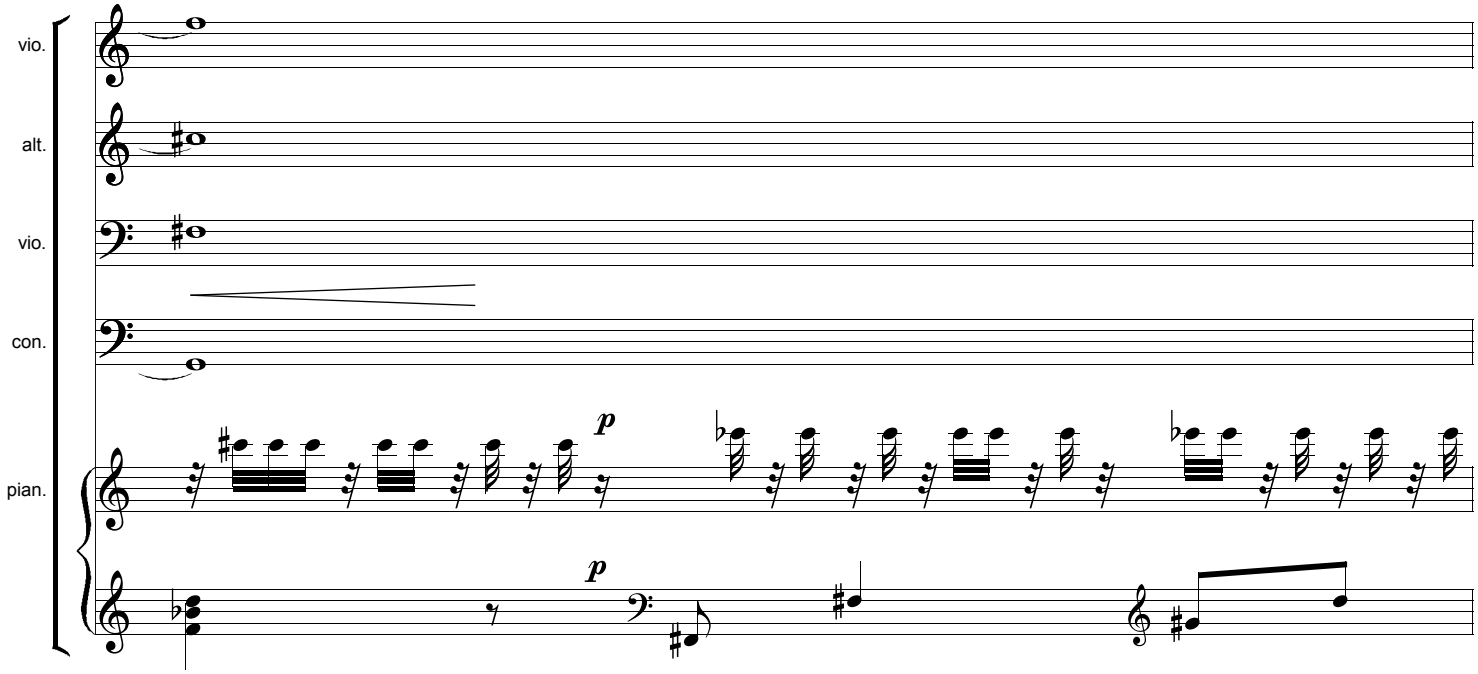
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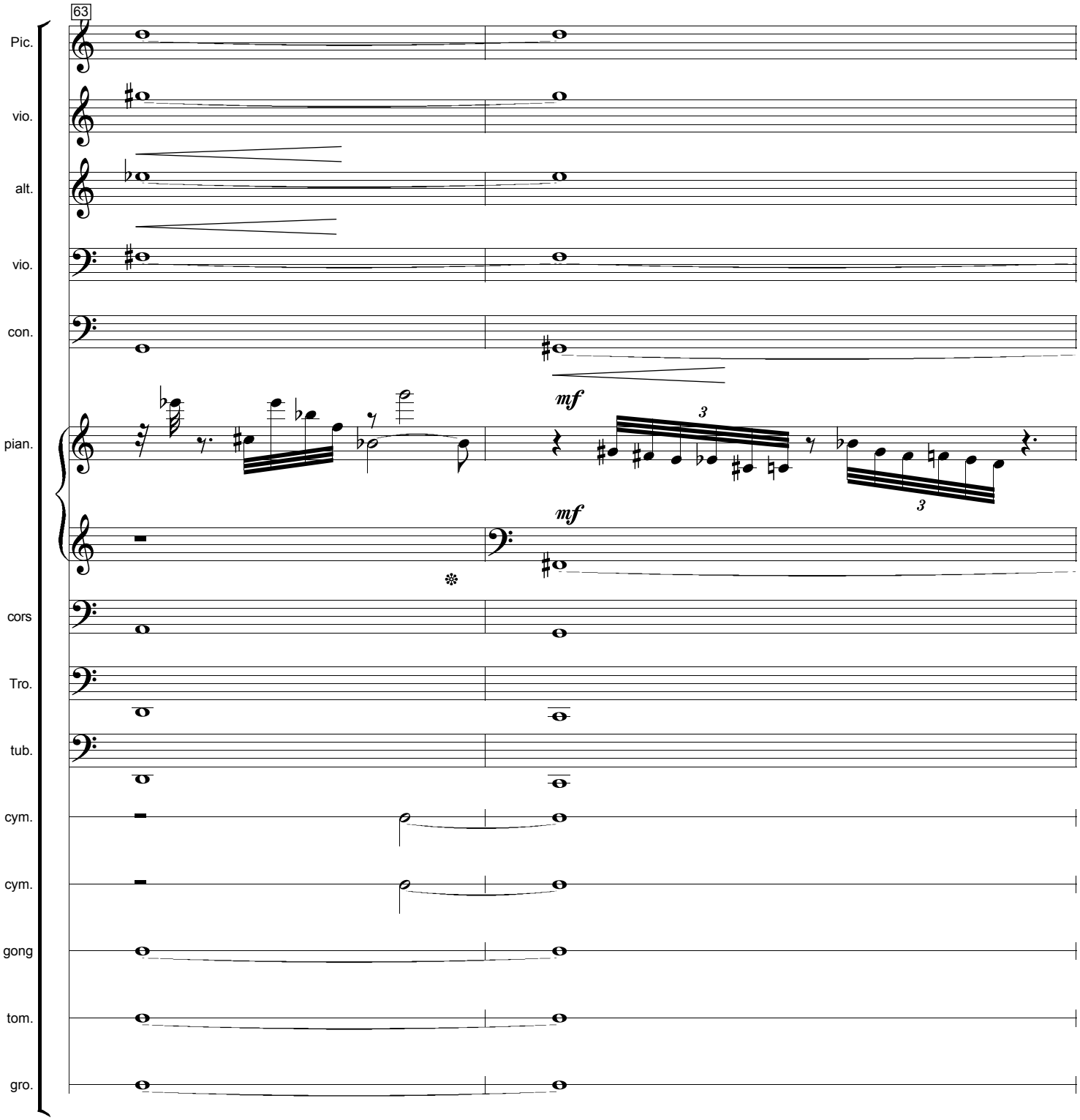
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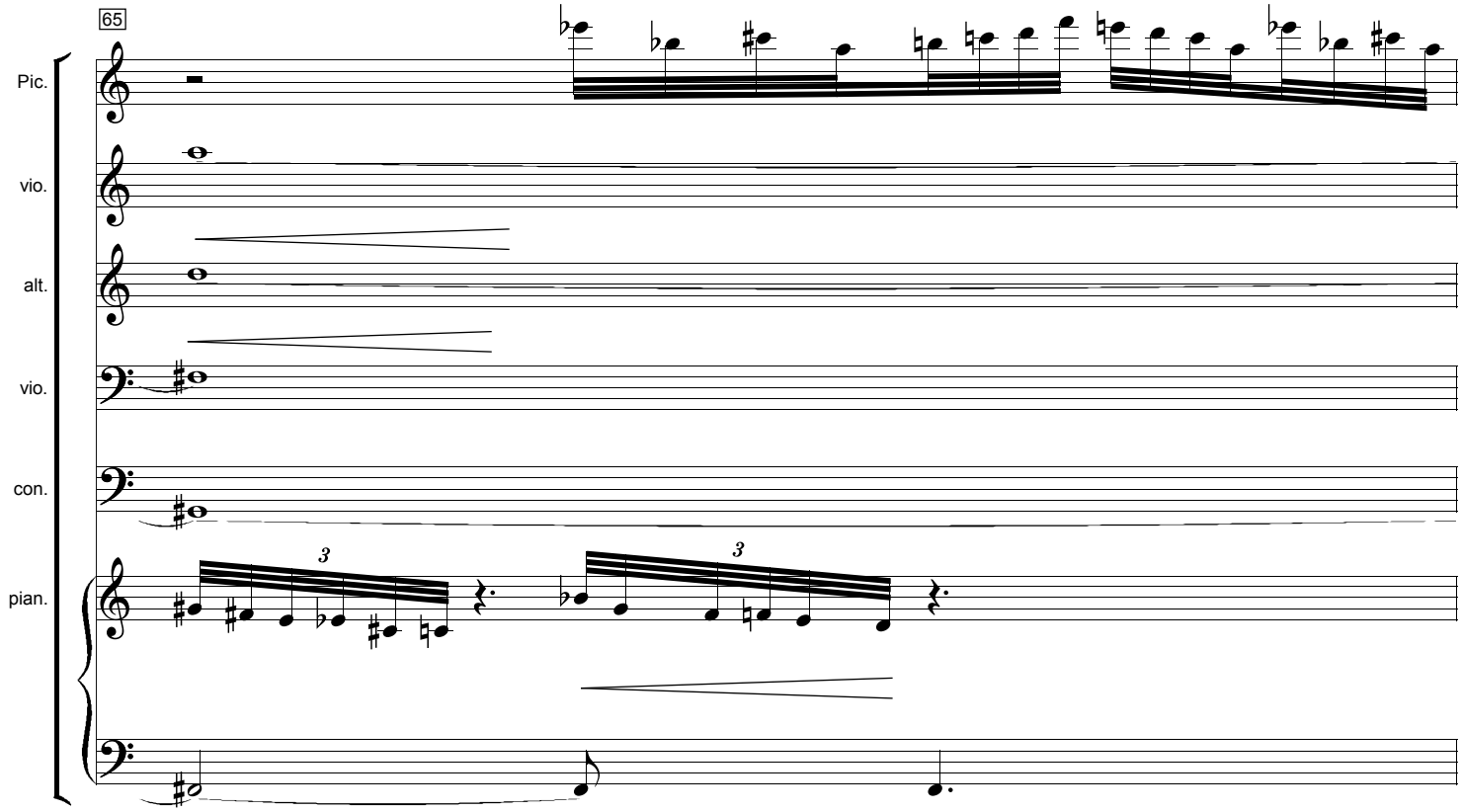
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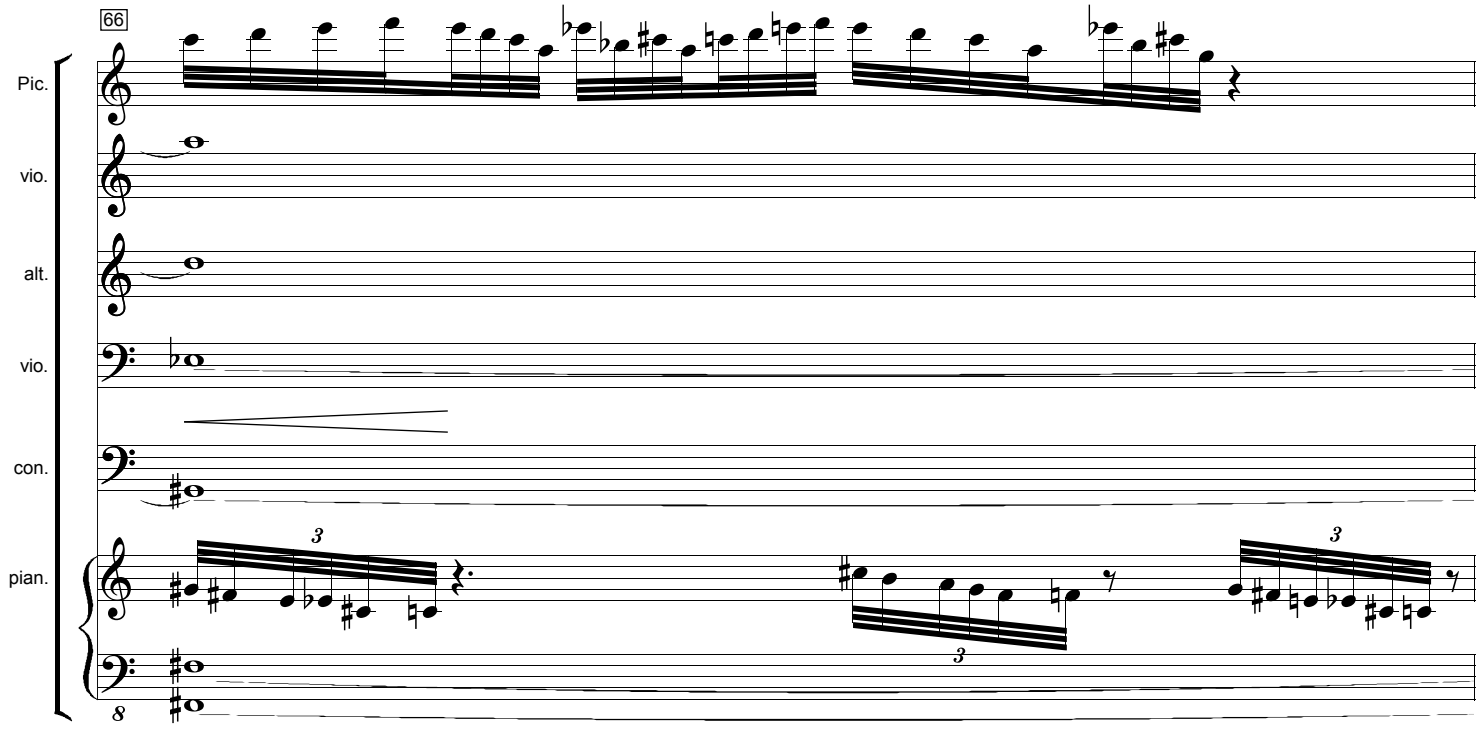
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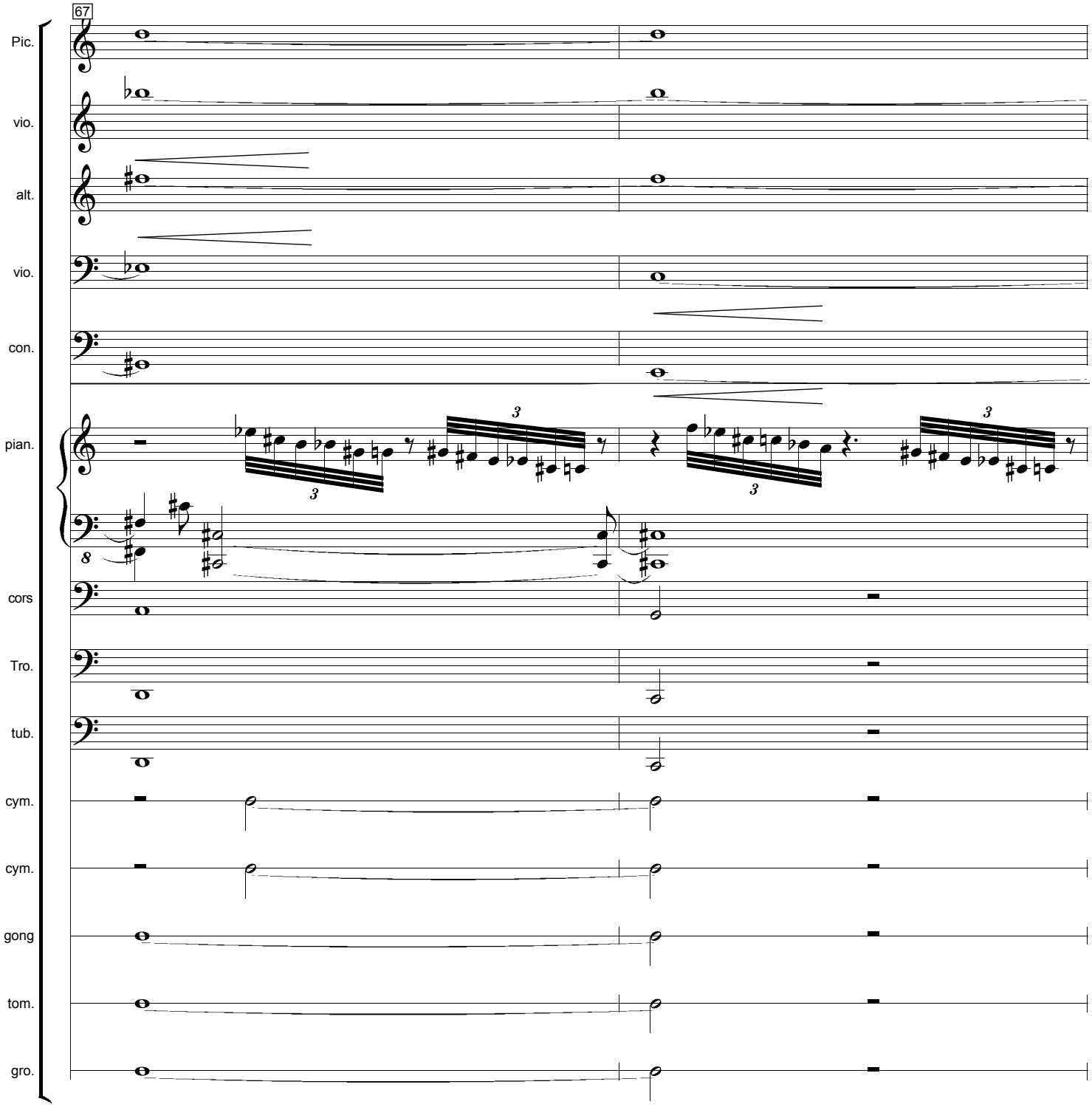
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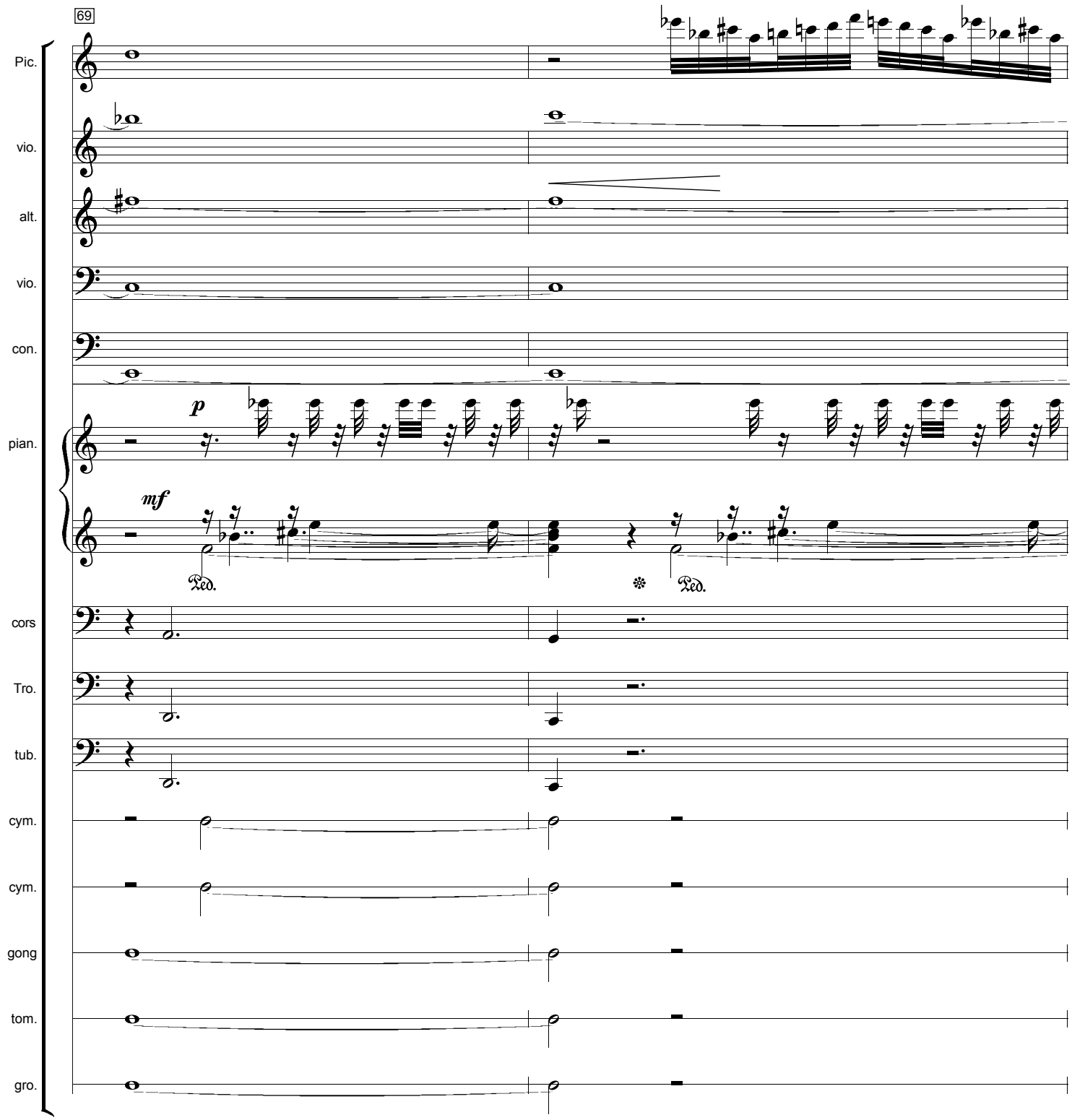
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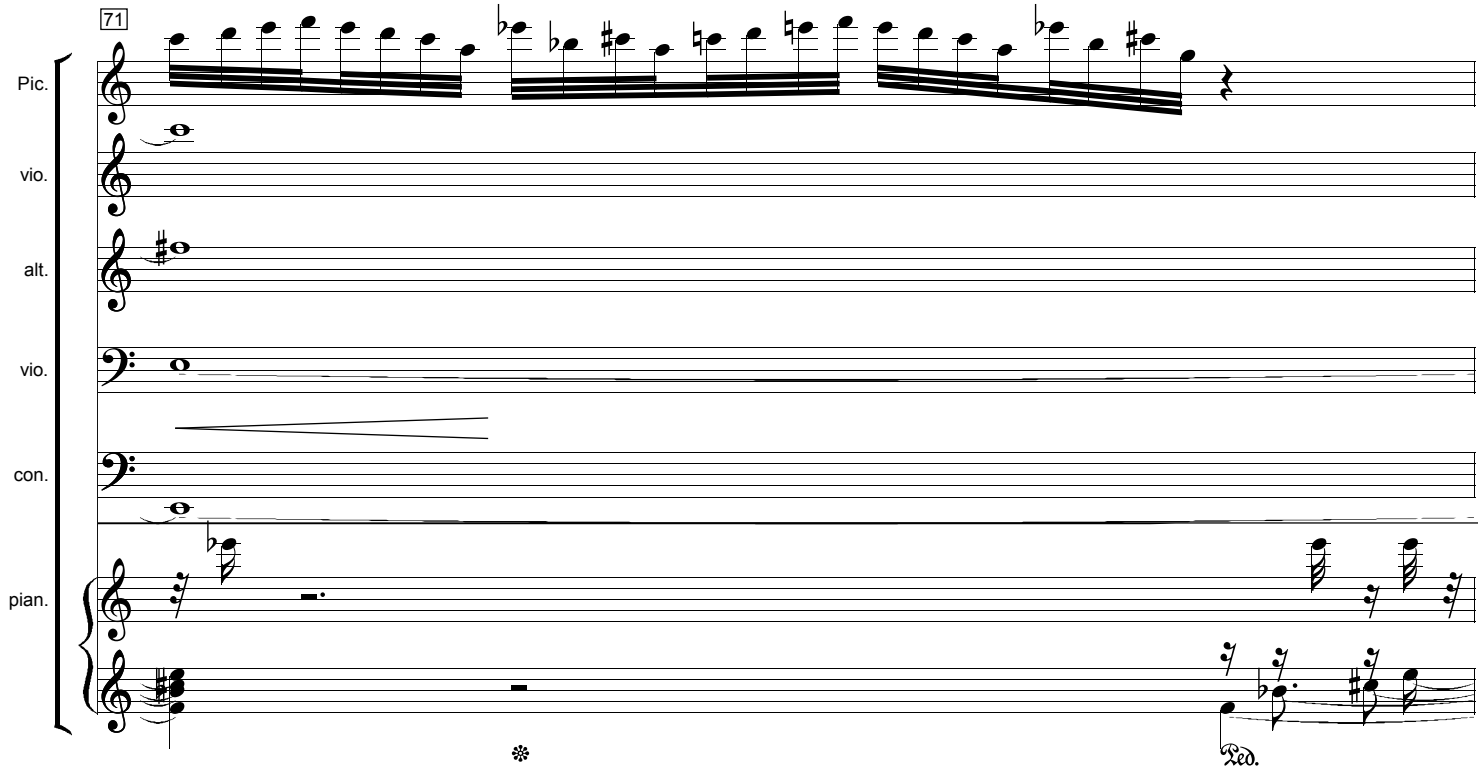
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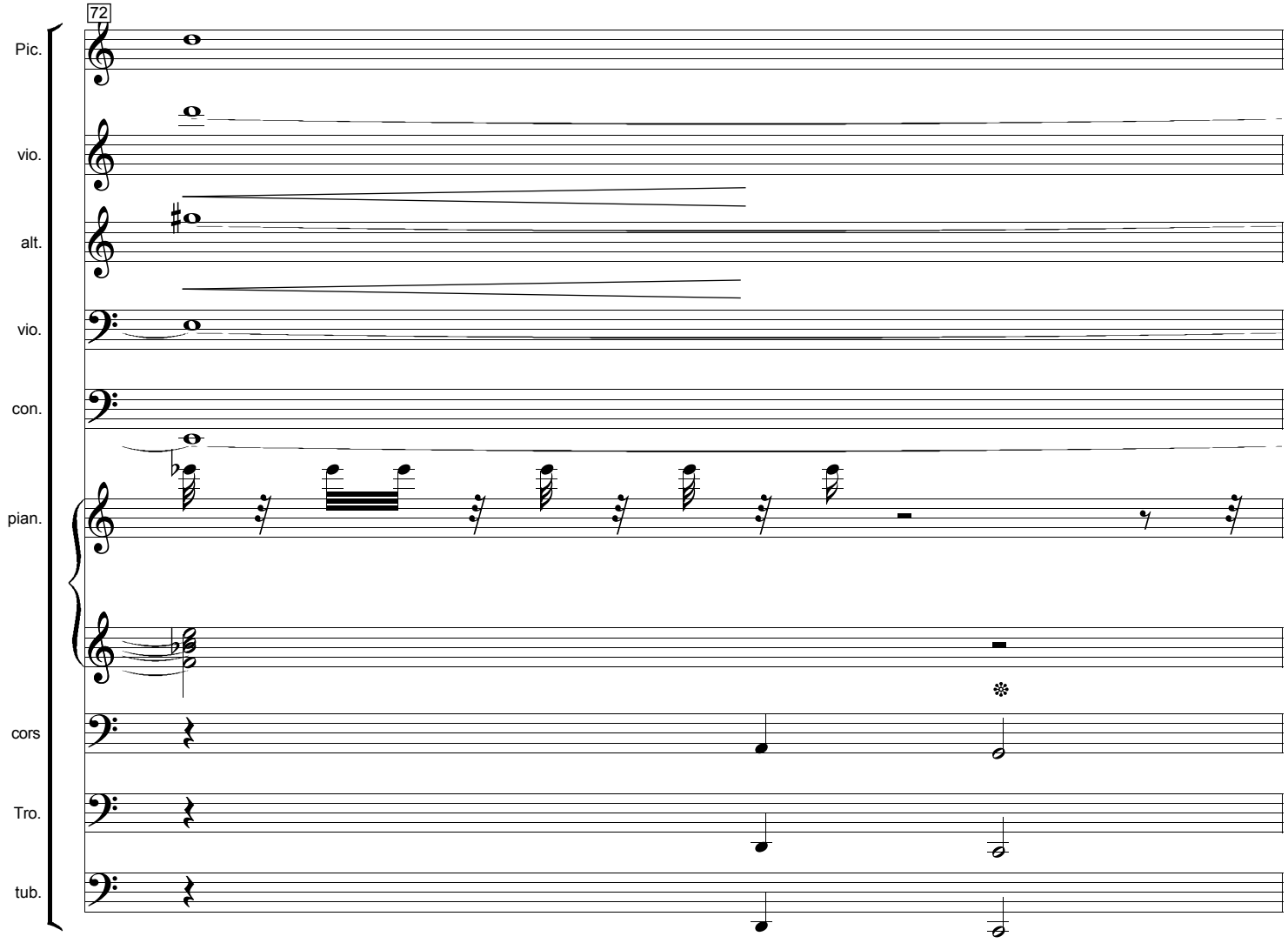
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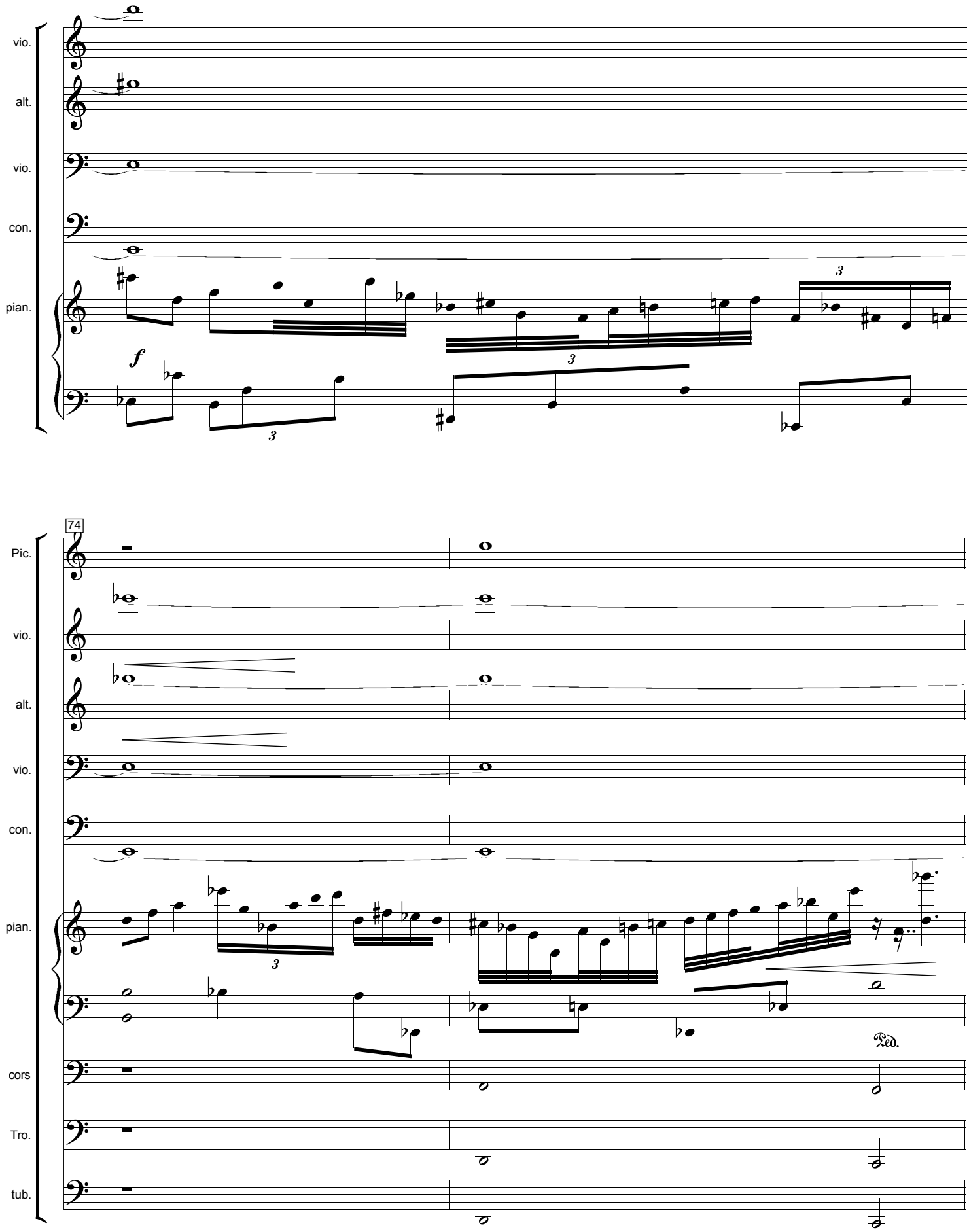
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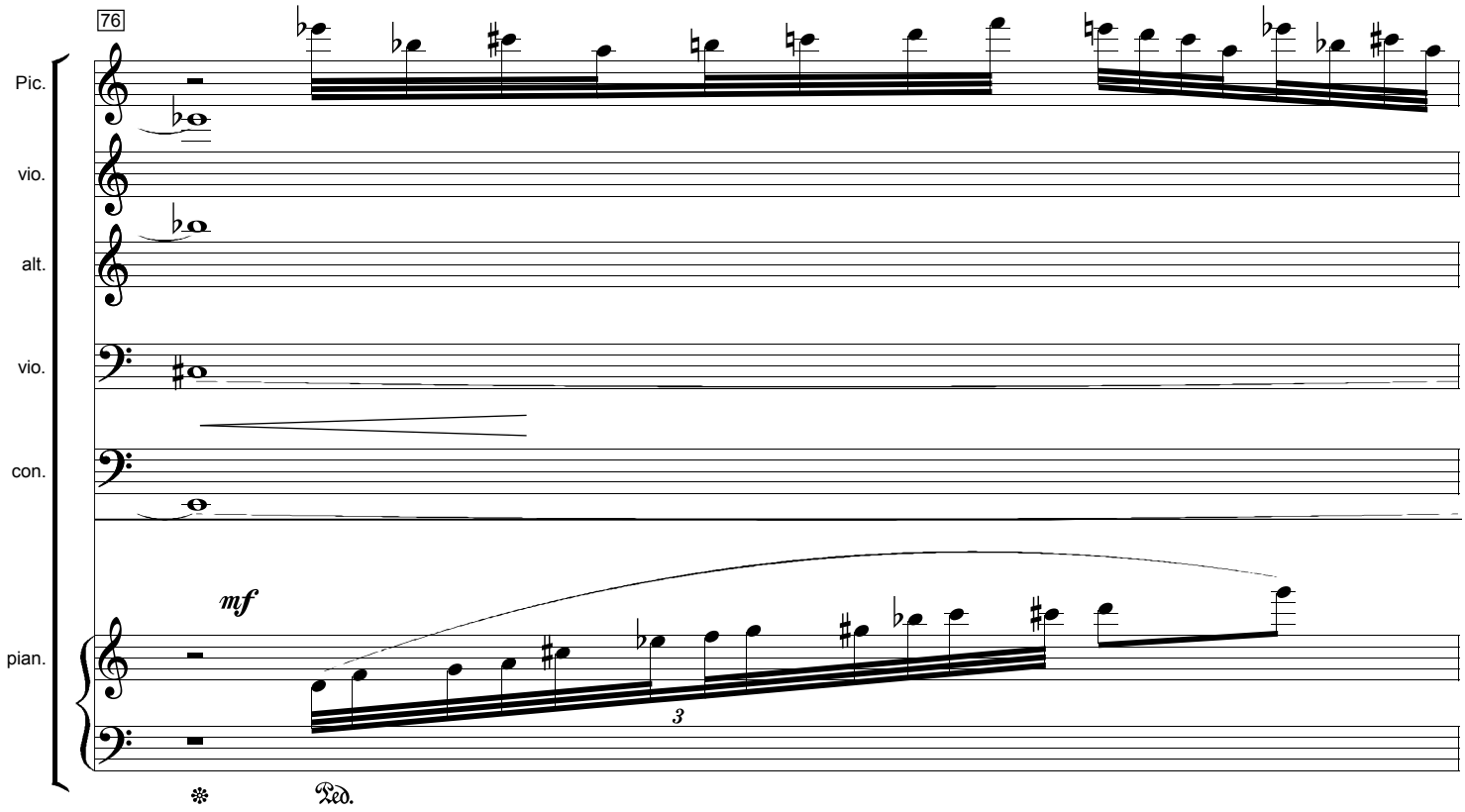
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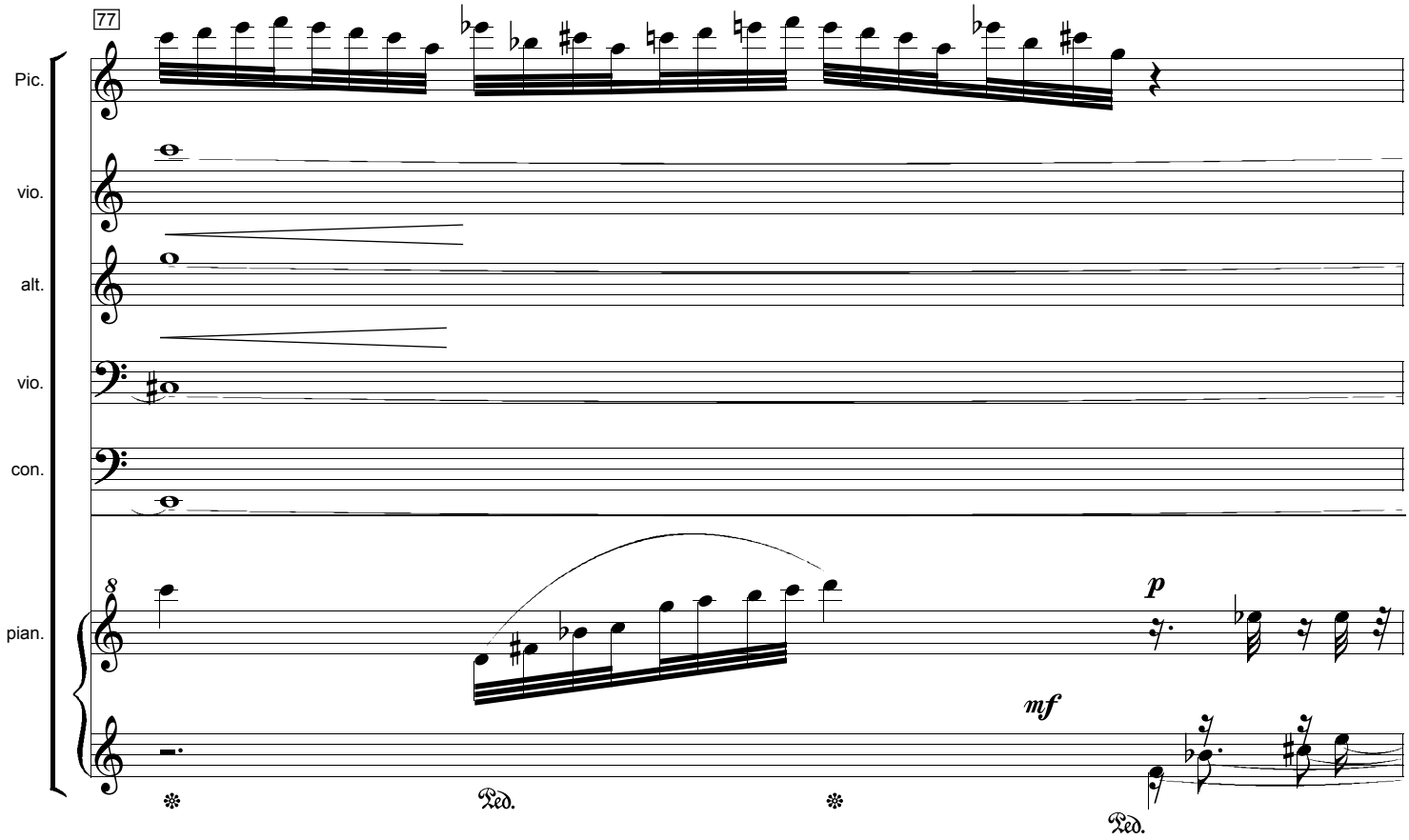
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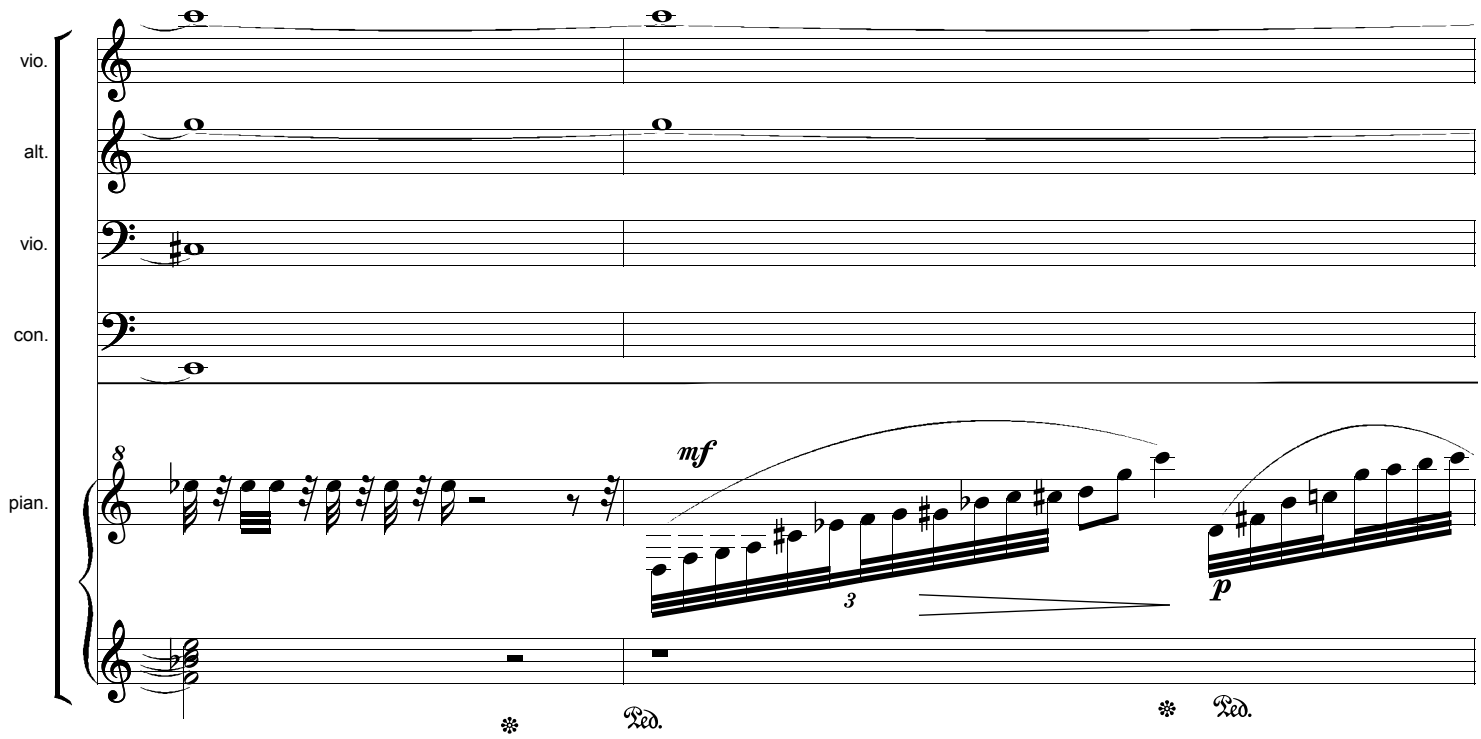
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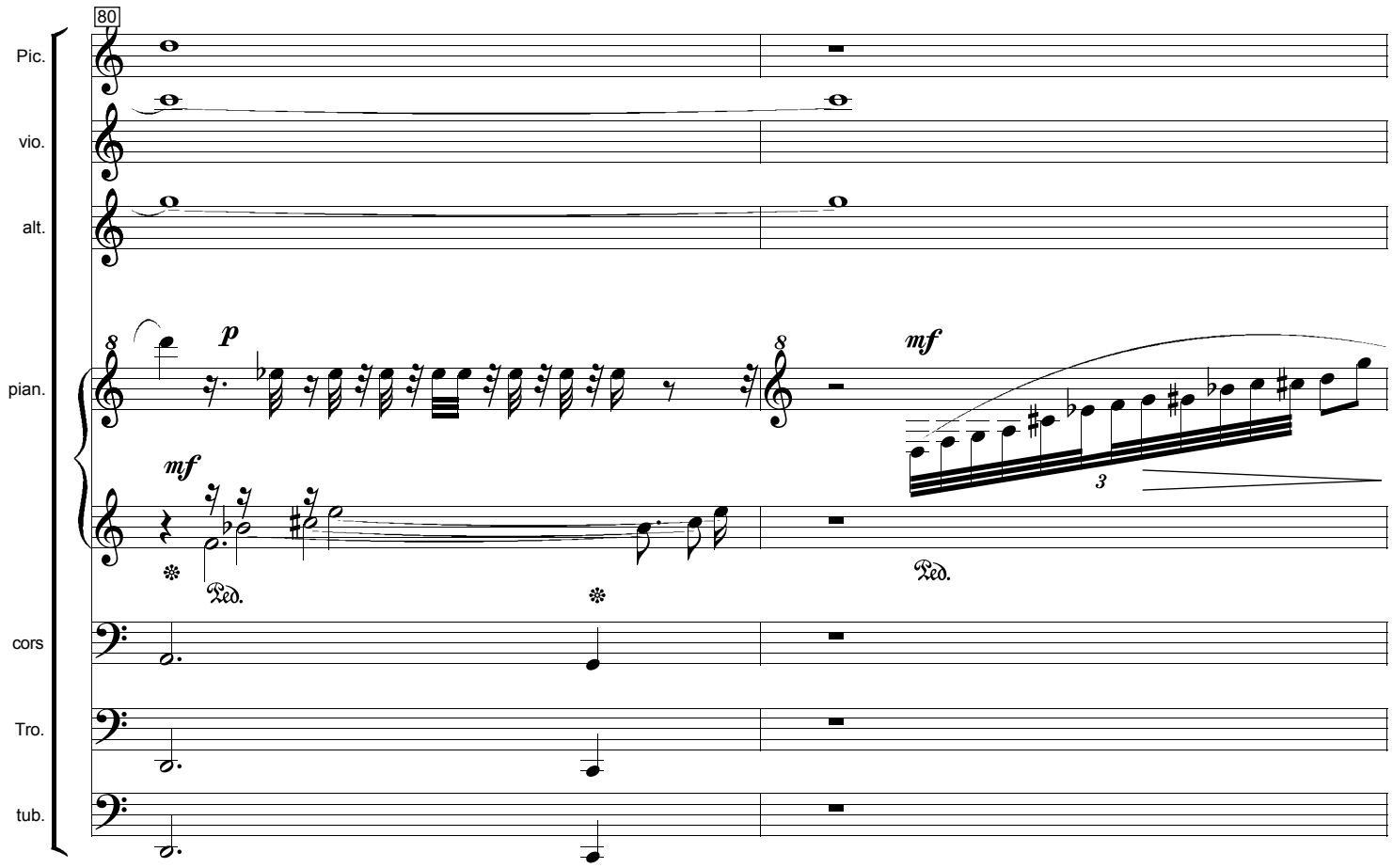
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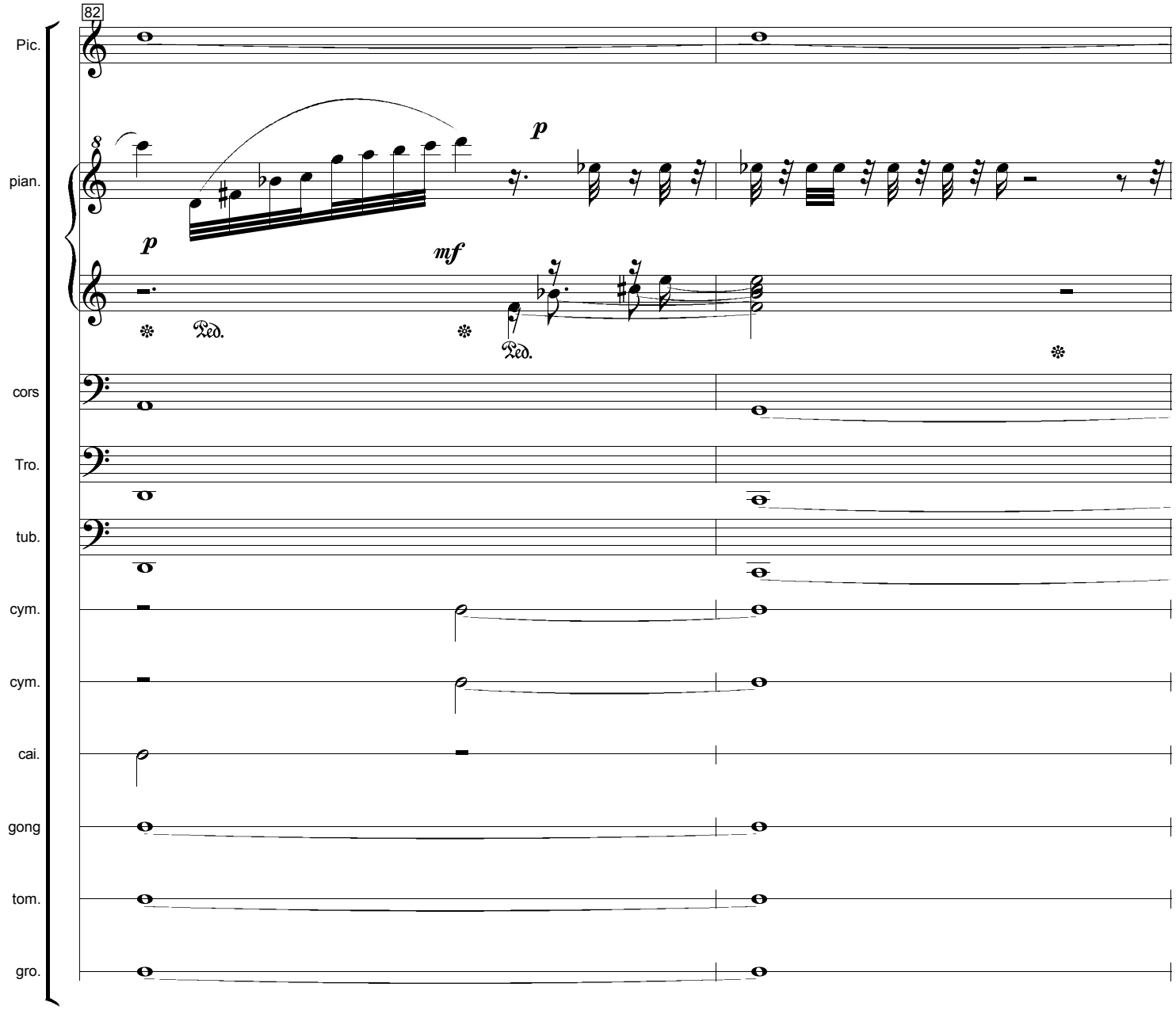
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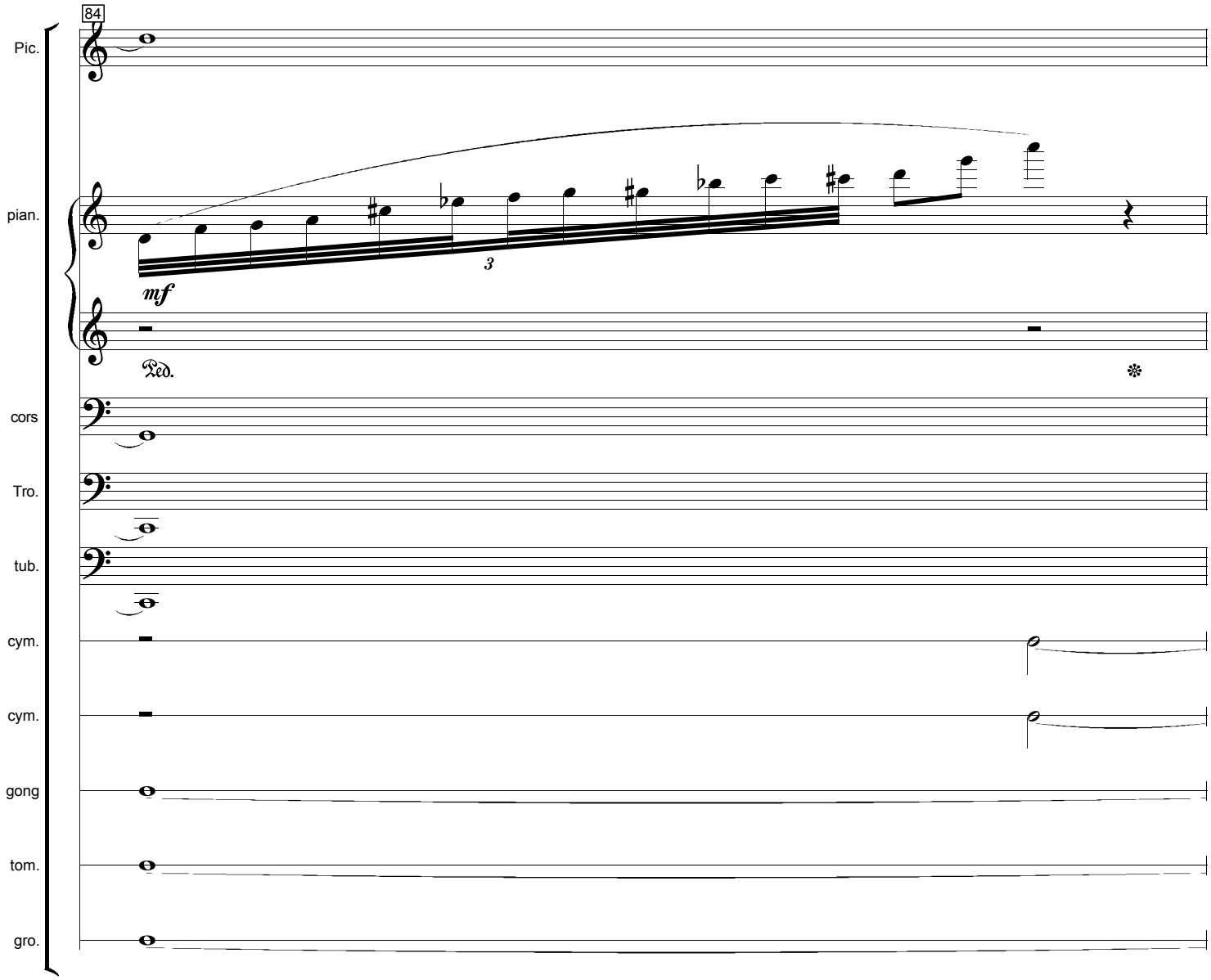
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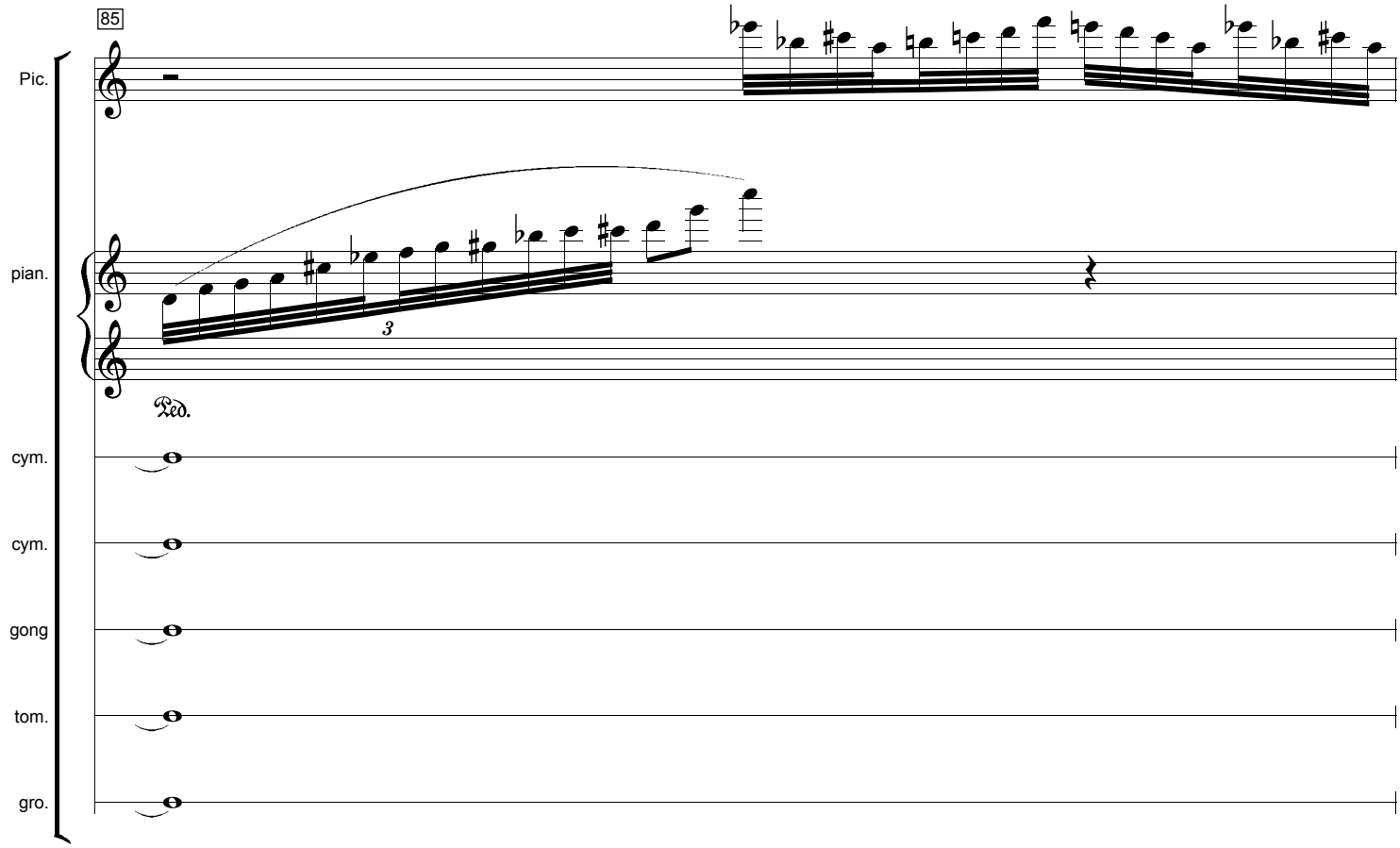
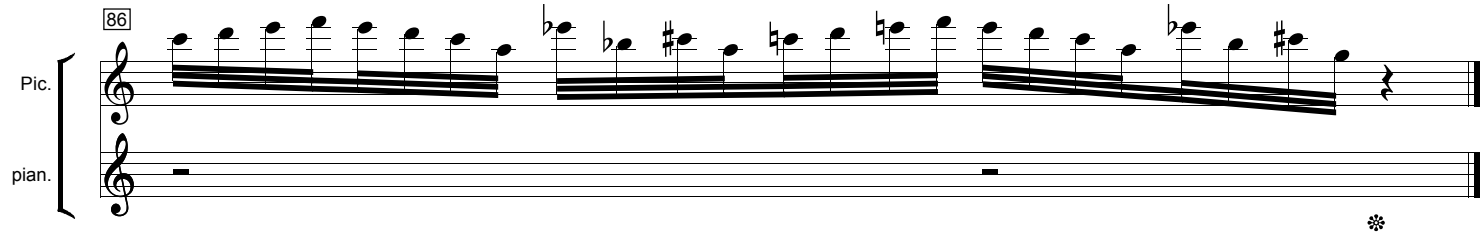
tom.
gro.


