

Youri Bessières

SQUARE

pour 2 violons, théorbe et viole de gambe

Commande de la Compagnie Beaux-Champs

Fractale

jouer 3 fois la section

A

$\text{♩} = 68$

Violon 1 Violon 2 Théorbe

mf mf mf

B

V. 1

V. 2 sur deux cordes (laisser résonner)

Th.

mf

C

25

V. 1

V. 2

Th.

mf

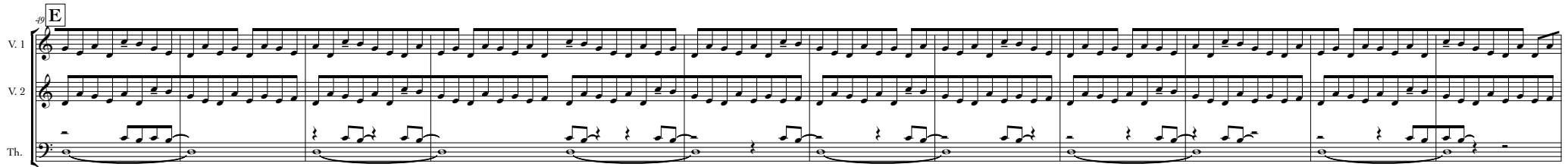
Fractale

51 **D**



Musical score page D for four voices: V.1, V.2, Th., and Vle. The score consists of ten staves of music. V.1 and V.2 play eighth-note patterns. Th. plays sustained notes with grace notes. Vle is mostly silent with occasional sustained notes.

52 **E**



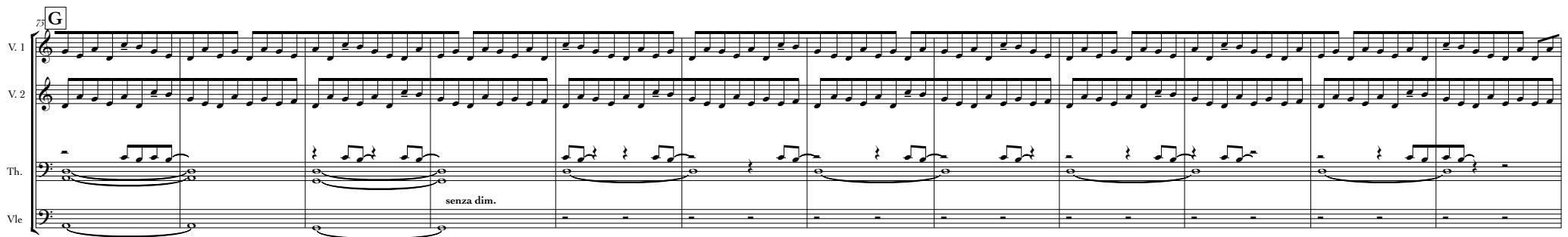
Musical score page E for four voices: V.1, V.2, Th., and Vle. The score consists of ten staves of music. V.1 and V.2 play eighth-note patterns. Th. plays sustained notes with grace notes. Vle is mostly silent with occasional sustained notes.

61 **F**



Musical score page F for four voices: V.1, V.2, Th., and Vle. The score consists of ten staves of music. V.1 and V.2 play eighth-note patterns. Th. plays sustained notes with grace notes. Vle is mostly silent with occasional sustained notes.

