

9 Solos pour Violon(s)

"Je ne veux pas me dévoiler..."

Tomas BORDALEJO

Pesante ♩ = 50

Alexis

Sara

Violin I

Violin II

Viola

Cello

8

Alexis

Sara

Vln. I

Vln. II

Vla.

Vc.

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2
14

Décidé

9 Solos pour Violon(s)

Musical score for measures 14-20. The score is for six instruments: Alexis, Sara, Vln. I, Vln. II, Vla., and Vc. The tempo is *Décidé*. The dynamics are *mf* for Alexis and Sara, and *pp* for the string instruments. The key signature has one sharp (F#). The time signature is 2/4. The score shows a series of sustained notes with slurs, indicating a slow, deliberate performance.

21

Musical score for measures 21-27. The score is for six instruments: Alexis, Sara, Vln. I, Vln. II, Vla., and Vc. The tempo is *Décidé*. The dynamics are *pp* for the string instruments. The key signature has one sharp (F#). The time signature is 3/4. The score shows a series of sustained notes with slurs, indicating a slow, deliberate performance.

9 Solos pour Violon(s)

27

Musical score for measures 27-32. The score is for six instruments: Alexis, Sara, Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems of three measures each. The first system (measures 27-29) is in 3/4 time, and the second system (measures 30-32) is in 4/4 time. Dynamics include *mp* and *ff*. Alexis has a melodic line with some rests. Sara has a melodic line starting in the second system. Vln. I and Vln. II have sustained notes. Vla. and Vc. have sustained notes with some movement.

33

Musical score for measures 33-38. The score is for six instruments: Alexis, Sara, Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems of four measures each. Dynamics include *mf*, *ff*, *mp*, and *f*. Alexis has a melodic line with some rests. Sara has a melodic line with some rests. Vln. I and Vln. II have sustained notes. Vla. has sustained notes. Vc. has sustained notes with some movement. There are *tr* (trills) in the Vc. part in the final two measures. The text *f* and *sul Ré* appears below the Vc. staff.

39

Alexis

Sara

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 39-43. The score is in 4/4 time and features six staves: Alexis (Soprano), Sara (Soprano), Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). Measure 39 starts with a treble clef and a key signature change to one flat. Dynamics include *p*, *mf*, and *pp*. The Vc. part includes trills and a *sul Ré* instruction. The Vln. I and II parts have long notes with hairpins. The Vla. part has long notes with hairpins. The Alexis and Sara parts have melodic lines with some rests.

sul Ré

44

Alexis

Sara

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 44-47. The score continues with the same six staves: Alexis, Sara, Vln. I, Vln. II, Vla., and Vc. The key signature has one flat. Measure 44 starts with a treble clef and a key signature change to one flat. The Vln. I and II parts are mostly rests. The Vla. part is mostly rests. The Vc. part has long notes with hairpins. The Alexis and Sara parts have melodic lines with some rests.

9 Solos pour Violon(s)

"Nel mezzo del cammin de nostra vita
mi ritrovai per una selva oscura ché la diritta via era smarrita"

Tomas BORDALEJO

♩ = 160

Maddalena

Violin I

Violin II

Viola

Cello

f

f

f

f

f sfz

sfz

sfz

M.

Vln. I

Vln. II

Vla.

Vc.

subito p

f

M. 5 8

M.
Vln. I
Vln. II
Vla.
Vc.

M. 7 8

M.
Vln. I
Vln. II
Vla.
Vc.

ff

sfz

M. ^{10 8}

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

pp

9 Solos pour Violon(s)

"You don't have to be perfect if you are nice"

Tomas BORDALEJO

♩ = 70

Yolane

Violin I

Violin II

Viola

Cello

pizz.

mf

3

Y.

Vln. I

Vln. II

Vla.

Vc.

Con sord.

p

Con sord.

p

Con sord.

p

5

Y.

mf

Vln. I

Vln. II

Vla.

Vc.

7

Y.

Vibré

Vln. I

Vln. II

Vla.

Vc.

9 Solos pour Violon(s)

9

Y. *mf* *tr* *pizz.*

Vln. I *mf* *sfz* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

11

Y. *arco* *mf* *arco* *tr* *pizz.*

Vln. I *arco* *mf* *arco* *pizz.*

Vln. II *arco* *mf* *arco* *pizz.*

Vla. *arco* *mf* *arco* *pizz.*

Vc. *arco* *mf* *arco* *pizz.*

13

Y.
arco

Vln. I
arco

Vln. II
arco

Vla.

Vc.

15

Y.

Vln. I

Vln. II

Vla.

Vc.

17

Y. *sfz* pizz.

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc.