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


86
Pic.
pian.

OVNI Troisième mouvement

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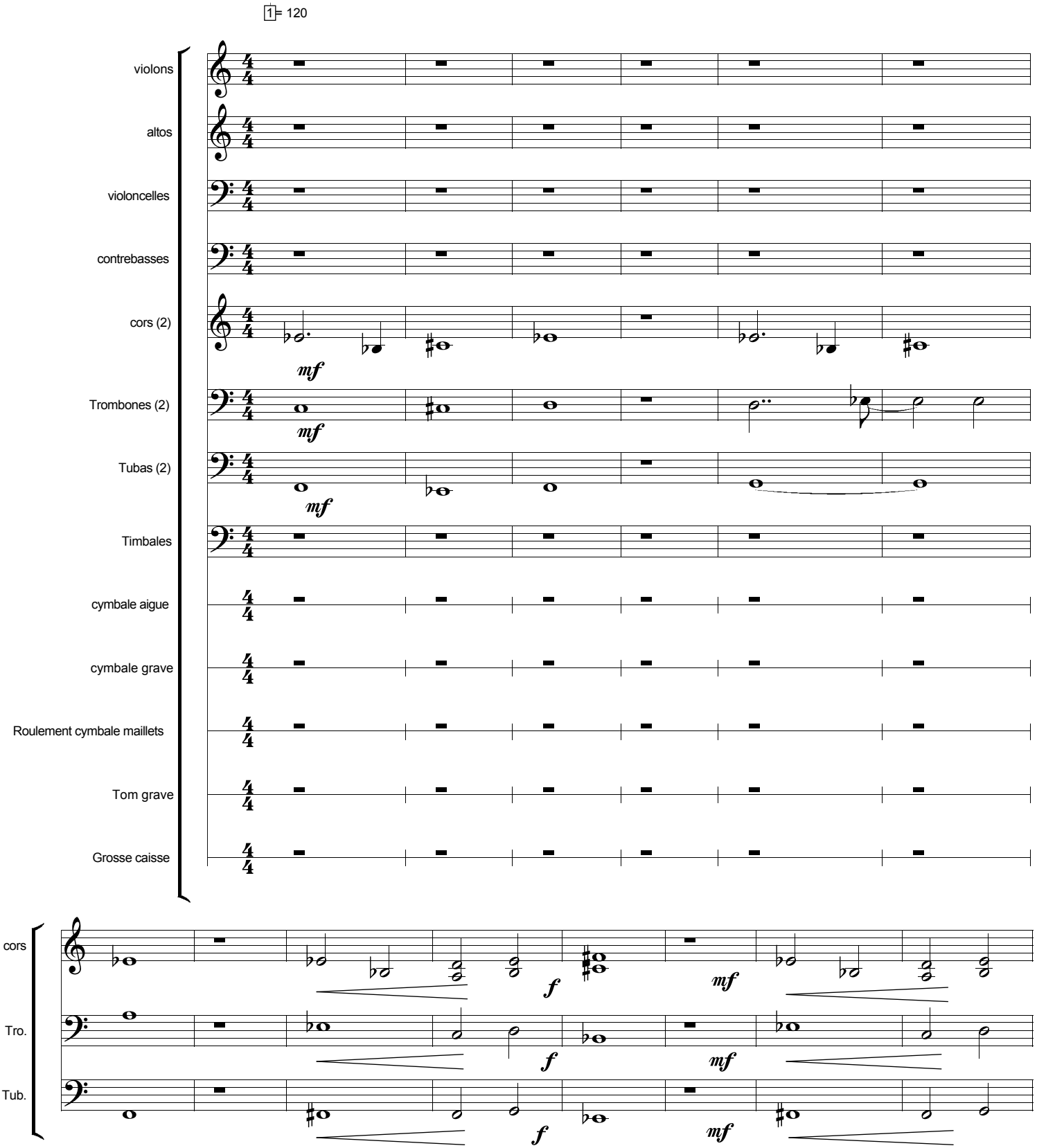
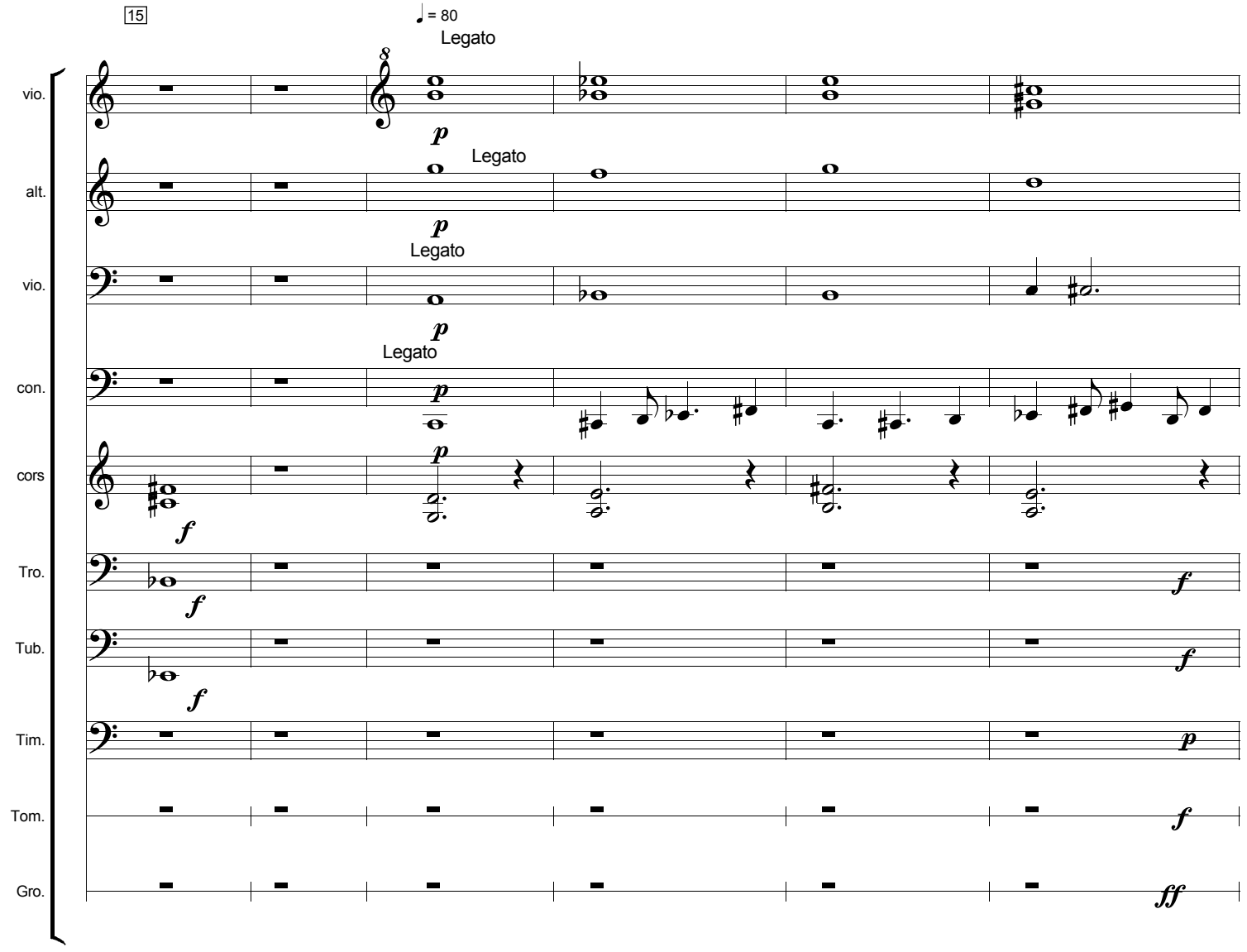
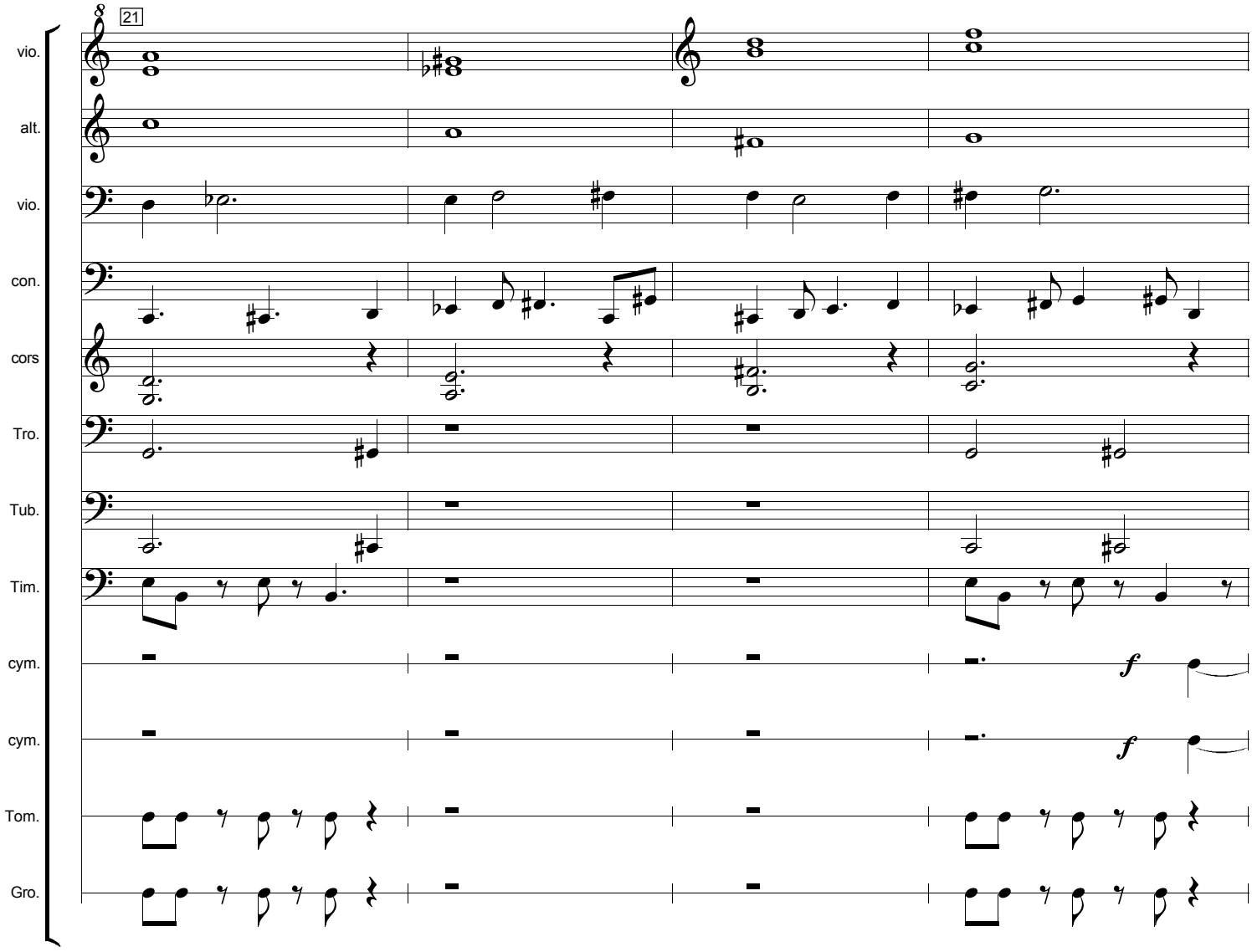
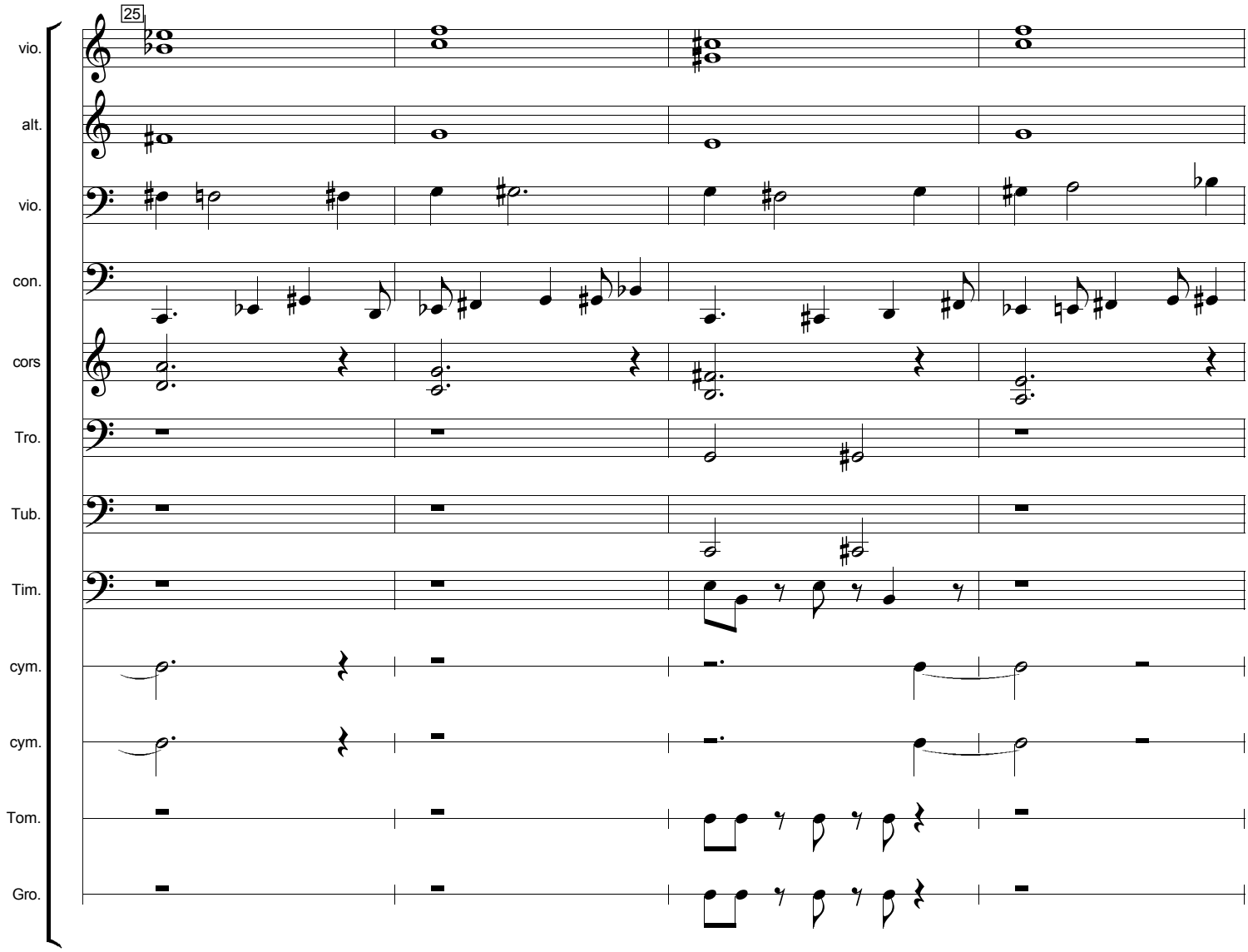
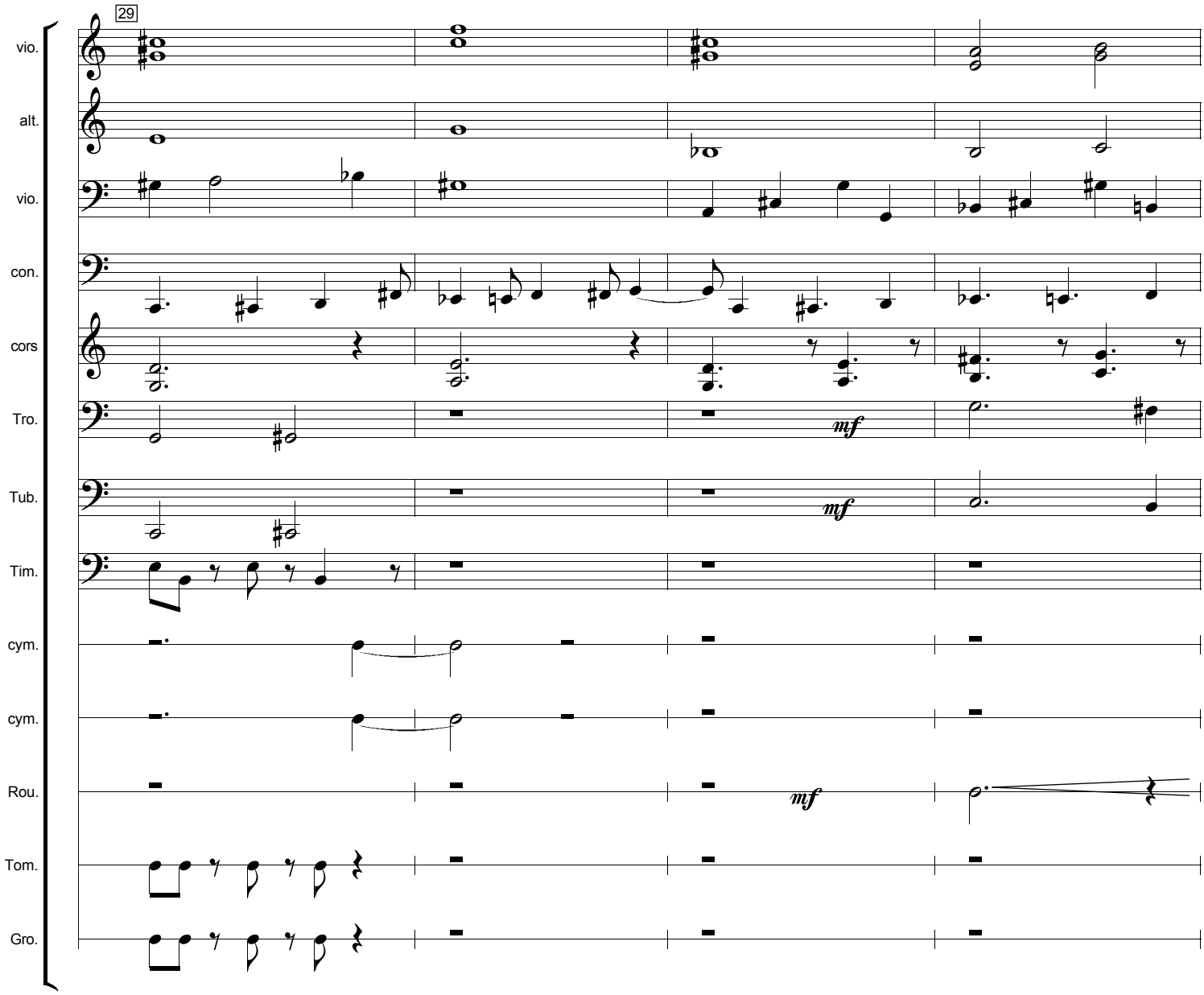
Tout est multitude aux étoiles, il se passe, s'est passé, se passera des tas de choses que je ne sais pas.
On peut ajouter les bugles aux cuives en doublant certaines notes éventuellement transposées.

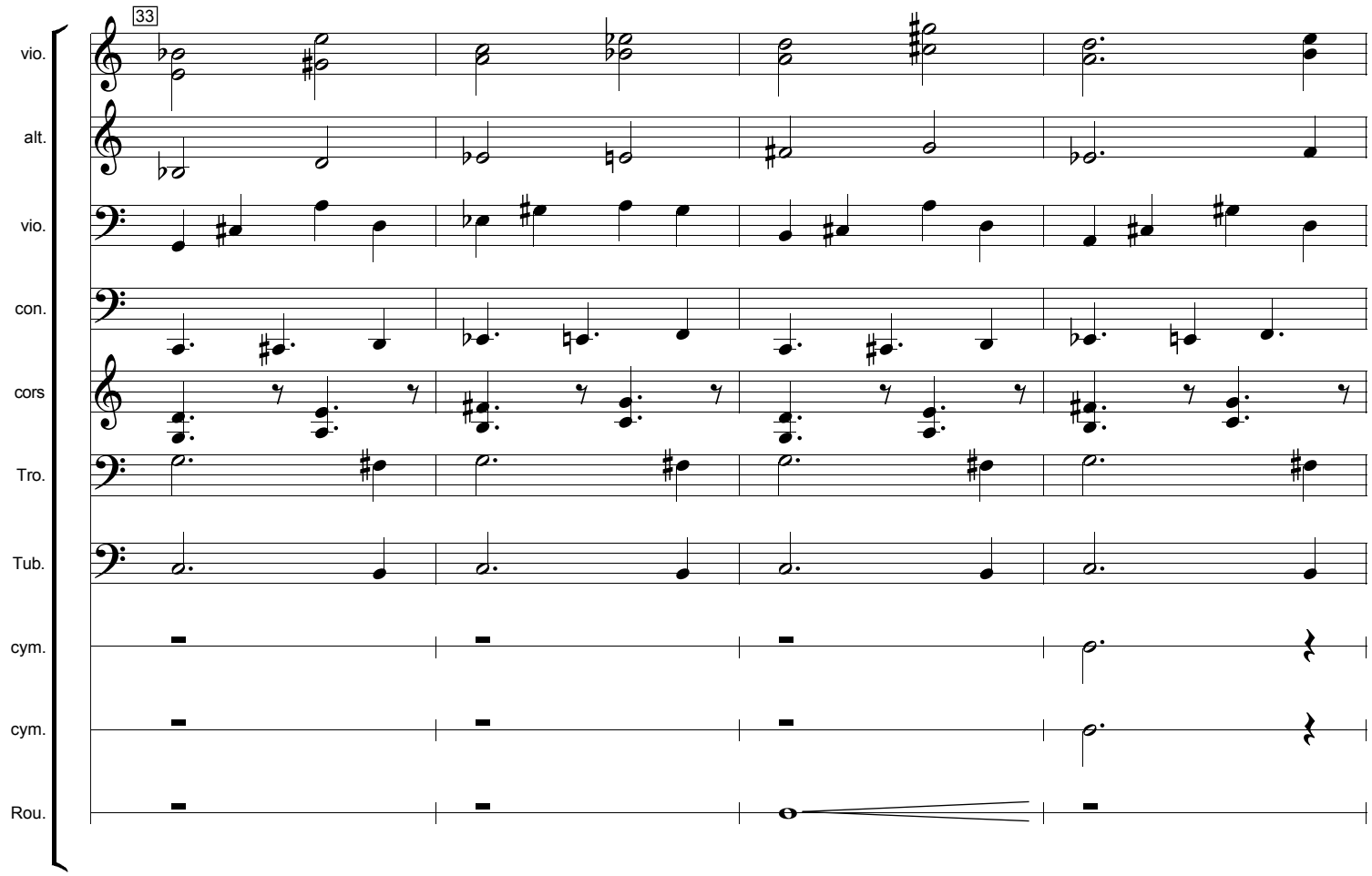


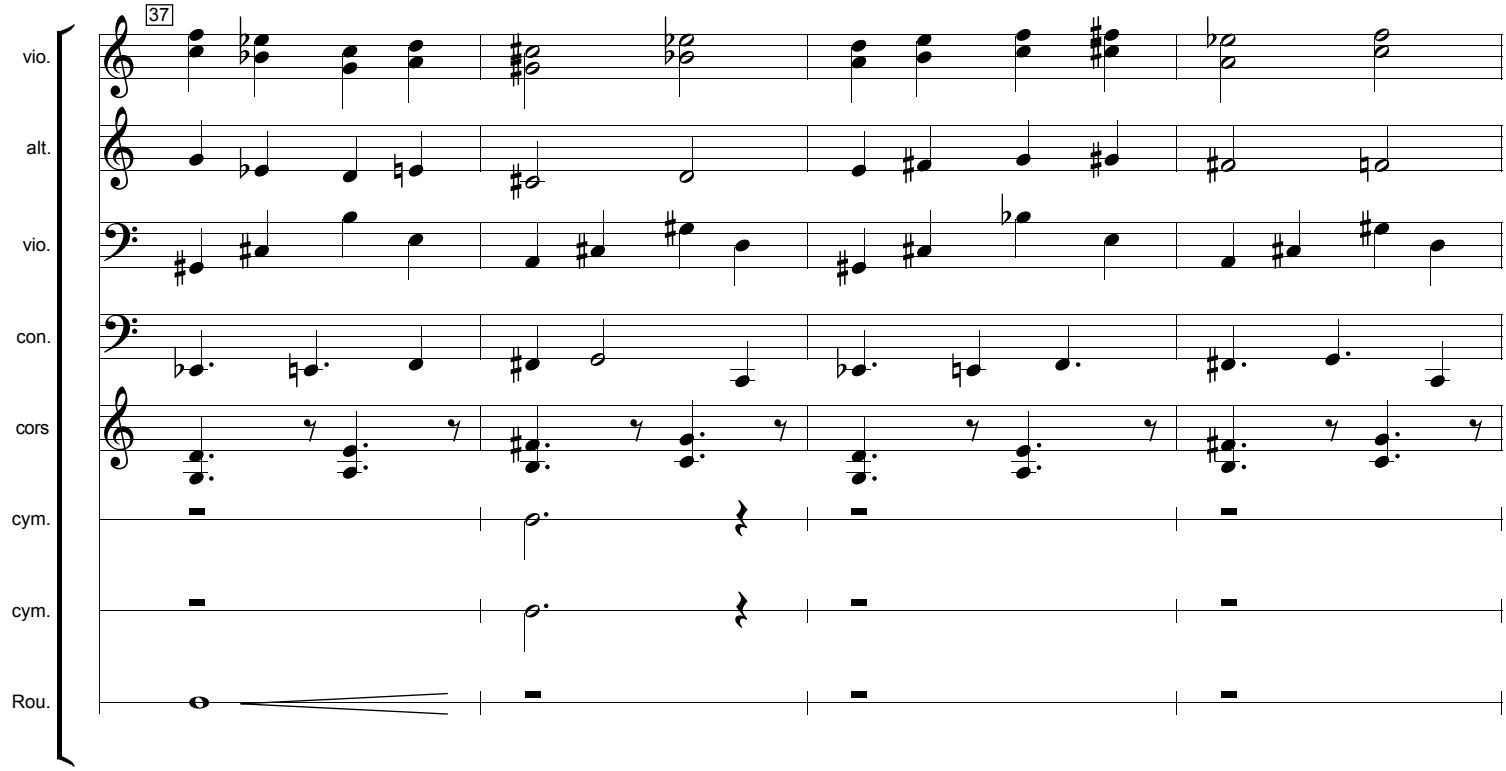

15
♩ = 80
Legato
vio.
p
Legato
alt.
p
Legato
vio.
p
Legato
con.
p
cors
p
f
Tro.
f
f
Tub.
f
f
Tim.
p
Tom.
f
Gro.
ff

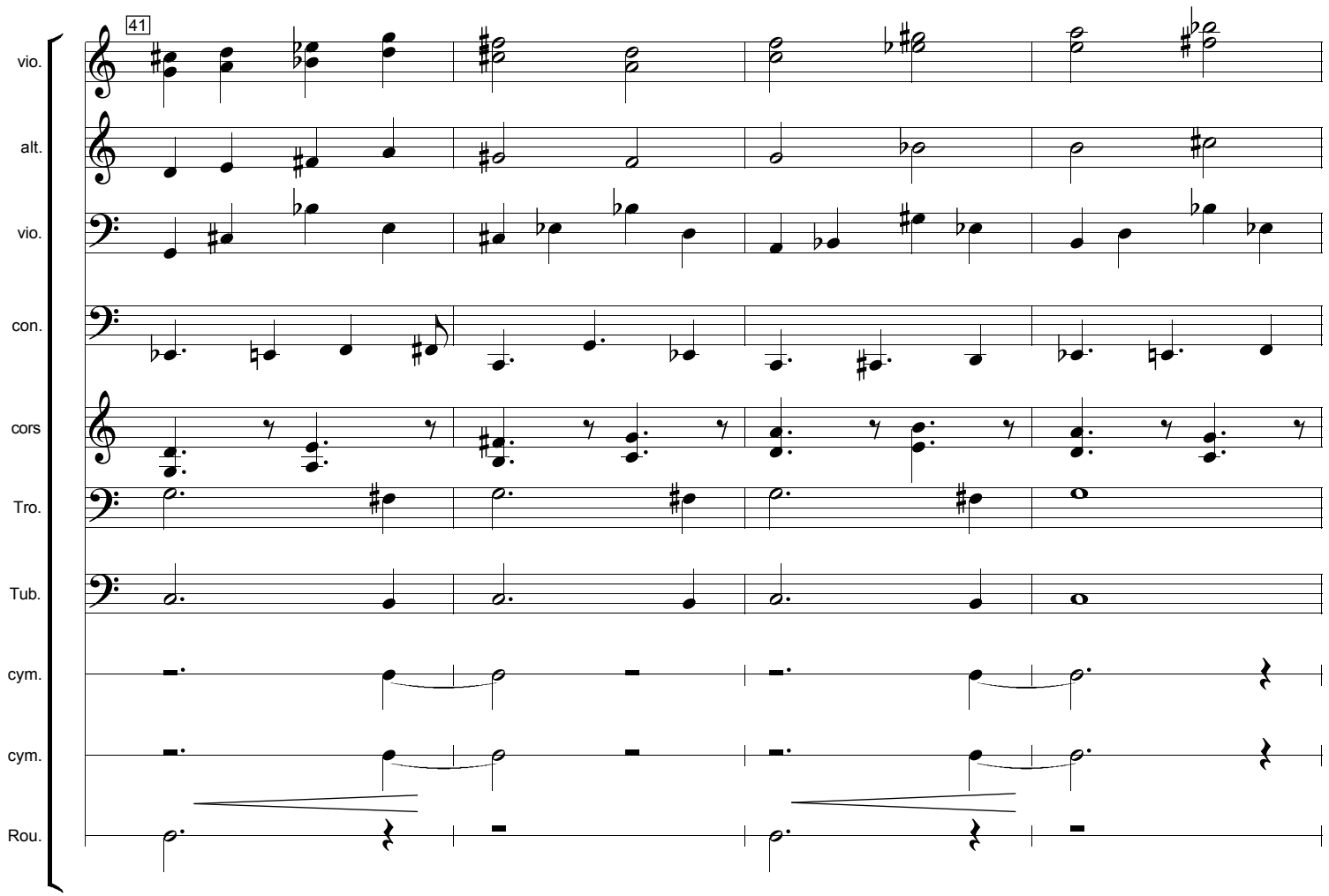

21
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.
f
f

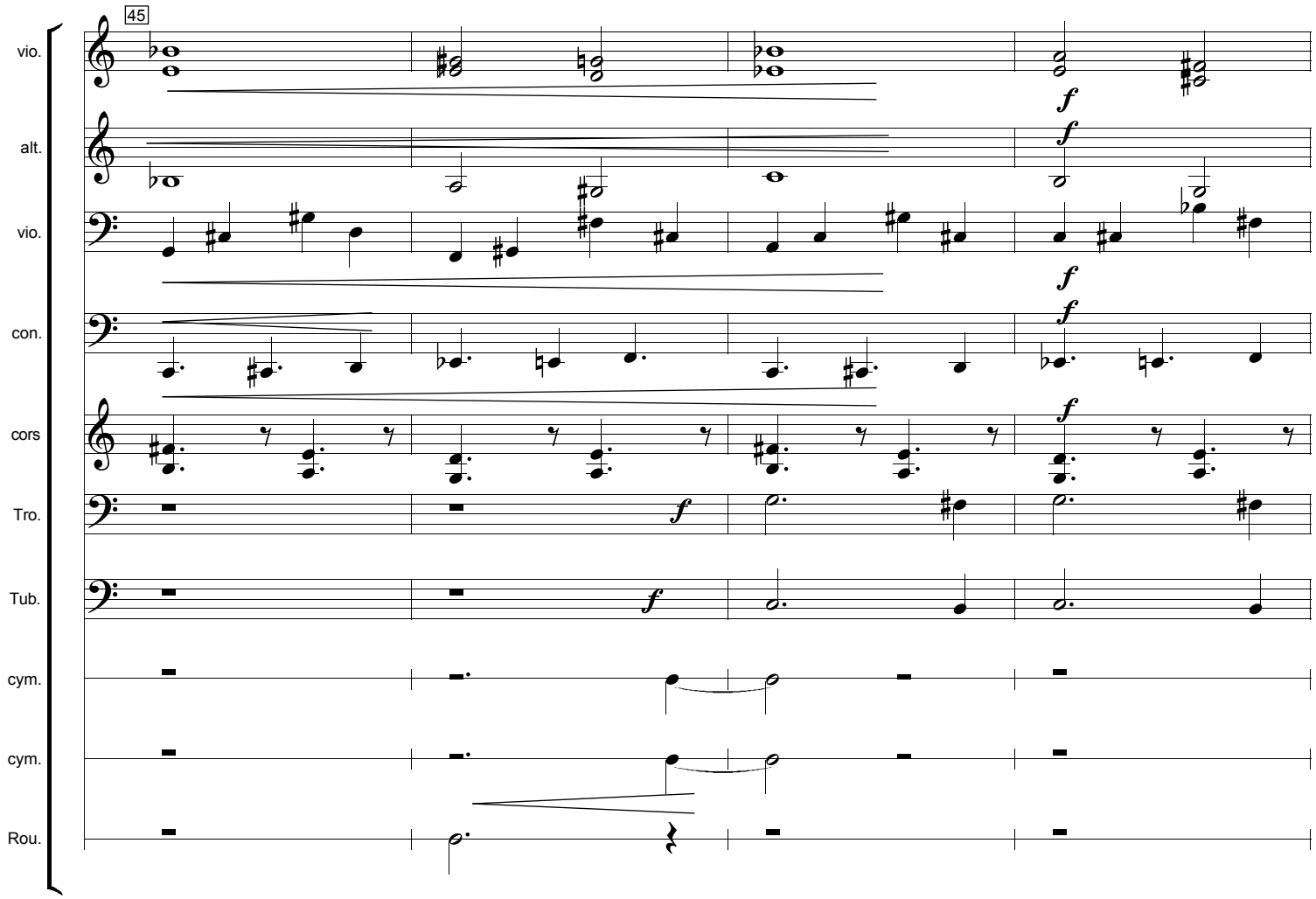

25
vio.
alt.
vio.
con.
cors
Tro.
Tub.
Tim.
cym.
cym.
Tom.
Gro.