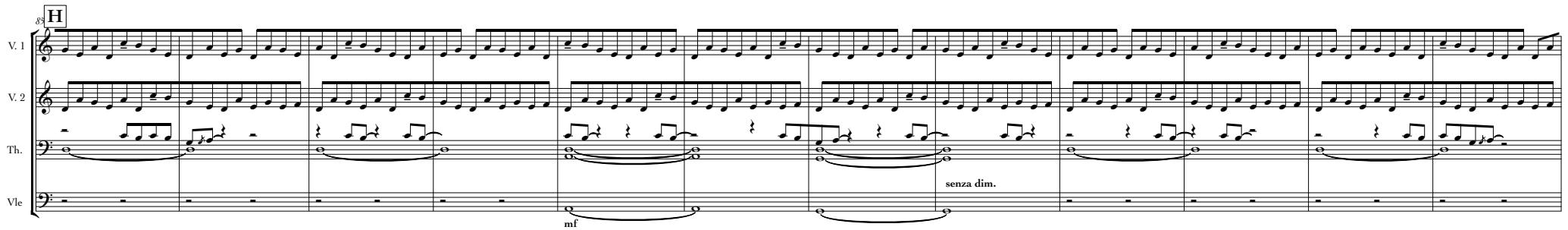
71 **G**



Musical score page G for four voices: V.1, V.2, Th., and Vle. The score consists of ten staves of music. V.1 and V.2 play eighth-note patterns. Th. plays sustained notes with grace notes. Vle is mostly silent with occasional sustained notes. The instruction "senza dim." appears at the end of the page.

Fractale

83 **H**



Musical score page H for four voices: V.1, V.2, Th., and Vle. The score consists of two systems of music. The first system starts with a dynamic of **mf**. The second system begins with the instruction **senza dim.**. The vocal parts feature various rhythmic patterns, including eighth-note groups and sustained notes with grace notes.

97 **I**



Musical score page I for four voices: V.1, V.2, Th., and Vle. The score consists of two systems of music. The first system ends with a measure number **4**. The second system begins with a dynamic of **mf**. The vocal parts feature eighth-note groups and sustained notes with grace notes.

107 **J**



Musical score page J for four voices: V.1, V.2, Th., and Vle. The score consists of two systems of music. The first system ends with a measure number **4**. The second system begins with a dynamic of **mf**. The vocal parts feature sustained notes with grace notes.

Fractale

K

V.1

V.2

Th.

Vle.

(sans résonance)

sur deux cordes

L

V.1

V.2

Th.

Vle.

M

V.1

V.2

4

Th.

Vle.

5

Fractale

N

157

V.1
V.2
Th.
Vle.

pizz.

O

158

V.1
V.2
Th.
Vle.

P

159

V.1
V.2
Th.
Vle.

arco

Q

160

V.1
V.2
(laisser resonner)
Th.
Vle.

Fractale

R

108

v.1
v.2
Th.
Vle.

S

109

v.1
v.2
Th.
Vle.

T

205

* (sans résonnance)

v.1
v.2
Th.
Vle.

Fractale

U contrechant

213 5 Th. Vle.

221 6 4 Th. Vle.

229 5 Th. Vle.

237 5 Th. Vle.

Fractale

Fractale

255

This musical score excerpt shows three staves: V.1 (Violin 1), Th. (Theremin), and Vle (Vibraphone). The key signature is A major (two sharps). Measure 255 starts with a whole note in V.1 followed by eighth-note patterns in Th. and Vle. Measure 256 begins with a half note in V.1, followed by eighth-note patterns in Th. and Vle.

255

Continuation of the musical score for measures 255-256. The instrumentation remains the same: V.1, Th., and Vle. The patterns continue with eighth-note figures in Th. and sustained notes with grace notes in Vle.

261

Continuation of the musical score for measures 261-262. The instrumentation is V.1, Th., and Vle. The patterns in Th. and Vle remain consistent with the previous measures.

269

Continuation of the musical score for measures 269-270. The instrumentation includes V.1, V.2, Th., and Vle. V.2 enters with sixteenth-note patterns. The dynamic level changes to *mf* (mezzo-forte) in the middle of the measure. The bassoon part (Vle) features sustained notes with grace notes.

Fractale

W

277

V.1

V.2

Th.

Vle.

279

V.1

V.2

Th.

Vle.

280

V.1

V.2

Th.

Vle.

281

V.1

V.2

Th.

Vle.

282

V.1

V.2

Th.

Vle.

283

X

307

V.1

V.2

Th.

