

Youri Bessières

SQUARE

pour 2 violons, théorbe et viole de gambe

Commande de la Compagnie Beaux-Champs

Fractale

♩ = 68 **A** jouer 3 fois la section

Violon 1 mf

Violon 2 mf

Théorbe mf

Section A is a 16-measure piece in 2/4 time. It features a constant eighth-note pattern in the Violon 1 and Violon 2 parts, both marked *mf*. The Théorbe part consists of sustained half notes, also marked *mf*. The section is enclosed in a box labeled 'A'.

B 13

V. 1

V. 2

Th. sur deux cordes (laisser résonner)

Section B is a 16-measure piece in 2/4 time. The Violon 1 and Violon 2 parts continue with the eighth-note pattern. The Théorbe part plays a descending eighth-note figure on two strings, marked *mf*, with the instruction '(laisser résonner)'. The section is enclosed in a box labeled 'B'.

C 29

V. 1

V. 2

Th.

Section C is a 16-measure piece in 2/4 time. The Violon 1 and Violon 2 parts continue with the eighth-note pattern. The Théorbe part plays a descending eighth-note figure on two strings, marked *mf*. The section is enclosed in a box labeled 'C'.

37 **D**

V. 1

V. 2

Th.

49 **E**

V. 1

V. 2

Th.

61 **F**

V. 1

V. 2

Th.

Vle

73 **G**

V. 1

V. 2

Th.

Vle

senza dim.

83 **H**

V. 1

V. 2

Th.

Vle.

mf

senza dim.

97 **I**

V. 1

V. 2

Th.

Vle.

4

103 **J**

V. 1

V. 2

Th.

Vle.

4

Fractale

12 **K**

V. 1

V. 2

Th.

Vle

sur deux cordes

* (sans résonnance))

13 **L**

V. 1

V. 2

Th.

Vle

14 **M**

V. 1

V. 2

Th.

Vle

4

N

157

V. 1

V. 2

Th.

Vle.

pizz.

4

O

160

V. 1

V. 2

Th.

Vle.

4

P

171

V. 1

V. 2

Th.

Vle.

arco

Q

180

V. 1

V. 2

Th.

Vle.

(laisser résonner)

4

Fractale

180 **R**

V. 1

V. 2

Th.

Vle

4

190 **S**

V. 1

V. 2

Th.

Vle

200 **T**

V. 1

V. 2

Th.

Vle

* (sans résonnances)

4

Fractale

U contrechant

Th. $\frac{21}{3}$ 5

Vle

Th. $\frac{22}{4}$ 6

Vle

Th. $\frac{22}{9}$ 5

Vle

Th. $\frac{23}{7}$ 5

Vle

Fractale

246 **V**

V. 1

Th.

Vle

Measures 246-252. V. 1: Treble clef, half notes. Th.: Bass clef, eighth notes. Vle: Bass clef, half notes with ties.

253

V. 1

Th.

Vle

Measures 253-260. V. 1: Treble clef, half notes. Th.: Bass clef, eighth notes. Vle: Bass clef, half notes with ties.

261

V. 1

Th.

Vle

Measures 261-268. V. 1: Treble clef, half notes. Th.: Bass clef, eighth notes. Vle: Bass clef, half notes with ties.

269

V. 1

V. 2

Th.

Vle

mf

Measures 269-276. V. 1: Treble clef, half notes. V. 2: Treble clef, eighth notes. Th.: Bass clef, eighth notes. Vle: Bass clef, half notes with ties. Measure 275 has a *mf* dynamic marking.

W

287

4

V. 1

V. 2

Th.

Vle

289

4

V. 1

V. 2

Th.

Vle

gliss

X

301

4

V. 1

V. 2

Th.

Vle

Y

313

V. 1

V. 2

Th.

Vle

Fractale

Z

325

V. 1

V. 2

Th.

Vle.

Section Z (measures 325-332) features a continuous eighth-note melody in the upper strings (V. 1 and V. 2). The third part (Th.) plays a series of chords with grace notes, while the fourth part (Vle.) plays sustained octaves.