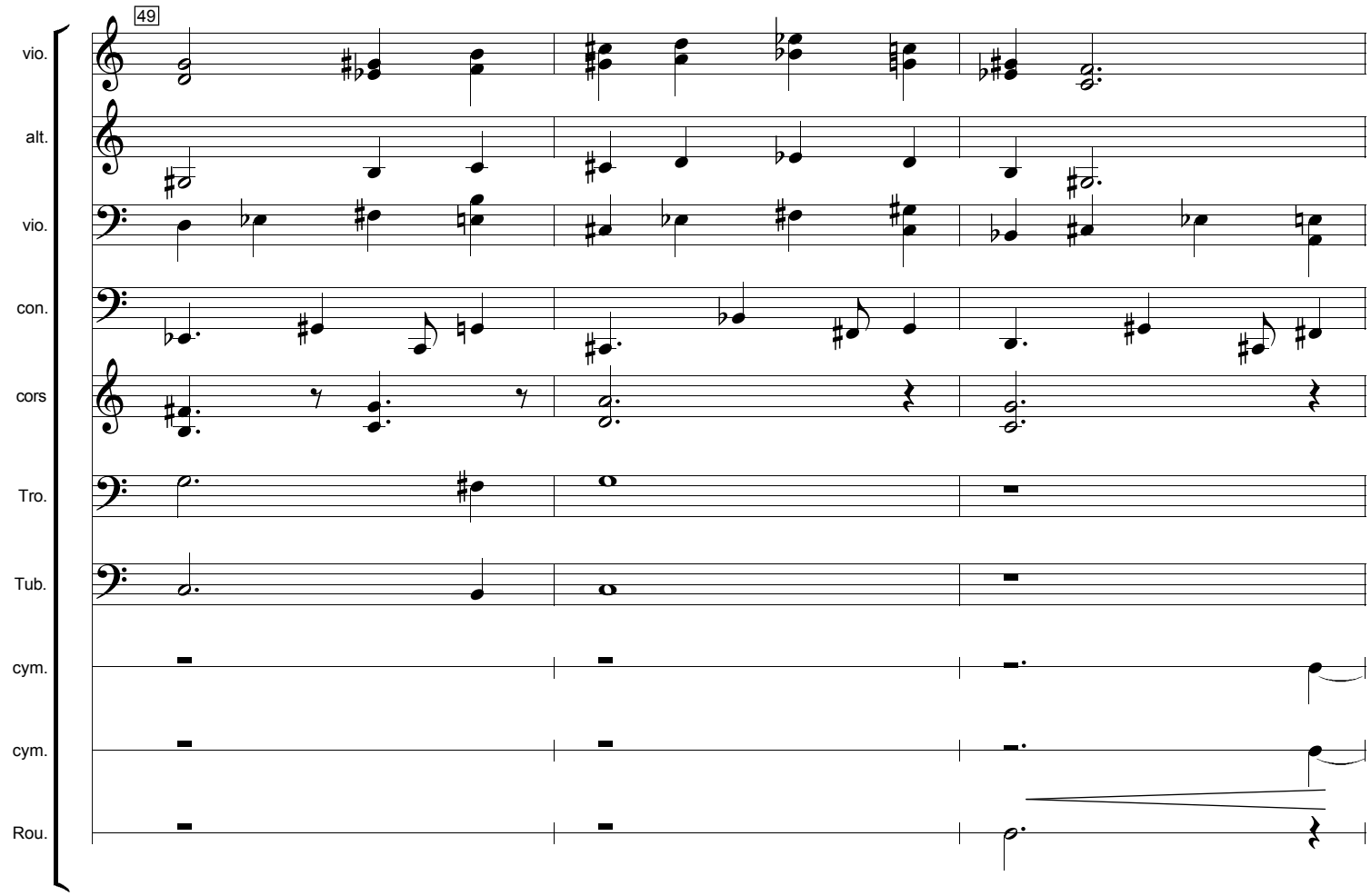

29
vio.
alt.
vio.
con.
cors
Tro.
mf
Tub.
mf
Tim.
cym.
cym.
Rou.
mf
Tom.
Gro.

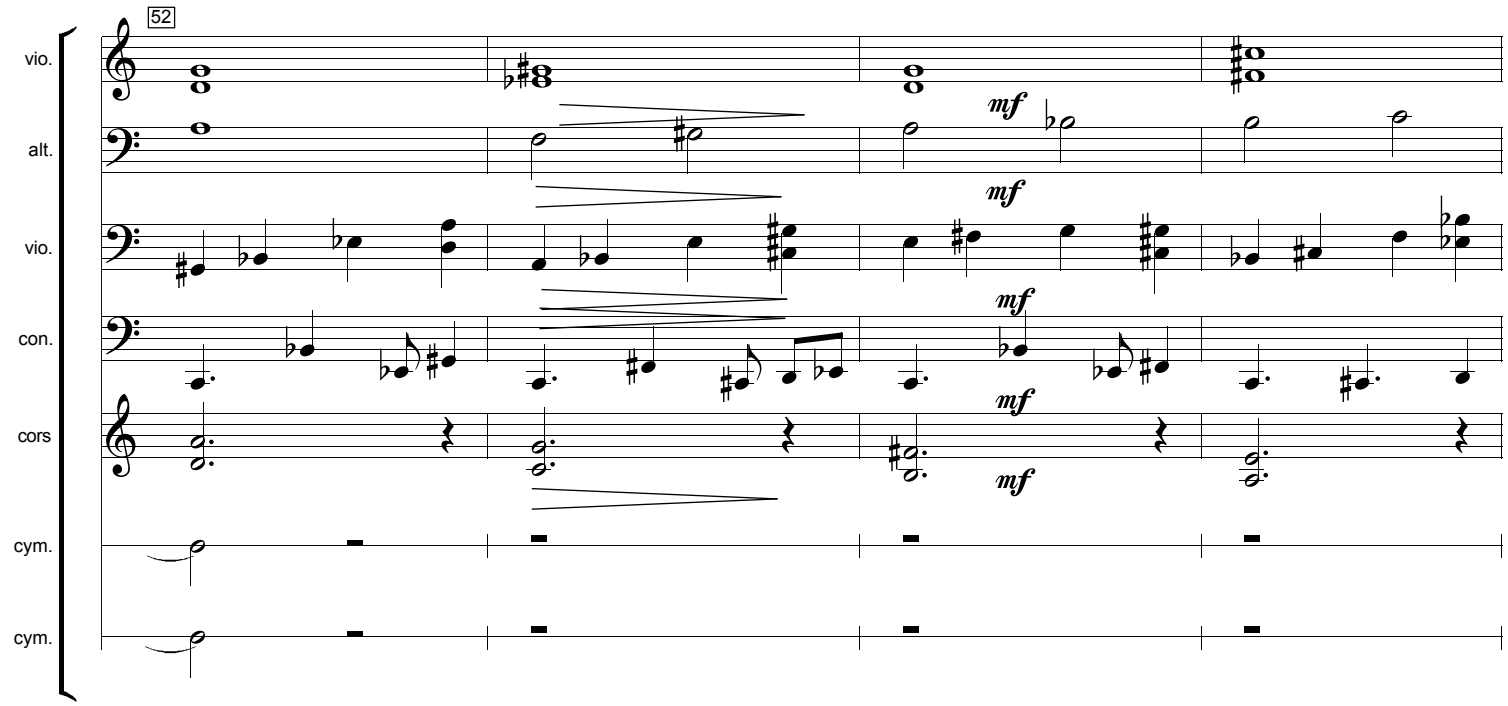

33
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.

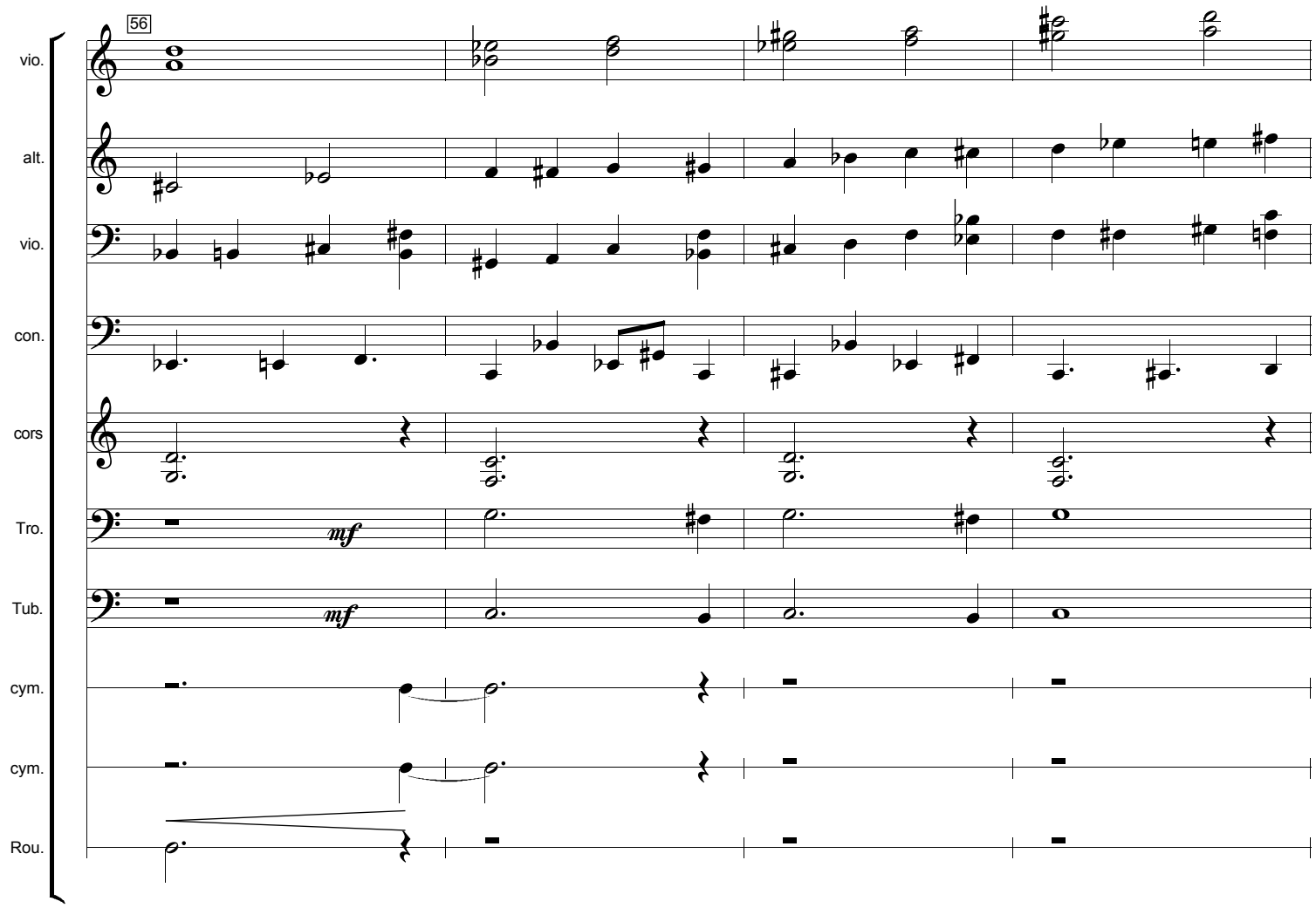

37
vio.
alt.
vio.
con.
cors
cym.
cym.
Rou.

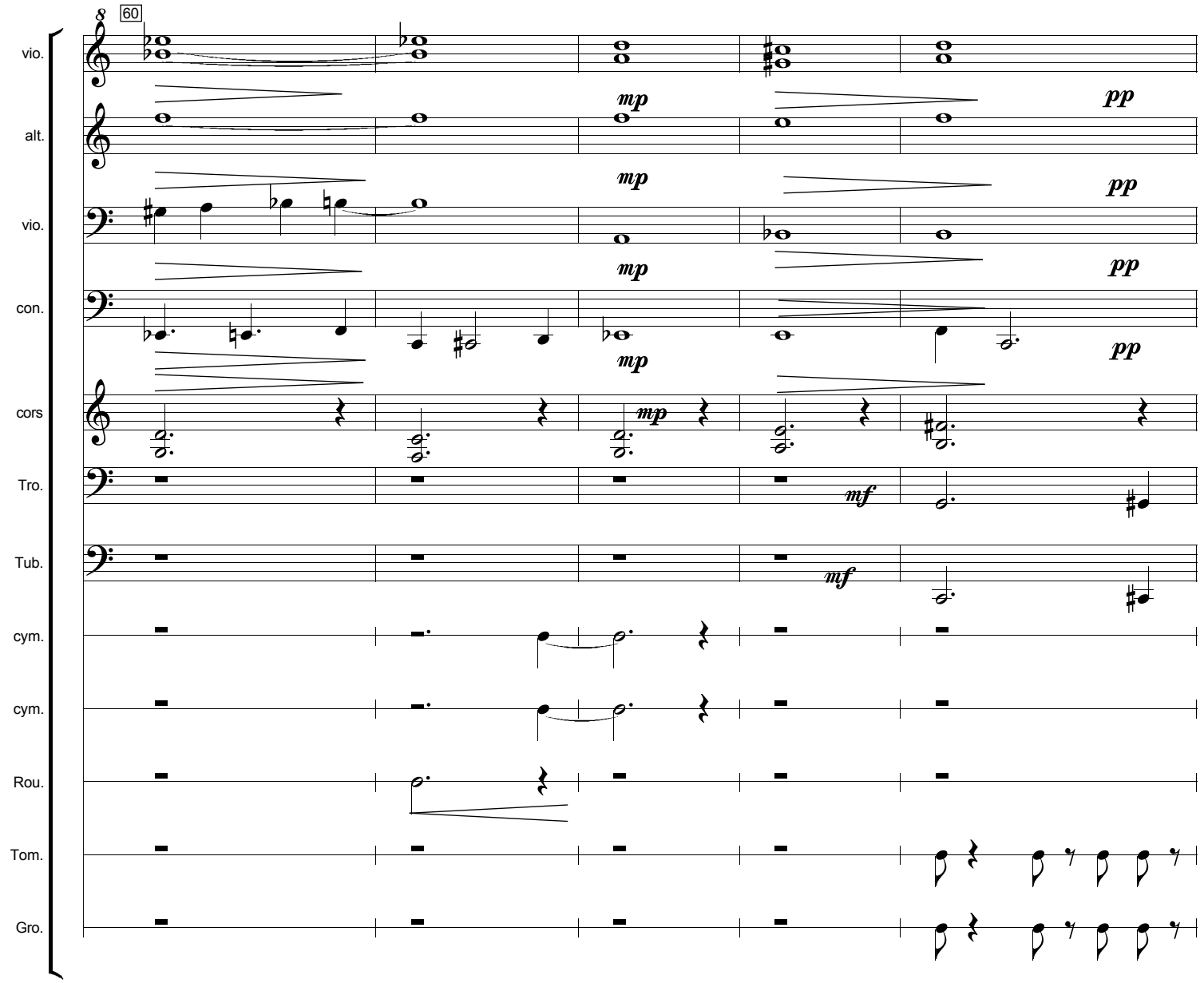

41
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.

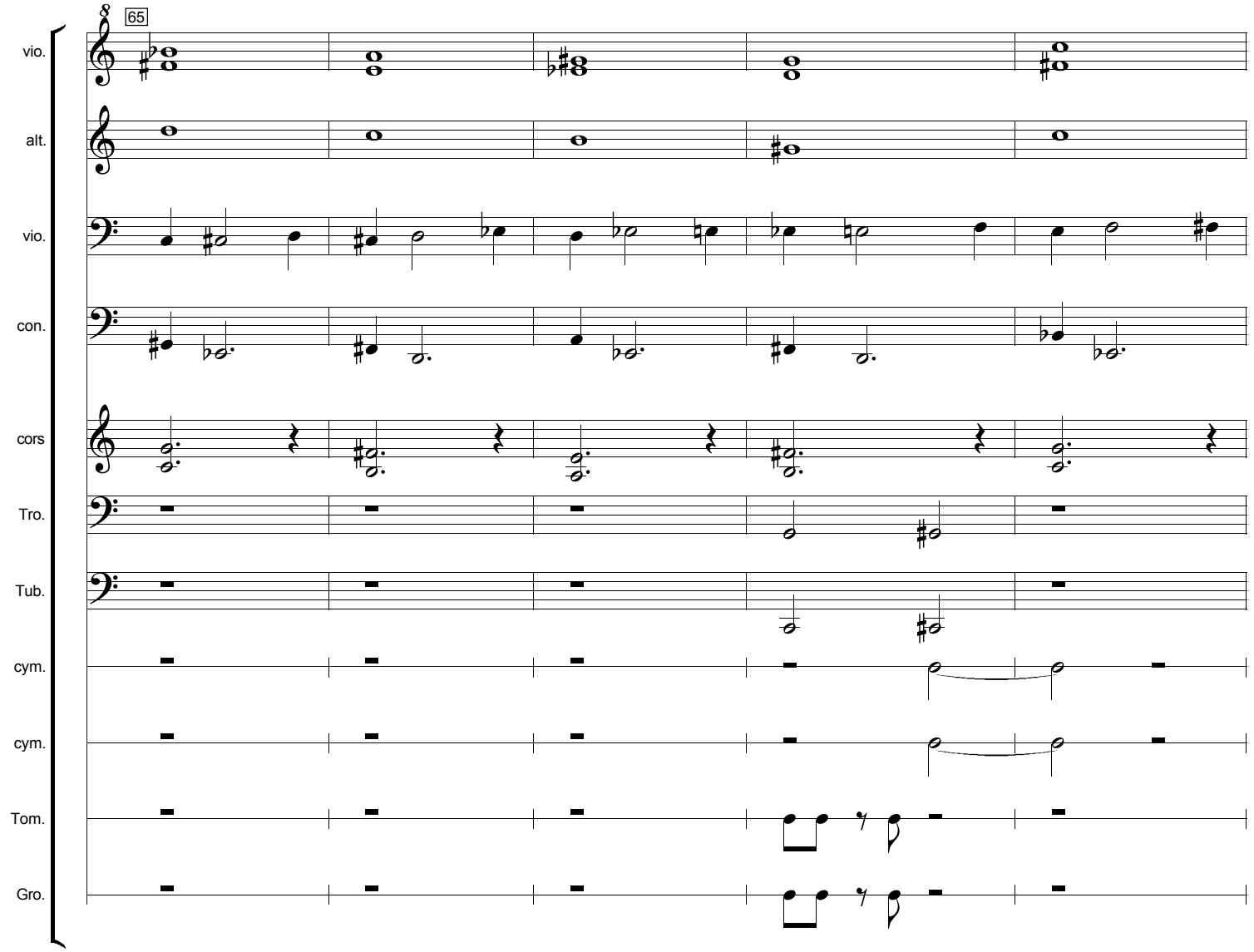

45
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.
f

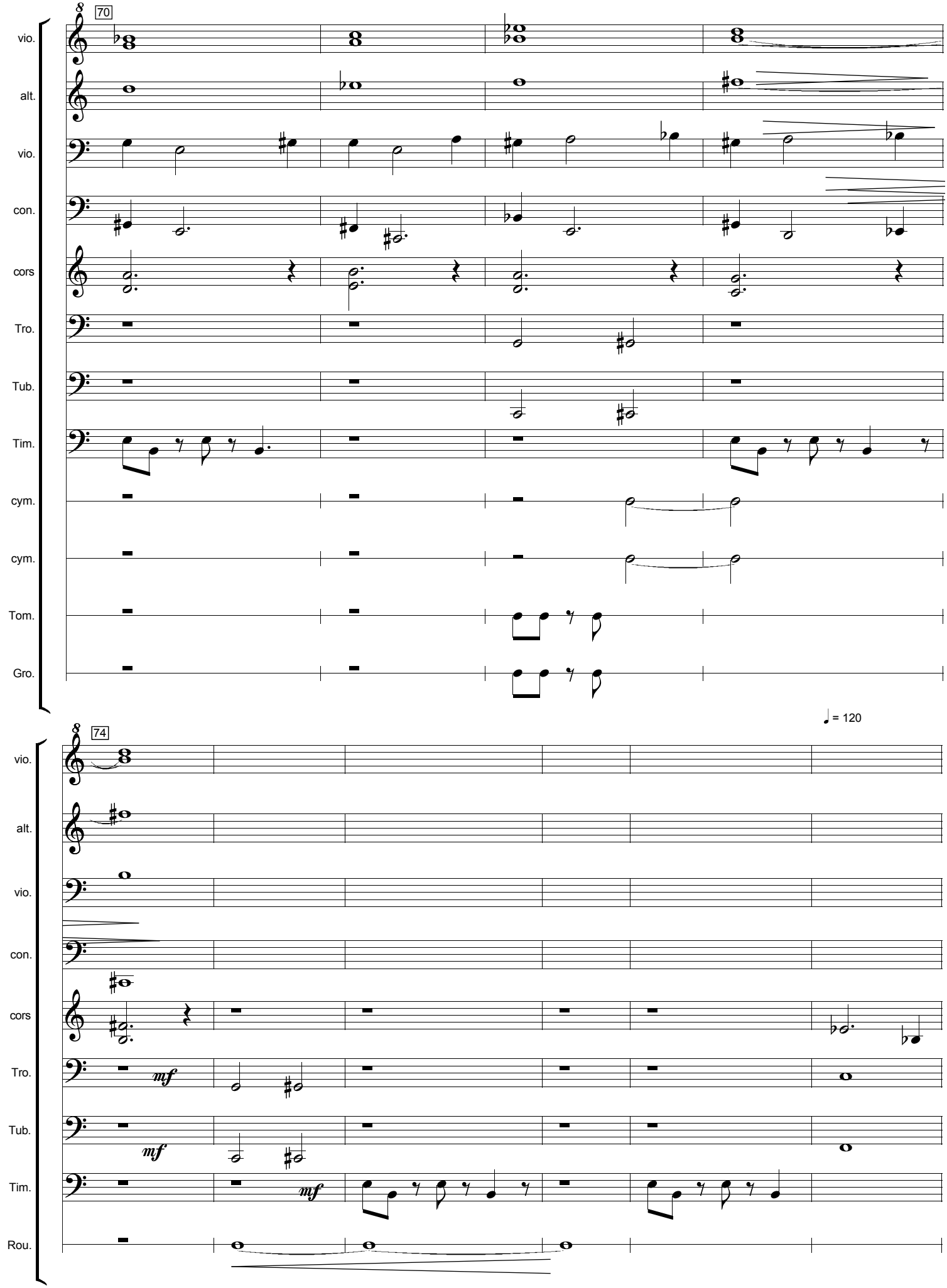

49
vio.
alt.
vio.
con.
cors
Tro.
Tub.
cym.
cym.
Rou.

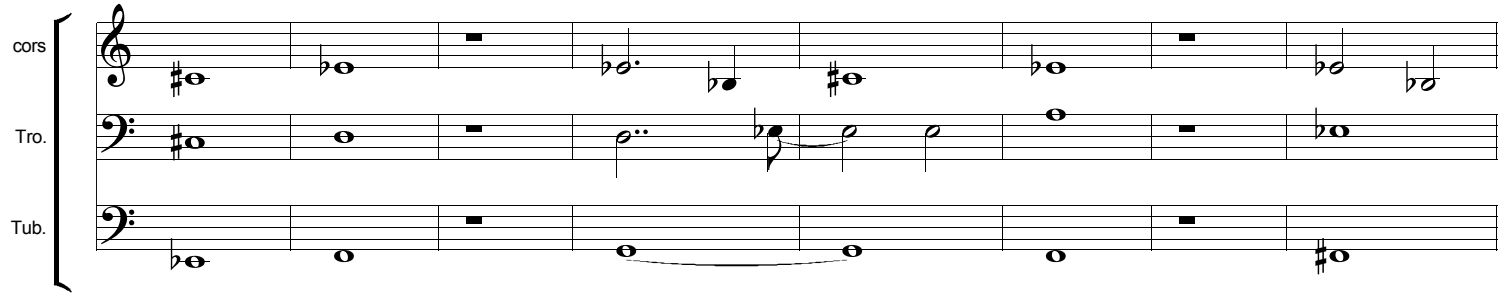

52
vio.
alt.
vio.
con.
cors
cym.
cym.
mf
mf
mf
mf
mf

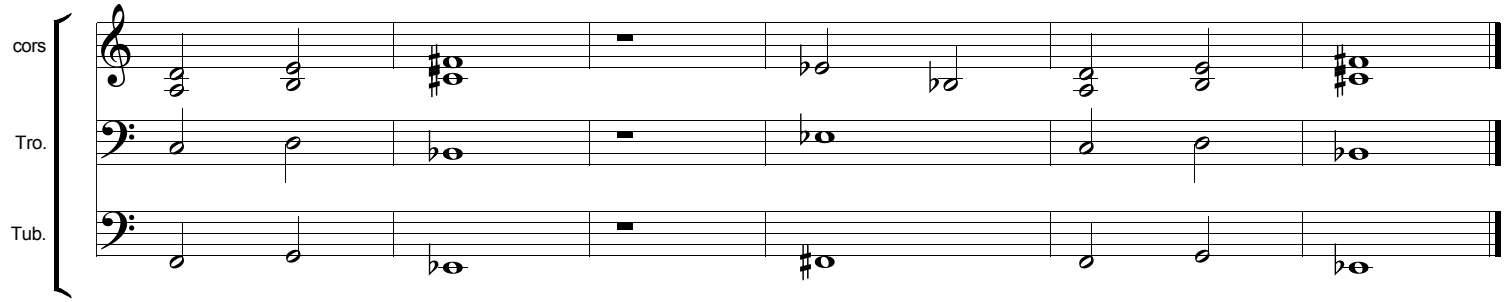

56
vio.
alt.
vio.
con.
cors
Tro.
mf
Tub.
mf
cym.
cym.
Rou.


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

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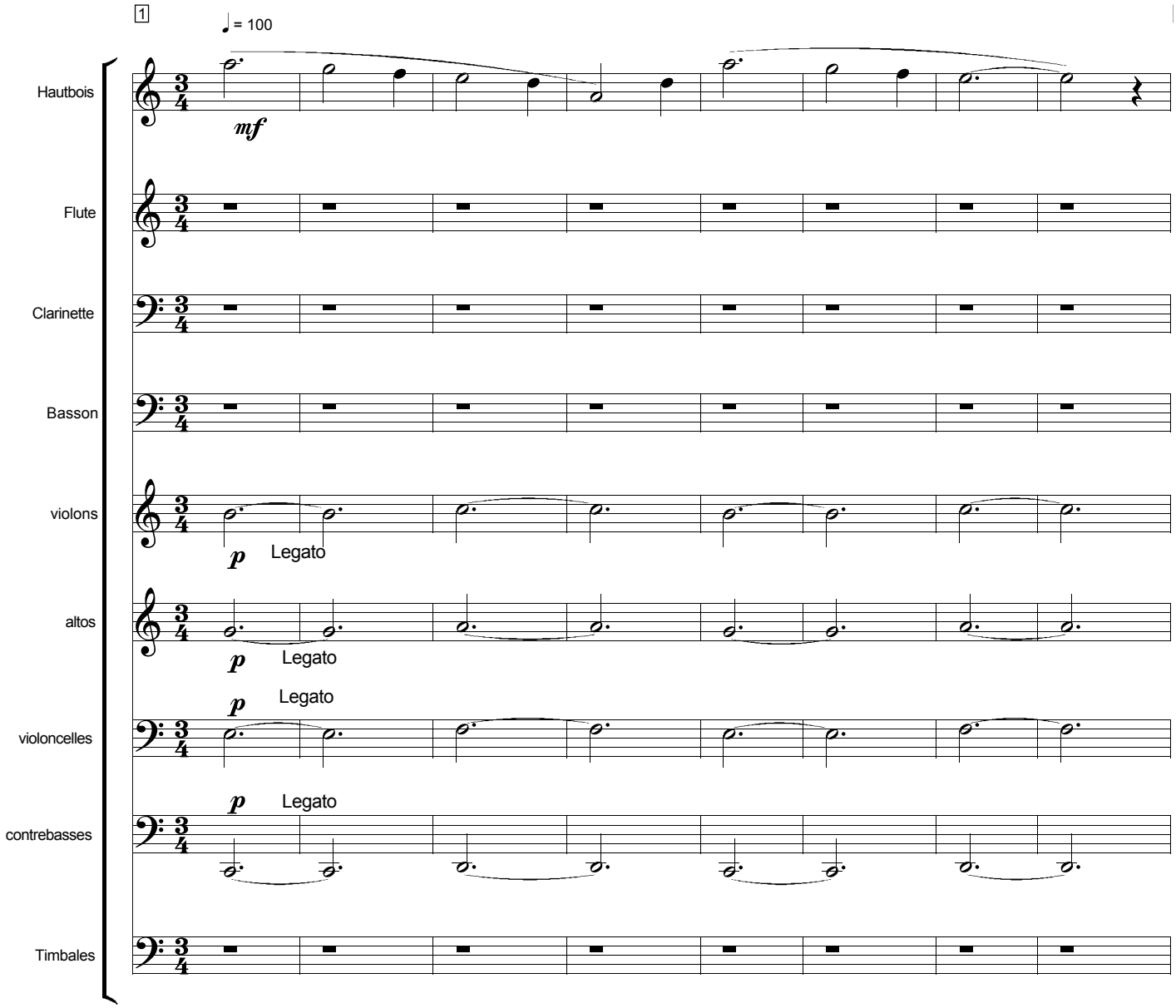
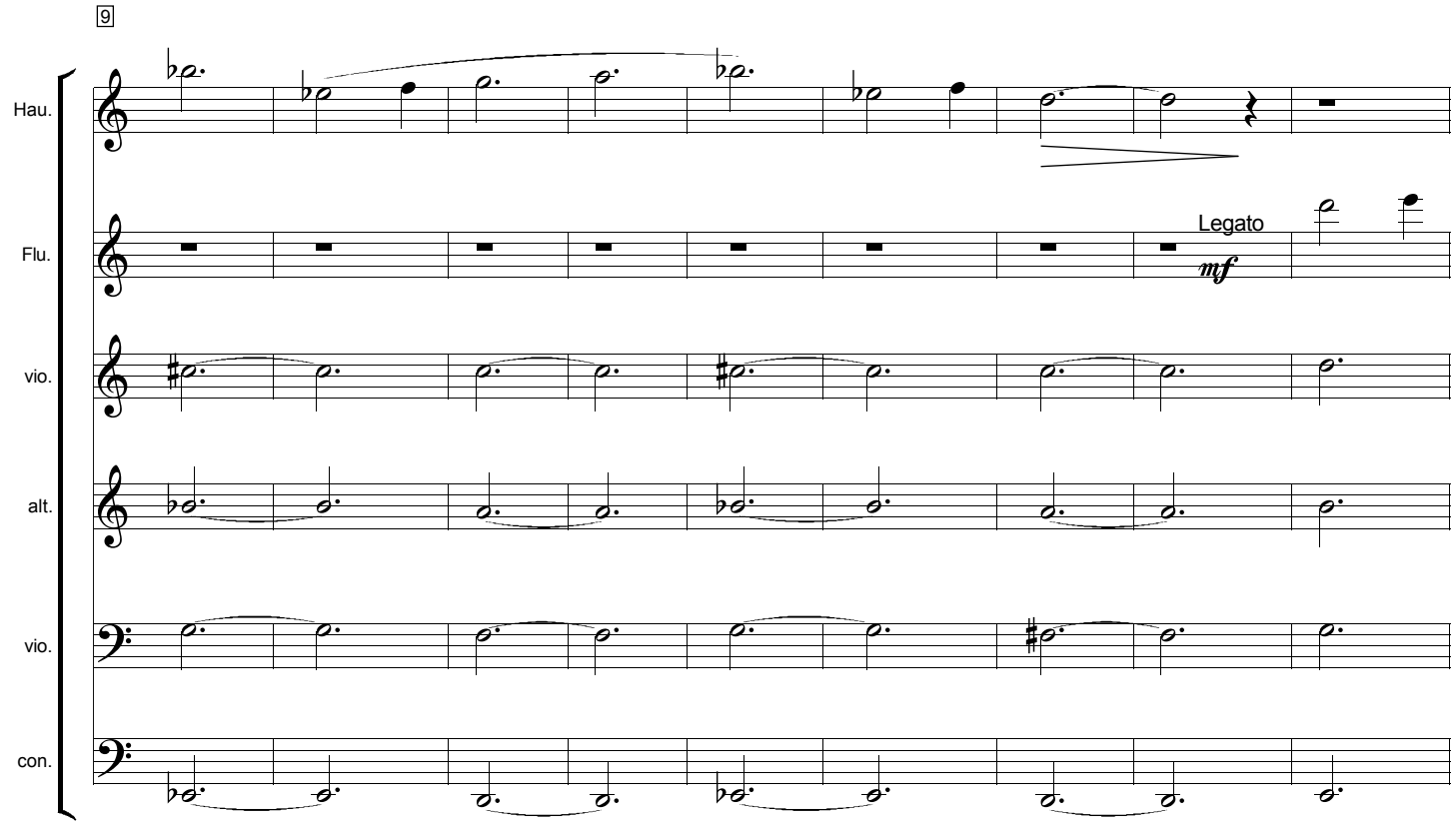
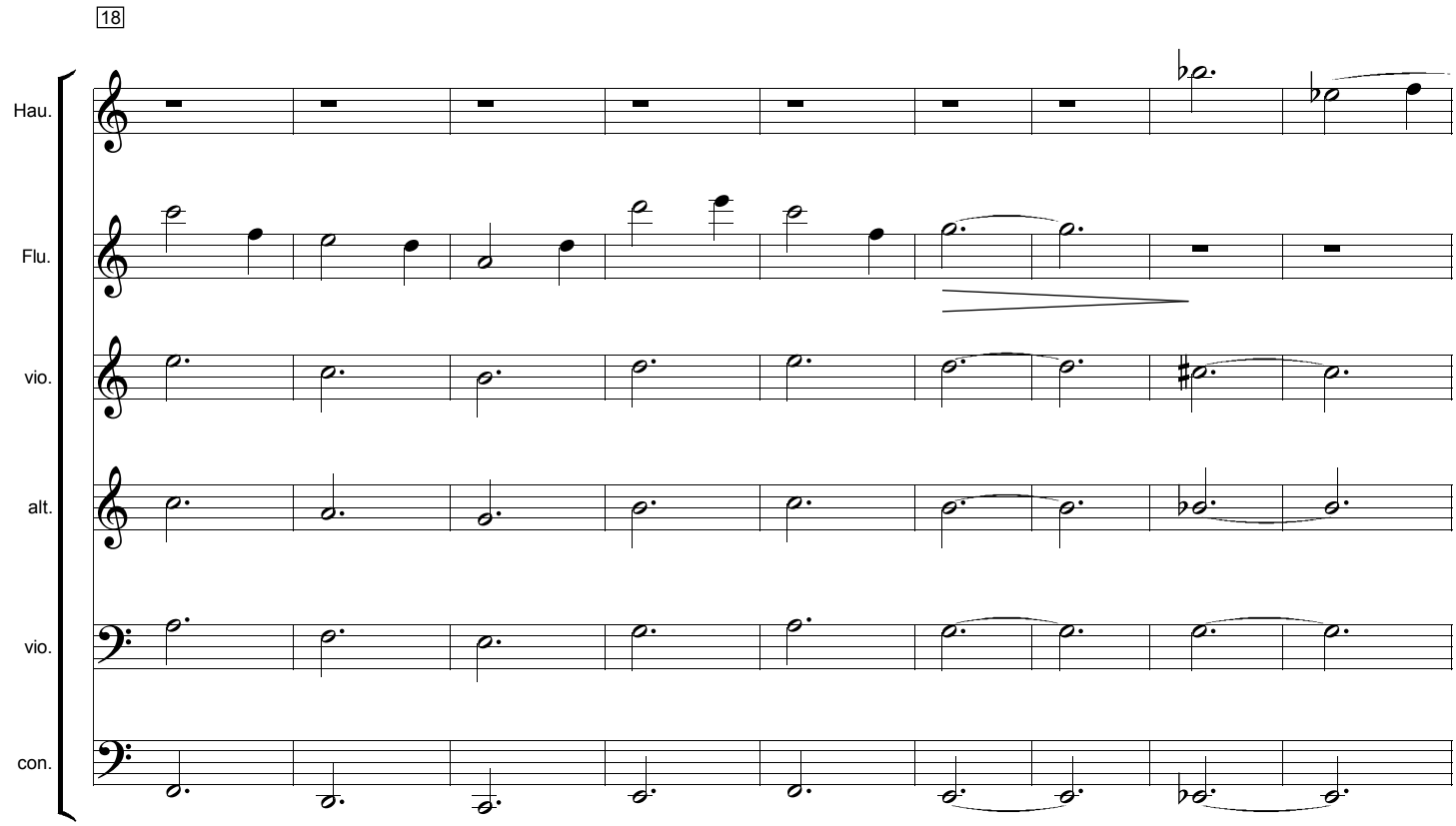
Mais l'objet contient aussi manifestement une belle extraterrestre au longs cheveux blonds.
L'amour intergalactique pointe le nez de son rayon laser ...

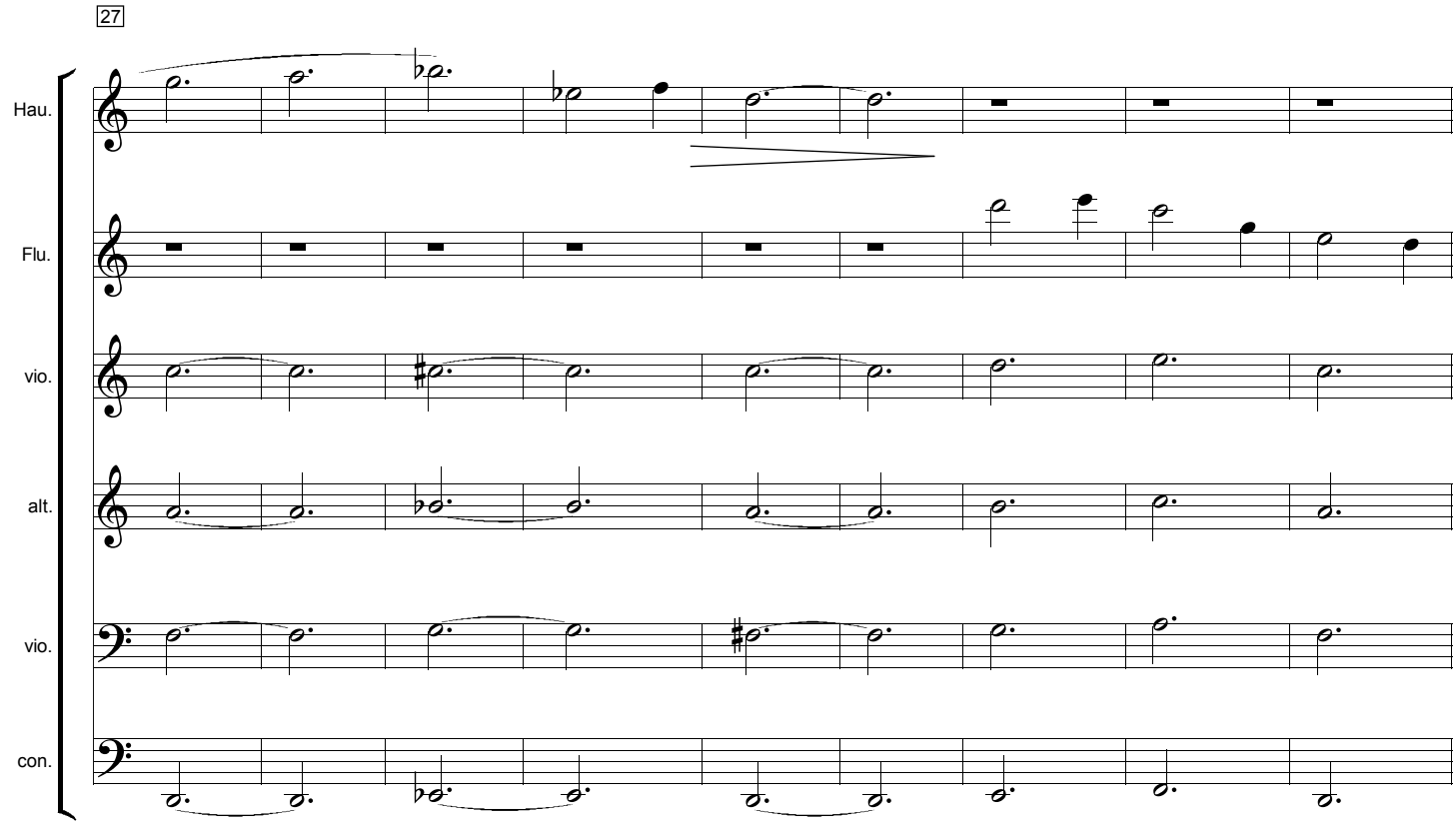
Les timbales peuvent être doublées par une percussion électronique
(ou bruitage) grave mystérieuse et avec résonance ...