Vle.

308

V.1

V.2

Th.

Vle.

309

V.1

V.2

Th.

Vle.

310

V.1

V.2

Th.

Vle.

311

V.1

V.2

Th.

Vle.

312

V.1

V.2

Th.

Vle.

313

Y

315

V.1

V.2

Th.

Vle.

316

V.1

V.2

Th.

Vle.

317

V.1

V.2

Th.

Vle.

318

V.1

V.2

Th.

Vle.

319

V.1

V.2

Th.

Vle.

320

V.1

V.2

Th.

Vle.

321

Fractale

Z

v.1
v.2
Th.
Vle

A1

v.1
v.2
Th.
Vle
pizz.

B1

v.1
v.2
Th.

C1

v.1
v.2
Th.
Vle
pizz.

$\text{♩} = 86$

Theorbe $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Th. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

simile

A

Th. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Th. $\frac{3}{4}$

B

V. 1 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Th. $\frac{3}{4}$

55

V.1 3 4 pizz.

V.2 2 4

Th. 3 4 arco

Vle. 2 4

Vle. 3 4

C

41

Th. 3 4

Vle. 2 4

Vle. 3 4

arco

49

Th. 3 4

Vle. 2 4

Vle. 3 4

D

55

V.1 3 4

V.2 2 4

Th. 3 4

Vle. 2 4

(sans résonance) *

Vle. 3 4

(sans résonance) *

E

61

v.1 v.2 Th. Vle.

3 2 3 2 3 2 3

3

75

v.1 v.2 Th. Vle.

3 2 3 5 3 2 3

F

81

v.1 v.2 Th. Vle.

3 2 3 2 3 (sans résonance)

G
3
89
4
2
3
2
3

v.1
v.2
Th.
Vle.

3
4
97
2
3
4

v.1
v.2
Th.
Vle.

3
4
101
2
3
2
3

v.1
v.2
5
5
5
6
5
5
Th.
Vle.

109

3 4 2 4 3 4 2 4 3 4

v.1
v.2
Th.
Vle.

117

3 4 2 4 3 4

v.1
v.2
5 6 6 6
Th.
Vle.

H

121

3 4 2 4 3 4 2 4 3 4

v.1
v.2
Th.
Vle.

I

129

V.1 V.2 Th. Vle.

mf mf mf mf

3 4 2 3 4 2 3 4

3 4 2 3 4

157

V.1 V.2 Th. Vle.

mf mf mf mf

3 2 3 2 3 4

HJ

V.1 V.2 Th. Vle.

mf mf mf mf

5 5 6 6

149

3 4 2 3 2 3

V.1 V.2 Th. Vle.

157

3 4 2 3

V.1 V.2 Th. Vle.

J

161

3 4 2 3 2 3

V.1 Th. Vle.

169

V.1 3 4

V.2 2 4

Th. 3 4

Vle. 2 4

coup d'archets ad lib.

177

V.1 3 4

V.2 2 4

Th. 3 4

Vle. 2 4

181

V.1 3 4

V.2 2 4

Th. 3 4

Vle. 2 4

pizz. main gauche

arco

K

189

3 4

V.1
V.2
Th.
Vle.

mf
mf
mf arco
mf

2 4 3 4

3 4

195

2 4 3 4

V.1
V.2
Th.
Vle.

3 4

201

2 4 3 4

V.1
V.2
Th.
Vle.

5
5
5
5
5

L

3 4 2 4 3 4 2 4 3 4

209

V.1 V.2 Th. Vle

3 4 2 4 3 4

217

V.1 V.2 Th. Vle

M

3 4 2 4 3 4 2 4 3 4

221

V.1 Th. Vle

229

3 4 2 4 3 4

V.1

V.2

Th.

Vle.

255

3 4 2 4 3 4

V.1

V.2

6 5

Th.

Vle.

257

3 4 2 4 3 4

V.1

V.2

5

6 4

Th.