A1

V. 1

V. 2

Th.

Vle.

Section A1 (measures 333-340) features a continuous eighth-note melody in the upper strings (V. 1 and V. 2). The third part (Th.) plays sustained chords, while the fourth part (Vle.) is marked *pizz.* and plays sustained octaves.

B1

V. 1

V. 2

Th.

Section B1 (measures 341-348) features a continuous eighth-note melody in the upper strings (V. 1 and V. 2). The third part (Th.) plays sustained chords.

C1

V. 1

V. 2

Th.

Vle.

Section C1 (measures 349-356) features a continuous eighth-note melody in the upper strings (V. 1 and V. 2). The third part (Th.) and fourth part (Vle.) play a rhythmic pattern marked with asterisks.

$\text{♩} = 86$

Théorbe

V. 1

Th.

simile

A

Th.

V. 2

Th.

B

V. 1

Th.

33 $\frac{3}{4}$ pizz. $\frac{2}{4}$ $\frac{3}{4}$ arco $\frac{2}{4}$ $\frac{3}{4}$

V. 1

V. 2

Th.

Vle.

pizz.

pizz.

41 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Th.

Vle.

arco

49 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Th.

Vle.

57 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 1

V. 2

Th.

Vle.

(sans résonnance)

(sans résonnance)

61 **E**

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

V. 2

Th.

Vle

73 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 1

V. 2

Th.

Vle

81 **F**

V. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ (sans résonance) *

V. 2 (sans résonance) *

Th.

Vle *

89

G

5

2

3

2

3

V. 1

V. 2

Th.

Vle.

97

3

2

3

V. 1

V. 2

Th.

Vle.

101

3

2

3

2

3

V. 1

V. 2

5

5

5

6

5

5

Th.

Vle.

109

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

V. 2

Th.

Vle

117

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

V. 2

Th.

Vle

5

6

6

6

121

H

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

V. 2

Th.

Vle

p

p

p

129

I

3

4

mf

V. 1

V. 2

Th.

Vle

mf

2

4

3

4

2

4

3

4

137

3

4

V. 1

V. 2

Th.

Vle

2

4

3

4

141

3

4

5

5

6

6

V. 1

V. 2

Th.

Vle

2

4

3

4

2

4

3

4

149

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

V. 2

Th. 5 $\sharp 6$ 4 7 5

Vle

157

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

V. 2 5 6 5 6

Th.

Vle

161

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

Th.

Vle

169

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

V. 2

Th. $\frac{6}{5}$

Vle

coup d'archets ad lib.

177

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

V. 2

Th.

Vle

181

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

V. 2

Th. $\frac{5}{4}$

Vle

pizz. pizz. main gauche P arco

189

K

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

mf

mf

mf arco

mf

195

3/4

2/4

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

201

3/4

2/4

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

5

5

5

5

5

5

5

L

209

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

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

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

Vle $\frac{3}{4}$

217

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

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

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

Vle $\frac{3}{4}$

M

221

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

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

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

Vle $\frac{3}{4}$

229

3 2 3

4 4 4 4

V. 1

V. 2

Th.

Vle.

233

3 2 3

4 4 4 4

V. 1

V. 2

6 5

Th.

Vle.

237

3 2 3

4 4 4 4

V. 1

V. 2

5 #6 4

Th.

Vle.

N

241

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

V. 2

Th.

Vle.

2 $\frac{2}{4}$

3 $\frac{3}{4}$

245

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

V. 2

Th.

Vle.

2 $\frac{2}{4}$

3 $\frac{3}{4}$

2 $\frac{2}{4}$

3 $\frac{3}{4}$

253

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

V. 2

Th.

Vle.

2 $\frac{2}{4}$

3 $\frac{3}{4}$

2 $\frac{2}{4}$

3 $\frac{3}{4}$

261

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

V. 2

Th. *gliss.*

Vle

268

269

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

V. 2

Th.