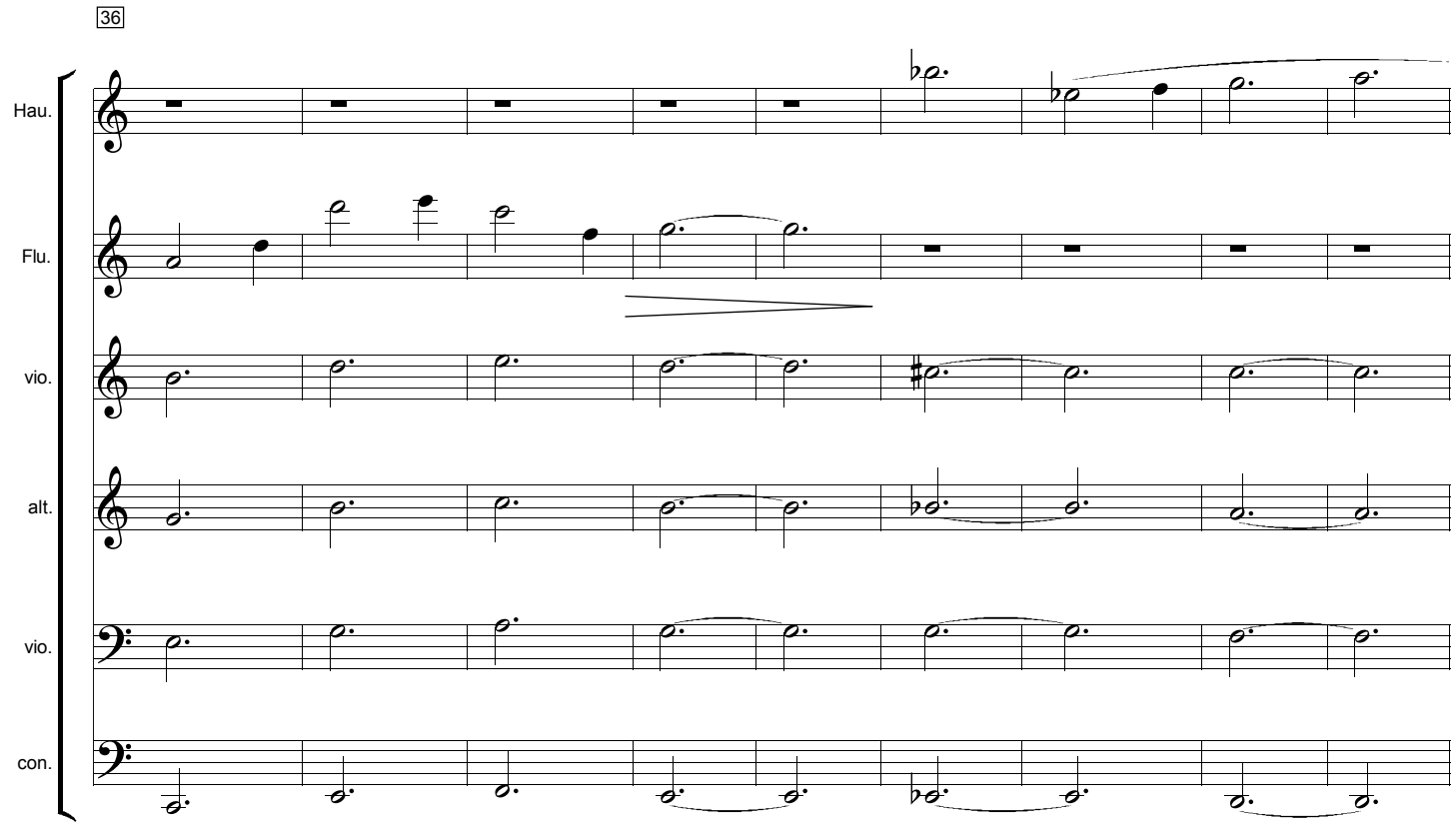
On peut ajouter des sons de synthèse sur la partie centrale.

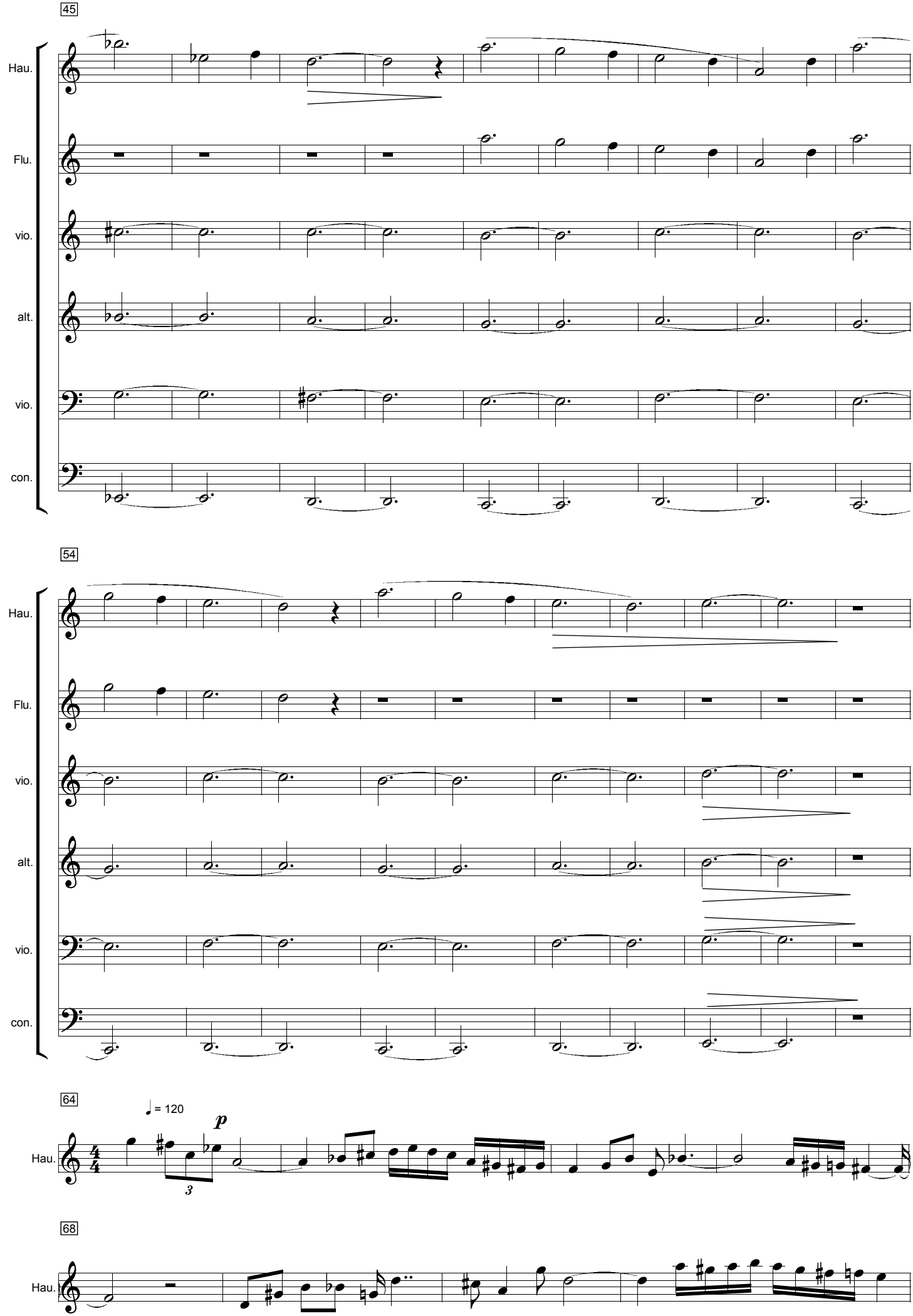



9
Hau.
Flu.
Legato
mf
vio.
alt.
vio.
con.

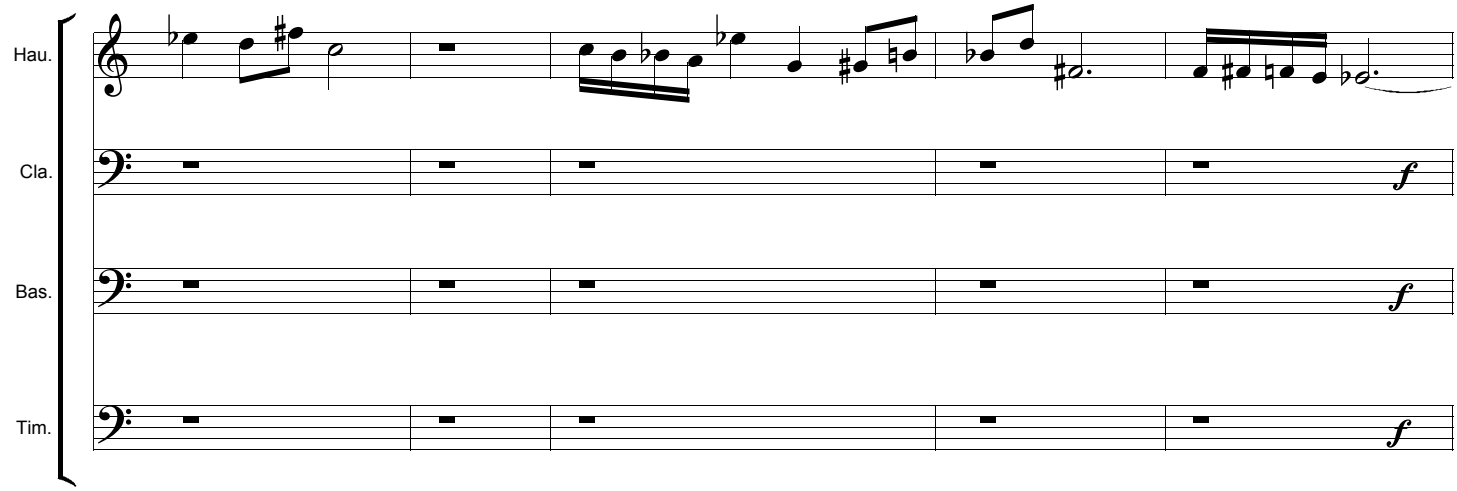

18
Hau.
Flu.
vio.
alt.
vio.
con.


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

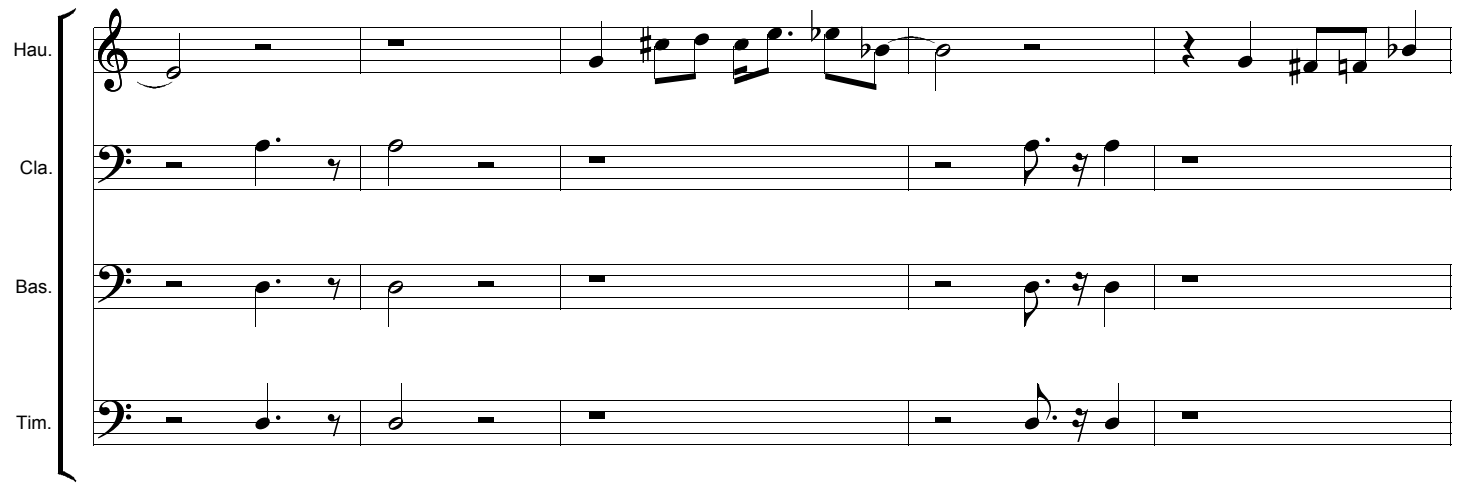

36
Hau.
Flu.
vio.
alt.
vio.
con.


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

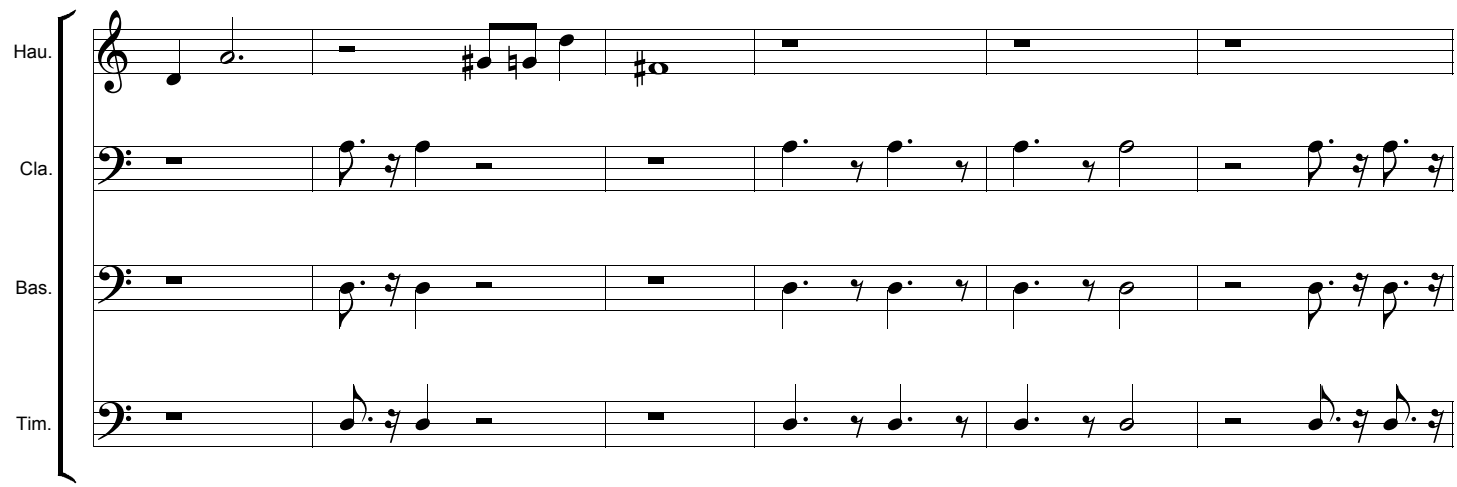
72



77



82



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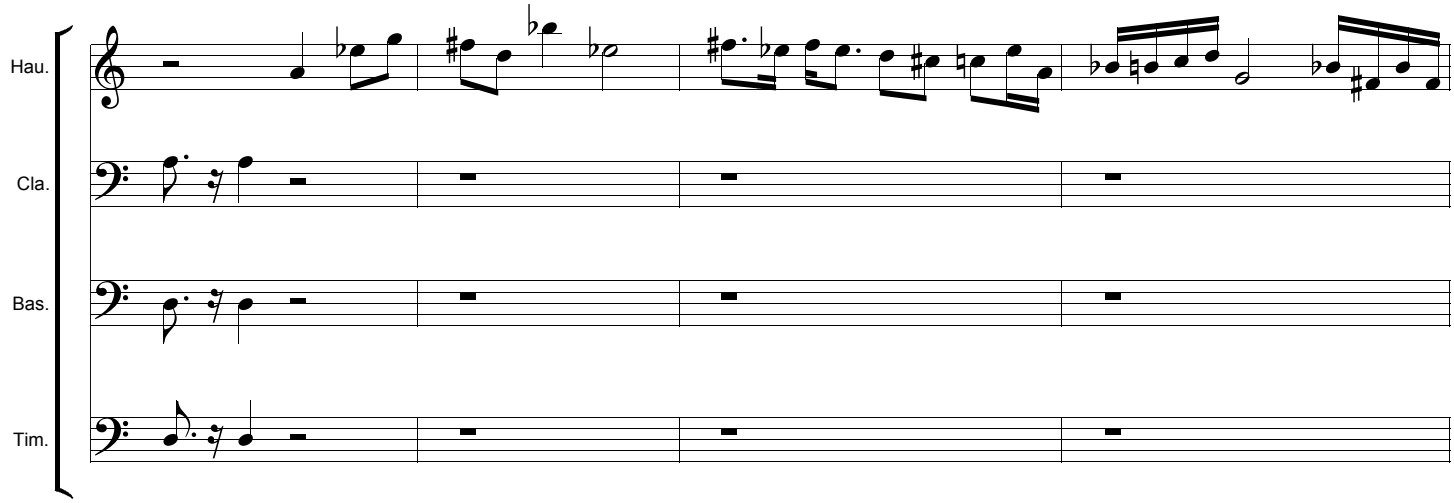
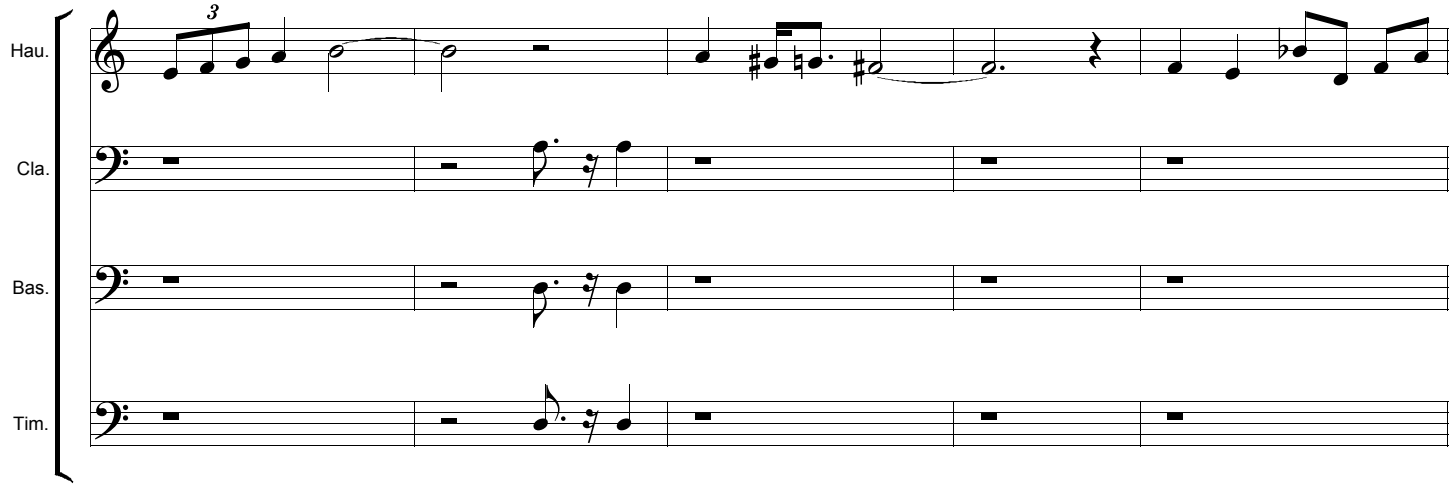
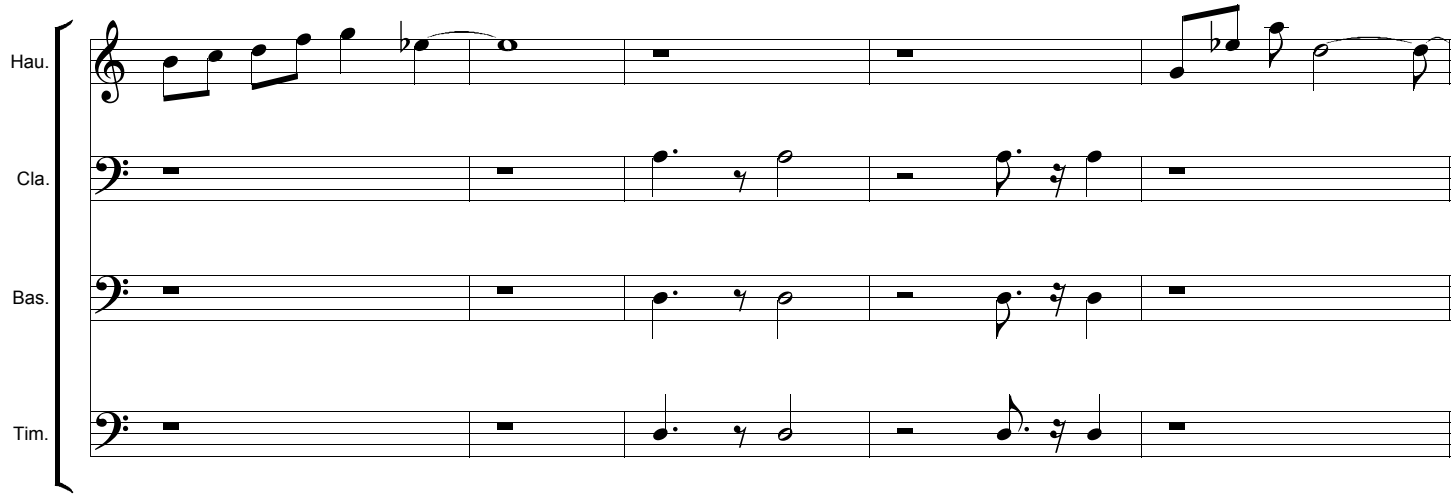
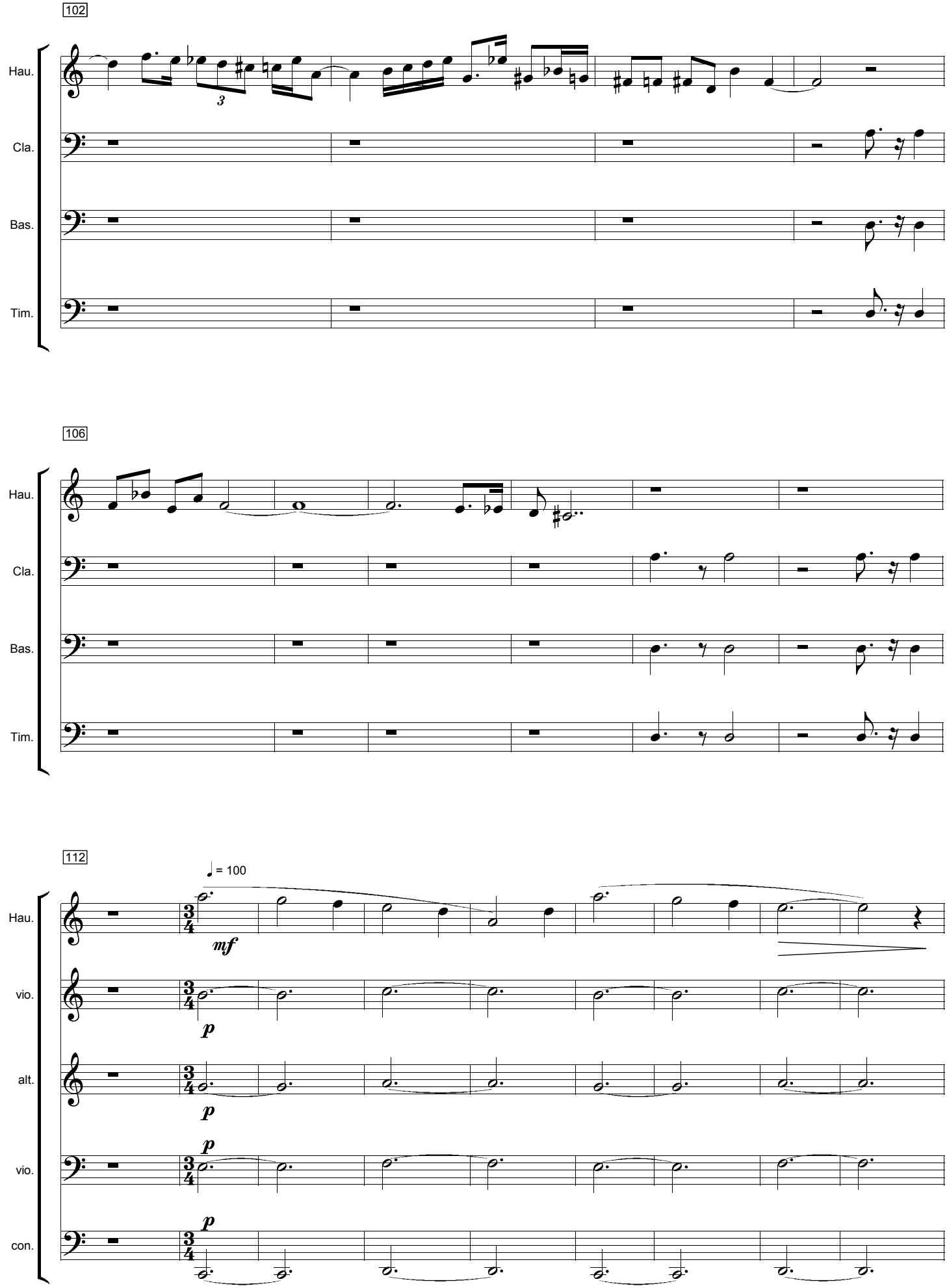


