

Medium rapide
croches binaires

$\text{♩} = 142$

Ouverture

La tectonique des nuages

Laurent Cugny

n° 1

5

drums

Bb sax ténor 1

Eb sax baryton 2

Bb bugle

F cor

Trombone

Accordéon

Guitare élec.

Basse

tempo cymbale seule

Batterie

Conducteur

tempo cymbale seule

mp

mp

mp

I

mp

9

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

mp

mp

mp

mp

mf

mf

mp

9

mp

20 SOLO ± G#m

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

28

p

SOLO gammes diminuées

17

p

23

1

basse

30

This musical score page contains ten staves of music for orchestra and conductor, numbered 30 at the top left. The staves are as follows:

- ts1**: Treble clef, key signature of four sharps. Measures 1-3: Rest. Measure 4: Sixteenth-note pattern starting with a grace note, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Sixteenth-note pattern starting with a grace note. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- bs2**: Bass clef, key signature of four sharps. Measures 1-3: Rest. Measure 4: Whole note, dynamic *p*. Measures 5-6: Rest. Measures 7-8: Whole note. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- fg**: Treble clef, key signature of four sharps. Measures 1-3: Rest. Measure 4: Eighth-note pattern, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Eighth-note pattern. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- fh**: Treble clef, key signature of two sharps. Measures 1-3: Rest. Measure 4: Eighth-note pattern, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Eighth-note pattern. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- tb**: Bass clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Eighth-note pattern starting with a grace note, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Eighth-note pattern starting with a grace note. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- acc**: Treble clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Sixteenth-note pattern starting with a grace note, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Sixteenth-note pattern starting with a grace note. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- elg**: Treble clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measure 11: Rest.
- b**: Bass clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Chord. Measures 5-6: Rest. Measures 7-8: Chord. Measures 9-10: Rest. Measure 11: Rest.
- dm**: Bass clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Rest. Measures 5-6: Rest. Measures 7-8: Rest. Measures 9-10: Rest. Measure 11: Dynamic *f*.
- cond**: Bass clef, key signature of one sharp. Measures 1-3: Rest. Measure 4: Eight-note pattern, dynamic *mf*. Measures 5-6: Rest. Measures 7-8: Eight-note pattern, dynamic *mf*. Measures 9-10: Rest. Measure 11: Dynamic *f*.

A rehearsal mark "6" is placed above the eighth measure of staff dm. A dynamic instruction "Tom basse" is placed above the eleventh measure of staff dm.

36

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

40

Tempo + rim shots

piano

This musical score page contains ten staves. Measures 36 and 40 are shown. The instrumentation includes two tenor saxes (ts1, ts2), bassoon (bs2), flute (fgh), flute (fh), tuba (tb), bassoon (acc), electric guitar (elg), bass (b), double bass (dm), and a conductor (cond). The key signature changes from A major (three sharps) in measure 36 to E major (one sharp) in measure 40. Measure 36 features eighth-note patterns with grace marks. Measure 40 begins with a repeat sign. The bassoon (b) has a melodic line with grace notes and rim shots. The conductor (cond) has a piano dynamic.

44

ts1

bs2

fgh

fh

tb

acc

elg

b

6

dm

cond

46

mf

mf

mf

mf

mf

<img alt="A page of a musical score with ten staves. The staves are labeled from top to bottom: ts1, bs2, fgh, fh, tb, acc, elg, b, dm, and cond. The score is divided into measures by vertical bar lines. Measure 44 starts with rests for most instruments, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 45 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 46 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 47 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 48 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 49 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 50 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. 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Measure 195 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 196 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 197 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 198 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 199 begins with rests, followed by sixteenth-note patterns for ts1, bs2, fgh, fh, tb, and acc. Measure 200 starts with rests, followed by eighth-note patterns for ts1, bs2, fgh, fh, tb, and acc.</p>