Detailed description: This system contains measures 17 and 18. The Violoncello (Vc.) part features a rhythmic pattern of eighth notes with 'x' marks below them, indicating a specific bowing technique. The Violin I (Vln. I) and Violin II (Vln. II) parts play dotted half notes. The Viola (Vla.) part plays dotted half notes. The Violon (Y.) part plays quarter notes with a dynamic marking of *sfz* and a *pizz.* instruction.

19

Y. arco *mf* arco *p*

Vln. I arco

Vln. II arco

Vla. arco

Vc.

Detailed description: This system contains measures 19 and 20. The Violon (Y.) part plays quarter notes with a dynamic marking of *mf* and a *pizz.* instruction. The Violin I (Vln. I) and Violin II (Vln. II) parts play dotted half notes with a dynamic marking of *mf* and a *pizz.* instruction. The Viola (Vla.) part plays dotted half notes with a dynamic marking of *mf* and a *pizz.* instruction. The Violoncello (Vc.) part features a rhythmic pattern of eighth notes with 'x' marks below them. The Violon (Y.) part has a dynamic marking of *p* and a *pizz.* instruction.

21

Y.

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

Detailed description: This musical score page shows measures 20, 21, and 22. The Violon (Y.) part features a long note in measure 20, followed by a pizzicato (pizz.) note in measure 21, and a whole rest in measure 22. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes in measures 21 and 22, both marked with pizzicato. The Viola (Vla.) part also plays a similar eighth-note pattern in measures 21 and 22, marked with pizzicato. The Violoncello (Vc.) part plays a continuous eighth-note accompaniment throughout all three measures.

9 Solos pour Violon(s)

"Beau Son!"

Tomas BORDALEJO

♩ = 80

Ad lib. , *a tempo*

Juliette

Violin I

Violin II

Viola

Cello

souffle sur le pont

p

J.

Vln. I

Vln. II

Vla.

Vc.

Sul ré Sul sol

Sul pont. -----

12

Score for measures 12-16. The first staff (J.) has a treble clef and a 6/4 time signature. It contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *pp* and *molto cresc.*. The second staff (Vln. I) has a treble clef and a 4/4 time signature, with a half note. The third staff (Vln. II) has a treble clef and a 4/4 time signature, with a half note. The fourth staff (Vla.) has a C-clef and a 4/4 time signature, with a half note. The fifth staff (Vc.) has a bass clef and a 4/4 time signature, with a half note. All string parts are marked *pp* and *Con sord.*.

17

Score for measures 17-21. The first staff (J.) has a treble clef and a 6/4 time signature. It contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *mp*. The second staff (Vln. I) has a treble clef and a 4/4 time signature, with a half note. The third staff (Vln. II) has a treble clef and a 4/4 time signature, with a half note. The fourth staff (Vla.) has a C-clef and a 4/4 time signature, with a half note. The fifth staff (Vc.) has a bass clef and a 4/4 time signature, with a half note. All string parts are marked *souffle sur le pont*.

23

J. *vibré*

Vln. I

Vln. II

Vla.

Vc.

29

J. *Sul pont.*

Vln. I *ôtez la Sourdine*

Vln. II *ôtez la Sourdine*

Vla. *ôtez la Sourdine*

Vc. *ôtez la Sourdine*

pp

ppp

9 Solos pour Violon(s)

Tomas BORDALEJO

♩ = 60 (Choral)

Joué

Antonin

Clara

Chanté

A.

C.

6

A.

C.

10

A.

C.

14

9 Solos pour Violon(s)

Tomas BORDALEJO

♩ = 100

Alexis

Violin I

Violin II

Viola

Cello

A.

Vln. I

Vln. II

Vla.

Vc.

8

A. *sfz sfz* *p* *tr* *tr*

Vln. I *pizz.* *arco* *pizz.* *arco* *pp*

Vln. II *pizz.* *arco* *pizz.* *arco* *pp*

Vla. *pizz.* *arco* *pizz.* *arco* *pp*

Vc. *pizz.* *arco* *pizz.* *arco* *pp*

12

A. *pizz.* *sfz*

Vln. I souffle en etouffant la corde avec la main gauche *sfz*

Vln. II souffle en etouffant la corde avec la main gauche

Vla. souffle en etouffant la corde avec la main gauche

Vc. souffle en etouffant la corde avec la main gauche

15

A.

sfz *sfz* *sfz* *sfz*

Vln. I

Vln. II

Vla.

Vc.

17

A.

sfz *sfz* *f* *sfz*

arco *tr*

f Ord. pizz. *sfz*

Vln. I

Vln. II

Vla.