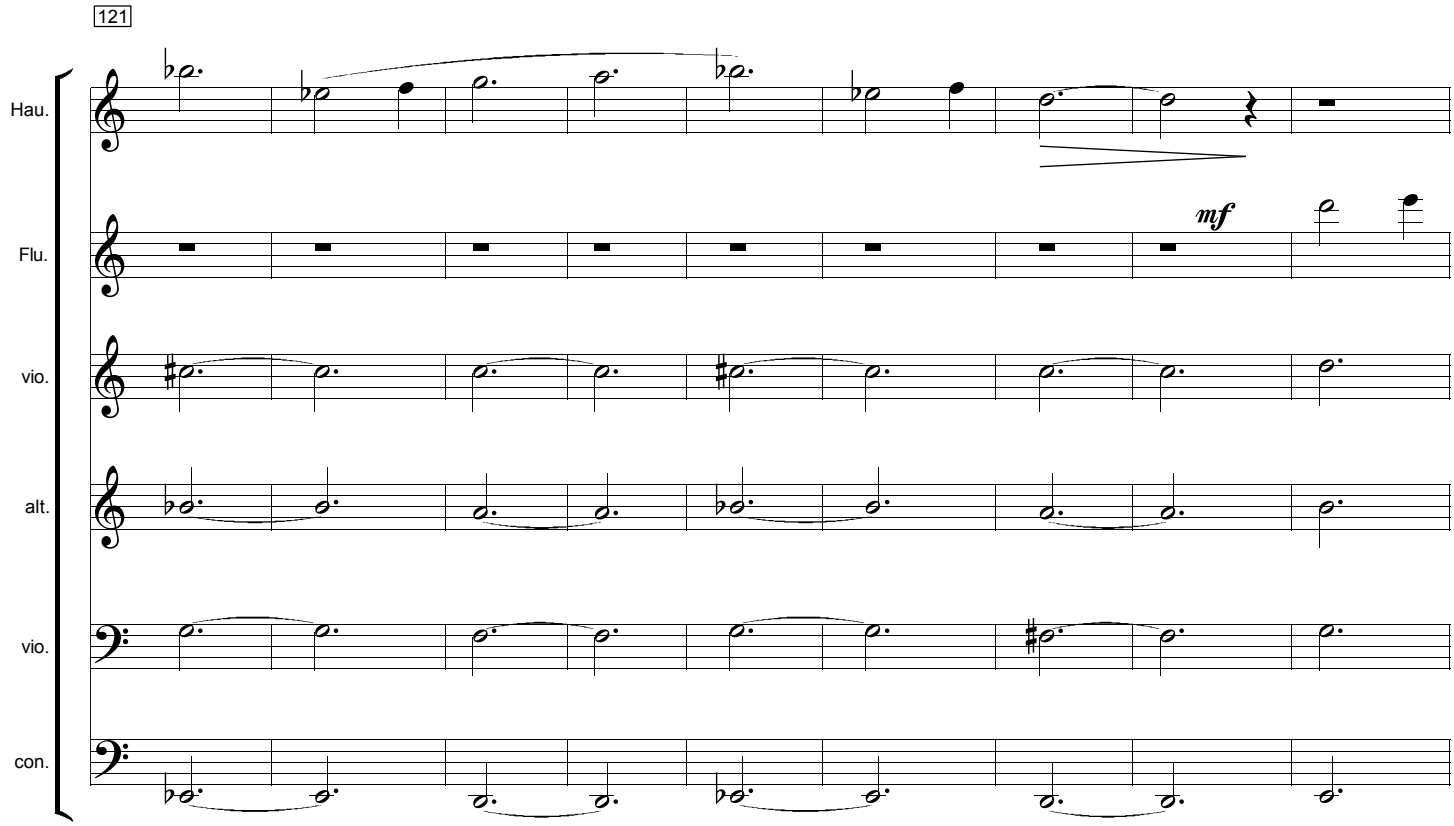
92

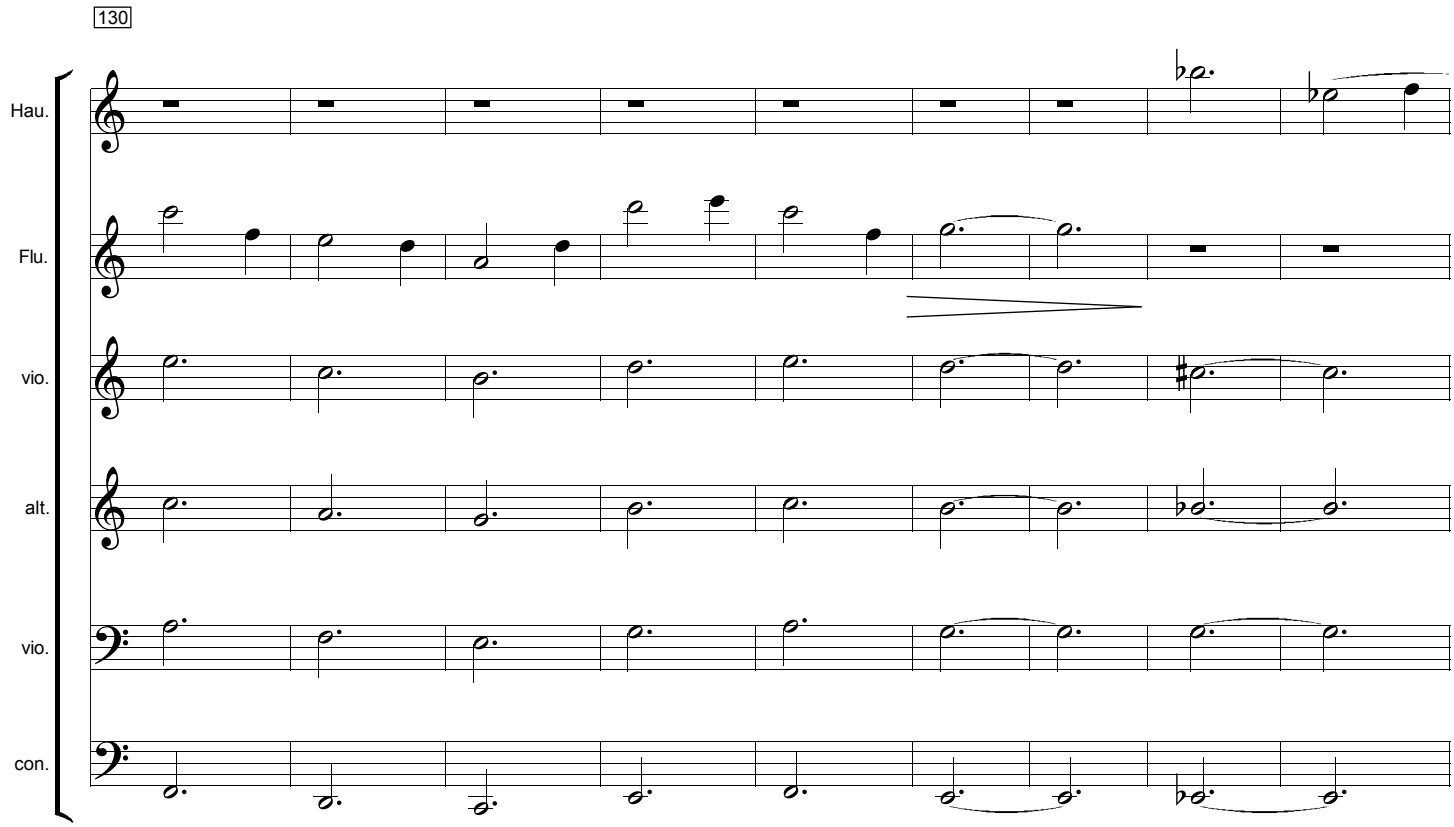


97

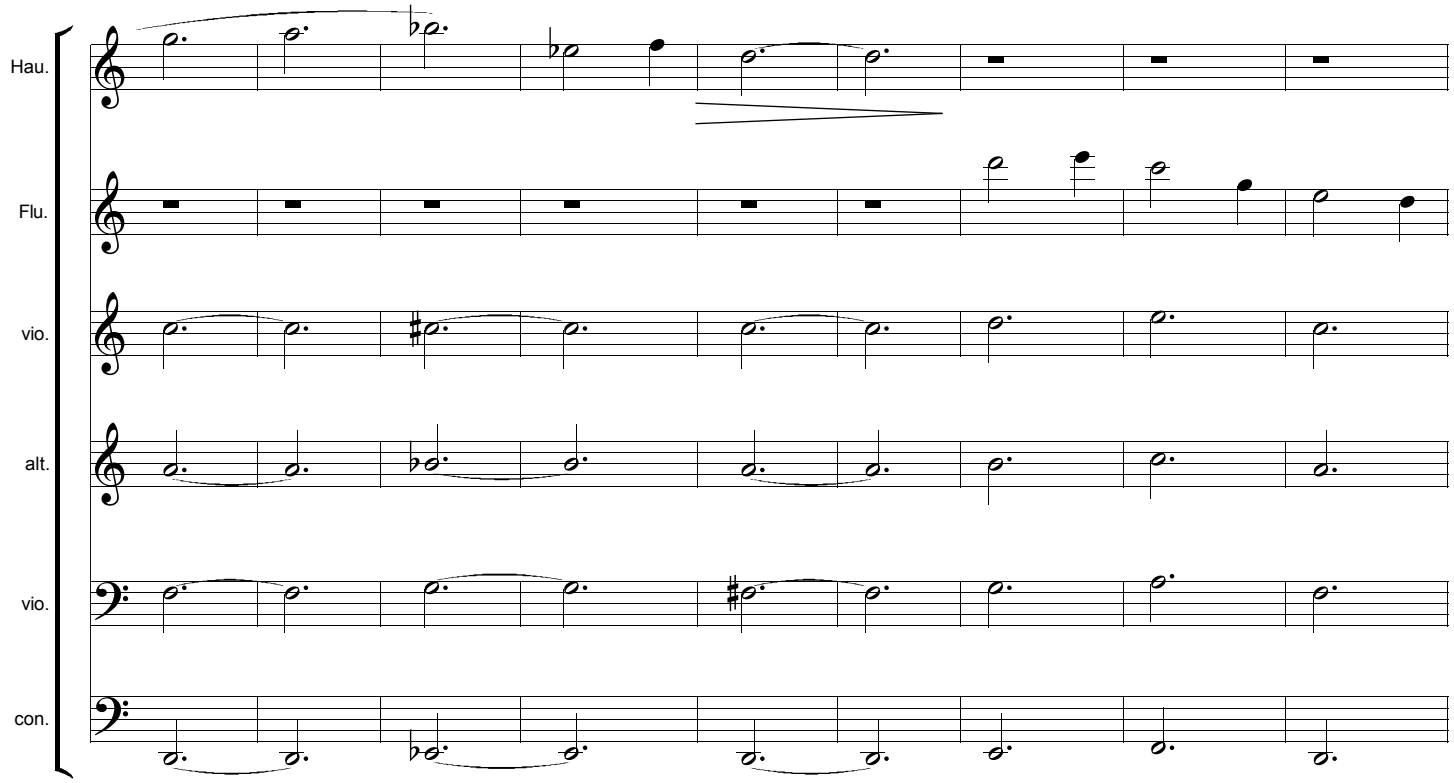



102
Hau.
Cla.
Bas.
Tim.
106
Hau.
Cla.
Bas.
Tim.
112
♩ = 100
Hau.
mf
vio.
p
alt.
p
vio.
p
con.
p

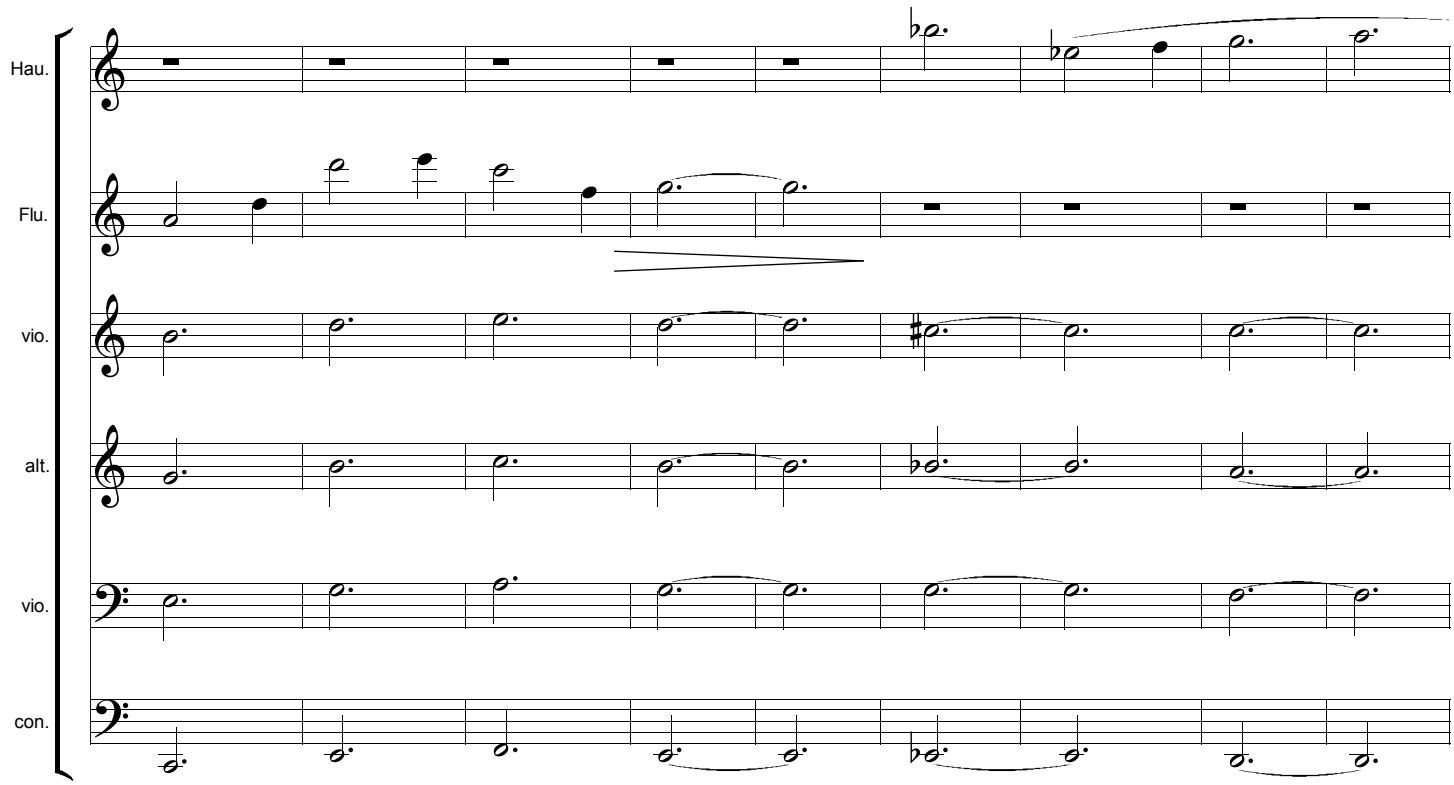

121
Hau.
Flu.
mf
vio.
alt.
vio.
con.


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

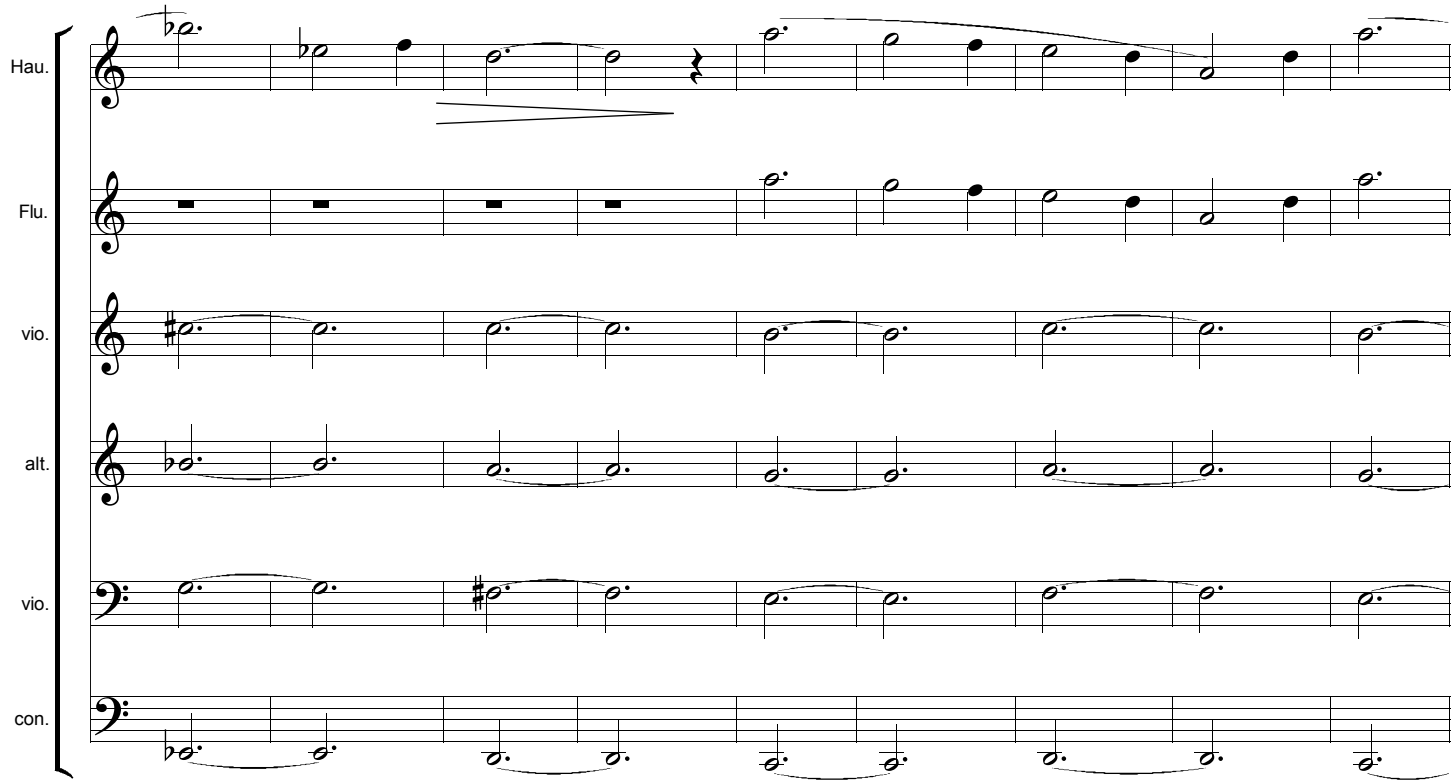
139



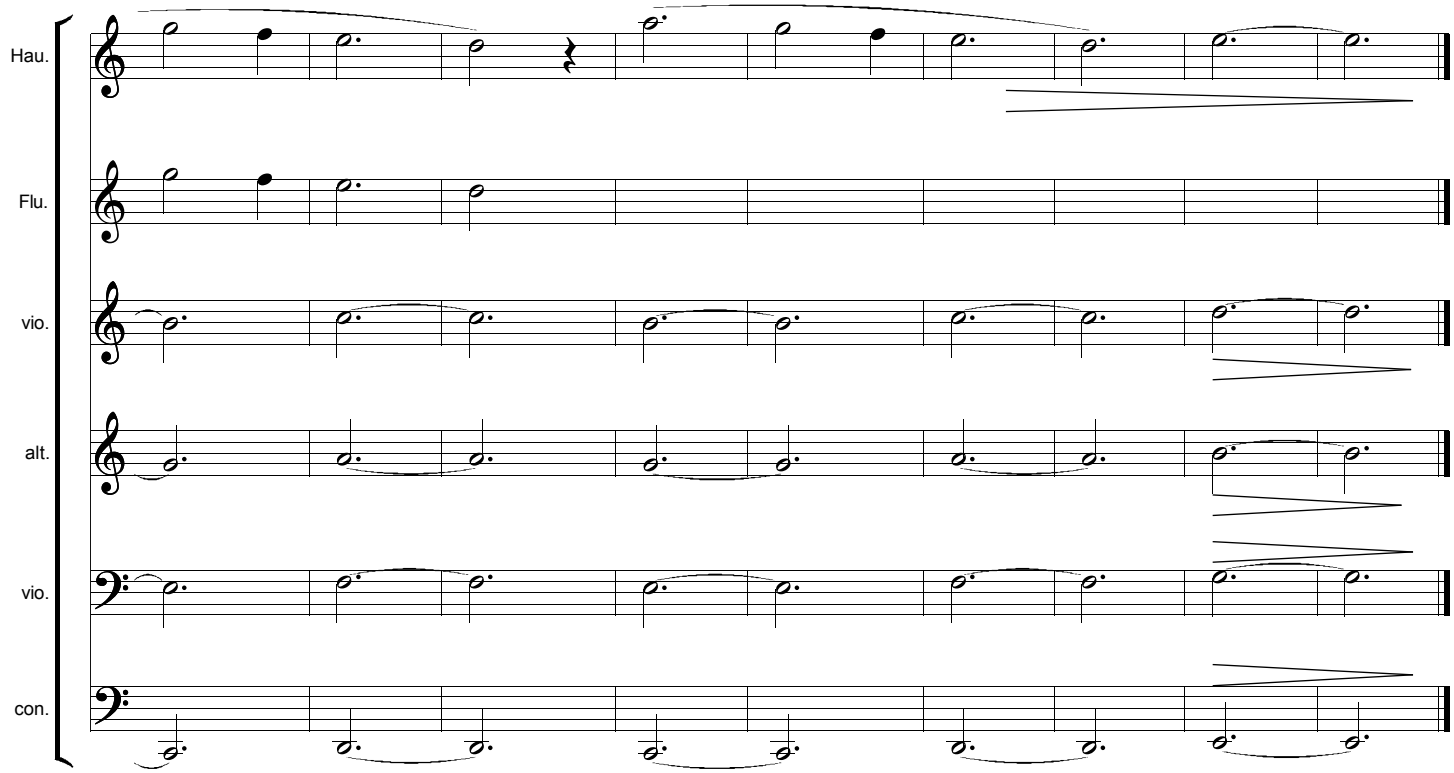
148



157



166



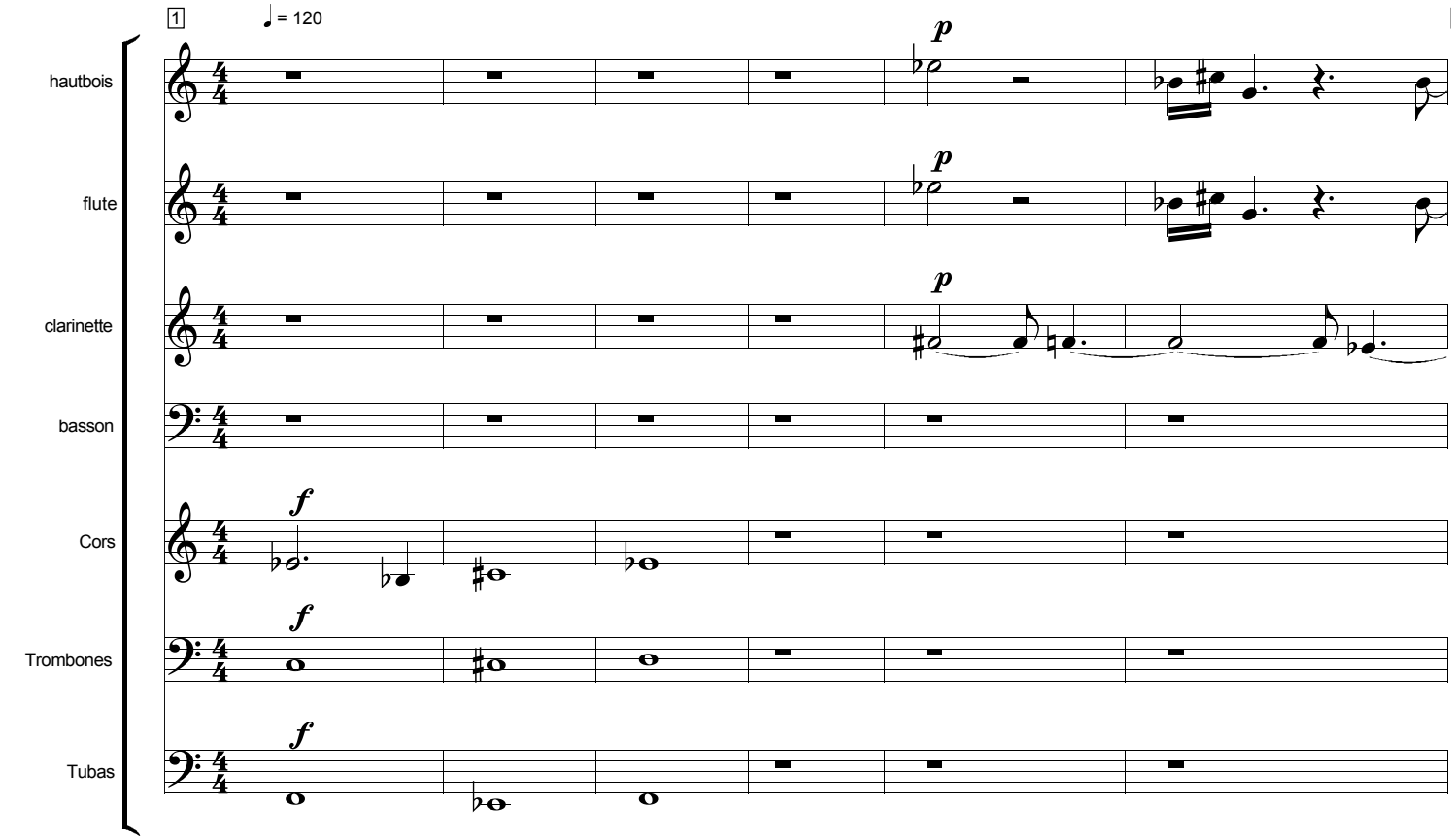
OVNI Cinquième mouvement

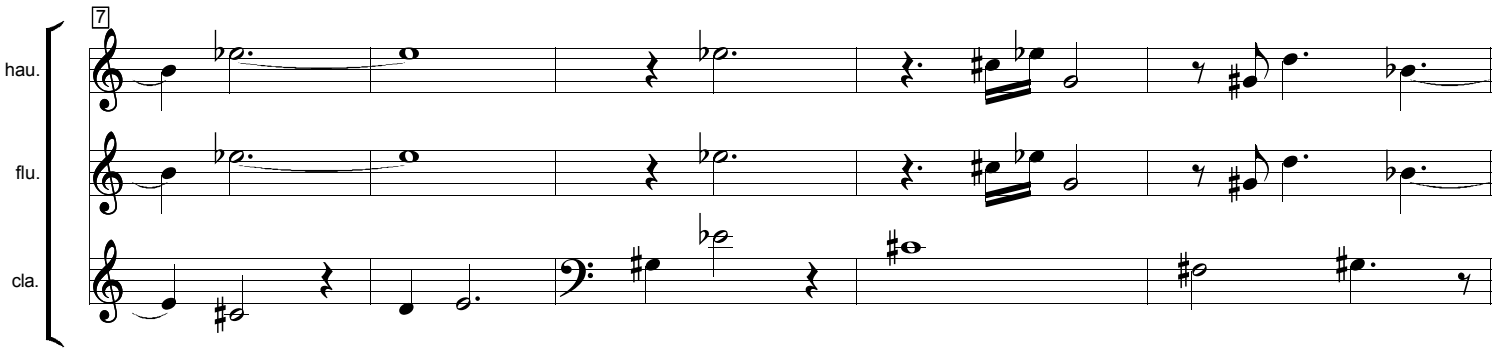
Jean Pierre Prudent

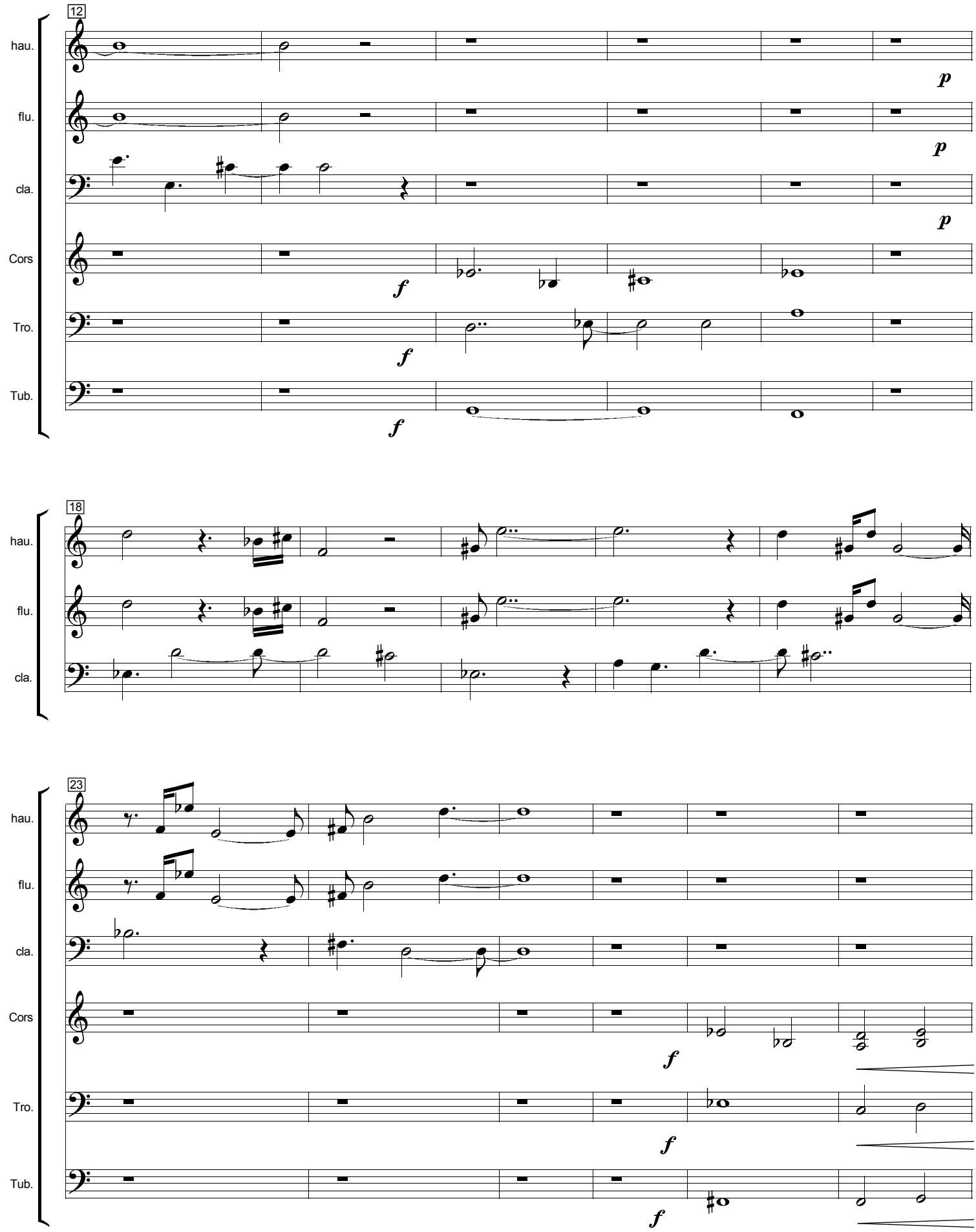
Les visiteurs sont gentils, l'univers s'ouvre à nous, l'avenir nous sourit.
Le ciel, plein d'objets lumineux se remplit ...

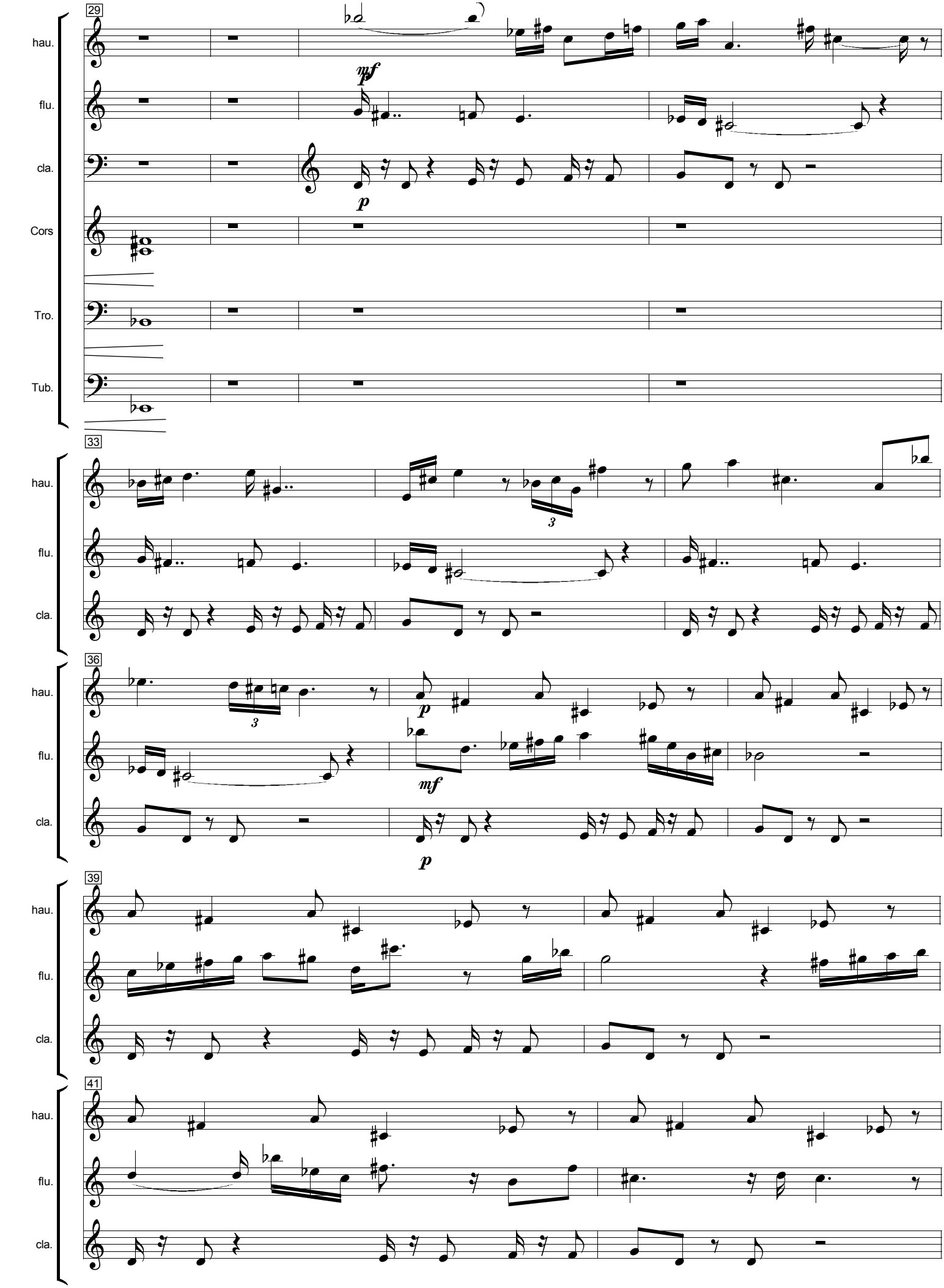
Le bugles peuvent doubler certaines notes des cuivres éventuellement transposées.

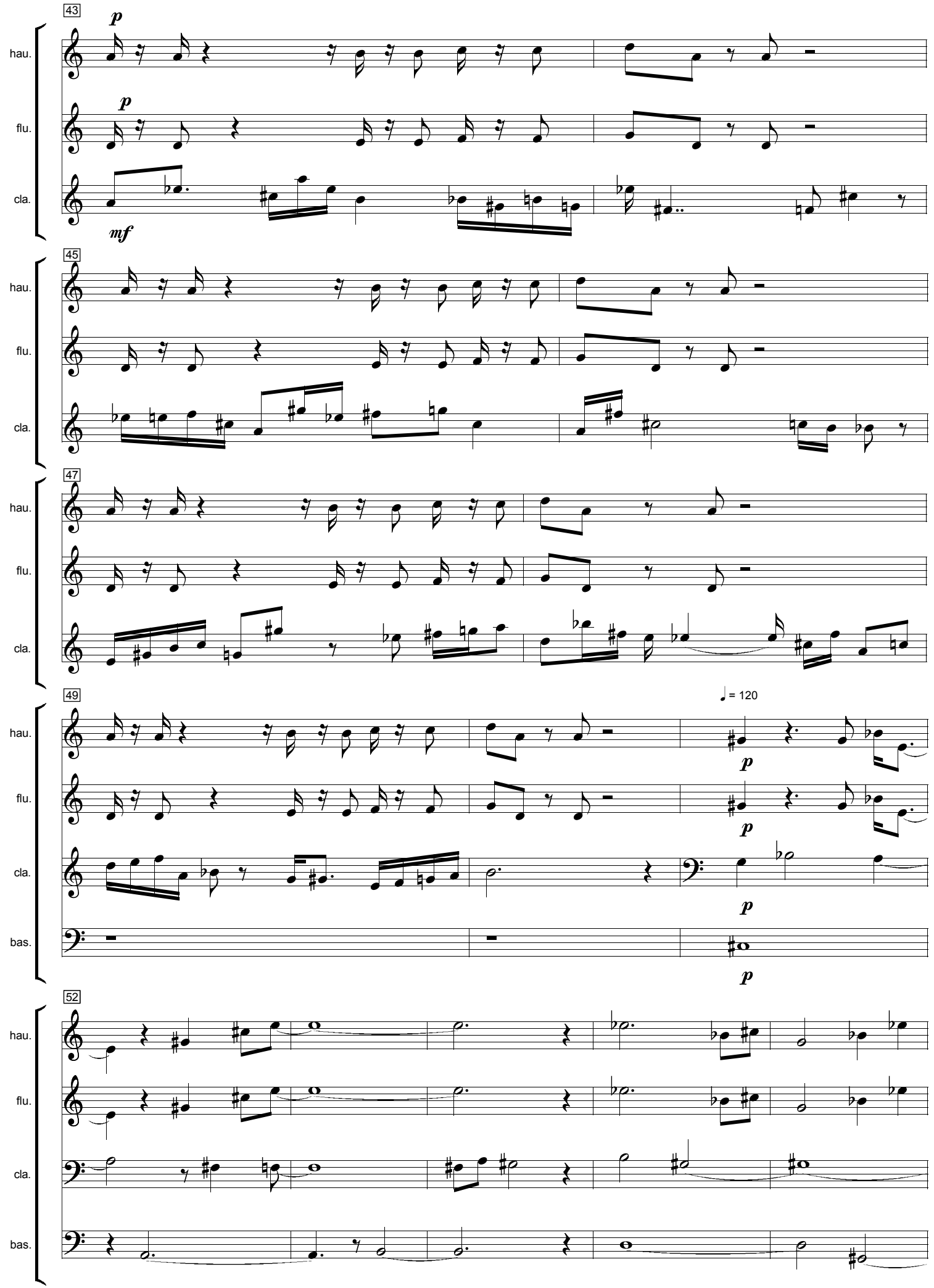
On peut ajouter des sons électroniques au morceau.

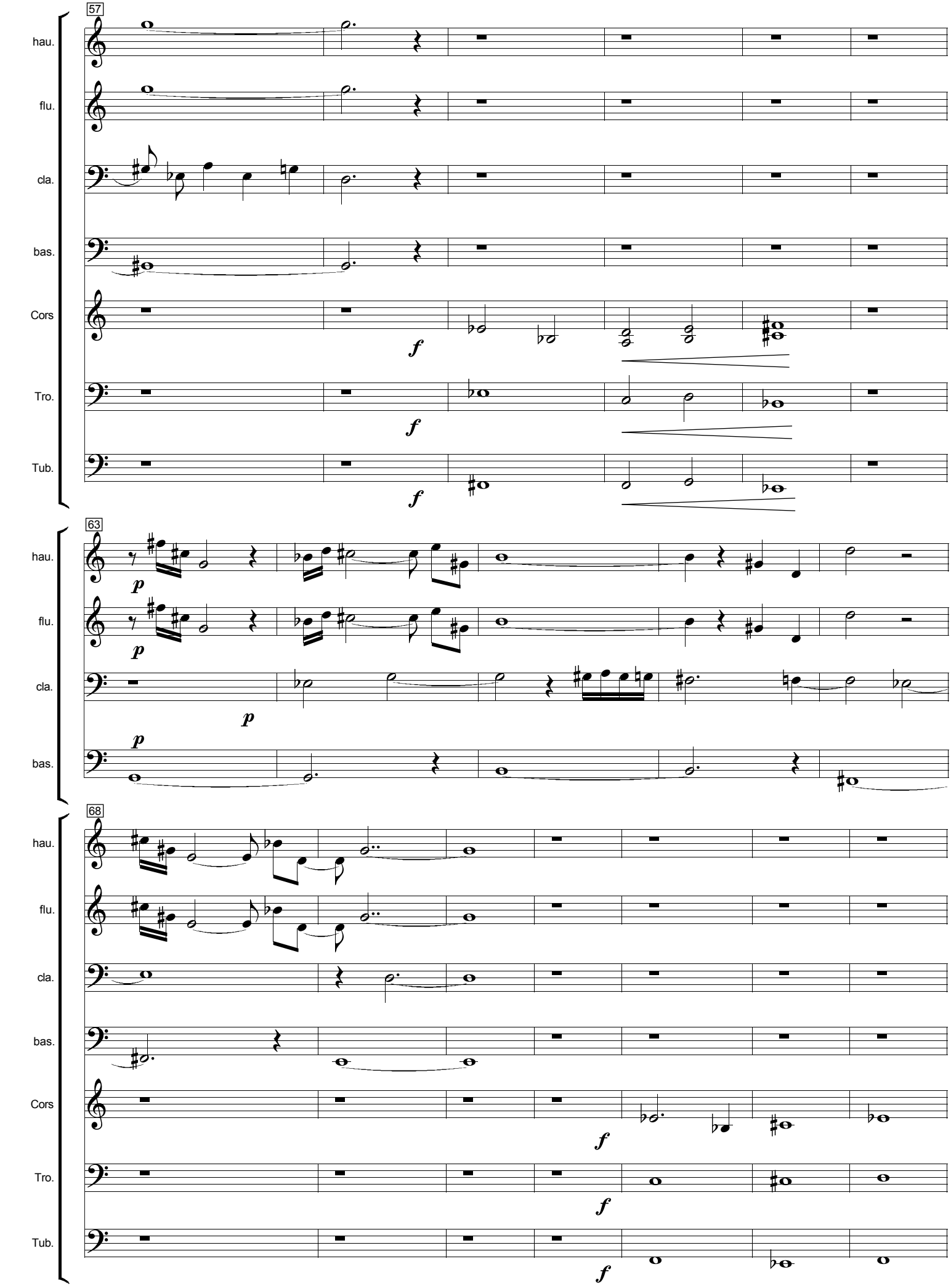


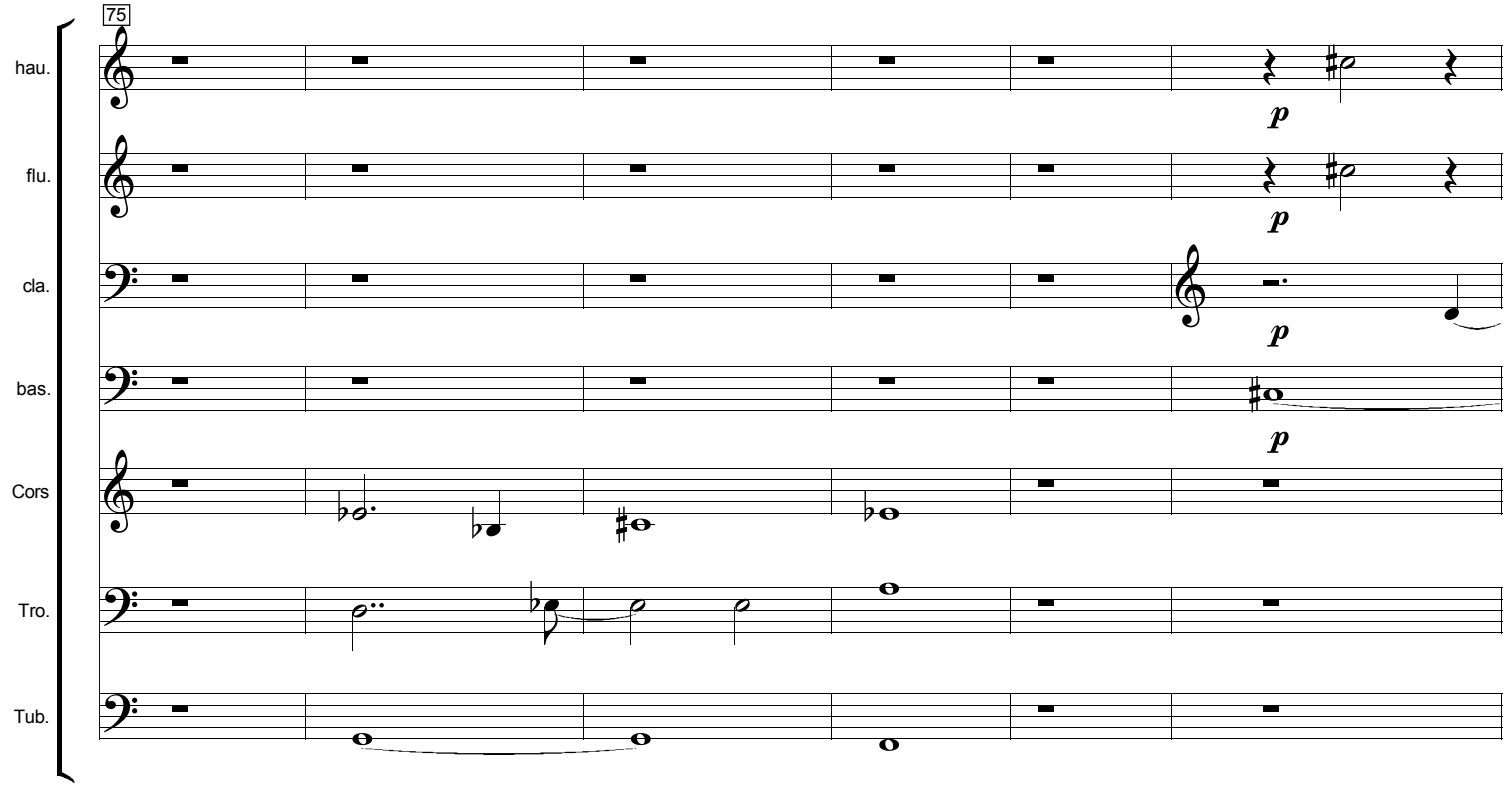



12
hau.
flu.
cla.
Cors
Tro.
Tub.
p
p
p
f
f
f
18
hau.
flu.
cla.
23
hau.
flu.
cla.
Cors
Tro.
Tub.
f
f
f


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


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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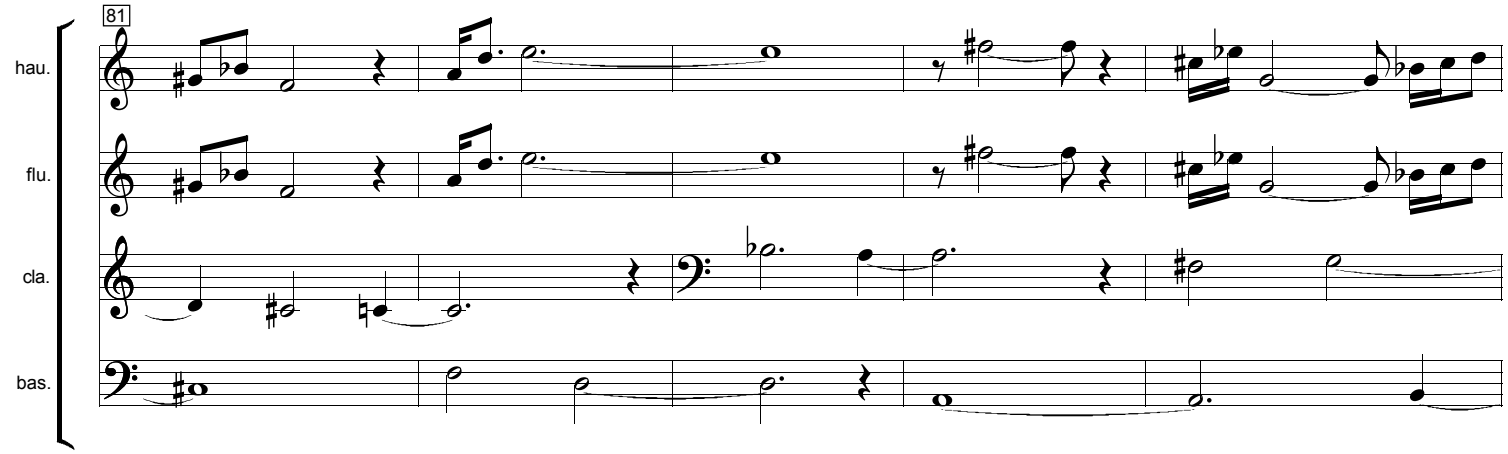
Cors
Tro.
Tub.
p
p
p
p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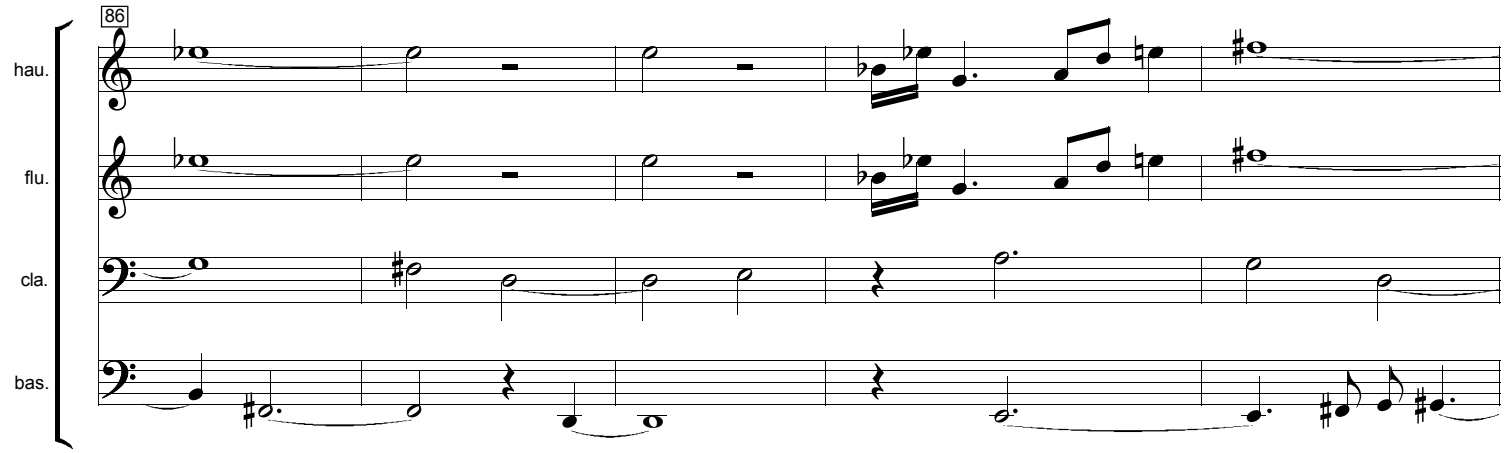
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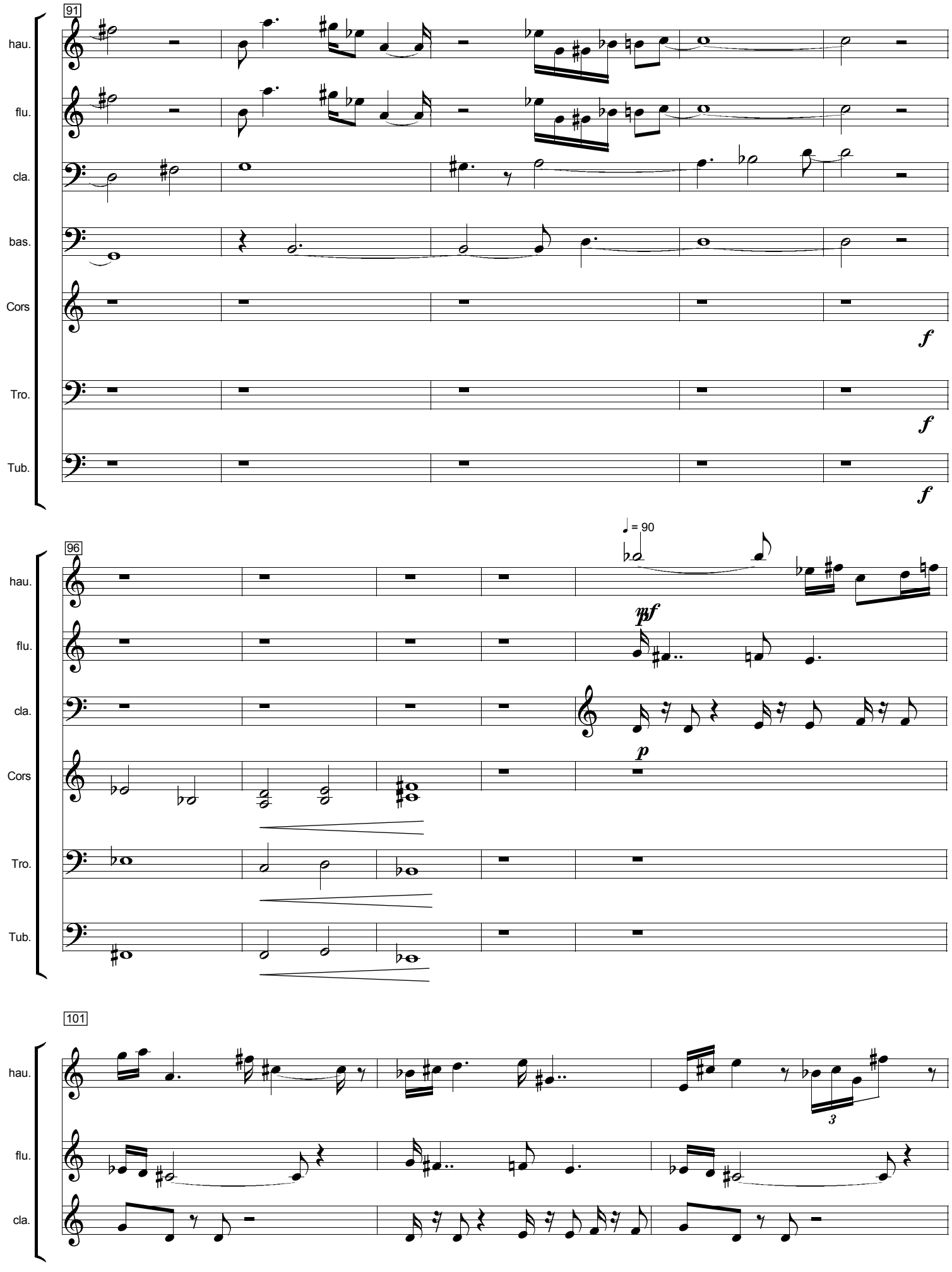
91
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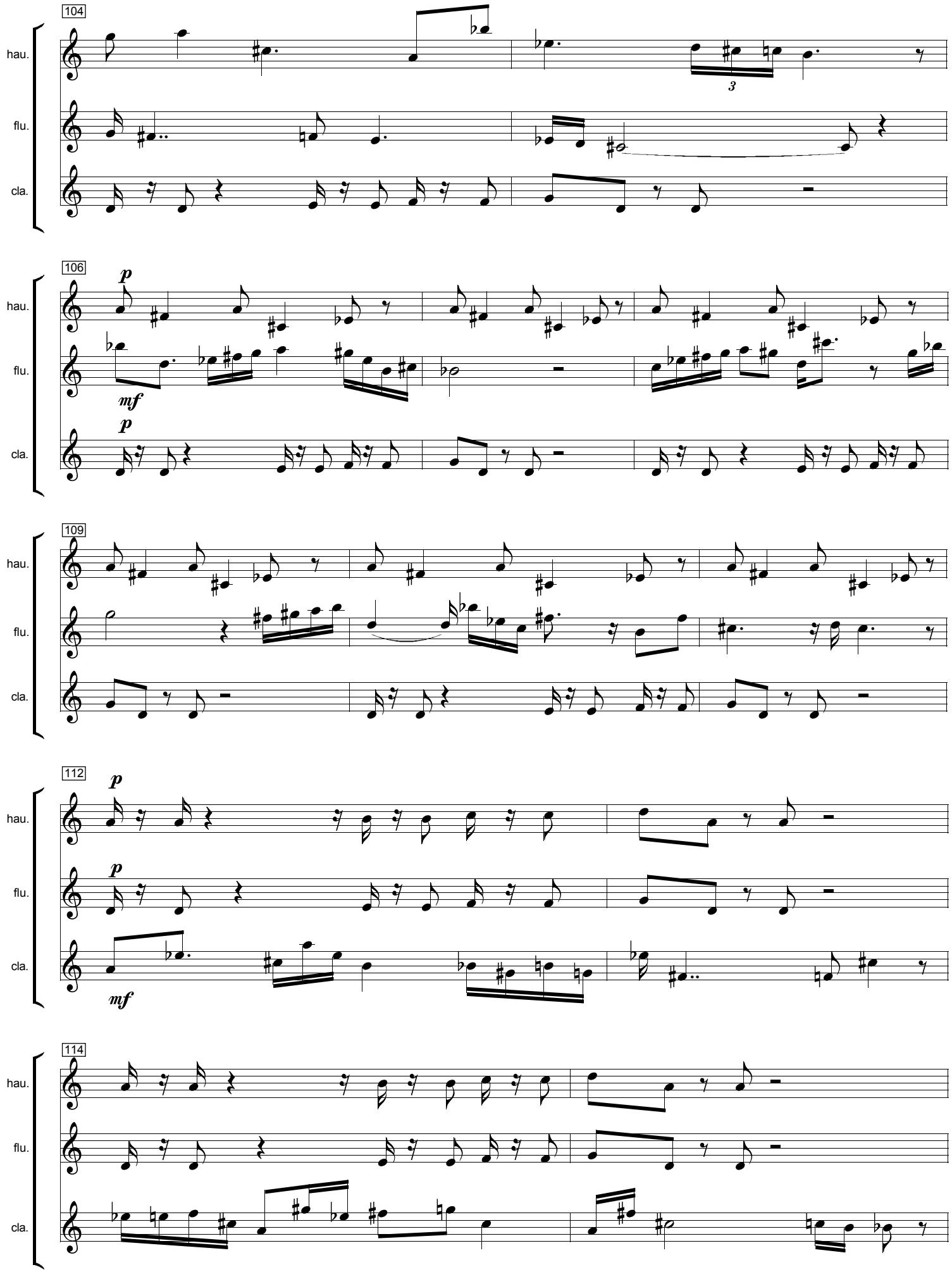
flu.
cla.
bas.
Cors
Tro.
Tub.
f
f
f
96
♩ = 90
mf
p
101
3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cla.
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p
mf
p
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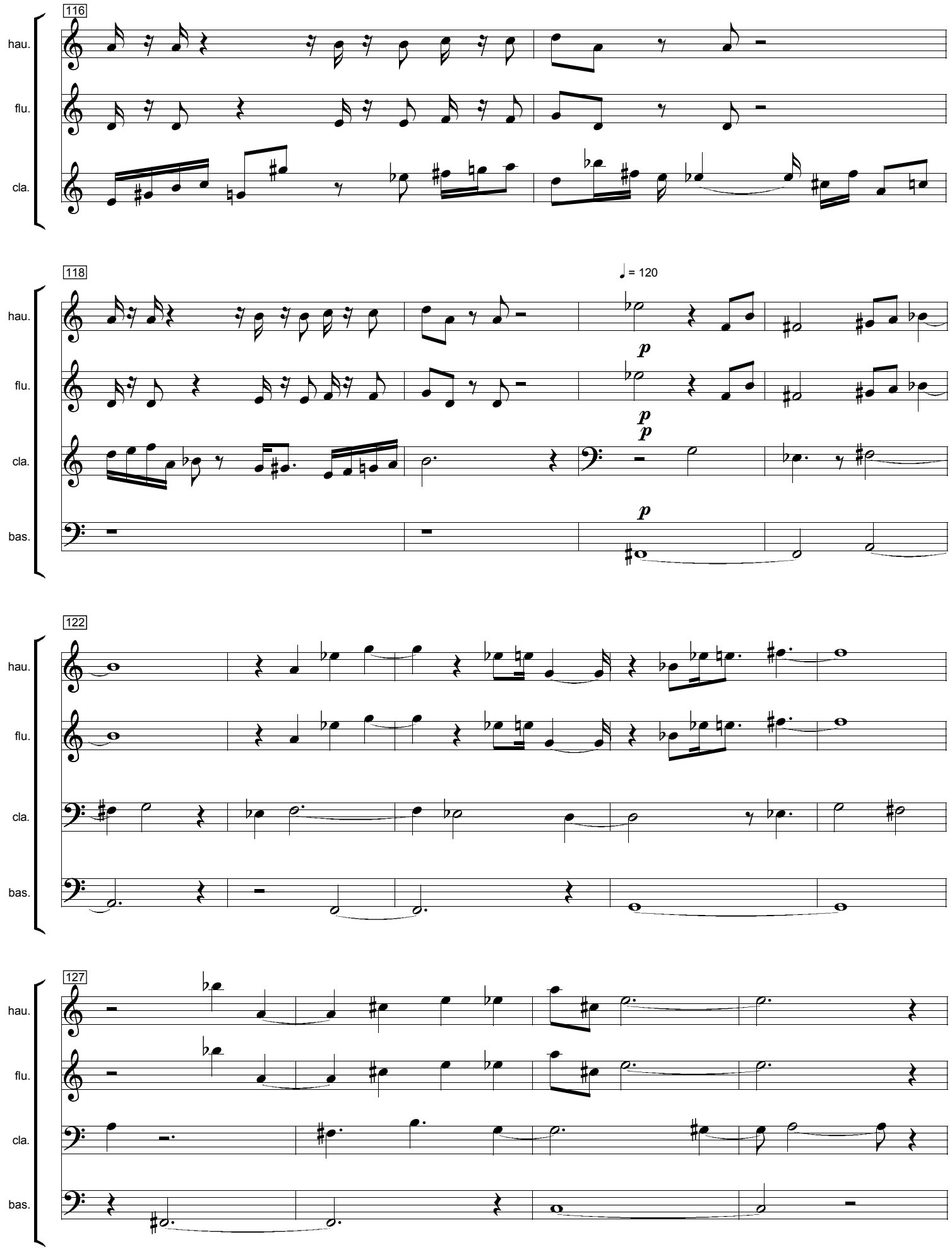
mf
114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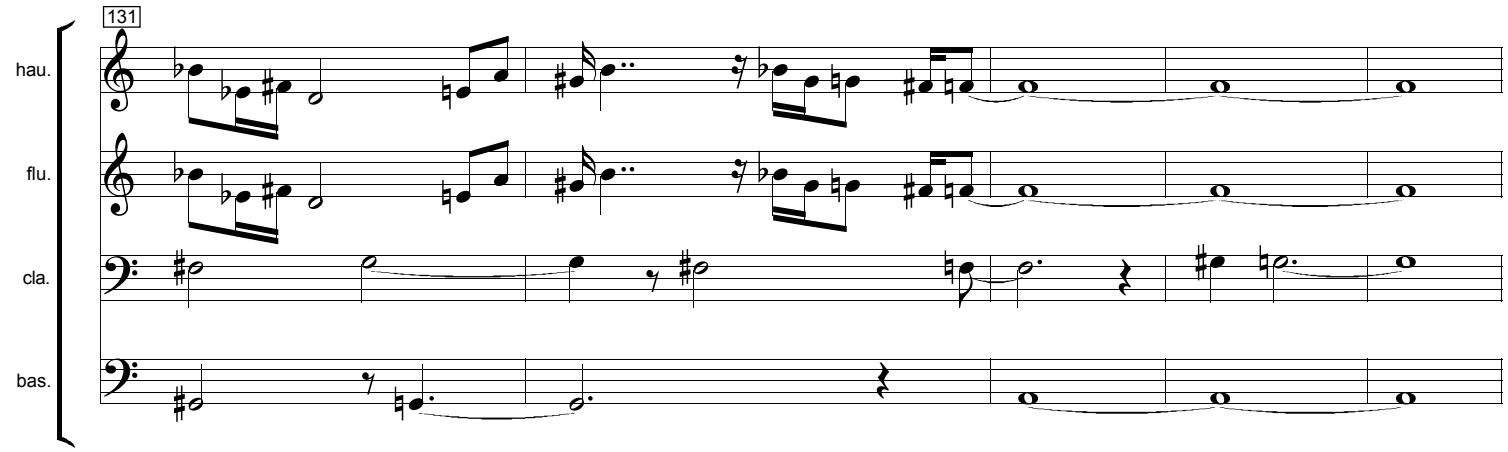
hau.
flu.
cla.
118
♩ = 120
p
p
p
p
bas.
122
127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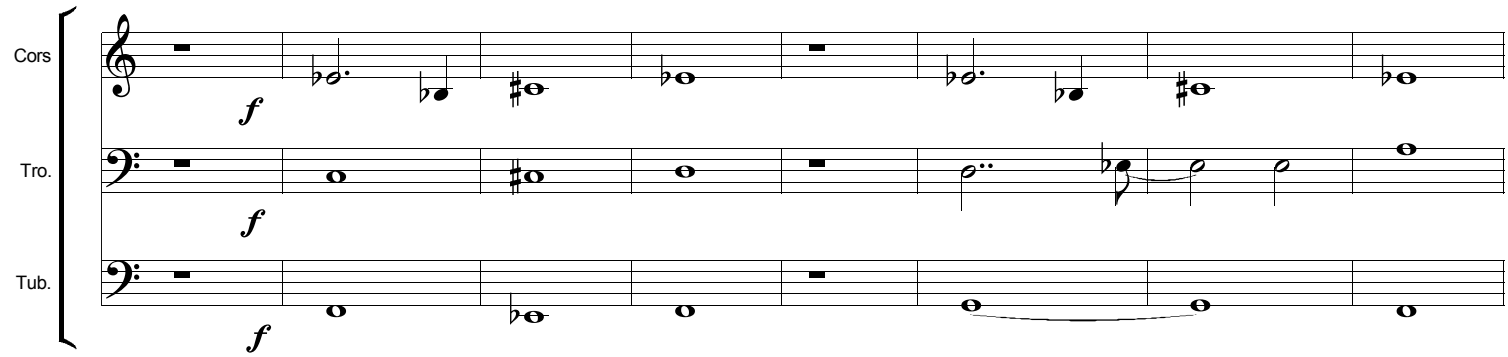
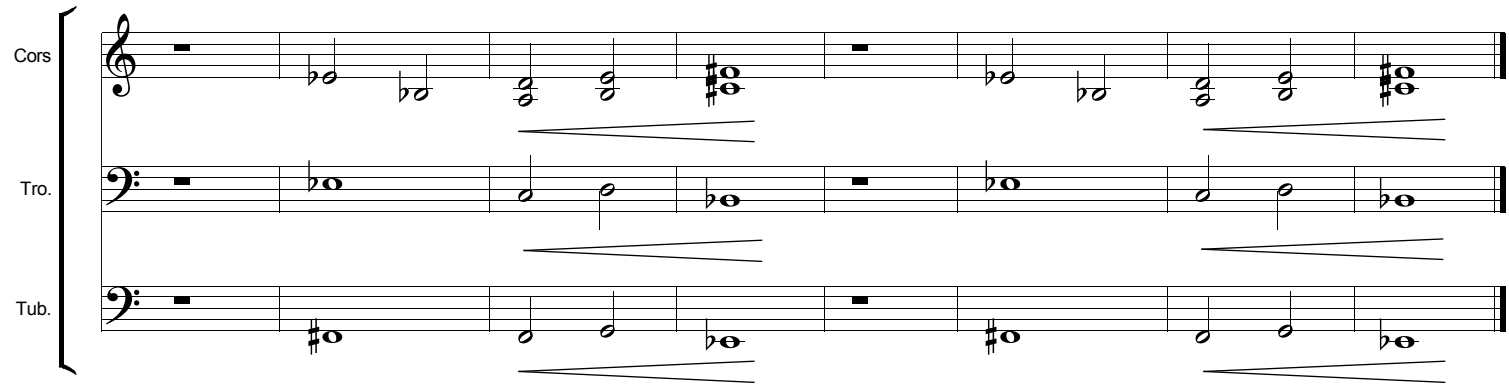
flu.
cla.
bas.