Vle.

N

244

3 4 2 4 3 4

V.1

V.2

Th.

Vle.

244

3 2 4 3 2 4 3 4

V.1

V.2

Th.

Vle.

245

3 2 4 3 2 4 3 4

V.1

V.2

Th.

Vle.

255

261

V.1 V.2 Th. Vle.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

269

V.1 V.2 Th. Vle.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

273

V.1 V.2 Th. Vle.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

arco

O

3

287

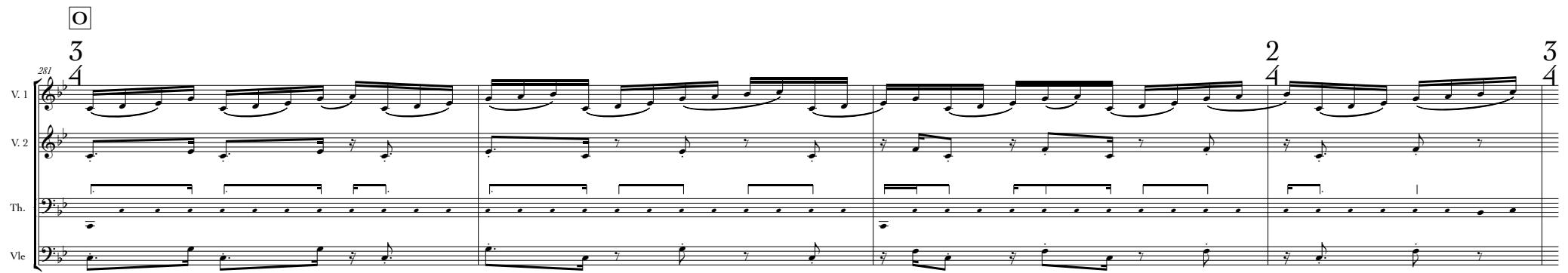
4

V.1

V.2

Th.

Vle



This musical score page features four staves for V.1, V.2, Th., and Vle. The key signature is one flat. Measure 287 begins with a 3/4 time signature, indicated by a '3' above the staff and a '4' below it. The first two measures show eighth-note patterns. At measure 288, the time signature changes to 2/4, indicated by a '2' above the staff and a '4' below it. Measures 289-290 continue with eighth-note patterns. The page ends with a '3' above the staff and a '4' below it.

3

285

4

V.1

V.2

Th.

Vle



This musical score page features four staves for V.1, V.2, Th., and Vle. The key signature is one flat. Measure 285 begins with a 3/4 time signature, indicated by a '3' above the staff and a '4' below it. The first two measures show eighth-note patterns. At measure 286, the time signature changes to 2/4, indicated by a '2' above the staff and a '4' below it. Measures 287-288 continue with eighth-note patterns. The page ends with a '3' above the staff and a '4' below it.

3

289

4

V.1

V.2

Th.

Vle



This musical score page features four staves for V.1, V.2, Th., and Vle. The key signature is one flat. Measure 289 begins with a 3/4 time signature, indicated by a '3' above the staff and a '4' below it. The first two measures show eighth-note patterns. At measure 290, the time signature changes to 2/4, indicated by a '2' above the staff and a '4' below it. Measures 291-292 continue with eighth-note patterns. The page ends with a '3' above the staff and a '4' below it.

P

295

3 4 2 3 4 2 3 4

V.1 V.2 Th. Vle.

5 2 6 5 2

501

3 4 2 3 4

V.1 V.2 Th. Vle.

5 5

305

3 4 2 3 4 2 3 4

V.1 V.2 Th. Vle.

5 6 7 6 5

3

515

4

v.1

v.2

Th.

vle

2

3

4

2

3

4

This section of the score shows a transition between measures 515 and 516. The instrumentation remains the same: Violin 1, Violin 2, Trombone (Th.), and Cello (vle). The time signature changes from 3/4 to 2/4. The first two measures of 515 feature eighth-note patterns. The last two measures of 515 and the first two measures of 516 feature sixteenth-note patterns.