Vc.

20

A. arco pizz. *sfz* arco

Vln. I arco *f* pizz. arco

Vln. II arco *f* pizz. arco

Vla. arco *f* pizz. arco

Vc. *f*

25

A. pizz. arco *sfz* pizz.

Vln. I pizz. arco pizz.

Vln. II pizz. arco pizz.

Vla. pizz. arco pizz.

Vc. pizz.

9 Solos pour Violon(s)

(Anthony jamais ça ne s'oublie)

Tomas BORDALEJO

♩ = 50

Anthony

ff *f* *fff* *subito p* *ff*

Violin I

Violin II

Viola

Cello

pp

Con sord.

Sul. Ré

7

A.

tr *tr* *tr* *espress.*

subito p

Vln. I

Vln. II

Vla.

Vc.

13

A.
Vln. I
Vln. II
Vla.
Vc.

The musical score consists of five staves. The first staff, labeled 'A.', is in treble clef and contains a long melodic line starting with a fermata and a diamond-shaped articulation mark. The second staff, 'Vln. I', is in treble clef and contains a long melodic line with a fermata and a diamond-shaped articulation mark. The third staff, 'Vln. II', is in treble clef and contains a long melodic line with a fermata and a diamond-shaped articulation mark. The fourth staff, 'Vla.', is in bass clef and contains a long melodic line with a fermata and a diamond-shaped articulation mark. The fifth staff, 'Vc.', is in bass clef and contains a long melodic line with a fermata and a diamond-shaped articulation mark. The score is divided into two measures by a vertical bar line. The first measure contains the initial notes and fermatas for all instruments. The second measure contains the continuation of the melodic lines, with various dynamics and articulation marks. The dynamics include *mf*, *fz*, *mf*, *fz*, and *mf*. The articulation marks include diamond shapes and lines.

9 Solos pour Violon(s)

Interlude

Tomas BORDALEJO

[Arranger]

♩ = 90

Viola I
pp < *sfz* *p* < *sfz*

Viola II
pp < *sfz* Con sord. *p*

Viola III
p < *sfz*

Viola IV
p < *sfz*

Viola V
p < *sfz* Con sord.

Viola VI
p < *sfz*

7
Vla. I
p < *sfz* *mp* < *sfz* *mf* < *sfz*

Vla. II
sfz *mp* < *sfz* *mf* < *sfz*

Vla. III
mp < *sfz* *mf* < *sfz* *f* < *sfz*

Vla. IV
p < *sfz* *mp* < *sfz* *mf* < *sfz* *f*

Vla. V
p < *sfz* *mp* < *sfz* *mf* < *sfz* *f*

Vla. VI
mp < *sfz* *mf* < *sfz* *f* < *sfz*

9 Solos pour Violon(s)

2
12

Vla. I
f *sfz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz*

Vla. II
f *sfz* *ff* *sffz* *ff* *sffz* *ff* *sffz*

Vla. III
ff *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz*

Vla. IV
sfz *ff* *sfz* *ff* *sffz*

Vla. V
sfz *ff* *sfz* *ff* *sffz* *ff* *sffz*

Vla. VI
ff *sffz* *ff* *sffz*

18

Vla. I
fff *sfffz*

Vla. II
ff *sfz* *fff* *sfffz*

Vla. III
p

Vla. IV
ff *sfz* *fff* *sfffz*

Vla. V
fff *sfffz*

Vla. VI
ff *sfz* *p*

9 Solos pour Violon(s)

(Il pleut doucement sur la ville)

Tomas BORDALEJO

 $\text{♩} = 120$

élisa *mf*

4 é

8 é

12 é

 $\text{♩} = 100$

16 é

Vln. I

Vln. II

Vla.

Vc.

pei - ne! - de - tant - a - coeur -
f

a - tant - de - pei - ne! - et -
f couvrir la bouche
avec la paume de la main

Il - pleu - re - comme - il - quelle -
pp

Il - pleu - re - dans - mon - coeur Comme - il - pleut - sur - la - ville
mf

19

Vln. I

mon hai - ne, - sans - et - a - *pp* mour - sans pour - quoi - sa - voir - ne - de pei - ne - pi - re -

Vln. II

sans - hai - ne, - pour - quoi - la - pi - re - pei - ne - est - sans - rai - son - nul - le - tra - hi -

Vla.

est - qui - pé - nètre O - bruit - *f* Par - ter - re - pour - un - coeur - O - le - chant Il - pleu - re - *pp*

Vc.