Cors
Tro.
Tub.
f
f
f


Cors
Tro.
Tub.

OVNI Sixième mouvement

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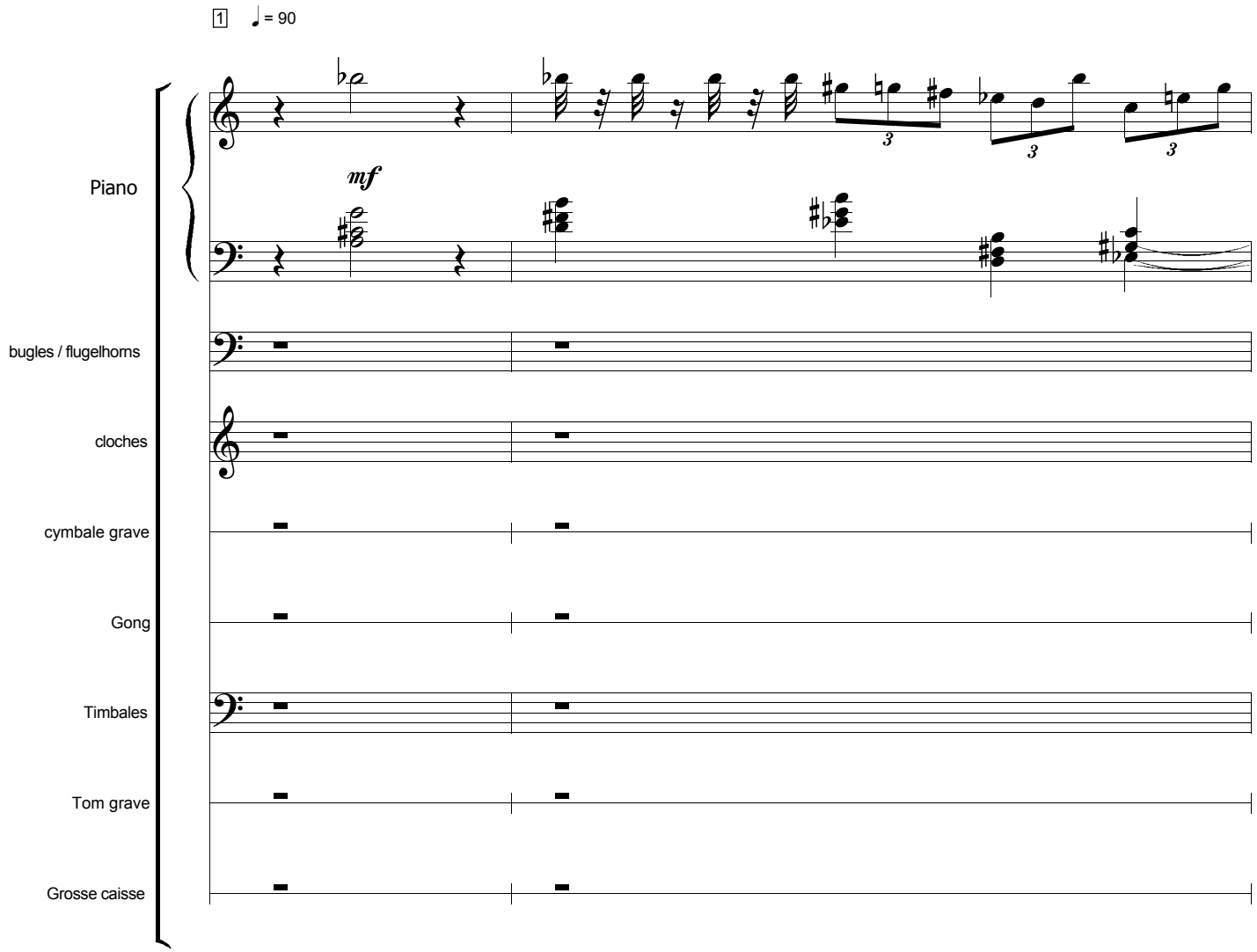
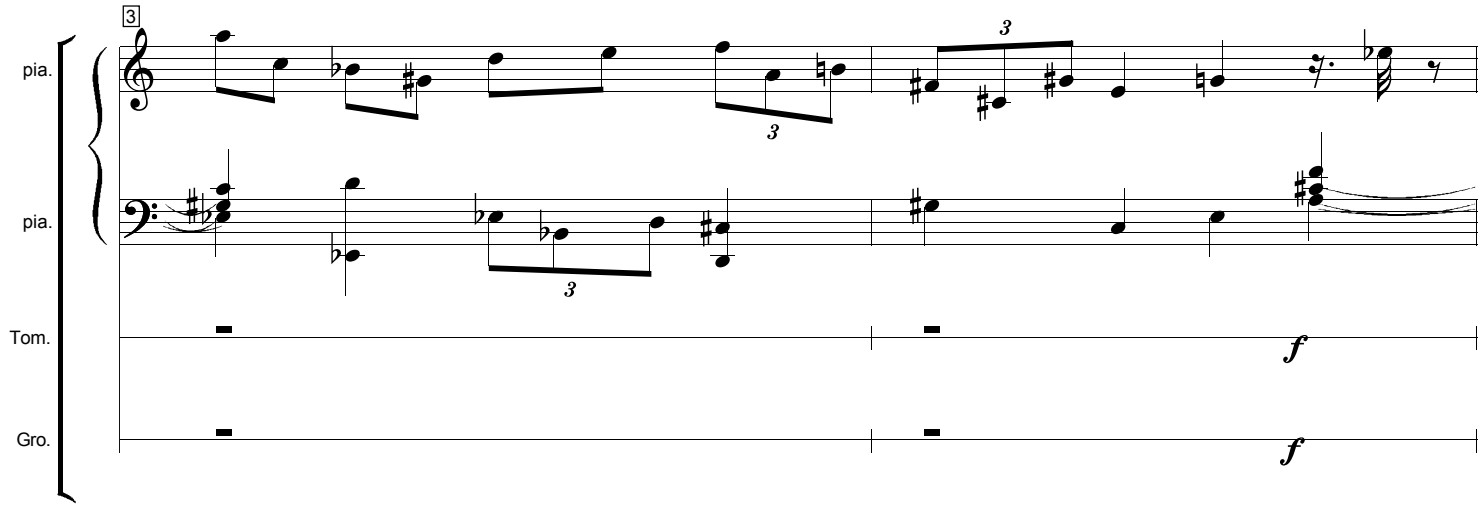
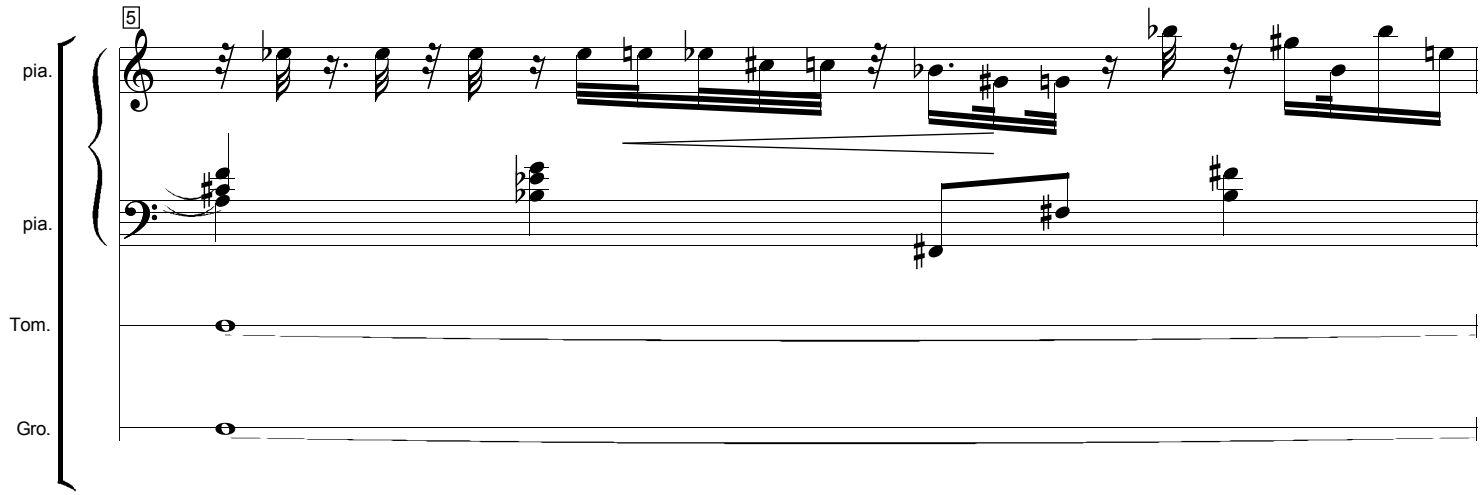
Nous sommes bien trop peu évolués. Nous leur sommes des fourmis, ils ne nous voient même pas.
Impossible de se comprendre,un gouffre de temps nous sépare. Peu d'expériences communes
et les mots ne fonctionnent pas.Fin de l'histoire. Il ne nous reste que le lapin de pâques à déguster ...

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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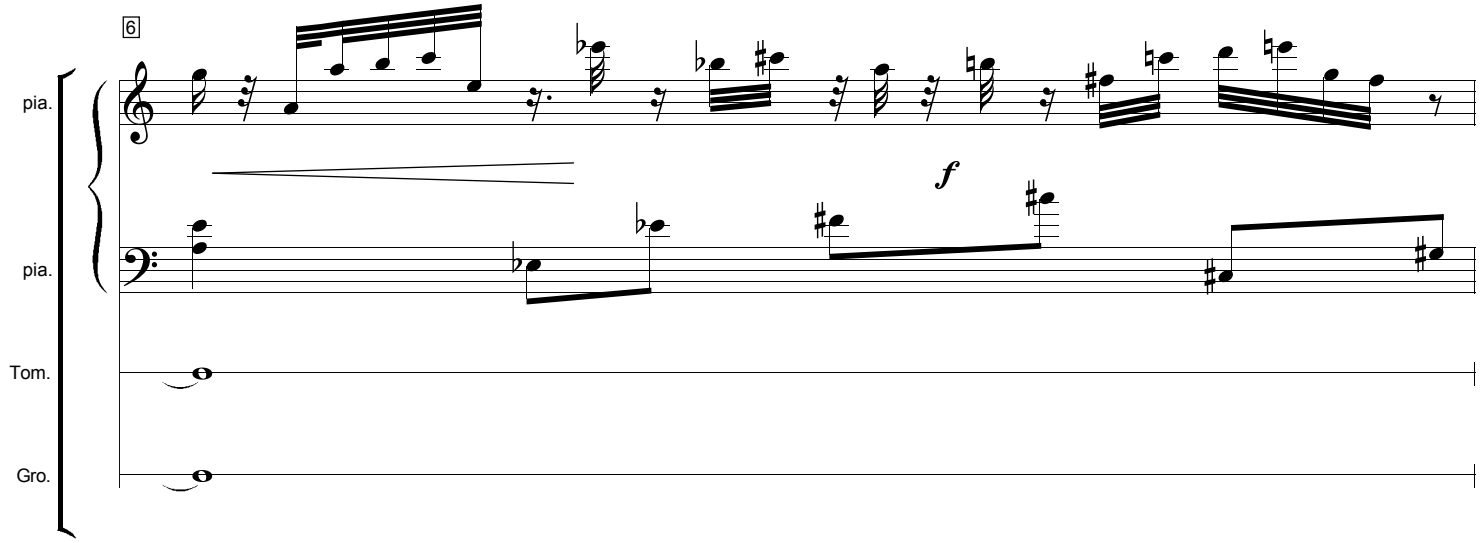
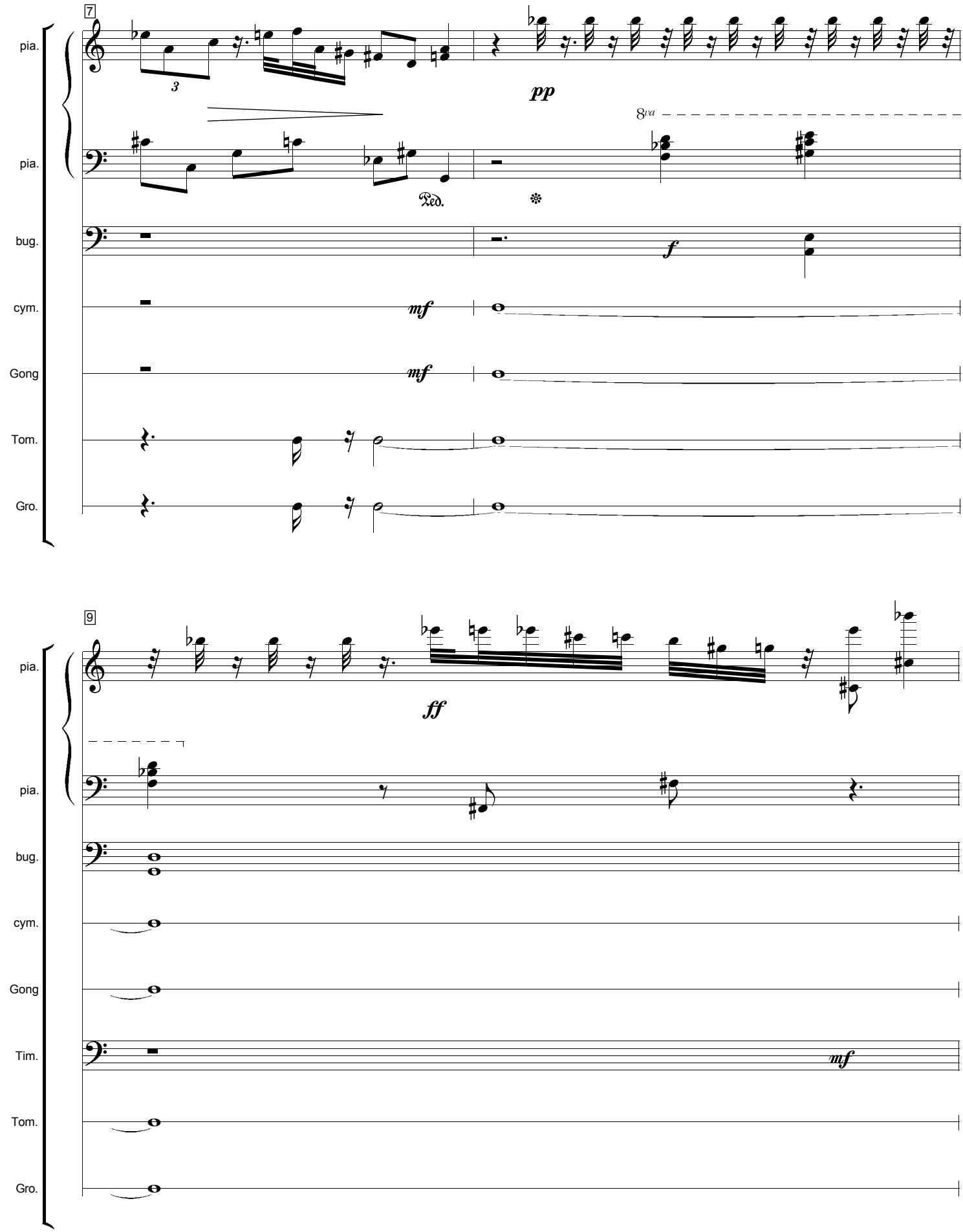
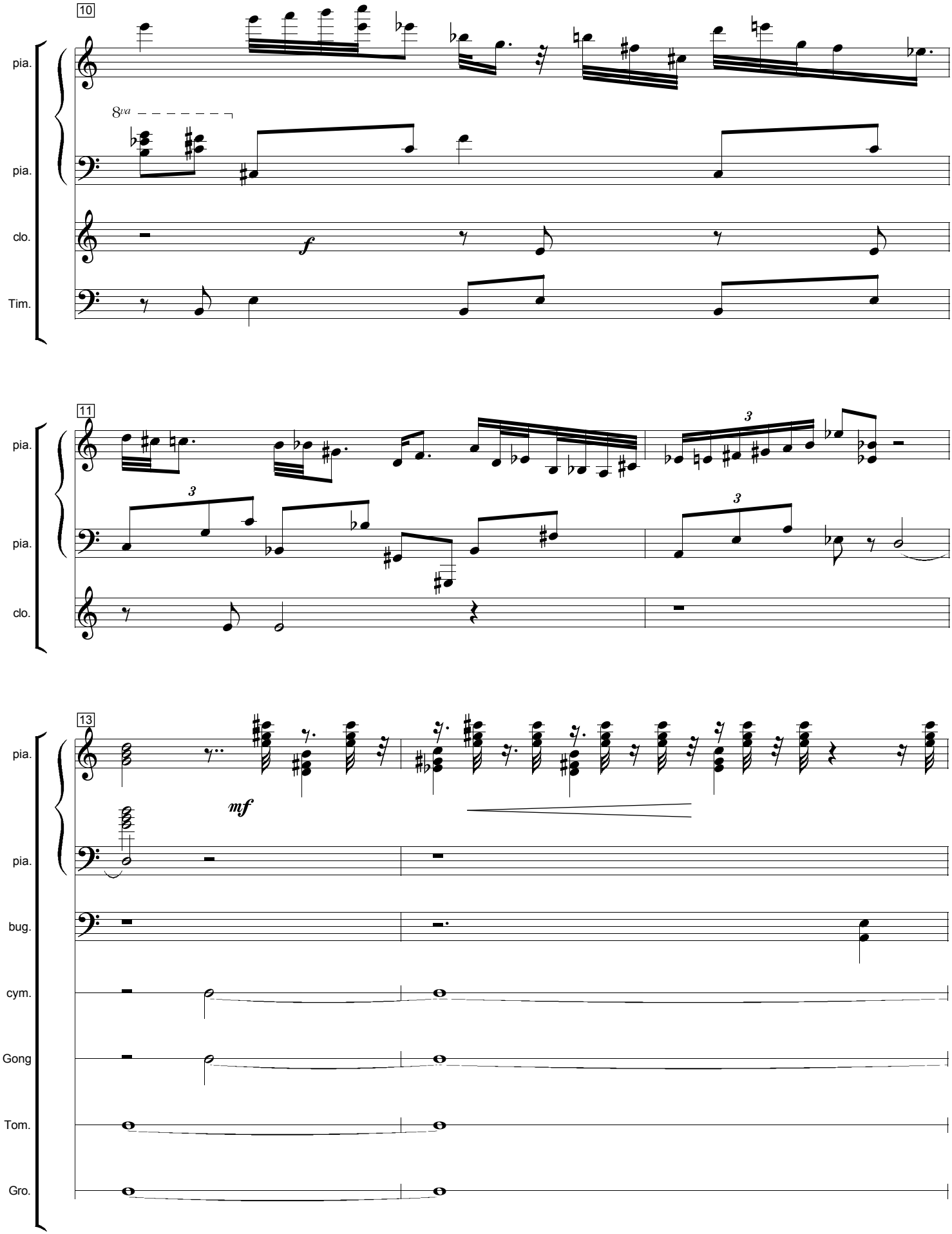
pia.
Tom.
Gro.