3

521

4

v.1

v.2

Th.

vle

2

3

4

2

3

4

This section of the score shows a transition between measures 521 and 522. The instrumentation remains the same: Violin 1, Violin 2, Trombone (Th.), and Cello (vle). The time signature changes from 3/4 to 2/4. The first two measures of 521 feature eighth-note patterns. The last two measures of 521 and the first two measures of 522 feature sixteenth-note patterns.

3

529

4

v.1

v.2

Th.

vle

2

4

This section of the score shows a transition between measures 529 and 530. The instrumentation remains the same: Violin 1, Violin 2, Trombone (Th.), and Cello (vle). The time signature changes from 3/4 to 2/4. The first two measures of 529 feature eighth-note patterns. The last two measures of 529 and the first two measures of 530 feature sixteenth-note patterns.

Folia

N.B. : les accords sont arpégés au choix, sauf lorsque c'est indiqué

J = 82
solo sombre et mécanique jusqu'à B

Théorbe

9

Th.

17

Th.

25

* (sans résonance)

Th.

Folia

53 A pizz.

V.1 mf mécanique jusqu'à B
pizz.

V.2 mf mécanique jusqu'à B

Th.

47

V.1

V.2

Th.

49

V.1

V.2

Th.

57

V.1

V.2

accords simples

Th.

$\frac{5}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ 5 $\frac{6}{8}$ 5 $\frac{7}{8}$

Folia

65

V.1

V.2

Th.

5 +7 3 5 6 +7

B

Th.

C

V.1

V.2

Th.

Vle.

arco tremolo poco sul ponticello

arco tremolo poco sul ponticello

pizz.

89

V.1

V.2

Th.

Vle.

poco expressivo

pizz.

pizz. (sans résonance) *

pizz. (sans résonance) *

(sans résonance) *

étoffer la corde

pizz. étoffer la corde (sans résonance) *

p

mf

Folia

D

99

V.1 poco expressivo

V.2 poco expressivo

Th.

2 5 7

107

V.1

V.2

Th.

5 2 5 7

E

115

V.1

V.2

Th.

5 7 5 2 5 7

125

V.1

V.2

Th.

6 5 2 7 étouffer la corde *

Vle. sempre pizz. pizz. pizz. étouffer la corde *

Folia

V. 2 *expressivo*

(sans harmoniser)

Th. *meno forte*

Musical score for orchestra, page 11, measures 41-50. The score includes parts for Violin 1 (V. 1), Trombone (Th.), and Bassoon (Vle.). The Violin 1 part features a melodic line with slurs and grace notes, marked "expressivo" and "poco sul pont. a piacere". The Trombone and Bassoon provide harmonic support with sustained notes and rhythmic patterns. Measure 41 starts with a dynamic of $\frac{5}{3}$ (labeled "accompagnement"). Measures 42-43 show a transition with measures of 6. Measures 44-45 return to a 5/4 time signature. Measures 46-47 show another transition with measures of $\frac{6}{4}$. Measures 48-50 conclude the section with a final transition to a 5/4 time signature.

Musical score for strings and bassoon in 14/8 time. The score includes parts for V.1 (Violin 1), Th. (Bassoon), and Vle. (Double Bass). The strings play eighth-note patterns in groups of three, while the bassoon provides harmonic support. Measure numbers 1 through 14 are indicated above the staves.

Folia

H

V.1 simile
 V.2 (sans triolets)
 Th.
 Vle pizz.

