



Claude Torrent

France, Fontenay sous bois

Romance sans parole

A propos de l'artiste

Je suis né en 1944 à Alger . Dès l'âge de 5 ans je suis rentré à l'école de musique puis au conservatoire d'Alger en classe de violon , de solfège puis d'harmonie et d'écriture musicale . Avec mon retour en France , au début des années soixante j'ai dû interrompre mes études musicales mais la musique est toujours restée au cœur de mon activité. Devenu instituteur puis directeur d'école j'ai suivi dans les années 90 une formation à la direction de chorales. J'ai dirigé dans mon établissement des chorales d'enfants. Dans le cadre d'un projet pédagogique , nous avons monté un opéra d'enfants sur le thème du conte Pinocchio de Collodi , pour lequel j'avais écrit la musique. En dehors de quelques stages , d'un cursus à l'université en musicologie, ma formation reste presque essentiellement autodidacte. Pendant neuf ... (la suite en ligne)

Qualification : chef de chœur de la chorale populaire de Paris de 2008 à 2017

Sociétaire : SACEM

Page artiste : https://www.free-scores.com/partitions_gratuites_claude-torrent.htm

A propos de la pièce

Titre : Romance sans parole

Compositeur : Torrent, Claude

Arrangeur : Torrent, Claude

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Instrumentation : Orchestre à cordes

Style : Classique

Commentaire : orchestre de cordes 3 violons, 2 altos , 2 violoncelles

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ROMANCE SANS PAROLE

" Un rêve ce n'était qu'un rêve un rêve merveilleux "

Claude Torrent

Violon I
pp

Violon II
pp

Violon III
pp

Alto I
pp

Alto II
pp

Violoncelle I
pp

Violoncelle II
pp

5
VI. I
p

VI. II
p

VI. III
p

Alt. I
p

Alt. II
p

Vlc. I
p

Vlc. II
p

ROMANCE SANS PAROLE

2
9

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

Detailed description: This block contains the first system of musical notation, covering measures 9 through 12. It features seven staves: three for Violins (VI. I, VI. II, VI. III), two for Alto Saxophones (Alt. I, Alt. II), and two for Violoncellos (Vlc. I, Vlc. II). The music is in the key of D major (two sharps) and 3/4 time. Measure 9 starts with a dynamic marking of '2'. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

13

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

Detailed description: This block contains the second system of musical notation, covering measures 13 through 16. It continues with the same seven staves as the first system. Measure 13 begins with a dynamic marking of '13'. The musical notation follows the same key signature and time signature, featuring a variety of rhythmic patterns and melodic lines across the different instruments.

ROMANCE SANS PAROLE

Musical score for Romance sans parole, measures 17-21. The score is arranged for a string quartet (Violins I, II, and III; Violas I, II) and a cello and double bass. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 17-20, and the second system covers measures 21-24. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The score includes various musical notations such as notes, rests, and slurs.

Measures 17-20:

- Violin I: *mp* (measures 17-18), *pp* (measures 19-20)
- Violin II: *mp* (measures 17-18), *pp* (measures 19-20)
- Violin III: *mp* (measures 17-18), *pp* (measures 19-20)
- Viola I: *mp* (measures 17-18), *pp* (measures 19-20)
- Viola II: *mp* (measures 17-18), *pp* (measures 19-20)
- Cello: *mp* (measures 17-18), *pp* (measures 19-20)
- Double Bass: *mp* (measures 17-18), *pp* (measures 19-20)

Measures 21-24:

- Violin I: *mp* (measures 21-24)
- Violin II: *mp* (measures 21-24)
- Violin III: *mp* (measures 21-24)
- Viola I: *mp* (measures 21-24)
- Viola II: *mp* (measures 21-24)
- Cello: *mp* (measures 21-24)
- Double Bass: *mp* (measures 21-24)

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4 ²⁵

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

This system contains measures 25 through 28. It features seven staves: Violin I, Violin II, Violin III, Alto I, Alto II, Violoncello I, and Violoncello II. The music is in G major (one sharp) and 4/4 time. Measure 25 begins with a treble clef and a key signature of one sharp. The Violin I part has a melodic line with a fermata on the first measure. The Violoncello I part has a rhythmic accompaniment of eighth notes. The Alto II part has a sustained note in the first measure.