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.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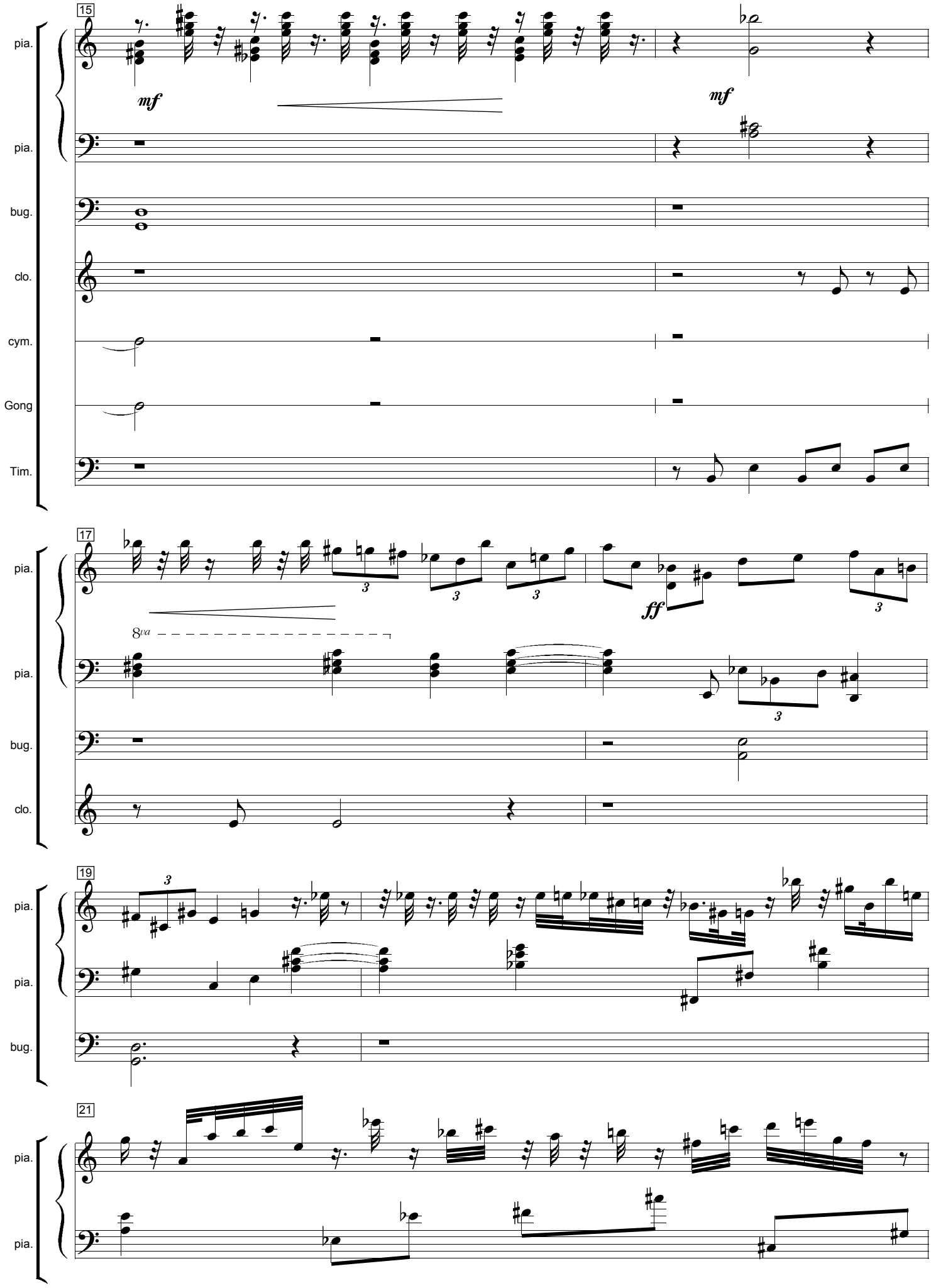
pia.
8va
pia.
clo.
f
Tim.
11
pia.
3
3
3
pia.
clo.
13
pia.
mf
pia.
bug.
cym.
Gong
Tom.
Gro.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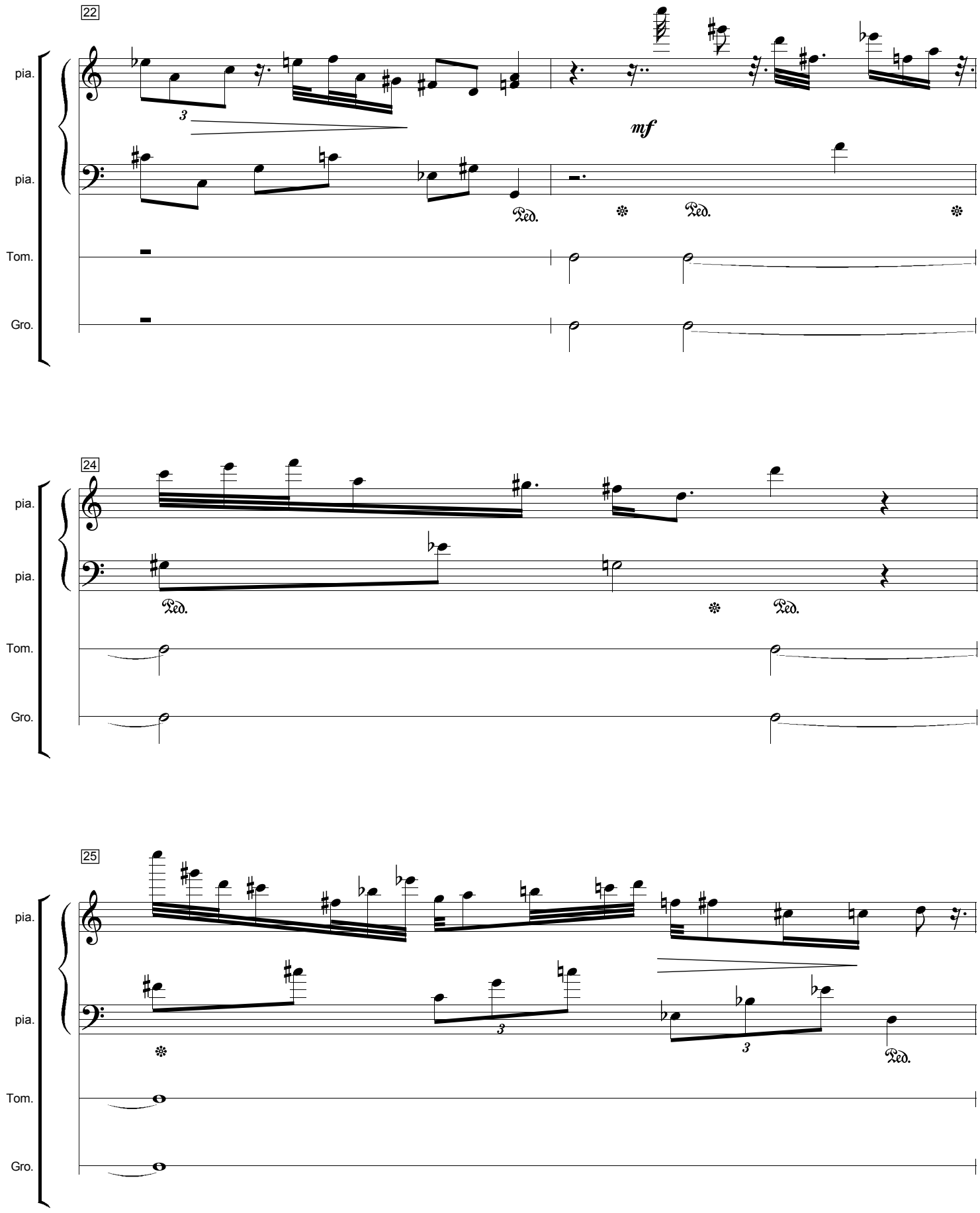
pia.
mf
mf
pia.
bug.
clo.
cym.
Gong
Tim.
17
pia.
8va
ff
pia.
bug.
clo.
19
pia.
pia.
bug.
21
pia.
pia.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pia.
Tom.
Gro.
mf
Ped.
Ped.
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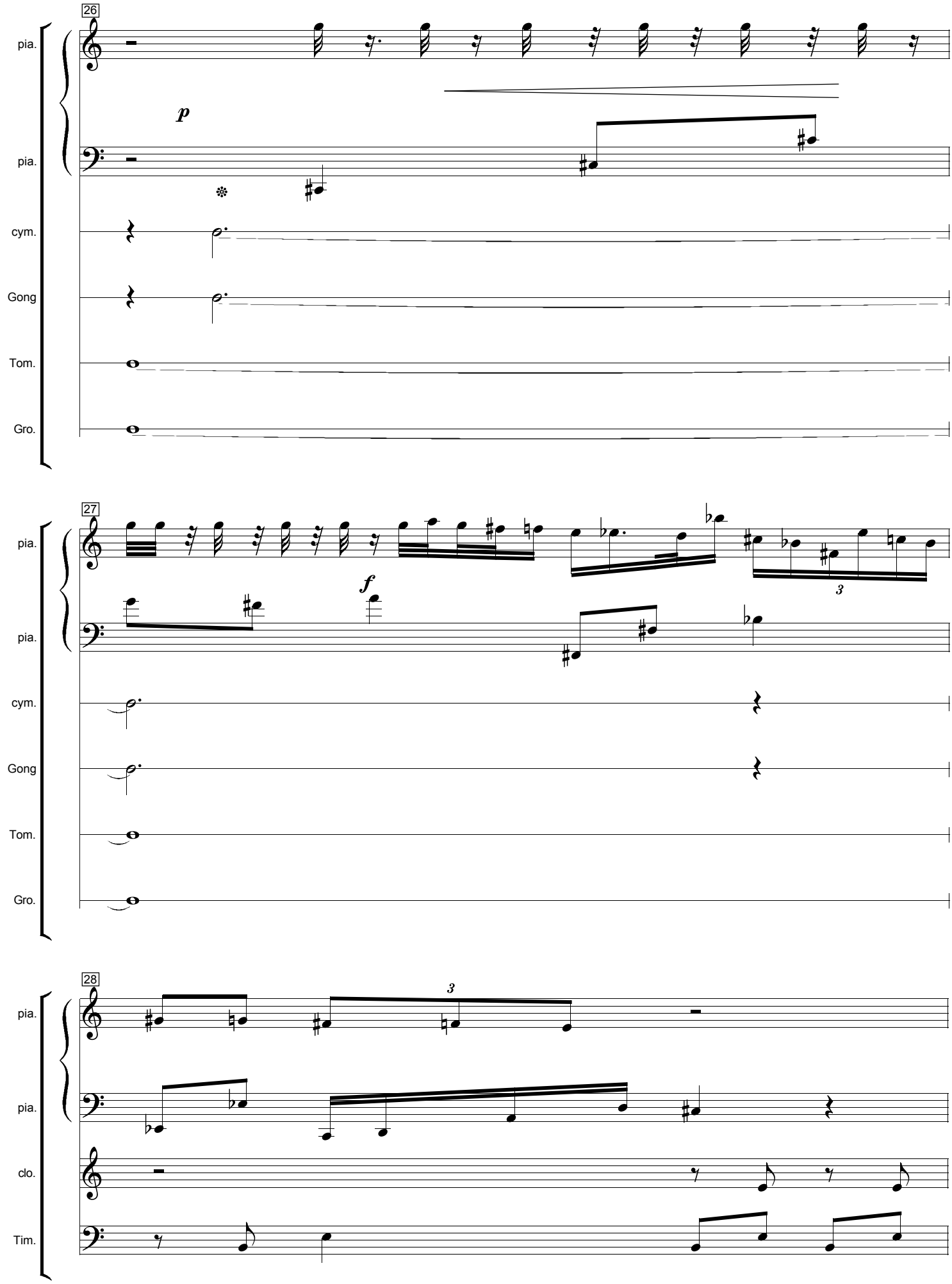
pia.
pia.
Tom.
Gro.
Ped.
Ped.
25
pia.
pia.
Tom.
Gro.
Ped.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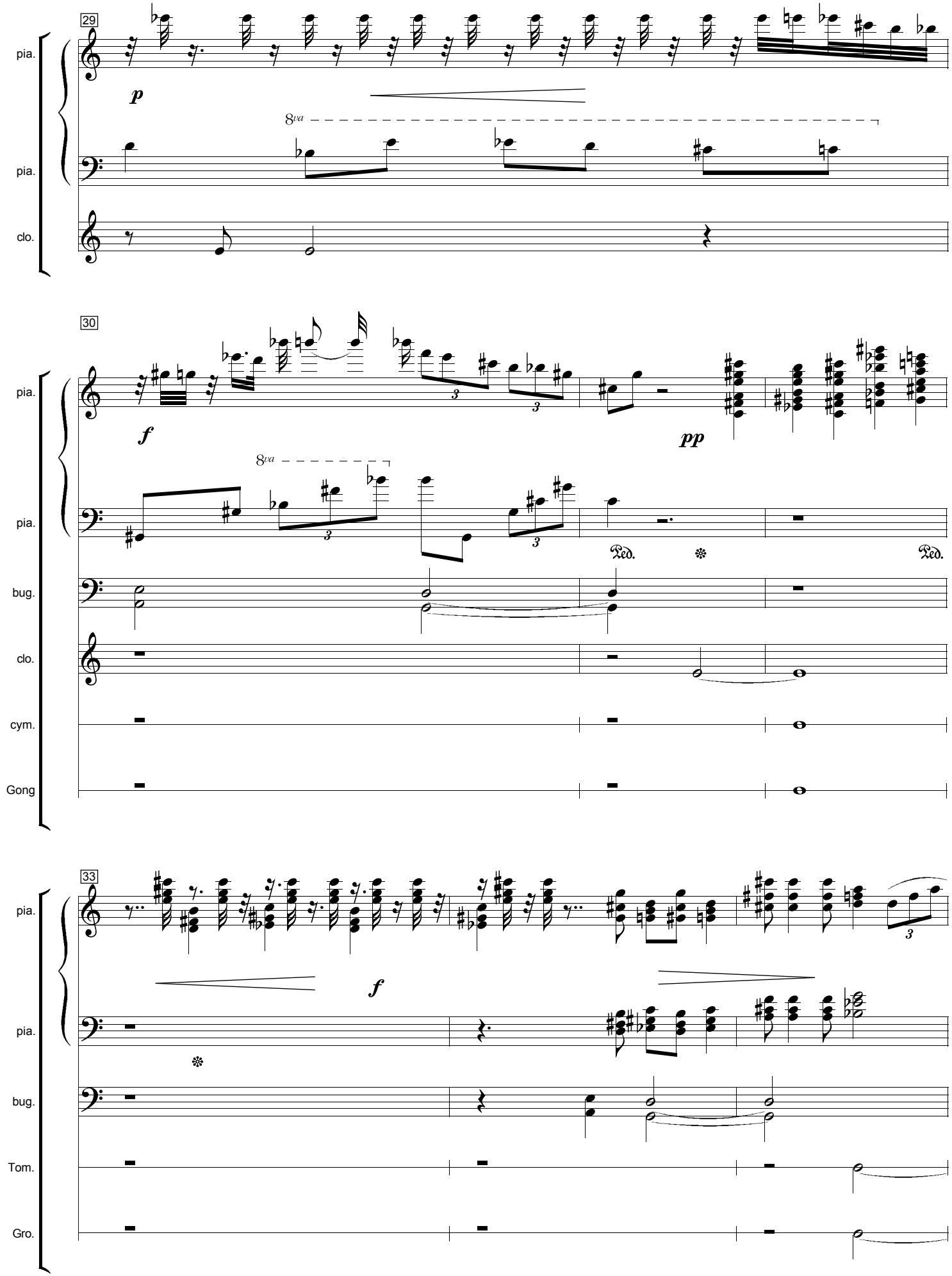
p
pia.
cym.
Gong
Tom.
Gro.
27
pia.
f
3
pia.
cym.
Gong
Tom.
Gro.
28
pia.
3
pia.
clo.
Tim.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pia.
p
8va
pia.
clo.
30
pia.
f
pp
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Ped.
bug.
clo.
cym.
Gong
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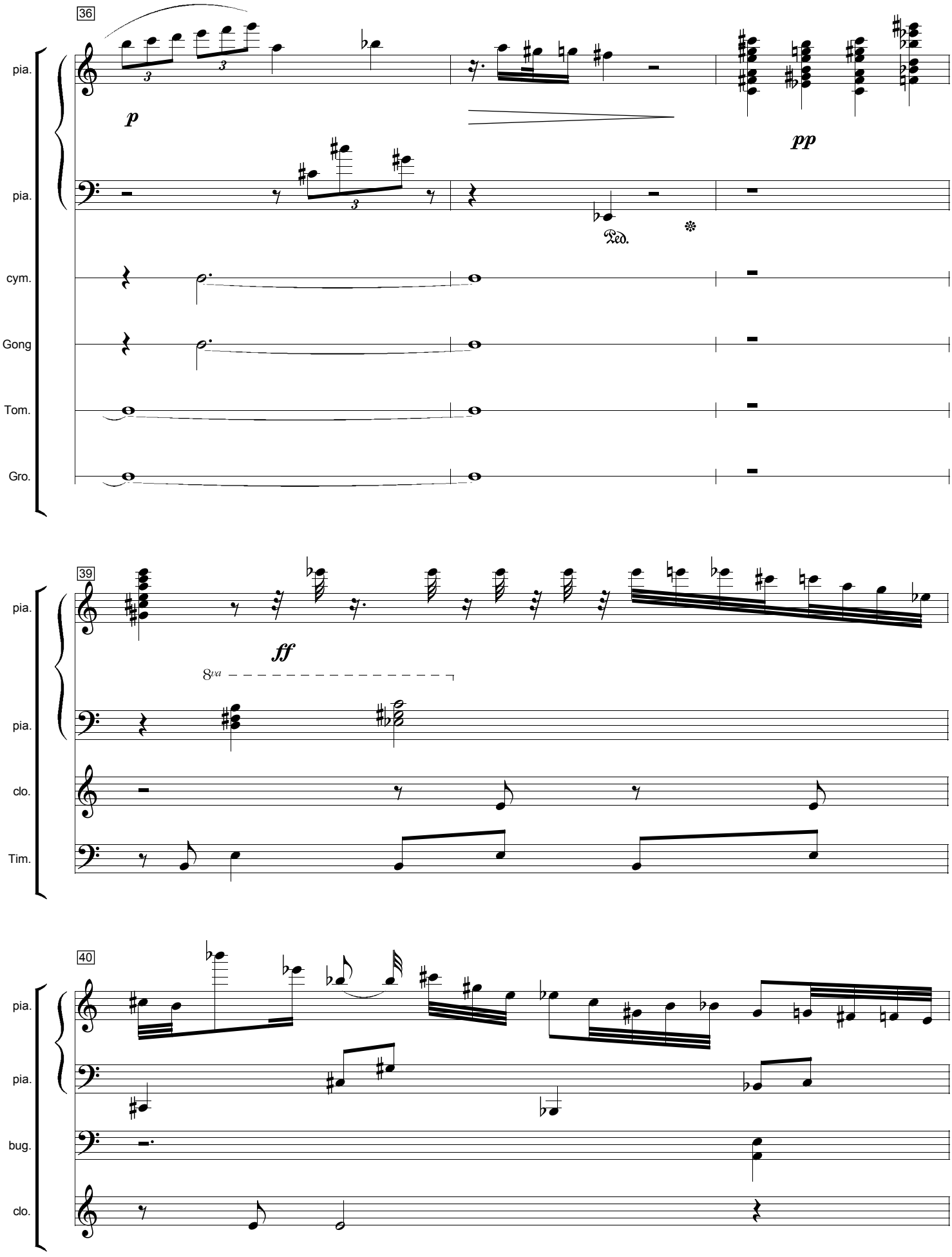
f
pia.
bug.
Tom.
Gro.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p
pia.
3
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pp
cym.
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Gro.
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pia.
ff
8va
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clo.
Tim.
40
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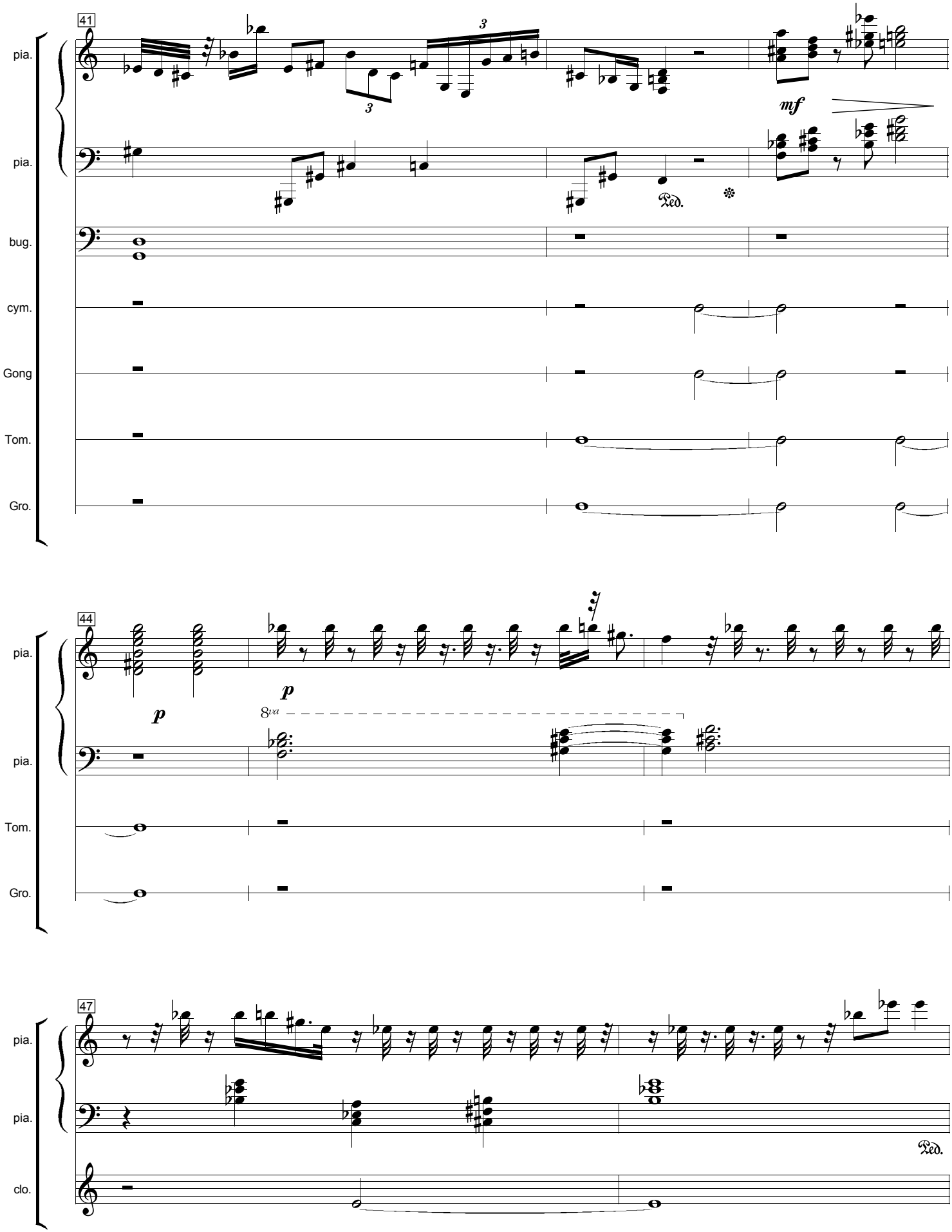
pia.
bug.
clo.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47
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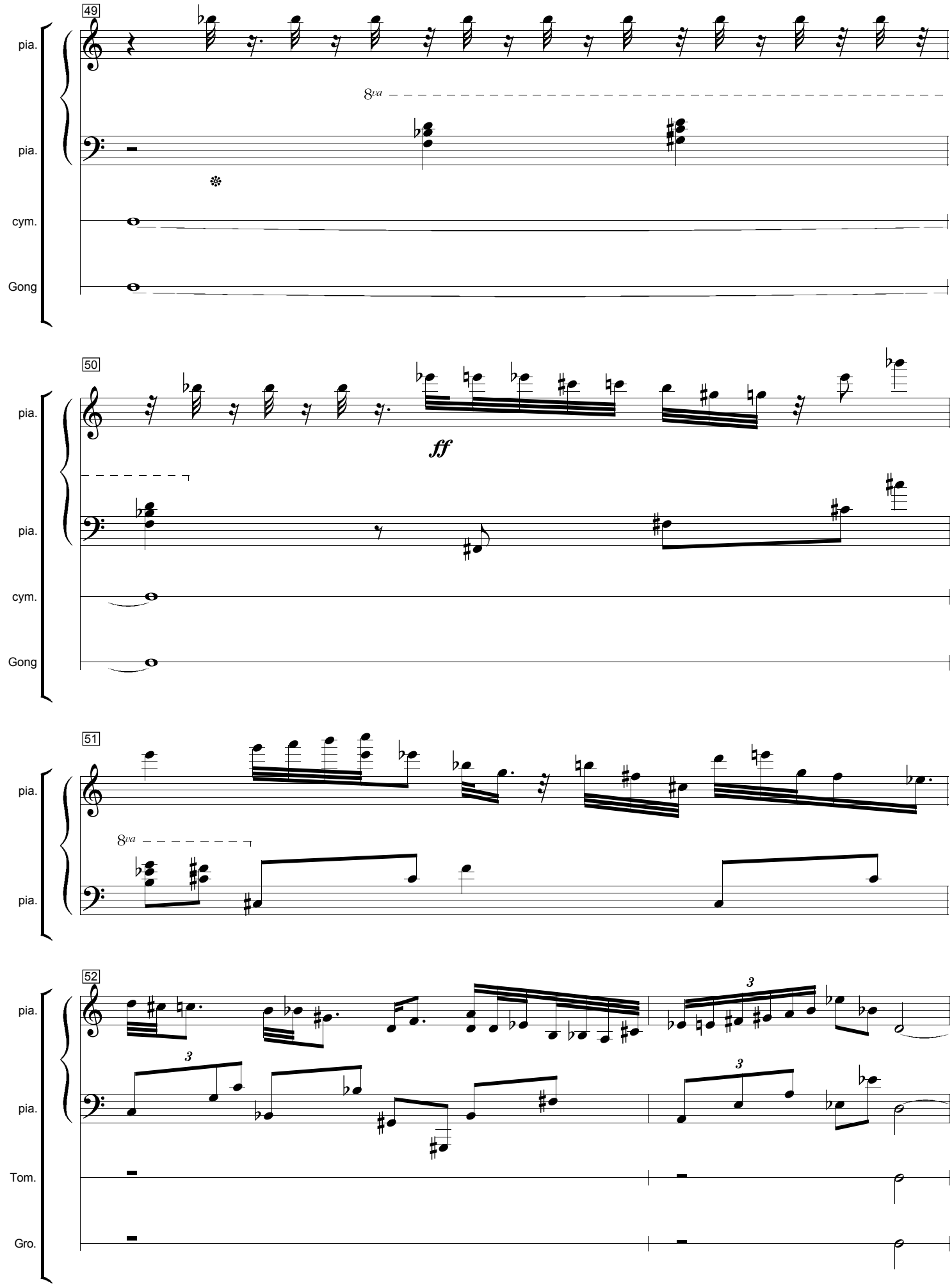
pia.
clo.
Ped.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Gong
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3
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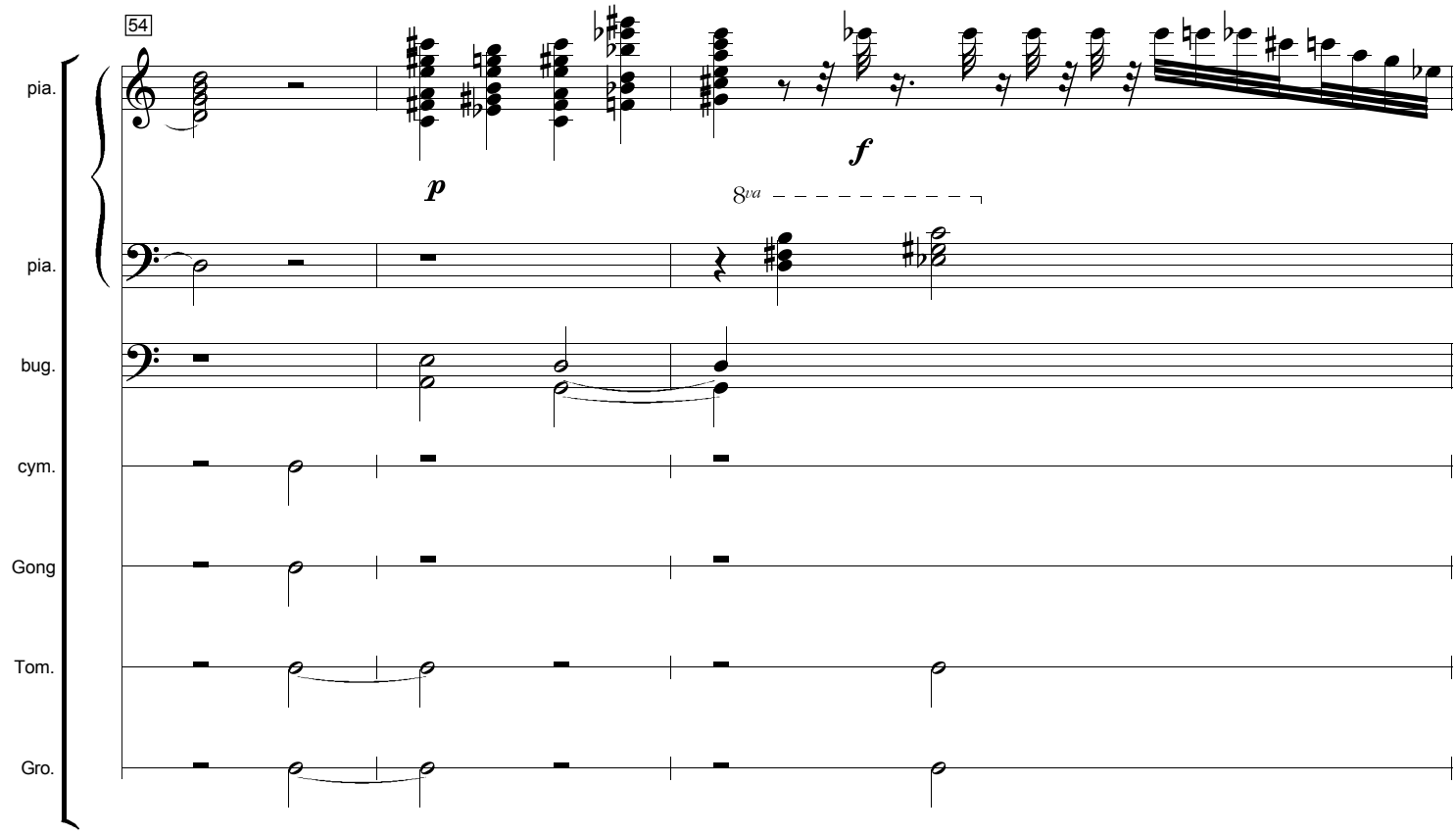
Gro.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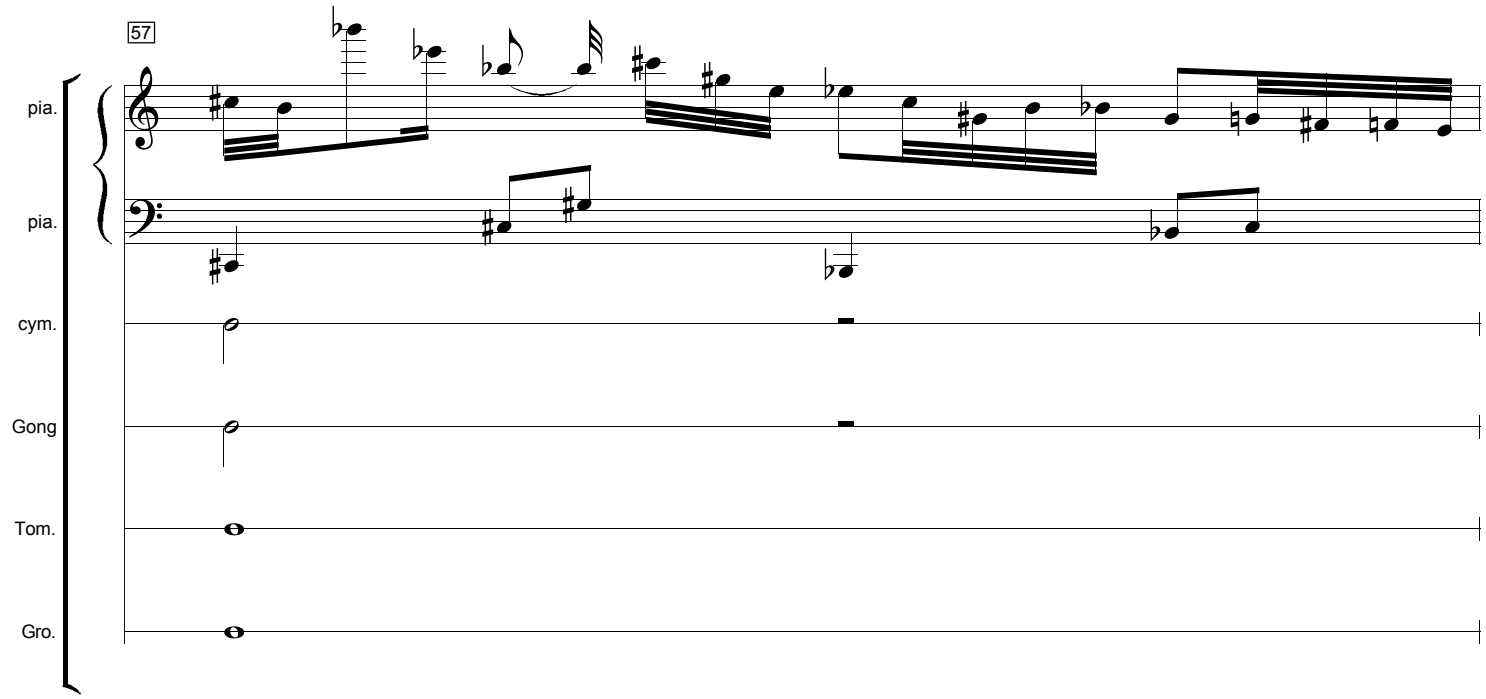
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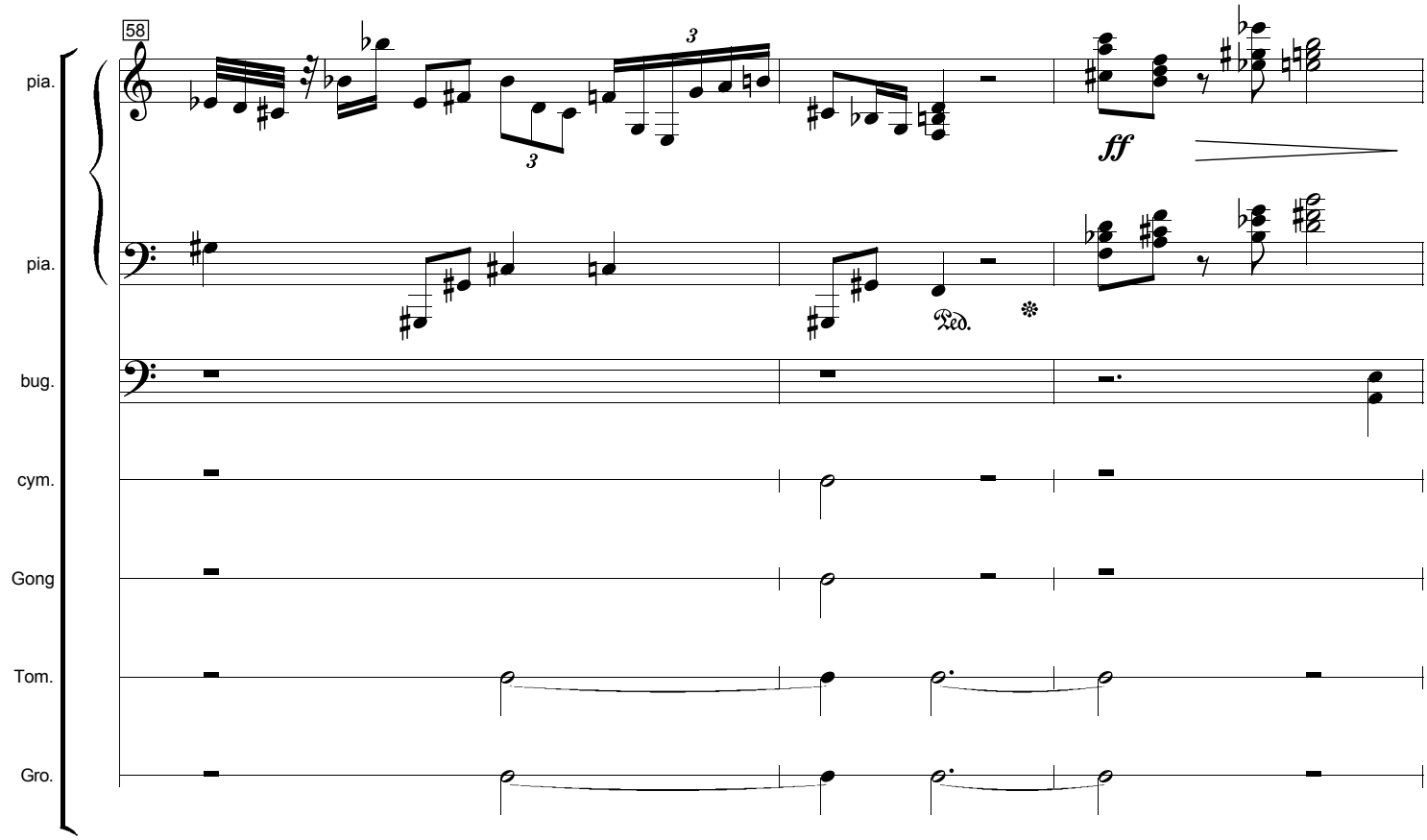
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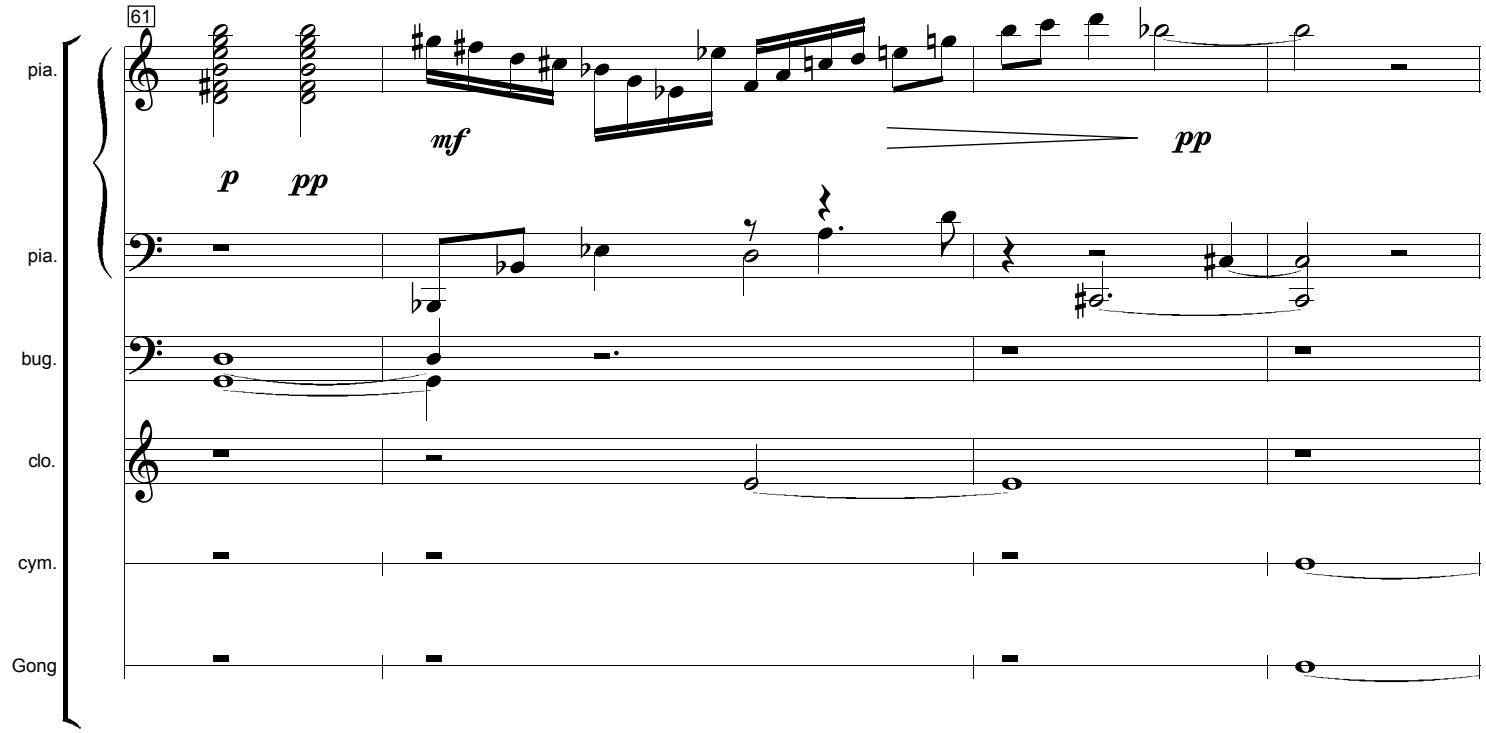
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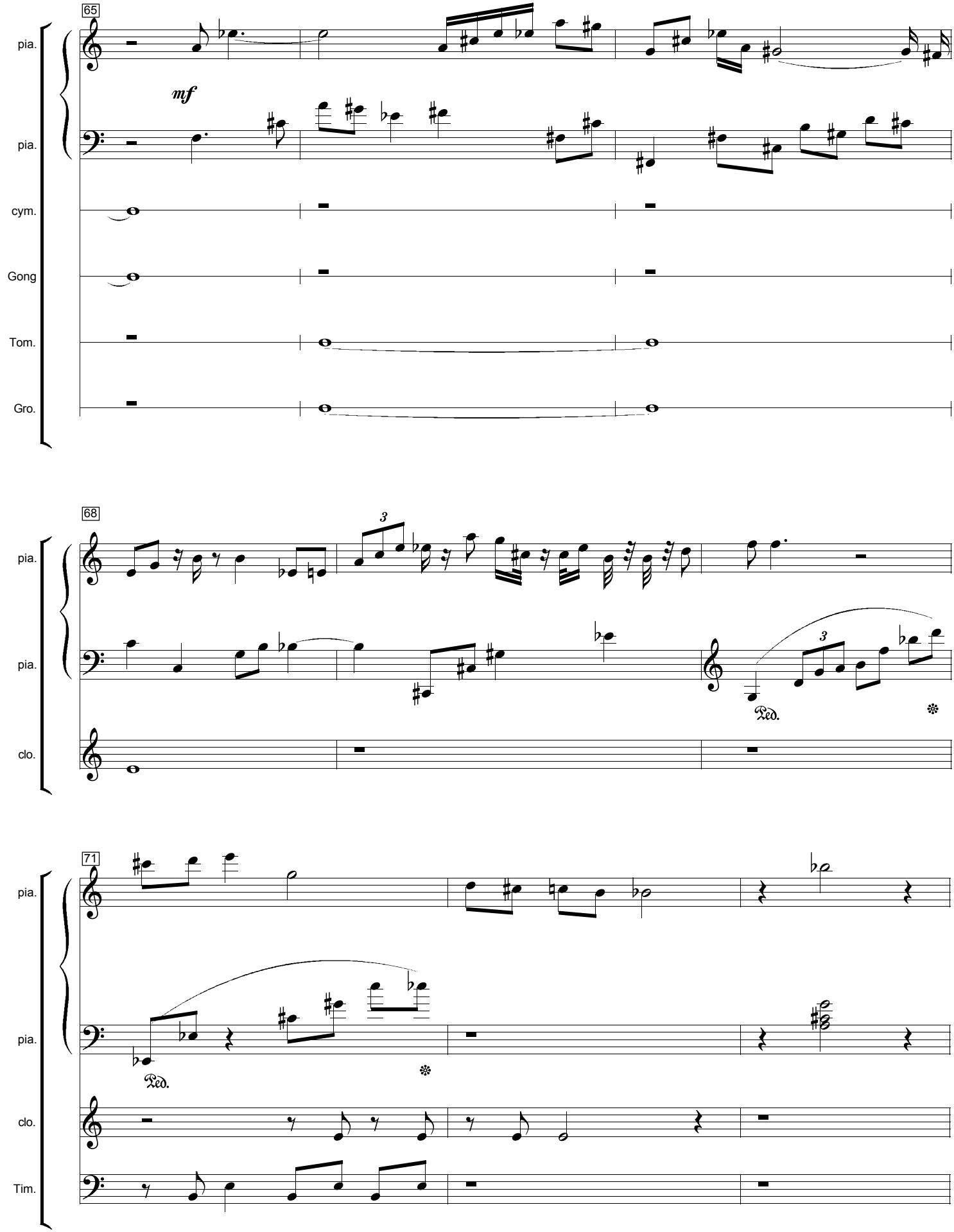
mf
pp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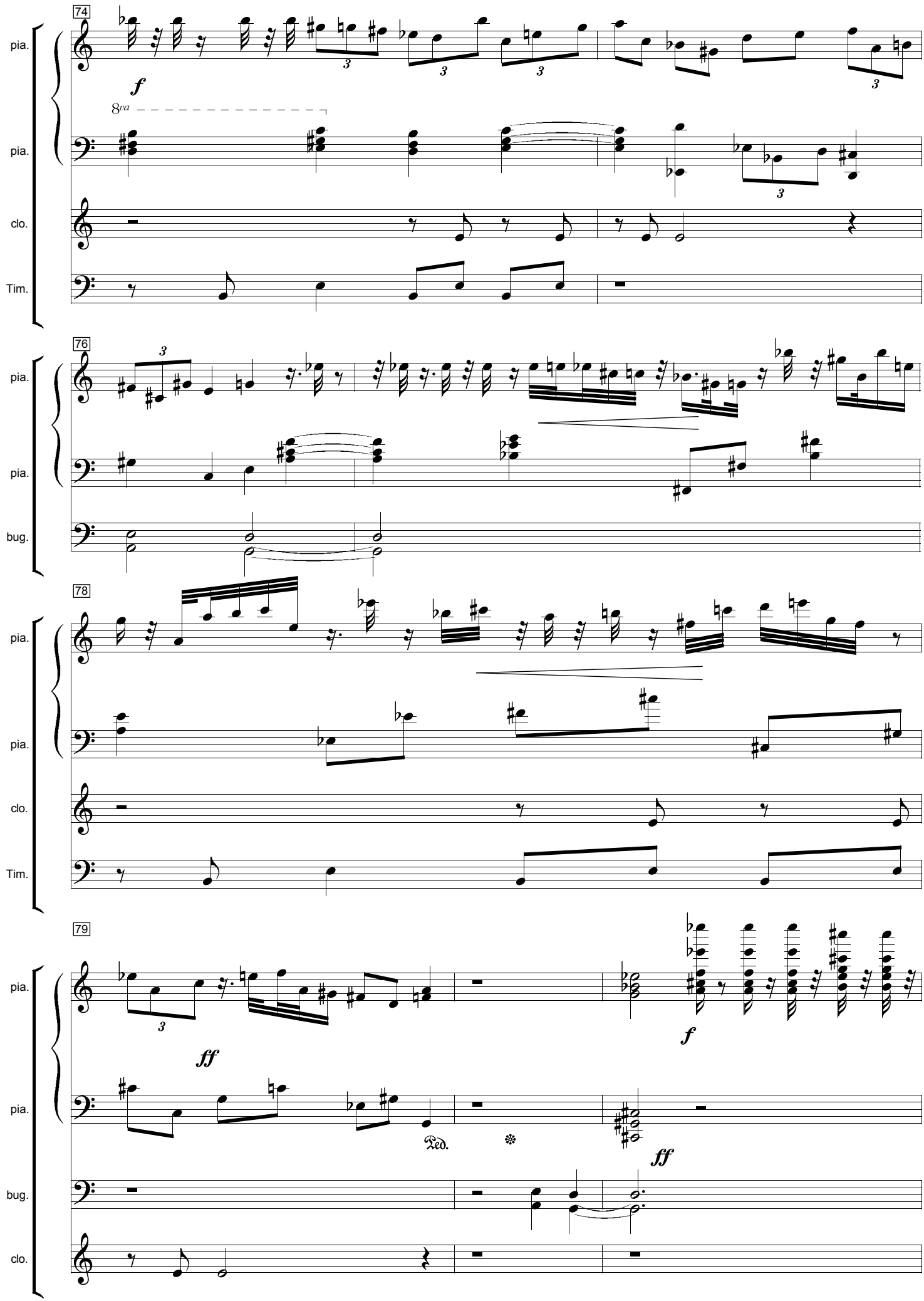
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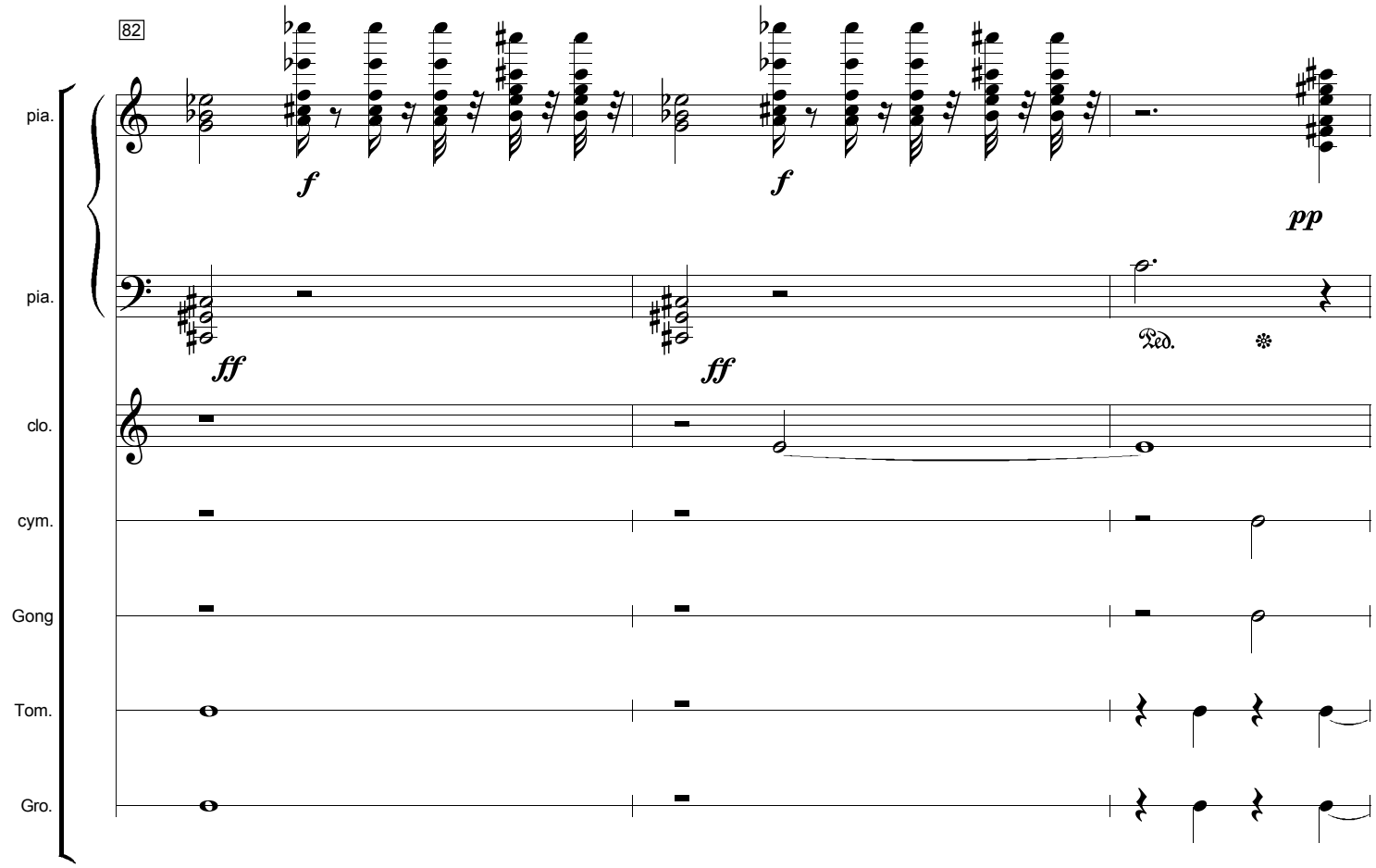
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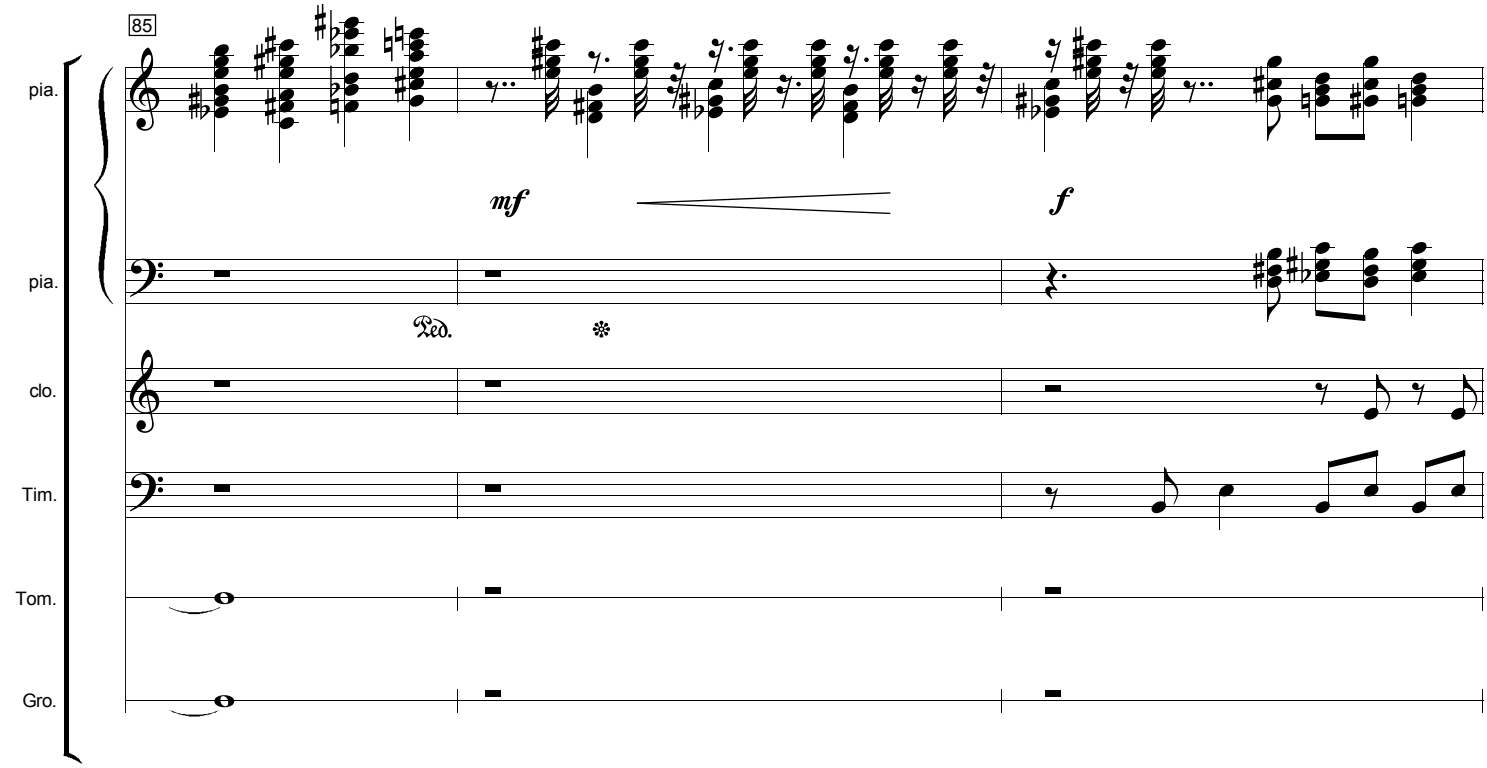
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f
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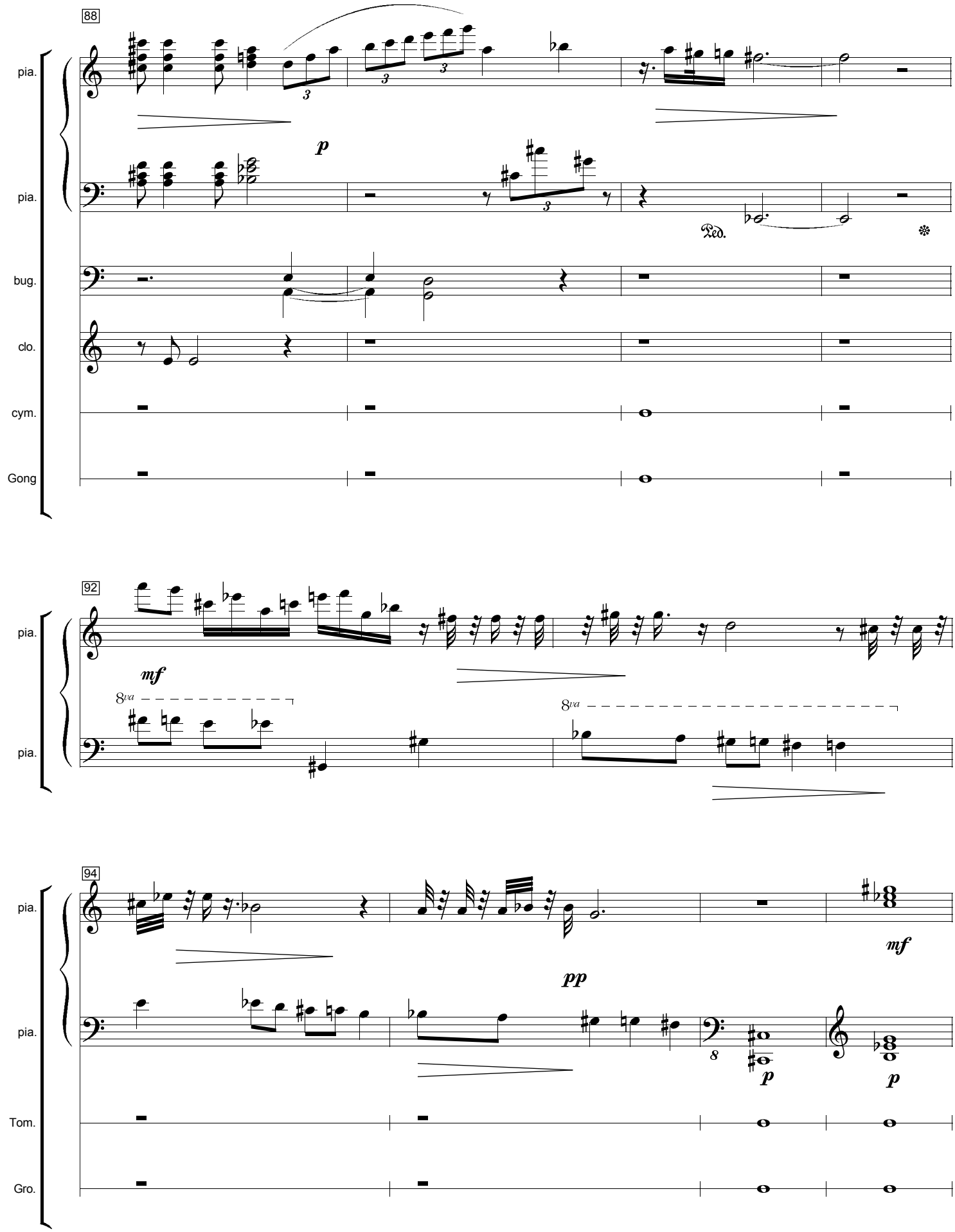
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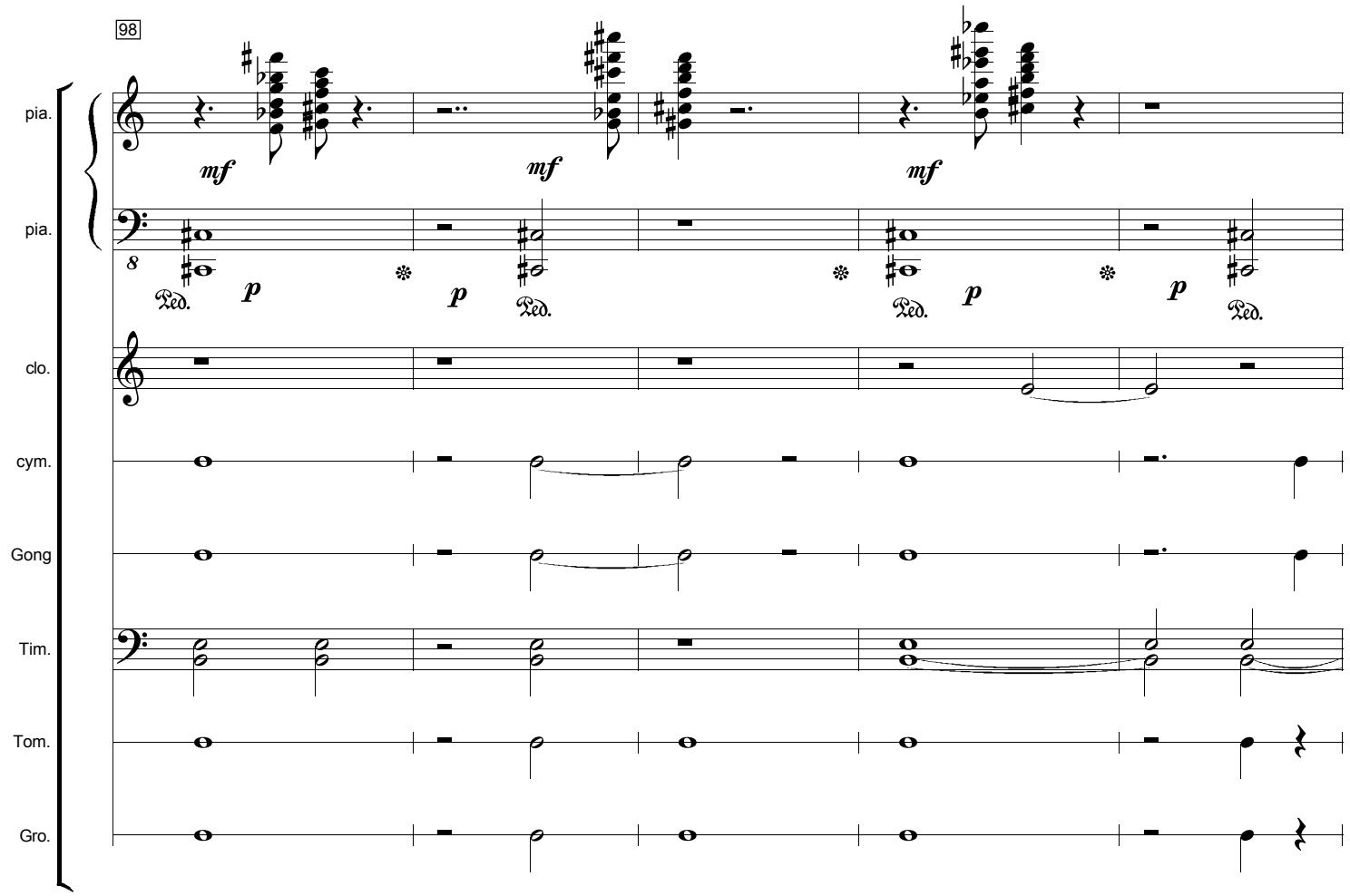
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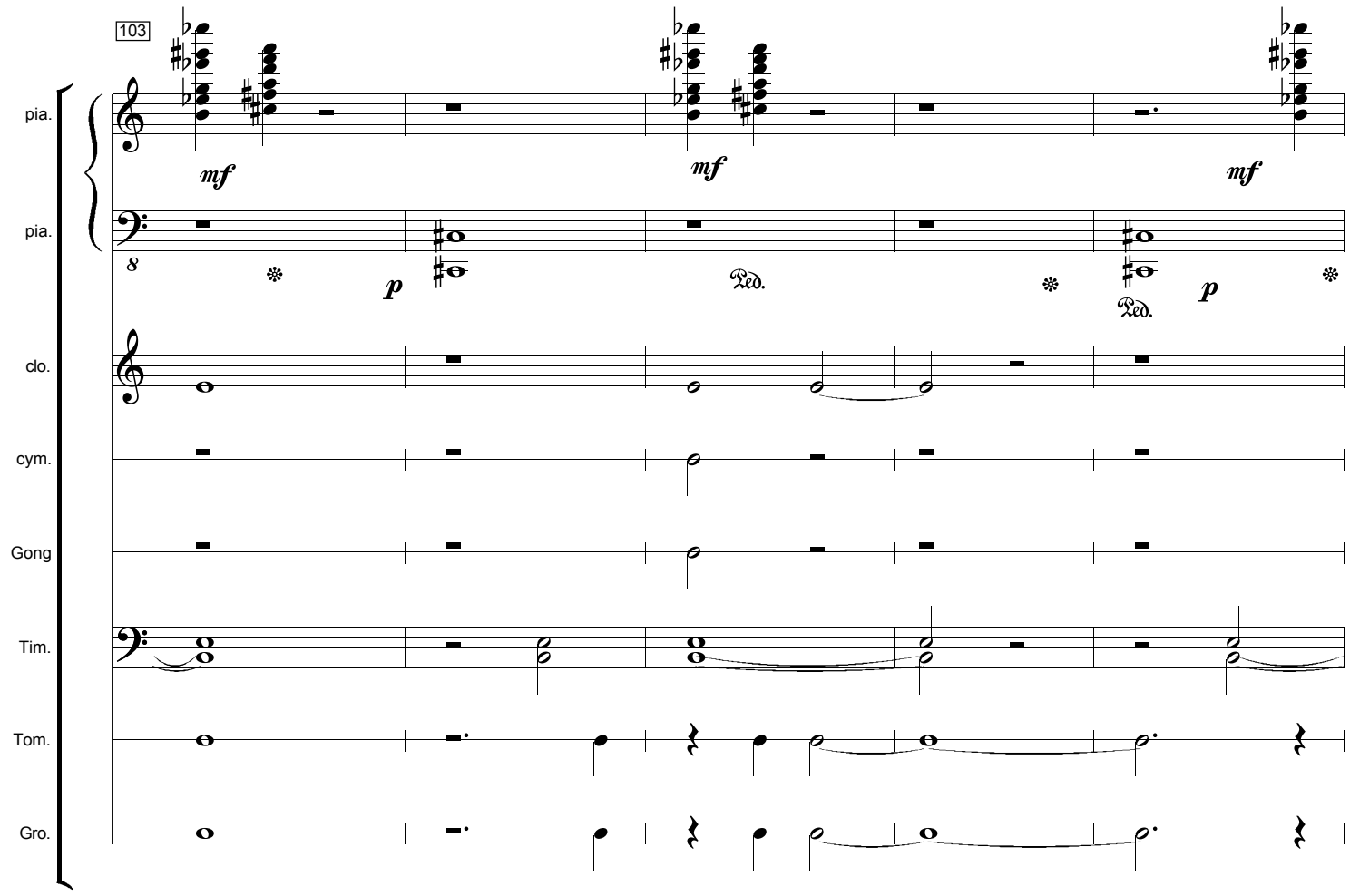
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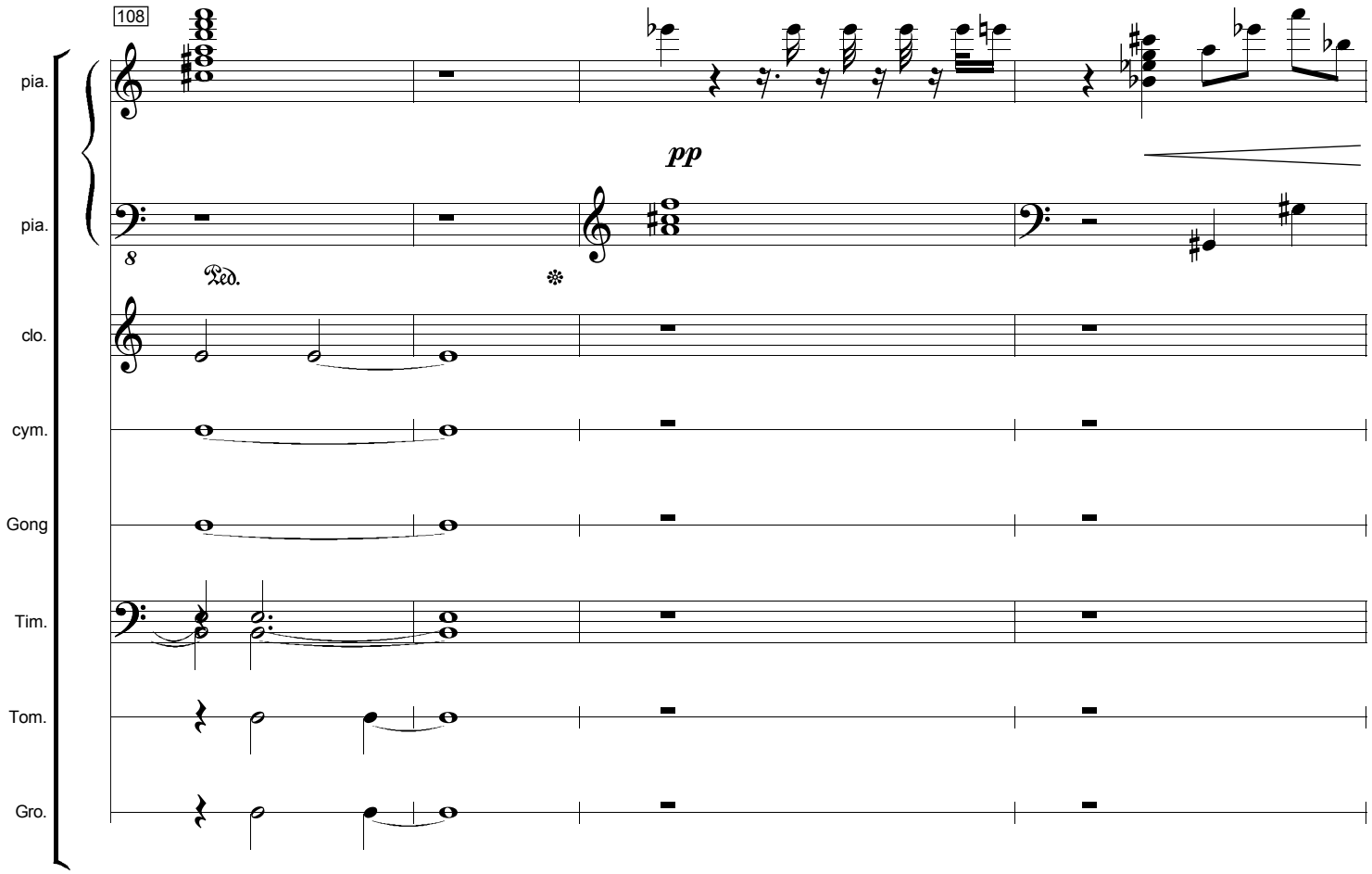
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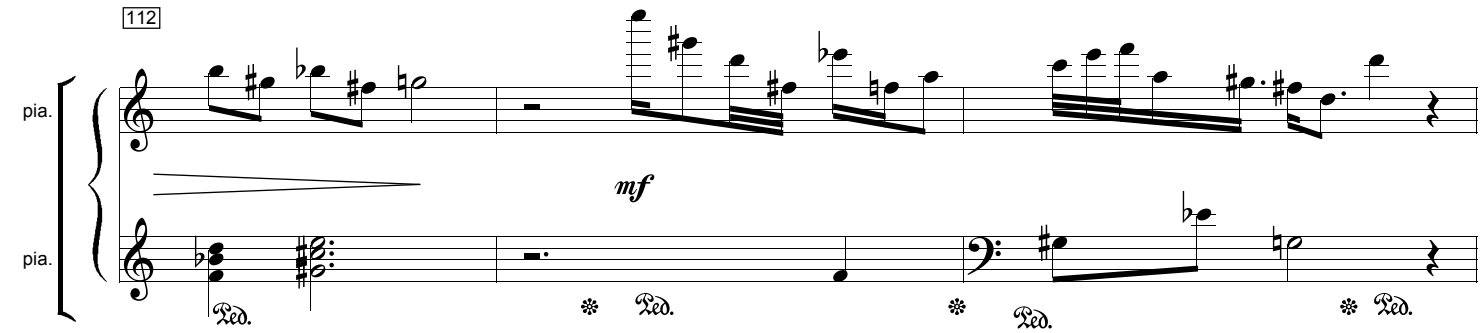
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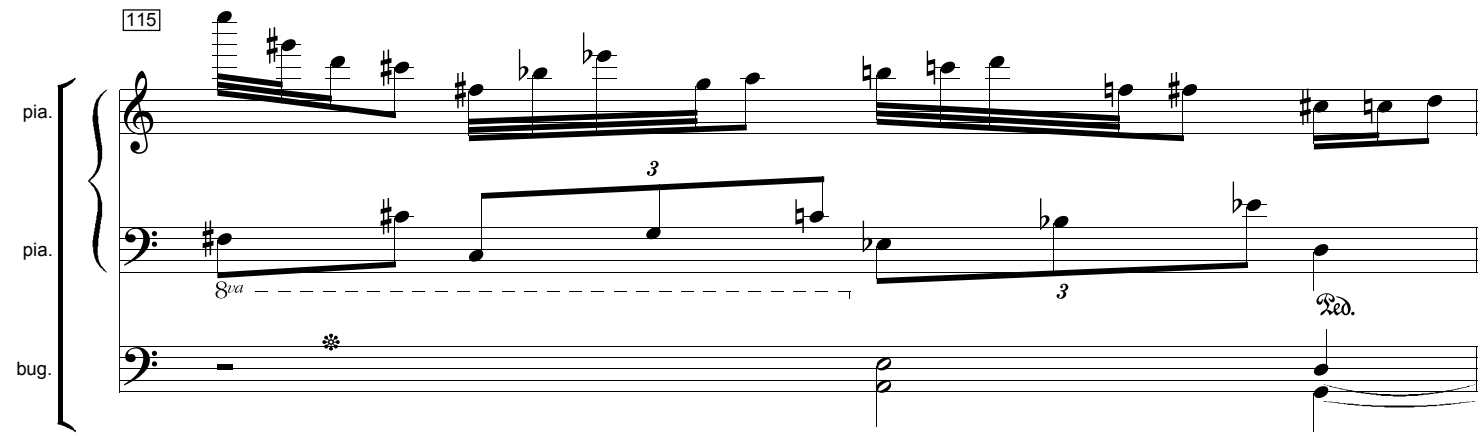
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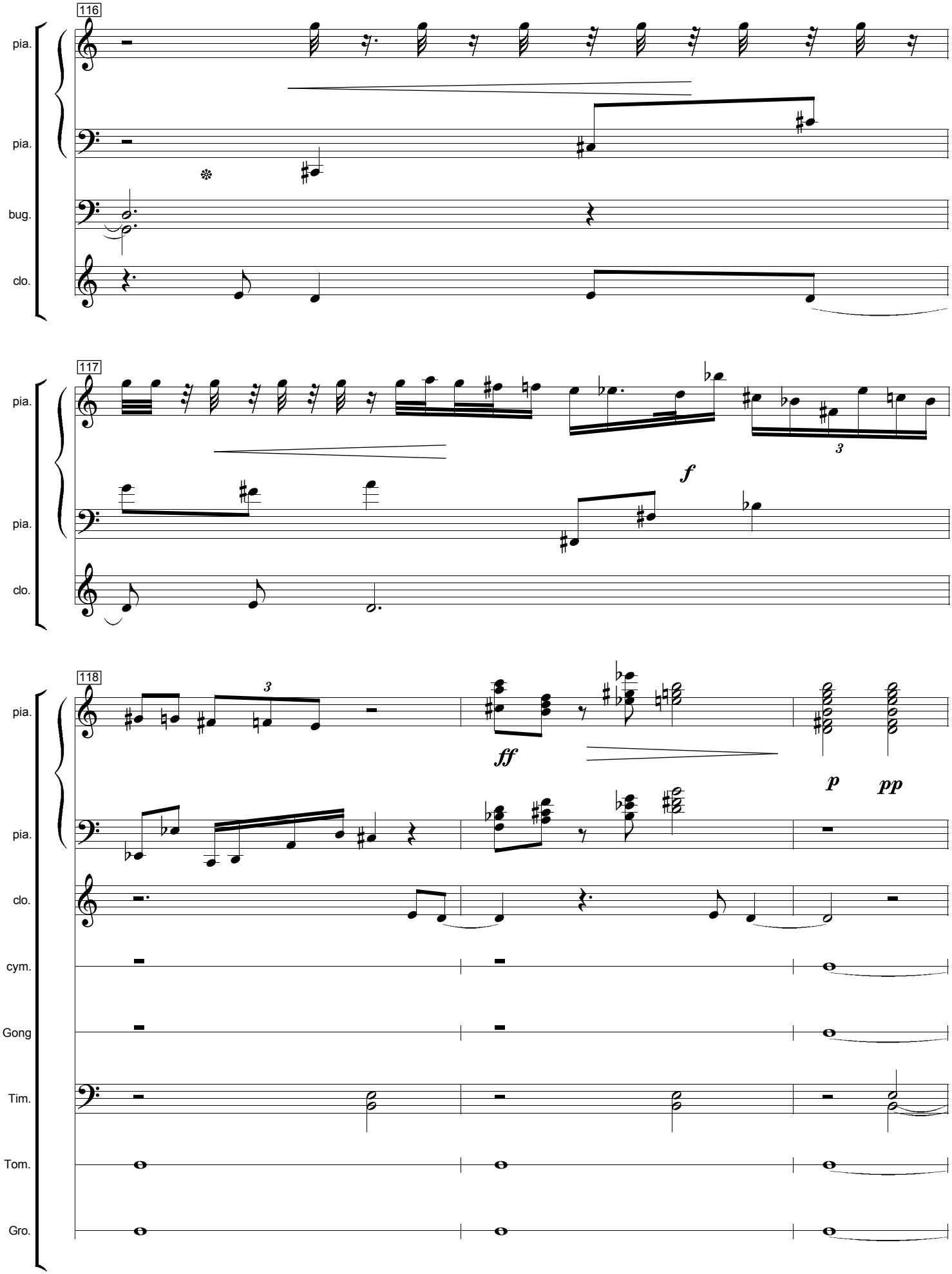
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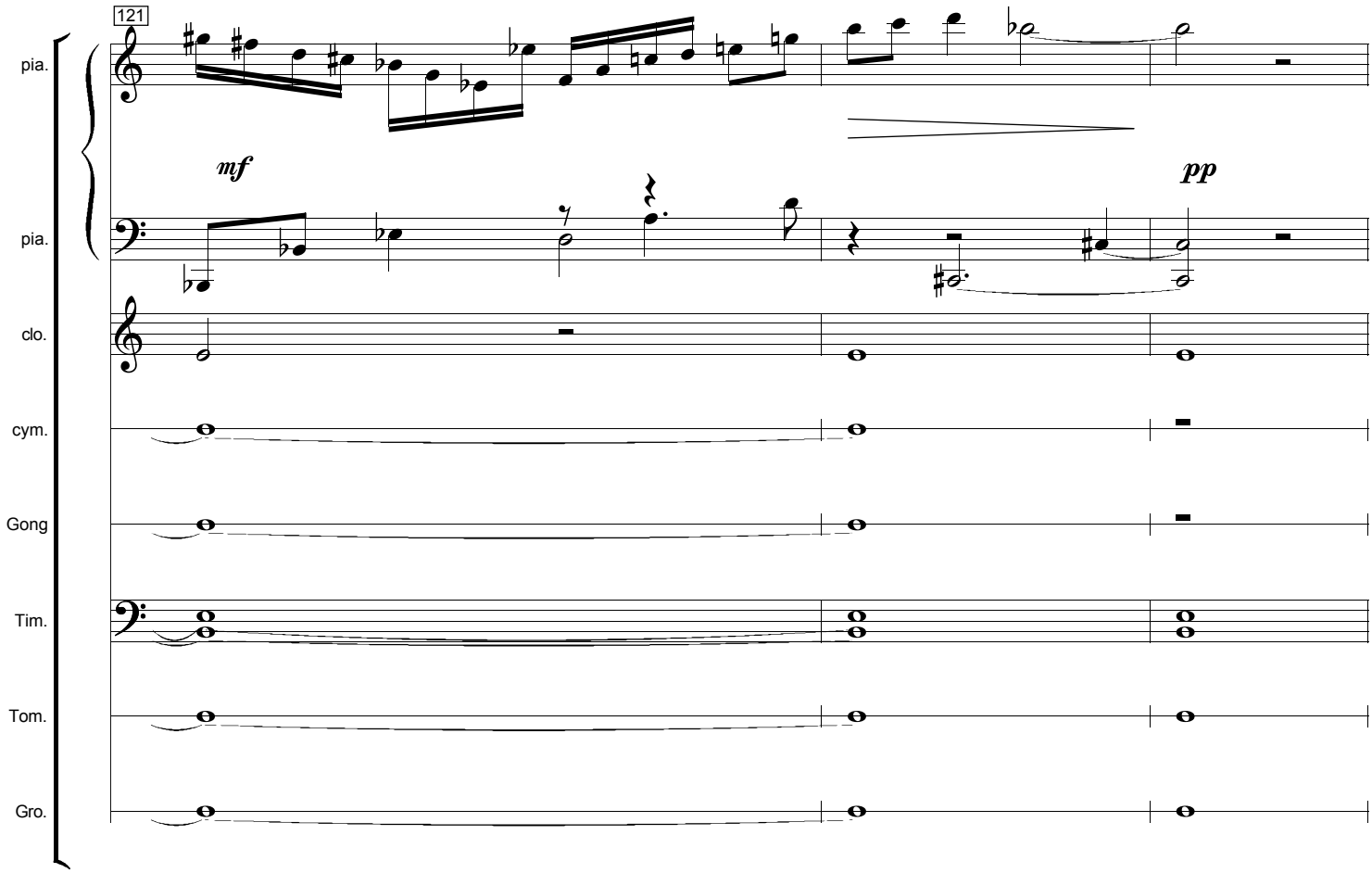
pp
3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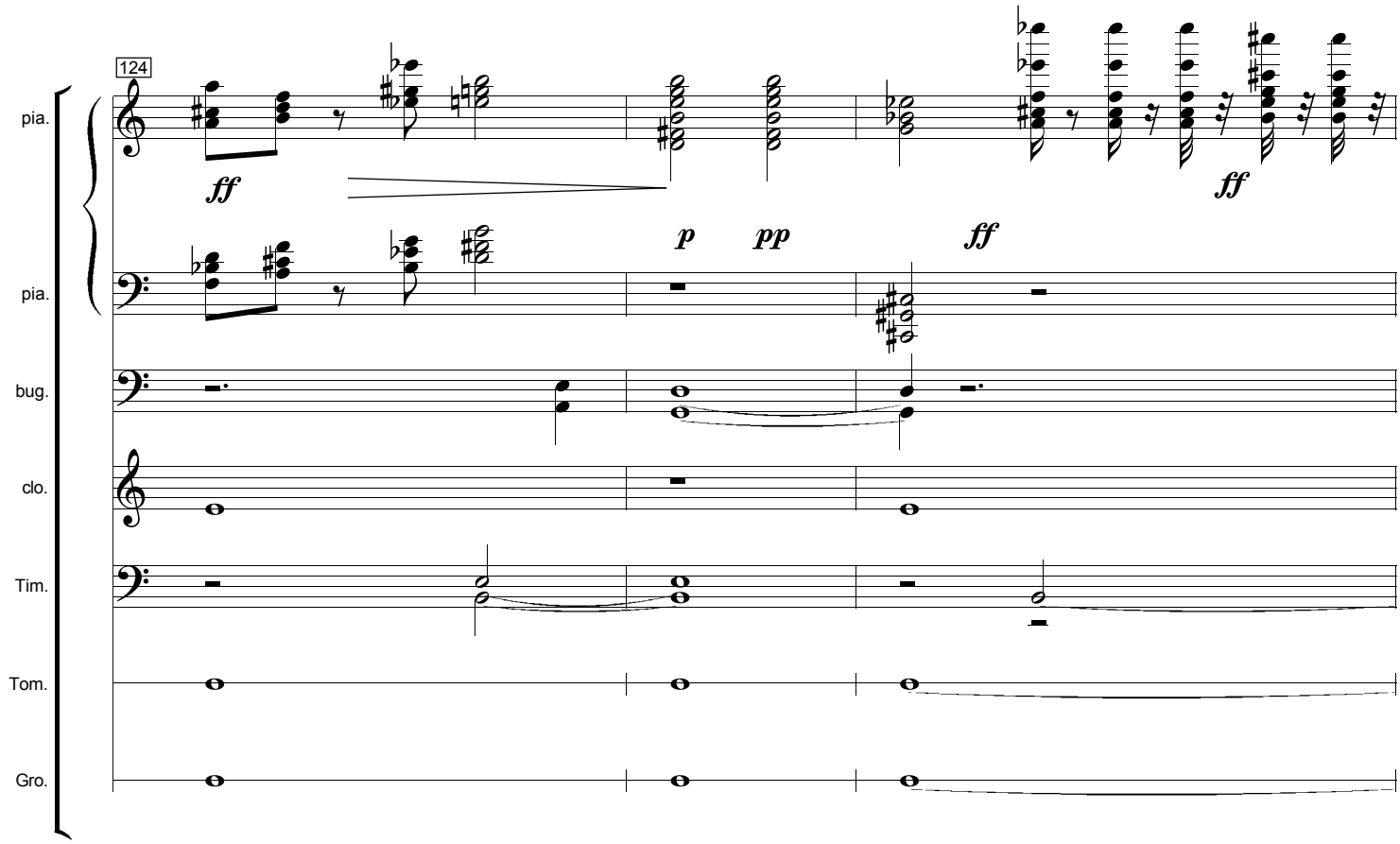
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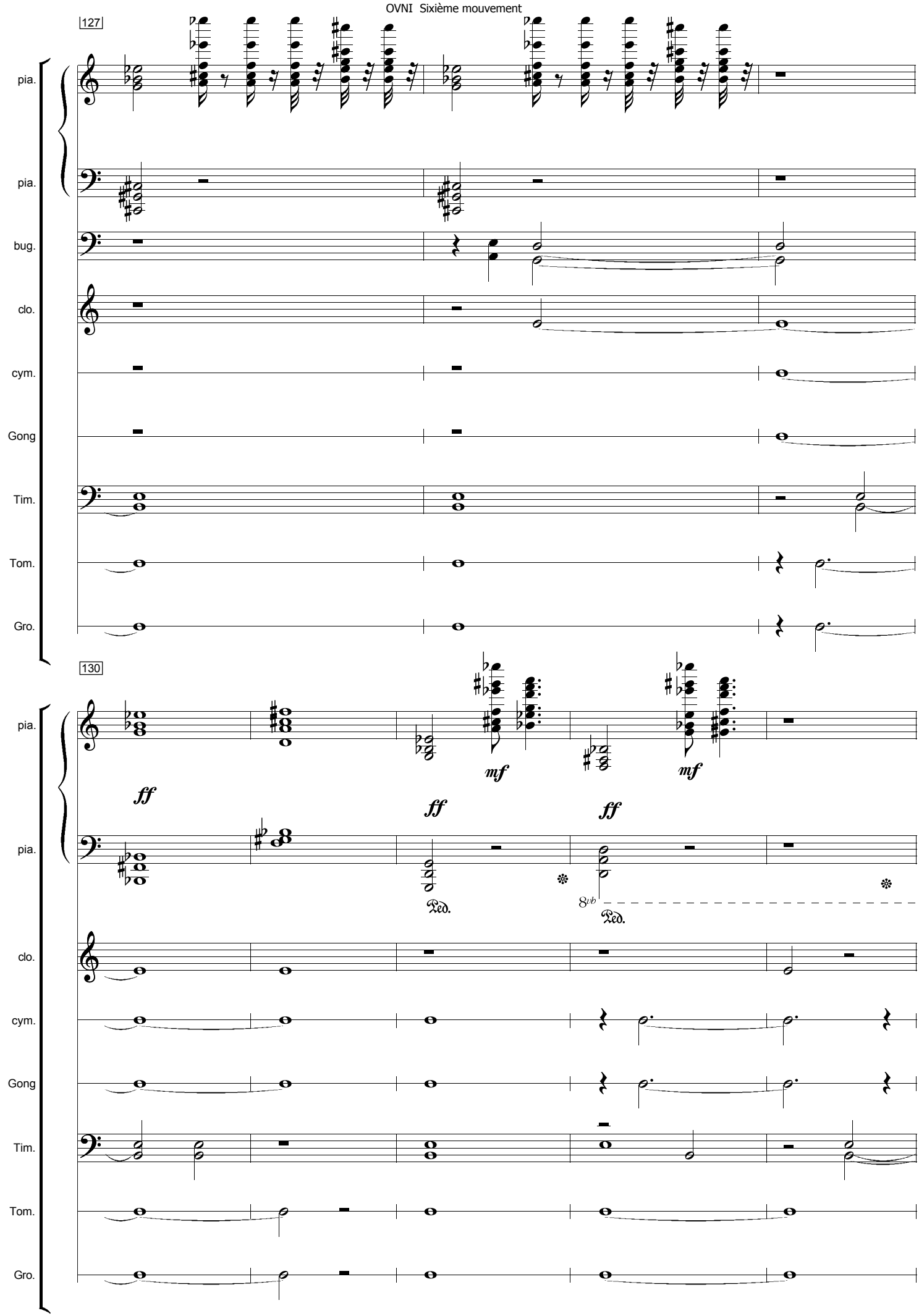
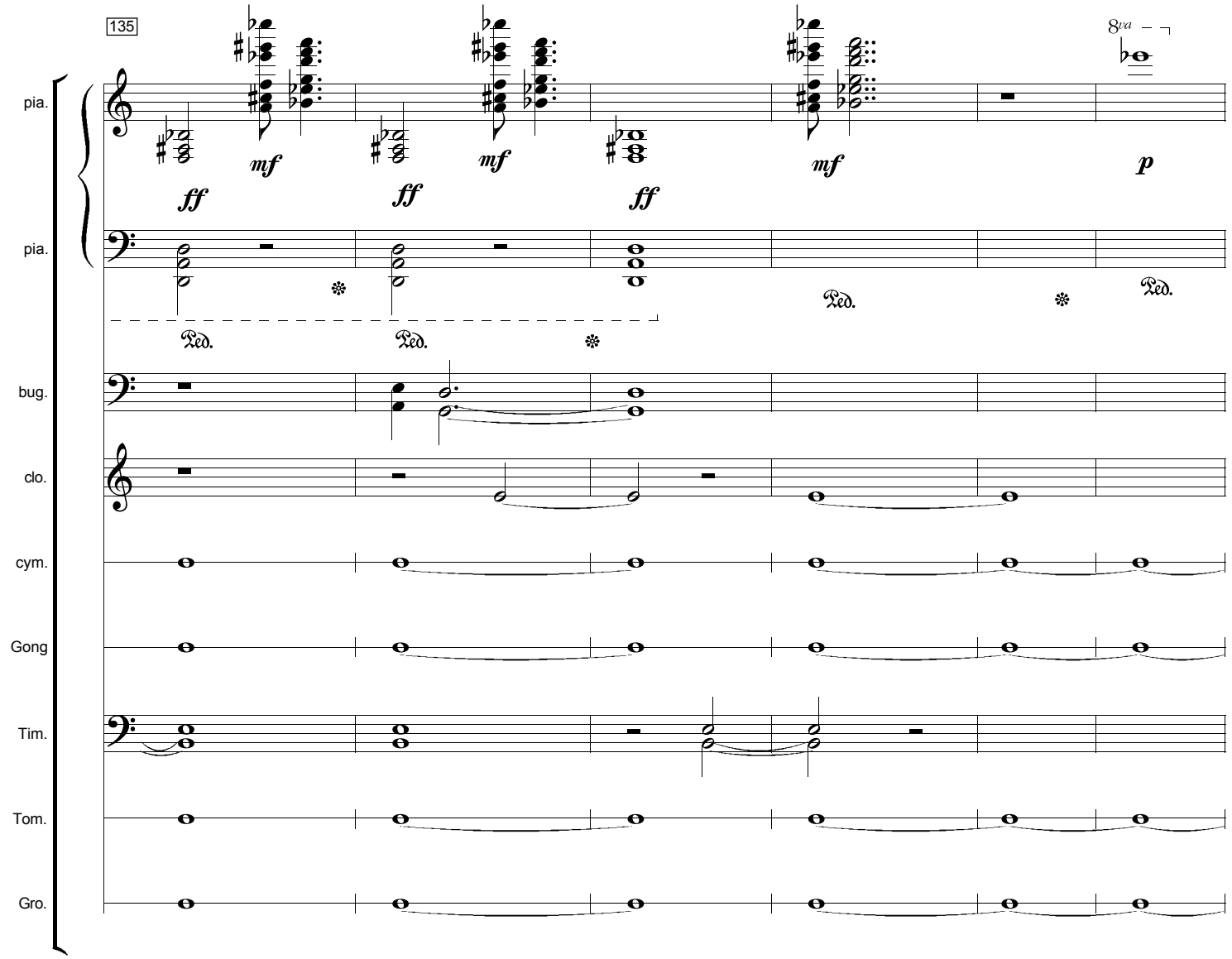
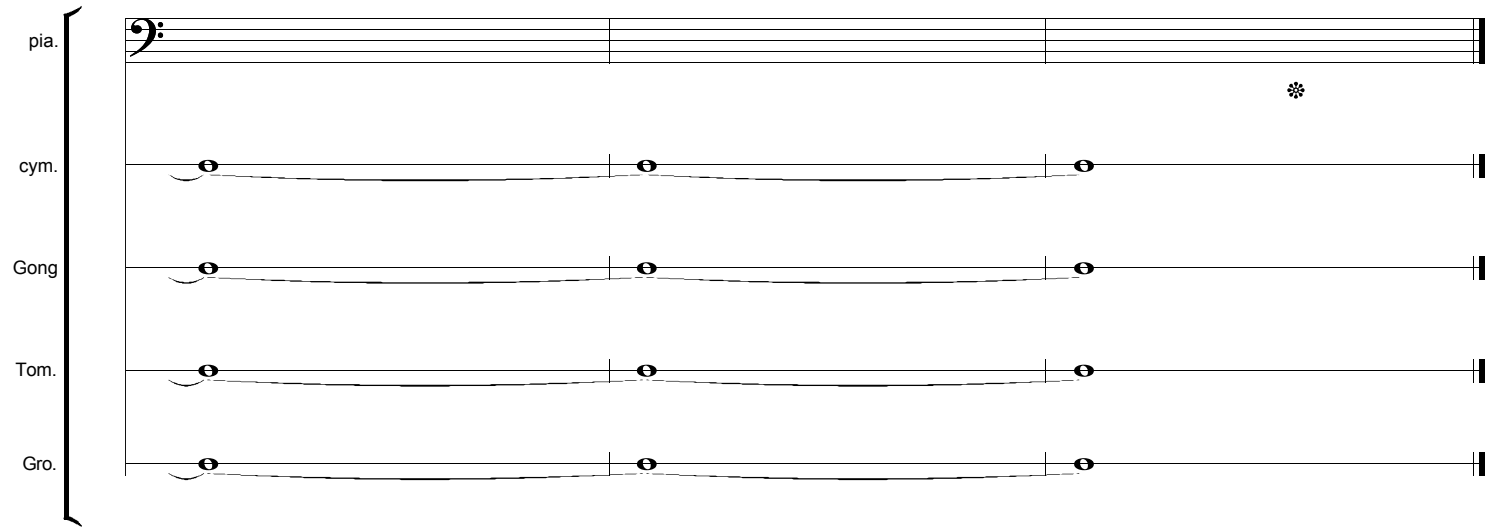
ff
ff
pia.
p
pp
ff
bug.
clo.
Tim.
Tom.
Gro.