I

V.1 165
 V.2
 Th.
 Vle arco

simile
 $\frac{3}{4}$ $\frac{6}{4}$ 5 +7 $\frac{4}{3}$ 7 $\frac{4}{3}$ 6 $\frac{5}{2}$ 5

simile

J

V.1 pizz.
 V.2
 Th.
 Vle pizz.
 + pizz main gauche
 arco

5 +7 5 5 7

pizz

Folia

K

189

197

205

This musical score page contains four staves of music for an orchestra. The instruments are listed on the left: V.1 (Violin 1), V.2 (Violin 2), Th. (Bassoon), and Vle (Cello). The score is divided into three systems by measure numbers 189, 197, and 205. Measure 189 starts with a forte dynamic. Measure 197 begins with a piano dynamic and includes a '5 arco' instruction. Measure 205 begins with a forte dynamic. The bassoon (Th.) part is prominent, providing harmonic support. Various dynamics (f, p, +7, 5, 6, 4, 5, 6, 5, +6) and articulations (slurs, accents, etc.) are marked throughout the score.

Folia

213 L

Th. Vle.

This section shows two staves for the Th. (Bassoon) and Vle. (Double Bass). The Th. part consists of eighth-note patterns with dynamic markings like *ghiss.* and *p.*. The Vle. part has sustained notes. Measure numbers 5, 6, 5, and #6 are indicated above the Vle. staff.

221

V. 2 Th. Vle.

This section shows three staves: V. 2 (Violin 2), Th. (Bassoon), and Vle. (Double Bass). The V. 2 and Th. parts play eighth-note patterns, while the Vle. part provides harmonic support. Measure numbers 6, 5, 6, 5, 6, and #6 are shown.

229 *sempre arco*

V. 1 pizz. V. 2 Th. Vle.

This section shows four staves: V. 1 (Violin 1), V. 2 (Violin 2), Th. (Bassoon), and Vle. (Double Bass). The V. 1 part uses pizzicato technique. The V. 2 and Th. parts play eighth-note patterns. Measure numbers 6, 5, 6, and #6 are shown.

237

V. 1 V. 2 Th. Vle.

This section shows four staves: V. 1 (Violin 1), V. 2 (Violin 2), Th. (Bassoon), and Vle. (Double Bass). The V. 1 and V. 2 parts play eighth-note patterns. The Th. and Vle. parts provide harmonic support. Measure numbers #2, #3, #4, #5, #6, and #7 are shown. Dynamic markings include *pizz.*, *étouffer la corde*, and *pizz.*

Folia

247

V.1
V.2
Th.
Vle.

6 5 6 6 5 6

255

V.1
V.2
Th.
sans harmoniser
5 arco
Vle.

6 5 $\frac{6}{4}$ 6 $\frac{6}{4}$ 5 6

265

V.1
V.2
Th.

5 6 5 $\frac{6}{4}$ 6 $\frac{6}{4}$ 5 6

Folia

271

V.1
V.2
Th.
Vle

5 6
5 6
6 6

M

V.1
V.2
Th.
Vle
pizz.

287

Th.
Vle
arco
pizz. main gauche

295

Th.
Vle
(dernière mesure tacet)
(dernière mesure tacet)

Marche

$\downarrow = 100$

A

Violin 1
f

Violin 2
f

Viola
f

This section consists of four measures of music. Violin 1 and Violin 2 play eighth-note patterns of (A,B,C,D) followed by (E,F,G,A). The Viola plays eighth-note patterns of (B,C,D,E) followed by (F,G,A,B).

B

V.1

V.2

Vle

This section consists of four measures of music. V.1 and V.2 play eighth-note patterns of (A,B,C,D) followed by (E,F,G,A). The Vle plays eighth-note patterns of (B,C,D,E) followed by (F,G,A,B).

C

V.1

V.2

Th.
pp

Vle

This section consists of four measures of music. V.1 and V.2 play eighth-note patterns of (A,B,C,D) followed by (E,F,G,A). The Th. (timpani) plays eighth-note patterns of (C,D,E,F) followed by (G,A,B,C). The Vle plays eighth-note patterns of (B,C,D,E) followed by (F,G,A,B). A dynamic marking "pp" is shown above the Th. staff, and "f" is shown at the end of the fourth measure.

