

*Claude LEDOUX*

**V...**

*pour violon et piano (2008)*

œuvre imposée pour la demi-finale du  
Concours International de Musique Reine Elisabeth de Belgique  
session violon 2009

"V" comme...

Violon,  
Virtuosité,  
Volupté,  
Vibration sonore  
et

VARIATIONS (sur une séquence [de 22 croches] -

Rq : - pour éclairer la forme, chaque nouvelle séquence de 22 croches est indiquée dans la partition ;  
- la première séquence et la 22e (par symétrie) sont non définies temporellement)

*L'œuvre présente différentes sections où le temps musical peut s'appréhender de différentes manières :*

\* *un temps souple (quasi rubato) comportant quelques inserts (avec certaines libertés dans les valeurs de notes) ; ce temps est indiqué entre parenthèse au dessus de la portée*

\* *un temps extrêmement souple (rubato) - sans mesure indiquée*

\* *un temps strict, où toutes les mesures sont indiquées et doivent être respectées avec rigueur.*

Rq. : *Les tempi doivent être interprétés avec une certaine flexibilité ; pour le pianiste, la pédalisation est soumise à l'imagination de l'interprète. Les indications de pédales sont placées à titre suggestif.*

"V" for...

Violin,  
Virtuosity,  
Voluptuousness,  
Vibration  
and

VARIATIONS (on a sequence [of 22 quavers] -

Rq.: - To clarify the form, each new sequence of 22 quavers is indicated in the score.  
- The first sequence and the 22nd (for the sake of symmetry) have no definite time signature).

*The work contains different sections in which musical metre can be perceived in different ways:*




\* *a flexible (almost rubato) metre involving some inserts (with some liberties taken in relation to the values of the notes); this metre is indicated between brackets above the staff*

\* *an extremely flexible metre (rubato) - without any time signature*

\* *a strict metre, in which all time signatures are shown and must be strictly respected.*

Rq.: *The tempi should be interpreted with a certain flexibility; for the pianist, the use of the pedals is left to the imagination of the performer. The pedal indications are only suggestions.*

signes - signs :

	légèrement plus bas que le bémol - bécarre <i>slightly below flat - natural</i>	} Dans la plupart des cas, ces déviations infrachromatiques s'intègrent dans l'harmonie (référence aux harmoniques naturelles) et ne doivent surtout pas sonner comme des "fausses notes" !	<i>In most cases, these infra-chromatic deviations fit in with the harmony (reference to natural harmonics); above all, they must not sound like wrong notes!</i>
	1/4 de ton plus bas - plus haut <i>1/4 tone lower - higher</i>		
	trémolo irrégulier <i>irregular tremolo</i>		
(M)	sans mesure ( <b>senza misura</b> ) <i>no time signature</i>		
tsp	totale sur le chevalet ( <b>totalmente sul ponticello</b> ) <i>entirely on the bridge</i>		
s.p.	sur le chevalet ( <b>sul ponticello</b> ) <i>on the bridge</i>		
m. vib	<b>molto vibrato</b>		

Un grand merci à Jenny Spanoghe pour ses précieux conseils et autres petites corrections apportés lors de la finalisation de cette partition.

*Many thanks to Jenny Spanoghe for her invaluable advice and for a number of minor corrections suggested as this score was being finalised.*

Sites internet - Websites : <http://users.skynet.be/ledouxcl/>  
<http://membres.lycos.fr/ledouxcl/>

**balancé** ♩ = ca 144

(6/8)  $\xrightarrow{(3/8)}$  norm.  $\xrightarrow{(7/8)}$  *poco sul pont* (V)  $\xrightarrow{\text{norm.}}$  *sul tasto* II.  $\xrightarrow{\text{Rit. . . . .}}$  (7/8) *a tempo*  $\xrightarrow{\text{norm.}}$

*fpp*  $\leftarrow$  *mf*  $\leftarrow$  *f*  $\leftarrow$  *pp*  $\leftarrow$  *quasi f*  $\leftarrow$  *mormorando*  $\leftarrow$  *mf*  $\leftarrow$  *pp*  $\leftarrow$  *fpp*  $\leftarrow$  *mf*