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

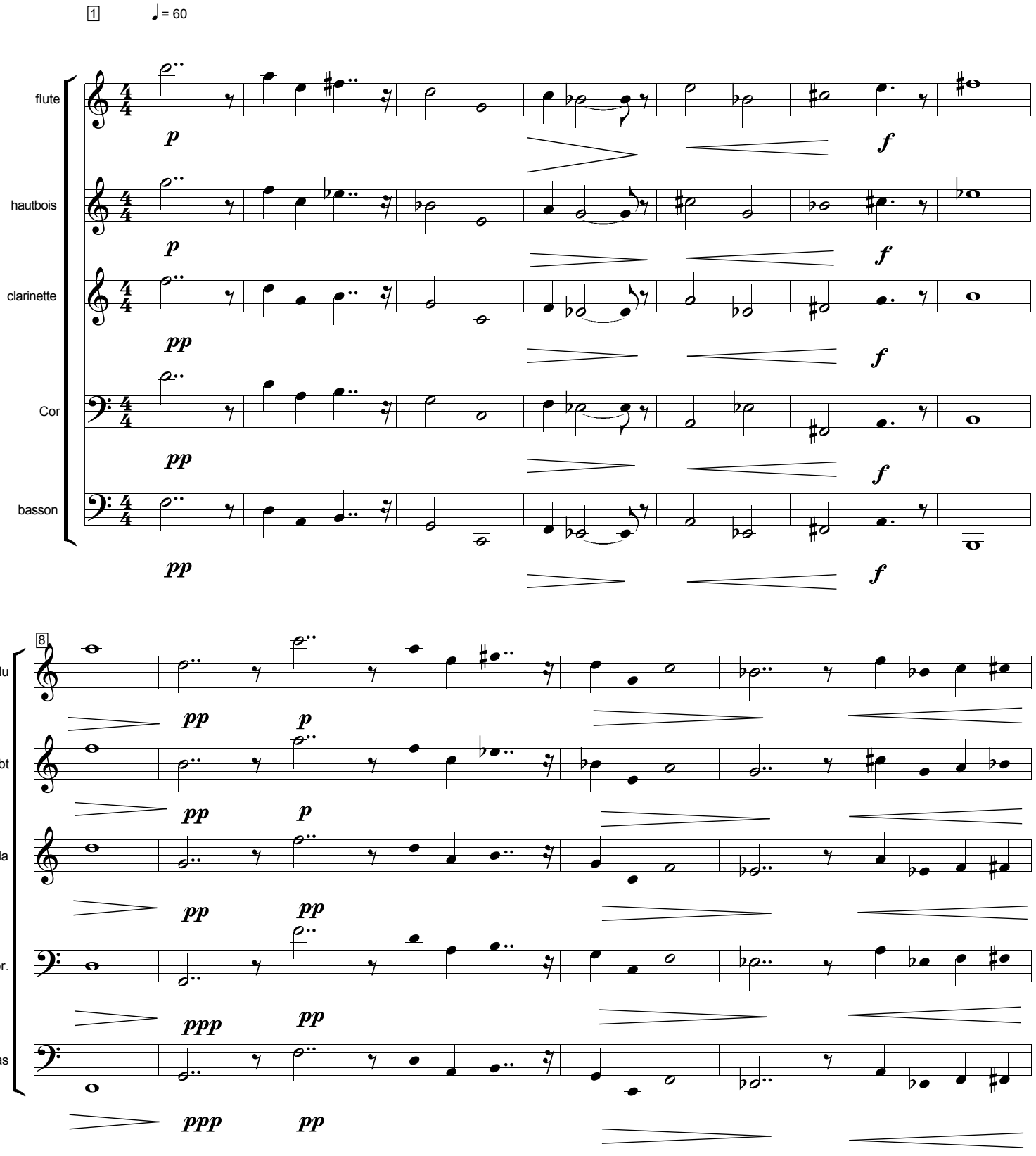

135
8va
pia.
pia.
bug.
clo.
cym.
Gong
Tim.
Tom.
Gro.
ff
mf
p
Ped.

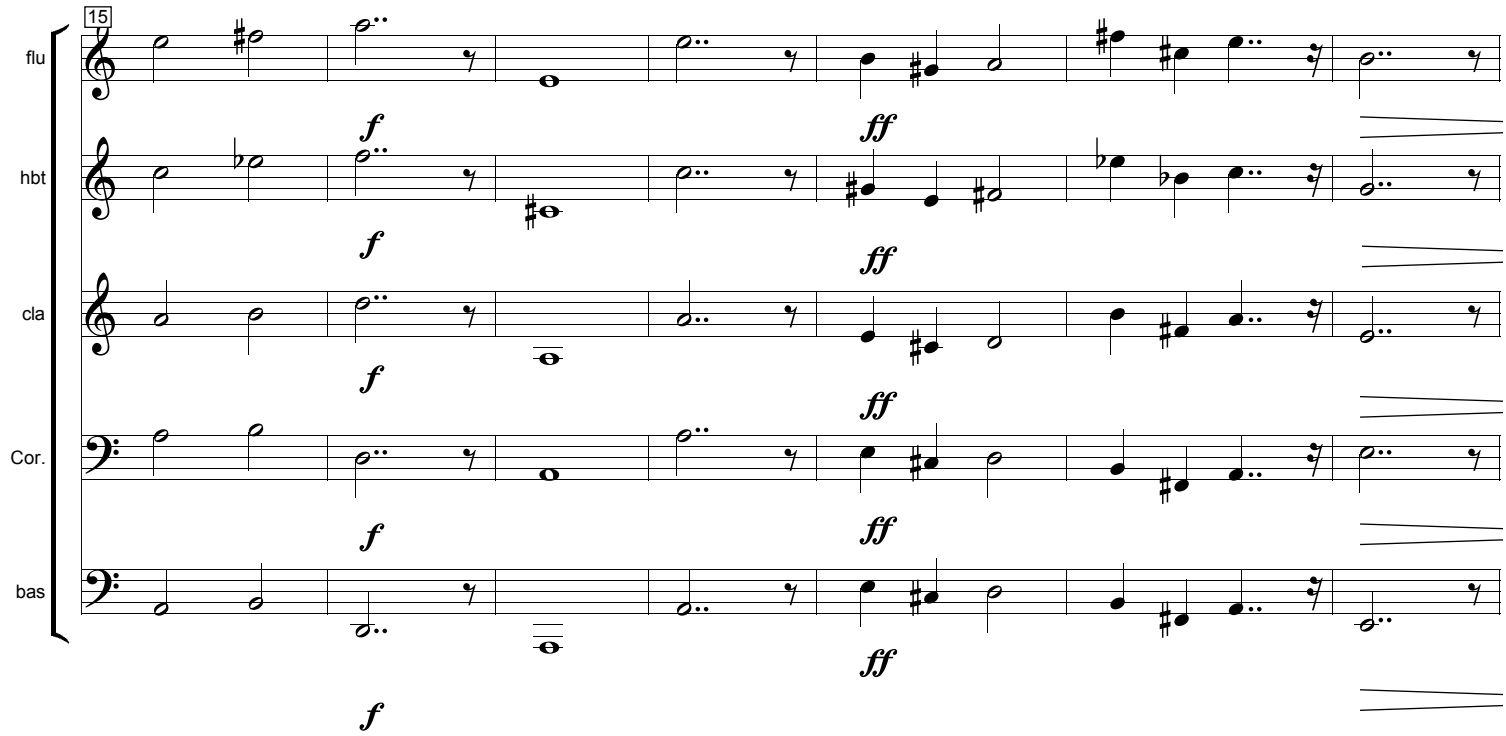

pia.
cym.
Gong
Tom.
Gro.

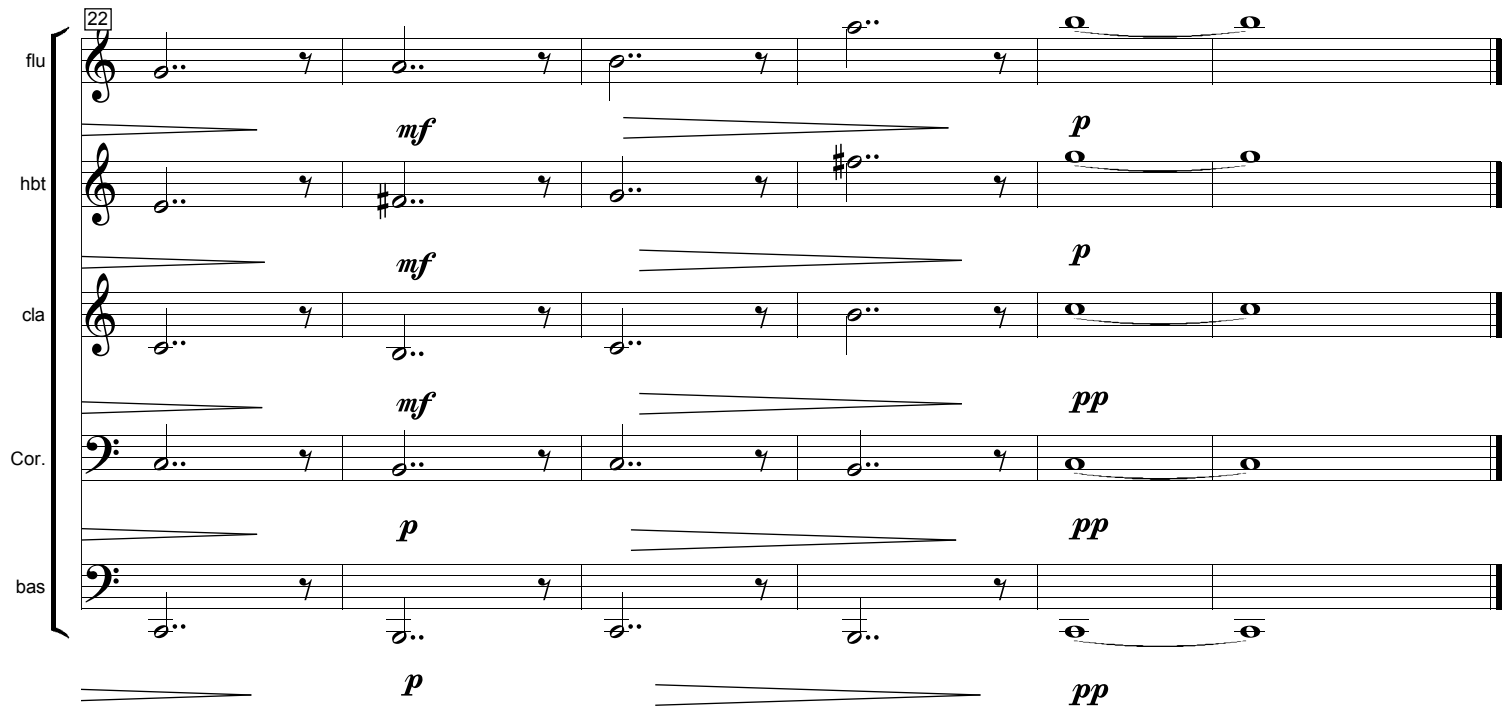
Rituel

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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