Marche

D

V.1 V.2 Vle

mf mf mf

4

E

V.1 V.2 Vle

mf mf mf

4

F

V.1 V.2 Th. Vle

mf mf pp mf

4

G

V.1 V.2 Th. Vle

f f f f

Marche

G

V.1 V.2 Th. Vle

mf mf mf mf

4

49

V.1 V.2 Th. Vle

4

mf mf mf mf

H

V.1 V.2 Th. Vle

f f f f

I

V.1 V.2 Th. Vle

mf mf mf mf

Marche

65

This section of the score consists of four staves. V.1 and V.2 play eighth-note patterns. Th. and Vle. play sixteenth-note patterns. Measures 65-68 show a steady, rhythmic pattern.

J

This section starts with eighth-note patterns for V.1 and V.2. Th. and Vle. play sixteenth-note patterns. Measures 70-71 feature eighth-note patterns for all instruments. Measure 72 includes dynamic markings: a forte dynamic (f) over the first two measures, a piano dynamic (p) over the next two measures, and a crescendo dynamic (d) followed by a fermata over the final measure. An asterisk (*) marks the end of the section.

K

This section begins with eighth-note patterns for V.1 and V.2. Th. and Vle. play sixteenth-note patterns. Measure 74 includes a dynamic marking "pizz." for Vle. Measure 75 includes a dynamic marking "arco" for Vle. Measures 76-77 show eighth-note patterns for all instruments.

Marche

87 **L**

V.1

V.2

Th.

pizz.
Vle.

90 **M**

V.1

V.2

Th.

arco
Vle.

97

V.1
meno forte

V.2
mp

Th.
meno forte

Vle.
meno forte

f
f
f
arco
f

Marche

N

V.2 Th.

O

pp *P* mf

V.1 V.2 Th.

Q

PP sur deux cordes *R* mf

V.1 V.2 Th.

S

V.1 V.2 Th. Vle.

Marche

T

V.1 mf

V.2 mf

Th. *sur deux cordes*

Vle (son réel) pp

This page contains ten measures of a march. The instrumentation includes two violins (V.1 and V.2), a bassoon (Th.), and a flute (Vle). The violins play eighth-note patterns throughout. The bassoon plays sustained notes with dynamic markings 'sur deux cordes' and 'mf'. The flute enters in measure 10 with a melodic line, indicated by '(son réel)' and a dynamic of 'pp'. Measure 10 concludes with a long sustained note.

U

V.1

V.2 sur deux cordes

Th. pp mf

Vle

This page contains ten measures of the march. The instrumentation remains the same: two violins, bassoon, and flute. The bassoon maintains its eighth-note pattern with dynamic 'pp'. The flute continues its melodic line with dynamic 'mf'. Measures 11-15 show the bassoon playing eighth-note chords. Measures 16-20 show the bassoon playing eighth-note patterns again.

V

V.1

V.2

Th.

Vle (liaisons ad lib.) pp

This page contains ten measures of the march. The instrumentation is consistent: two violins, bassoon, and flute. The bassoon continues its eighth-note patterns. The flute provides melodic transitions, indicated by '(liaisons ad lib.)'. The dynamic 'pp' is used in measure 21. Measures 22-25 show the bassoon playing eighth-note chords. Measures 26-30 show the bassoon playing eighth-note patterns again.

Marche

149

V.1
V.2
Th.
Vle.

mf

150 W

V.2
Th.
Vle.

157 X

V.1
Th.

sfz

158 Y

V.1
V.2
Th.

Marche

Musical score for orchestra and piano, measures 17-20. The score includes parts for V.1, V.2, Th., and Vle. Measure 17 starts with a forte dynamic. Measures 18-19 show woodwind entries with dynamics 5, 5#, 5, 5#, 7, 5, 5, 5#. Measure 20 ends with a piano dynamic.