50

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

52

2ème fois seulement

Stop tempo

Tempo

56

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

60

Tempo

This musical score page contains ten staves, each representing a different instrument or section. The instruments listed from top to bottom are: ts1, bs2, fgh, fh, tb, acc, elg, b, dm, and cond. The score is divided into two sections by a vertical bar line. The first section, spanning measures 56 to 59, consists of four measures of rests followed by measures 57 through 59, which feature various patterns of eighth and sixteenth notes with slurs and grace marks. The second section, starting at measure 60, includes a dynamic change and a tempo marking. The cond staff shows a rhythmic pattern of eighth and sixteenth notes.

62

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

68

mf

mf

fh + tb

basse

This musical score page contains ten staves of music. The staves are labeled from top to bottom: ts1, bs2, fgh, fh, tb, acc, elg, b, dm, and cond. Measures 62 through 67 are mostly blank, with a few short vertical dashes indicating pitch. At measure 68, the music begins again. The first two measures of 68 have dynamic markings 'mf' over the staves for fh and tb, and 'mf' over tb alone. The cond staff (bassoon) has a basso continuo line with a bassoon part labeled 'basse'. Measure 69 ends with a dynamic marking of 'fh + tb' over the bassoon part.

72

ts1

bs2

fgh

mf

fh

tb

acc

elg

b

dm

saxes + tp

cond

76

This musical score page contains two staves of music, labeled 72 and 76. The first staff includes parts for ts1, bs2, fgh, fh, tb, acc, elg, b, dm, and cond. The second staff includes parts for saxes + tp and cond. Measure 72 starts with rests for most parts, followed by dynamic markings 'mf' and 'b>f'. Measures 73-75 show various note patterns, including sustained notes and grace notes. Measure 76 begins with a dynamic 'b>f' and continues the rhythmic patterns established in the previous measures.

80 ad lib de plus en plus free

ts1

bs2

fgh

fh

tb

acc

elg

b

dm

cond

84 dissonant arythmique klaxon fh-fb celer sur Anibal et Celestina bourdonnant tendu -> clarinette basse

ts1 bs2 fgh fh tb acc elg b dm cond

Une nuit, à Los Angeles. Il pleut violemment et sans interruption, comme depuis plusieurs jours.

Celestina del Sol a trouvé refuge sous un arrêt de bus, à l'angle des rues Virgil et Santa Monica. Enceinte jusqu'au cou, épuisée et trempée, elle fait du stop depuis des heures, mais les rues de Los Angeles inondée sont quasiment désertes...

Soudain, des phares balaien Celestina, qui brandit son pouce vers la voiture. Mais les phares glissent sur elle... et disparaissent dans la nuit. Décue, elle attrape un biscuit dans sa poche et le mastique lentement.

Un peu plus tard, passe devant elle une autre voiture... qui pile net dix mètres plus loin !

Celestina reste là, le pouce en l'air, n'osant trop y croire : un bref coup de klaxon la décide à s'élancer sous la pluie...

**klaxon mes. 85
musique mes. 86**

Anibal de la Luna lui a déjà ouvert la portière, elle s'engouffre à côté de lui. Il a une trentaine d'années, et porte l'uniforme du personnel au sol d'American Airlines.

Le feu passe au rouge.

Anibal (parlé) : Mon Dieu, vous êtes complètement trempée.
Il y a un blouson sur le siège arrière.

Celestina (parlé) : Merci.

Anibal (après un silence) : C'est de la folie de sortir par ce temps...
On dit que c'est la tempête du siècle.

Début decrescendo

Celestina : Où suis-je ?

Anibal : À Los Angeles.

Celestina : Los Angeles ?

Anibal : À l'angle de Virgil et Santa Monica.

Celestina : Oh.

Silence

Et la conversation s'arrête là... Passablement gêné, Anibal jette un coup d'œil sur la jeune femme, qui regarde droit devant elle, les mains sur son énorme ventre...