*gliss* *espress.* *(7) (rubato)* *gliss* *espress.* *gliss* *port.*

*quasi f* *quasi f* *quasi f* *a tempo* *quasi f*

*avec beaucoup de délicatesse*

*p* *mf* *p* *mf* *poco sfz* *sfz* *p* *mf*

*poco f* *Ped.* *Ped.* *Ped.* *Ped.*

(6/8) *poco sul pont*  $\xrightarrow{(7/8)}$  norm. (5/8) *Rit. . . . .* (6/8) *a tempo*

*mormorando*  $\leftarrow$  *mf*  $\leftarrow$  *quasi f*  $\leftarrow$  *pp*  $\leftarrow$  *quasi f*

*(7) (rubato)* *9* *gl* *3* *3* *espress.* *gliss* *espress.*

*(rubato)* *poco sfz* *quasi f* *p*

*Ped.* *Ped.* *Ped.*

(5/8) *(rubato)* (7) *mormorando* (3) *mf* (5/8) *(rubato)* *m. vib.* *espressivo* (5/8) *f* (9)

*poco sfz* *f* *f*

*Ped.* *Ped.* *Ped.*

retenir progressivement le  
progressively,  
slowing the

insert

14 (V)

*gl* **Rit.** . . . . . **a tempo**

langouressement *gl* tendrement  
languorously tenderly

*pp* *sfz* *pp*

(3) *tsp*

libre - sans tenir compte du violon !  
freely - non-synchronized with the violin

**poco rit.** . . . . . **subito** ♩ = ca 52

(4/4) → norm **rubato** (più lento)

(tempo stritto) *gl.* **tendre** (3/8) **poco appassionato**

*mf* *f* *rf* *mp* *p*

(tempo stritto : **più lento** ♩ = ca 52)  
synchrones avec le violon  
synchronized with violin

8<sup>va</sup>

*mp* *sfz* *p*

*pp*

*Ped.* *Ped.* 1/2 *ped*

20 (6/8) (2/4) (3/4) **con calore** (3/8) **ancora più lento** ♩ = ca 48 **balancé** ♩ = ca 144

→ sul pont → norm.

*gl.* *f* *fpp* *mf* *f* *pp* <

*gliss*

**ancora più lento** ♩ = ca 48 **balancé** ♩ = ca 144

*mp* *mf* *quasi f* *p* *mf*

*mf* *Ped.* *Ped.*

26

(7) *espress.* *quasi f* *poco sul pont* *(7) (rubato)* *mf* *gliss* *espress.* *pp*

(3/4) *norm.*

(2/4) *tsp.* *III.* *II.* *gliss*

ca 22

29

(3/4) *norm.* *espress.* *mf* *f* *3*

(4/4) *3*

*8va* *mf* *f* *mf* *10* *10*

*(irregolato)* *10*

*Ped.* *Ped.*

31

(V) *ff* *f* *espress.* *3* *5* *3* *3* *gl* *mf* *(rubato)* *espressivo* *f*

(8) *Rit. . . . . più lento* ♩ = ca 52 *(3/8)* *(6/8)* *più vivo* ♩ = ca 72

*ca* *10* *sfz* *mp* *3* *3* *rfz* *9* *più vivo* ♩ = ca 72

*Ped.* *Ped.*

insert

(M)

37

9 1-1

gl

3

Rit. . . . .

3

langoureusement  
languorously

pp

f

gl

colla parte

pp

(4) 22

a tempo  
amoroso

39

mp

3

5

3

(2)

(3/8)

(2)

(rubato)

f mp f

8va

pp

pp

5

6

9

mp

Ped.

(3/8)

(6/8)

22

tsp

43

fpp

mf

f

pp

f

(3)

(3) tempo stritto!

(5/8)

(2/8)

norm.

3

gliss

3

9

7

3

9

8va

f

quasi f

3

loco

sfz

f

Ped.

Ped.

Ped.

Ped.

22

(3/4) (2/4)

49

5

9

5

9

7

9

3

9

3

5

7

5

22

(5/8) (2/16) (3/4) III. IV.