Vle

272

273

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

V. 2

Th.

Vle *arco*

278

O

287

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

285

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

289

3/4

2/4

3/4

V. 1

V. 2

Th.

Vle.

293 **P**

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

V. 2

Th. 5 2 6 5

Vle

301 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 1

V. 2

Th. 5

Vle

305 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

V. 1

V. 2

Th. 5 6 7 6 5

Vle

313

3
4

2
4

3
4

2
4

3
4

V. 1

V. 2

Th.

Vle.

321

3
4

2
4

3
4

2
4

3
4

V. 1

V. 2

Th.

Vle.

329

3
4

2
4

V. 1

V. 2

Th.

Vle.

Folia

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

♩ = 82 solo sombre et mécanique jusqu'à B

Th. **mf**

9

Th.

17

Th.

25

Th. * (sans résonnance)

Folia

33 **A** pizz.
mf mécanique jusqu'à B

V. 1

V. 2

Th.

41

V. 1

V. 2

Th.

49

V. 1

V. 2

Th.

57

V. 1

V. 2

Th.

accords simples

5

+7

5

6

5

+7

Folia

65

V. 1

V. 2

Th.

5

+7

5

6

+7

The musical score for 'The Rose Tree' is presented in a three-staff format. The first staff, labeled 'V. 1', contains a melody with eighth and sixteenth notes, including grace notes and slurs. The second staff, labeled 'V. 2', provides a harmonic accompaniment with similar rhythmic patterns. The third staff, labeled 'Th.', is a bass line featuring chords and single notes, with fingering numbers (5, +7, 5, 6, +7) and a 3/4 time signature. The score is divided into measures by vertical bar lines, with a key signature of one flat (B-flat) indicated by a flat symbol on the first line of the third staff.

Th. Musical score for Trombone (Th.). The staff shows a sequence of notes with various articulations (accents, slurs, and ties) and fingerings indicated by numbers 1-4.

Violins 1 & 2, Trombone, and Viola. The score is in common time (C) and features a key signature of one sharp (F#). The Violins 1 and 2 parts play a tremolo on the ponticello. The Trombone part plays a rhythmic pattern of eighth and sixteenth notes. The Viola part plays a pizzicato pattern. The score is divided into two systems, with the second system starting with a repeat sign.

[illegible]

Folia

D

99

V. 1

V. 2

Th.

poco espressivo

poco espressivo

107

V. 1

V. 2

Th.

E

111

V. 1

V. 2

Th.

123

V. 1

V. 2

Th.

Vle

sempre pizz

pizz.

pizz.

étouffer la corde *

pizz. étouffer la corde *

Folia

131 **F** arco
expressivo
(sans harmoniser)
meno forte

141 arco poco sul pont. a piacere
expressivo
5 accompagnement
arco 5

145

149 **G** arco (sans triolets)
arco
simile
+7
5
6
5
#6 4
#6 4
6 5
#6 4
+4
* (sans résonnance)
* (sans résonnance)

163 **H**

V. 1 simile

V. 2 (sans triolets)

Th. pizz.

Vle.

165 **I**

V. 1 simile

V. 2 simile

Th. arco

Vle. arco

173 **J**

V. 1 pizz.

V. 2 pizz.

Th. pizz.

Vle. pizz. + pizz main gauche arco

Folia

187 **K**

V. 1

V. 2

Th.

5

+7

5

5

$\flat 6$
4

+7

189

V. 1

V. 2

Th.

5

+7

5

5

+7

5

+7

197

V. 1

V. 2

Th.

5

arco

5

6

5

$\flat 6$
4

5

6

5

+6

205

V. 1

V. 2

Th.

5

6

6

+6

5

6

5

+6

216 **L**

Th. *pizz.*

Vle

5 6 5 #6 4

221

V. 2

Th.

Vle

6 #6 4 5 6 5 6 #6 4

229 *sempre arco*

V. 1 *pizz.*

V. 2

Th.