A musical score page showing six staves of music for orchestra. The staves are labeled from top to bottom: V.1, V.2, Th., and Vle. The music is divided into measures by vertical bar lines. Measure 1 starts with eighth-note patterns in V.1 and V.2, followed by eighth-note chords in Th. and Vle. Measures 2-3 continue with similar patterns. Measures 4-5 show more complex rhythms, including sixteenth-note patterns in V.1 and V.2, and eighth-note chords in Th. and Vle. Measures 6-7 feature eighth-note patterns in V.1 and V.2, and eighth-note chords in Th. and Vle. Measures 8-9 show eighth-note patterns in V.1 and V.2, and eighth-note chords in Th. and Vle. Measure 10 concludes with eighth-note patterns in V.1 and V.2, and eighth-note chords in Th. and Vle.

Marche

A1

V.1
Th.
Vle.

205

V.2
Th.
Vle.

B1

Th.
Vle.

C1

V.1
V.2
Th.
Vle.

Marche

225

V.1
V.2
Th.
Vle.

D1

Th.
Vle.

E1

V.1
V.2
Th.
Vle.

F1

V.1
V.2
Th.
Vle.

[Bariolages]

$\frac{5}{4}$ $\frac{6}{4}$ +4 $\frac{6}{4}$

Marche

245

V.1
V.2
Th.
Vle

This section starts with a rhythmic pattern of eighth-note pairs in V.1. The bassoon (Th.) plays sustained notes in measures 245-246. The double bass (Vle) provides harmonic support with eighth-note patterns.

G1

V.1
Th.

The first violin (V.1) plays a melodic line with sixteenth-note grace patterns. The bassoon (Th.) provides harmonic support with sustained notes.

255

V.1
(cordes à vide)
V.2
sempre arco
Th.
(cordes à vide)
Vle

The first violin (V.1) has a melodic line with sixteenth-note grace patterns. The second violin (V.2) uses a "sempre arco" technique. The bassoon (Th.) and double bass (Vle) provide harmonic support with sustained notes.

261

V.1
V.2
Th.
Vle

The first violin (V.1) continues its melodic line. The bassoon (Th.) and double bass (Vle) play eighth-note patterns. The second violin (V.2) has sustained notes.

Marche

Musical score for measures 21-22. The score includes three staves: V.2 (top), Th. (middle), and Vle. (bottom). The V.2 staff has a dynamic instruction '(sans résonance)' with an asterisk. The Th. and Vle. staves show rhythmic patterns of eighth and sixteenth notes.

II

271

V. 1

Th.

Vle.

pizz sans résonance

Musical score for orchestra, page 10, measures 277-280. The score includes parts for V.1 (Bassoon), V.2 (Oboe), Th. (Theremin), and Vle (Violin). The music consists of six staves of musical notation.

A musical score page showing four staves for V.1, V.2, Th., and Vle. The score is in common time. The first three measures feature eighth-note patterns. Measures 4-6 show sixteenth-note patterns with grace notes and slurs. Measure 7 begins with a single eighth note followed by sixteenth-note patterns.

J1

Marche

289

V.1
V.2
Th.
Vle

[accords] $\flat\frac{6}{4}$ \sharp $\frac{6}{4}$ \sharp $\flat\frac{6}{4}$ \sharp $\frac{6}{4}$

arco

297

V.1
V.2
Th.
Vle

\sharp $\frac{6}{4}$ Bariolages $\frac{6}{4}$ $\frac{6}{4}$ 2 7

K1

V.1
V.2
Th.
Vle

\sharp Accords impro mélodie $\frac{6}{4}$ \sharp $\flat\frac{6}{4}$

solو più forte

Marche

511

v.1
v.2
Th.
Vle.

L1

v.1
v.2
Th.
Vle.

M1

v.1
v.2
Th.
Vle.

Marche

N1

V.1 V.2 Th. Vle.

555

V.1 V.2 Th. Vle.

541

V.1 V.2 Th. Vle.

O1

V.1 V.2 Th. Vle.