52

9

5

ff

III. IV.

3

7

5

9

5

sempre forte

sfz sfz

(5/8)

55

(tr)

5

5

9

9

insert (M) 22 (2/4) (5/8) (6/8)

58

avec beaucoup de délicatesse  
very delicately

8<sup>va</sup>

ff mp mf mp

Ped. Ped. Ped.

(7) 22 (2/4) (4)

IV. tsp. → norm

ppp f psub quasi f

8<sup>va</sup>

p mp p mf

Ped. Ped.

(3) 22 (2/4) (4)

9 0

ppp ppp mf

mf

(colla parte)

mf

7 5 3 5 3

mf

Ped.



22 ♩  
a tempo  
poco rit. . . . ♩ = ca 72

(5/8) *espress.* (3/8) *(rubato)* (2/4) (3/4) (3/8)

70 *meno f subito* *f* *f* *pp* *f* *p* *quasi f*

*p subito* *f* *mp* *mf*

*norm* *3* *3* *3* *3*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

22 ♩  
a tempo  
poco rit. . . . ♩ = ca 72

(5/8) *langoureusement languorously* (3/8) (3/8)

76 *gliss.* *fp* *f* *gl* *gl* *gl* *gl* *5*

*quasi f* *mf* *mf*

*p* *mf* *mf*

*poco f*

*Ped.* *Ped.*

22 ♩

(10/8) (3/8) (3/4)

80 *fp* *f* *gl* *gl* *gl* *gl* *5* *9* *gl* *3*

*quasi f* *f* *f*

*p* *mf* *f*

*poco f* *con Ped.*

84 (2/4) (3/4) (3/8) (6/8) *passionato*

*ff* *quasif* *gl* *f* *3* *gl* *gl* *gl* *sfz*

*sffz* *quasif* *quasi f* *8va* *mf* *p* *mf*

*7* *5* *poco f* *con Ped.*

88 (10/8) (3/8) (3/4) *m.vib.* *(rubato)*

*gl* *gl* *gl* *ff* *f* *5* *(rubato)*

*3* *5* *quasi f* *8va* *mf* *p* *mf* *colla parte*

*p* *mf* *3* *tr* *3* *3* *Ped.*

92 (3/8) (4/8) (3/4) *loco* *pizz* *arco* *espressivo* (2/8)

*8va* *p* *sfz* *mf* *f* *3* *3* *espressivo* (2/8)

*mf* *3* *p* *mf* *8va* *Ped.*

[22e séquence !]

doigt - finger :  
( $\square \vee \square \vee \dots$  etc.)

4) (8) 5) irregolato

97 subito meno *f* *sfz* *mfsub* *fp* *calmando - ma rubato*  
arco  
100 s.p. (ad libitum)

*mf* *mf* *mf* *colla parte*  
*sfz* *ppp* *sfz*

*pizz* *3* *7* *9*

Ped.

→ norm. *mp* *ppsub* *pp* *mf* *poco vib*

*vib.* *non vib.* *gl* *gl* *gl*

*tendrement expressif*  
*tenderly espressivo*

22) *3* *5* *3* *5*

Ped.

22) *non vib* → *vib.* *poco vibrato* *poco vibrato*

*sul tasto* *gl* *gl*

*II. port.* *III.* *ppp* *mf* *mf*

*3* *5* *3* *5*

*ppp* *p*

Ped.

→ molto vib

22 ♩

s.p. → norm

101

*fp* → *mf* → *mp*

3

3

6

(cut)

22 ♩

tempo primo (tempo stritto)

♩ = ca 72

102

IV (ossia : III.)

feel funky pizz bartok arco pizz (norm)

*ff* *sfz* *sfz* *sfz* *sfz* *sfz*

tempo primo (tempo stritto)

♩ = ca 72

3

tr

tr

*ff* *quasif* *feel funky* *sfz* *mp* *quasif*

*f* *fsempre*

22 ♩

106

arco pizz arco pizz arco pizz arco pizz

*sfz* *sfz* *sfz* *f* *sfz*

*mp* *quasif* *p* *f* *mp* *quasif*

22 ♩

110

arco pizz arco

9

pizz (bartok) pizz (norm)