Vle

6 #6 4 5 6

237

V. 1

V. 2

Th.

Vle

pizz.

étouffer la corde

pizz.

étouffer la corde

Folia

247

V. 1

V. 2

Th.

255

V. 1

V. 2

Th.

sans harmoniser

Vle

5 arco

263

V. 1

V. 2

Th.

Folia

271

V. 1

V. 2

Th.

Vle

271

V. 1

V. 2

Th.

Vle

pizz.

287

Th.

Vle

pizz. main gauche

295

Th.

Vle

(dernière mesure tacet)

Marche

♩ = 100

A

Violon 1

Violon 2

Viole

f

B

V. 1

V. 2

Vle

C

V. 1

V. 2

Th.

Vle

pp

f

Marche

13 **D**

V. 1 *mf*

V. 2 *mf*

Vle *mf*

4

21

V. 1

V. 2

Vle

4

27 **E**

V. 1

V. 2

Th. *pp*

Vle

4

37 **F**

V. 1

V. 2 *f*

Th. *f*

Vle *f*

f

Marche

41 **G**

V. 1 *mf*

V. 2 *mf*

Th. *mf*

Vle *mf*

4

49

V. 1

V. 2

Th.

Vle

4

53 **H**

V. 1 *f*

V. 2

Th. *f*

Vle *f*

59 **I**

V. 1 *mf*

V. 2

Th. *mf*

Vle *mf*

Marche

67

V. 1

V. 2

Th.

Vle

69 J

V. 1

V. 2

Th.

Vle

71 K

V. 1

V. 2

Th.

Vle

pizz.

arco

Marche

87 **L**

V. 1

V. 2

Th.

Vle

pizz.

91 **M**

V. 1

V. 2

Th.

Vle

arco

97

V. 1

V. 2

Th.

Vle

meno forte

f

f

f

arco

f

Marche

106 **N**

V. 2

Th.

106 **O** **P**

V. 1

pp

mf

V. 2

Th.

106 **Q** **R**

V. 1

V. 2

Th.

7^e

pp

mf

sur deux cordes

123 **S**

V. 1

V. 2

Th.

Vle

Marche

T

129

V. 1 *mf*

V. 2 *mf*

Th. *mf*

Vle (son réel) *pp*

U

V. 1

V. 2

Th. *sur deux cordes* *pp* *mf*

Vle

V

V. 1

V. 2

Th.

Vle (liaisons ad lib.) *pp*

Marche

149

V. 1

V. 2

Th.

Vle

mf

153

W

V. 2

Th.

Vle

157

X

V. 1

Th.

sfz

163

Y

V. 1

V. 2

Th.

Marche

189

V.1

V.2

Th.

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

Marche

245

V. 1

V. 2

Th.

Vle

251

V. 1

Th.

255

V. 1

V. 2

Th.

Vle

(cordes à vide)

sempre arco

(cordes à vide)

261

V. 1

V. 2

Th.

Vle

Marche

H1

(sans résonnance) *

V. 2

Th.

Vle

II

271

V. 1

Th.

Vle

pizz sans résonnance

277

V. 1

V. 2

Th.

Vle

283

V. 1

V. 2

Th.

Vle

J1

289

V. 1

V. 2

Th. # [accords]

Vle arco

297

V. 1

V. 2

Th. ♭ 6 4 [Bariolages] ♭ 6 4 ♭ 6 4 2 7

Vle

K1

V. 1

V. 2

Th. ♭ 6 4 [Accords impro mélodie] ♭ 6 4 # ♭ 6 4

Vle solo piu forte

Marche

5/1

V. 1

V. 2

Th.

Vle.

L1

V. 1

V. 2

Th.

Vle.

M1

V. 1

V. 2

Th.

Vle.

Marche

23 N1

V. 1

V. 2

Th.

Vle.

f

335

V. 1

V. 2

Th.

Vle.

541

V. 1

V. 2

Th.

Vle.

5 6 6 5

O1

V. 1

V. 2

Th.

Vle.