²⁹

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

This system contains measures 29 through 32. It features the same seven staves as the previous system. Measure 29 begins with a treble clef and a key signature of one sharp. The Violin I part continues its melodic line. The Violoncello I part has a rhythmic accompaniment of eighth notes. The Alto II part has a sustained note in the first measure. The Violoncello II part has a sustained note in the first measure.

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33

VI. I

VI. II

VI. III

Alt. I

Alt. II

Vlc. I

Vlc. II

p

p

p

p

p

p

p

p

5

Detailed description: This block contains the musical score for measures 33 through 36. It features seven staves: Violin I, Violin II, Violin III, Alto I, Alto II, Violoncello I, and Violoncello II. The key signature is one sharp (F#) and the time signature is 3/4. Measure 33 starts with a fermata over the first two notes of the Violin I staff. Measures 34-36 show various melodic lines across the instruments, with dynamic markings of *p* (piano) appearing in measures 34, 35, and 36. A fermata is present over the final note of the Violoncello II staff in measure 36.

37

VI. I

VI. II

VI. III

Alt. I

Alt. II

Vlc. I

Vlc. II

Detailed description: This block contains the musical score for measures 37 through 40. It features the same seven staves as the previous block. Measure 37 begins with a fermata over the first two notes of the Violin I staff. The score continues with complex melodic and harmonic textures across all instruments. The key signature remains one sharp (F#) and the time signature is 3/4.

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6
41

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

pp

pp

pp

pp

pp

pp

Detailed description: This block contains the first system of a musical score, measures 41 through 44. It features seven staves: three Violin parts (VI. I, VI. II, VI. III), two Alto parts (Alt. I, Alt. II), and two Violoncello parts (Vlc. I, Vlc. II). The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a measure rest in measure 41. In measure 42, the Violin I and II parts have a *pp* dynamic marking. The Alto I and II parts play a rhythmic pattern of eighth notes. The Violoncello I part has a *pp* dynamic marking. The Violoncello II part has a measure rest. Measures 43 and 44 continue the melodic and rhythmic development.

45

VI. I
VI. II
VI. III
Alt. I
Alt. II
Vlc. I
Vlc. II

Detailed description: This block contains the second system of a musical score, measures 45 through 48. It features the same seven staves as the first system. The music continues from measure 45. The Violin I and II parts have melodic lines with slurs and accents. The Alto I and II parts continue their rhythmic eighth-note pattern. The Violoncello I part has a melodic line with slurs. The Violoncello II part has a melodic line with slurs. The system concludes with a double bar line in measure 48.

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49 7

VI. I

VI. II

VI. III

Alt. I

Alt. II

Vlc. I

Vlc. II

rit.

Detailed description: This is a page of a musical score for 'Romance sans parole', measures 49 through 7. The score is arranged in a system of seven staves. The top staff is for Violin I (VI. I), followed by Violin II (VI. II), Violin III (VI. III), Alto I (Alt. I), Alto II (Alt. II), Violoncello I (Vlc. I), and Violoncello II (Vlc. II). The key signature is one sharp (F#) and the time signature is 3/4. Measure 49 is marked with a '49' above the staff. The first staff has a melodic line with a slur over measures 49-50. The second staff has a melodic line starting in measure 50. The third staff has a melodic line starting in measure 50. The fourth staff has a melodic line starting in measure 50. The fifth staff has a melodic line starting in measure 50. The sixth staff has a melodic line starting in measure 50. The seventh staff has a melodic line starting in measure 50. A 'rit.' (ritardando) marking is present in the second staff at the beginning of measure 7. The system ends with a double bar line and a '7' above the staff.