*f* *sfz*

*mp* *f* *mp*

22

114 arco pizz arco jeté pizz arco ricochet

*p* *mf* *f* *sfz* *sfz* *f*

*mf* *f* *sfz*

22

118 spiccato

*f* *ff* *quasif*

*quasif* *f* *ff* *quasif*

*Ped.* *fsempre*

22

122 spiccato

*f* *sfz* *quasif*

*f* *sfz* *quasif*

Musical score for measures 126-130. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 126 starts with a treble clef staff containing a melodic line with a slur and a fermata, and a grand staff with a 9-measure arpeggiated figure. The tempo/mood is marked *spiccato*. Measure 127 continues the melodic line with a slur and a fermata, and the grand staff with a 5-measure arpeggiated figure. Measure 128 features a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 129 has a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 130 concludes with a melodic line with a slur and a fermata, and the grand staff with a 10-measure arpeggiated figure. Dynamics include *f* and *ff*. A trill is marked with *(tr)* in measure 126.

Musical score for measures 130-134. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 130 starts with a treble clef staff containing a melodic line with a slur and a fermata, and a grand staff with a 10-measure arpeggiated figure. The tempo/mood is marked *molto espressivo*. Measure 131 continues the melodic line with a slur and a fermata, and the grand staff with a 9-measure arpeggiated figure. Measure 132 features a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 133 has a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 134 concludes with a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Dynamics include *mf*, *ff*, *p*, and *mp*. The instruction *sempre mf* is present in the grand staff. A Pedal point is indicated at the bottom right.

Musical score for measures 135-139. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 135 starts with a treble clef staff containing a melodic line with a slur and a fermata, and a grand staff with a 5-measure arpeggiated figure. The tempo/mood is marked *con calore*. Measure 136 continues the melodic line with a slur and a fermata, and the grand staff with a 9-measure arpeggiated figure. Measure 137 features a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 138 has a melodic line with a slur and a fermata, and the grand staff with a 3-measure arpeggiated figure. Measure 139 concludes with a melodic line with a slur and a fermata, and the grand staff with a 5-measure arpeggiated figure. Dynamics include *mf*.

138

22

Ossia : arco "dirty" glissando (\*)  
glissando "sale"

pizz bartok  $\phi$  arco "dirty" glissando (\*)  
glissando "sale" pizz  $\phi$  arco glissando "sale"

*sfz* *sfz*

5 7 8<sup>va</sup>

*f* *sfz* *mf*

*mf* *tr* *mp*

feel funky again

*f* *f sempre*

143

44

pizz arco pizz arco

*sfz* *gl* *glissando "sale"* *gl* *f* 5 7

(8)

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

147

9

*gl* *ff* 9 5 3

*sfz* *f* *sfz* 9 8<sup>va</sup> 3

*f* *sfz* 9 3

ricochet

(\*) Glissando avec du parasitage sonore / glissando with some noisy interferences

150 *ff* 6 6 6 6 6 6 6 6 *feroce* *gl* 3

154 *sffz* 10 5 9 *sffz*

158 6 6 6 6 6 6 3 *gl* *8va* *mf* 3 *sffz* *mf* 3 *sffz* *(poco)* 5



162

ff

sfz

f

3

5

6

166

mf

sfz

f

p

8<sup>va</sup>

8<sup>vb</sup>.1

7

5

3

9

ped.

170

arco

s.p.

pizz

arco

s.p.

glissando "sale"

glissando "sale"

f

sfz

ff

f

5

3

3

3

ped.

174

*sempre s.p.* → *norm* 3 → *s.p.* → *norm* 3 *coda*

*Ped.* *Ped.* *Ped.*

178

*colla parte*

*ff*

*Ped.*

*poco più vivo*  
♩ = ca 88

180

*pp*

♩ = ca 88

*ff*

*Ped.*

182

Musical notation for measures 182-187. The piece is in 3/4 time, then changes to 4/4. It features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents.



184

*penderdosi*

III.

IV.

*ancora più dolce*

*ricochet*

*gl*

*p*

Musical notation for measures 184-187. Measure 184 is in 3/4 time. Measure 185 is marked 'III.' and is in 2/4 time. Measure 186 is marked 'IV.' and is in 4/4 time. The notation includes slurs, accents, and dynamic markings like 'ancora più dolce', 'ricochet', 'gl', and 'p'.