Quelle - est - cet - te - lan - gueur Qui - pé - nè - tre - mon - coeur? O - bruit - doux - de - la - pluie

22

Vln. I

la - bien - c'est rai - son - sans - est - deuil - ce tra - hi - son? - nul - le - quoi! s'é - coeu - re. -
f couvrir la bouche
avec la paume de la main

Vln. II

son? - qui - s'é - coeu - re. - sans - rai - son - de - la - pluie?! - qui - s'en - nuie - et - sur - les - toits! -
pp Ord. *f*

Vla.

dans - ce - coeur - quoi! - ce deuil C'est - bien - de - ne - sa - voir - sans - a - mour - mon - coeur dans -
f *pp*

Vc.

Par - terre - et - sur - les - toits! Pour - un - coeur - qui - s'en - nuie O - le - chant - de - la - pluie!

25

é

Vln. I

Vln. II

Vla.

Vc.

qui - coeur - ce - dans rai - son - sans - pleure - Il pluie! - la - de - chant - le - O s'en - nuie - qui -
pp Ord. _____

doux, - de - la - pluie, - mon coeur? - cet - te - lan - gueur, - pleut - sur - la - vil - le - dans - mon - coeur,
f _____

mon - coeur - pleut - sur - la - vil - le - cet te - langueur, - mon - coeur? doux, - de la pluie, - et - sur -
f couvrir la bouche
 avec la paume de la main

Il - pleu - re - sans - rai - son Dans - ce - coeur - qui - s'é - coeure. Quoi! - nul - le - tra - hi - son?

28

é

Vln. I

Vln. II

Vla.

Vc.

coeur - un - pour toits! - les - sur - et - ter - re - par pluie - la - de - doux - bruit - O coeur? - mon -
f _____ *f* couvrir la bouche
 avec la paume de la main

mon - coeur - sans - a - mour - de - ne - sa - voir, - c'est - bien ce - deuil - quoi!, - dans - ce - coeur, - il -
pp _____ *f* couvrir la bouche
 avec la paume de la main

les - toits! - qui - s'en - nuie - de - la - pluie?! sans - rai - son - qui - s'é - coeu - re - nul - le - tra -
f

Ce - deuil - est - sans - rai - son C'est - bien - la - pi - re - peine De - ne - sa - voir - pour - quoi

31

é

Vln. I

Vln. II

Vla.

Vc.

pé - nè - tre - qui lan - gueur - cet - te - est - quel - le vil
mf Ord. *pp*

pleu - re O - le - chant - pour - un - coeur, - par - ter - re, - O
mf Ord. *pp*

hi - son? - est sans - rai - son la - pi - re - pei - ne - pour
mf Ord. *pp*

Sans - a - mour - et - sans - haine, Mon - coeur - a - tant - de - peine!
pp

9 Solos pour Violon(s)

Tomas BORDALEJO

♩ = 120

Col legno bat.

Irène

Permattia

f en frappant la main gauche sur la table

I.

P.

Vln. I

Vln. II

Vla.

Vc.

f *Crié* *Grroahh!* *Col legno bat.* *Ord.*

ff *sfz* *f* *ff*

sfz *f* *ff* *f*

p *Cordes etouffées* *Col legno bat.*

p *Cordes etouffées* *Col legno bat.*

p *Cordes etouffées* *Col legno bat.*

p *Cordes etouffées* *Col legno bat.*

I.

P.

f *sfz*

12

I.

P.

Vln. II

Vla.

Vc.

f

f

f

Col legno bat.

f en frappant la main gauche sur la table

16

I.

P.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

20

I.

P.

Detailed description: This system contains measures 20 through 24. It features two staves: Violin I (I.) and Piano (P.). Both staves are in 4/4 time. The Violin I part consists of eighth-note patterns with various accidentals (flats and naturals) and some notes with accents. The Piano part provides a harmonic accompaniment with similar rhythmic patterns and accidentals. The key signature has one flat (B-flat).

25

I.

P.

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

f

f

Detailed description: This system contains measures 25 through 27. It features five staves: Violin I (I.), Piano (P.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). Measures 25 and 26 are in 6/4 time, and measure 27 is in 4/4 time. The Violin I and II parts play a rhythmic pattern of eighth notes with accents, marked with a forte (*f*) dynamic. The Viola and Cello parts play a similar rhythmic pattern, also marked with *f*. The Piano part has a melodic line with a forte (*f*) dynamic in measures 25 and 26, and a fortissimo (*ff*) dynamic in measure 27. The Violin I part has a fortissimo (*ff*) dynamic in measure 27. The key signature has one flat (B-flat).

9 Solos pour Violon(s)

Col legno bat. Ord.

28

I.

P.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

f

sfz

sfz

sfz

sfz

sfz